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A Pedagogical Exploration of Selected Art Songs by Franz Schubert Transcribed for Bassoon

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A doctoral essay submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts

A PEDAGOGICAL EXPLORATION OF SELECTED ART SONGS
BY FRANZ SCHUBERT
TRANSCRIBED FOR BASSOON

Brian Geoffrey McKee

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**A Pedagogical Exploration of Selected Art Songs**  
by Franz Schubert Transcribed for Bassoon  
(May 2018)

Abstract of a doctoral essay at the University of Miami.

Doctoral essay supervised by Professor Gabriel Beavers.  
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The purpose of this essay is to explore performance techniques exemplified within some of Franz Schubert’s art songs, or *lieder*, for voice and piano, and to develop a series of pedagogical characteristics for lyrical bassoon playing. The study is in the form of a performance supplement centered around a set of transcriptions of these works for the bassoon. An instrument used in large ensemble, solo, chamber music settings, the bassoon possesses a variety of characteristics reminiscent of a human singing voice, especially while playing exposed lyrical melodies in its tenor register. Bassoonists, and many instrumentalists, strive to emulate this performance approach by playing sustained, lyrical passages as if they were sung. This essay is meant to address several aspects of lyrical vocal production that instrumentalists often emulate, including aspects of the vocal range, breathing, articulation, vibrato, and phrasing, comparing them to similar ideas that bassoonists focus on in their tonal development. With this supplement, understanding certain performance techniques that vocalists demonstrate so naturally will help bassoonists better comprehend the capabilities of their sound in a performance setting.

The selected *lieder* that are examined and transcribed as part of this essay are: “Das Wandern,” “Am Feierabend,” “Des Müller’s Blumen,” and “Der Müller Und Der Bach” from Franz Schubert’s song cycle, *Die Schöne Müllerin.*
ACKNOWLEDGEMENTS

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Finally, I would like to thank my wonderful wife-to-be, Diana Ramírez Rosales, for her unconditional love, support, intelligence, honesty, perspective, and encouragement throughout this process and beyond. It has been an honor to share my life with you for the past few years. You have helped shape me as a student, a professional, and as a person. I am so thankful for our experiences together and I look forward to a lifetime of adventures, wherever they may take us.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Need for the Study</td>
<td>4</td>
</tr>
<tr>
<td>Purpose of the Study</td>
<td>5</td>
</tr>
<tr>
<td>Research Delimitation</td>
<td>5</td>
</tr>
<tr>
<td>2. REVIEW OF RELATED LITERATURE</td>
<td>7</td>
</tr>
<tr>
<td>Schubert and the Nineteenth-Century German Lied</td>
<td>9</td>
</tr>
<tr>
<td>Voice Pedagogy</td>
<td>11</td>
</tr>
<tr>
<td>Bassoon Pedagogy</td>
<td>14</td>
</tr>
<tr>
<td>Scores and Recordings</td>
<td>17</td>
</tr>
<tr>
<td>3. RESEARCH, AND TRANSCRIPTION METHODOLOGIES</td>
<td>21</td>
</tr>
<tr>
<td>Procedure for Data Collection</td>
<td>21</td>
</tr>
<tr>
<td>Characteristics Connecting Vocal and Bassoon Performance</td>
<td>23</td>
</tr>
<tr>
<td>Compiling of Selected Recordings</td>
<td>30</td>
</tr>
<tr>
<td>Examination of Scores and the Transcription Process</td>
<td>30</td>
</tr>
<tr>
<td>4. TRANSCRIPTION 1: “Das Wandern”</td>
<td>32</td>
</tr>
<tr>
<td>Observations of Selected Recordings</td>
<td>34</td>
</tr>
<tr>
<td>Transcription Process and Pedagogical Implications</td>
<td>39</td>
</tr>
<tr>
<td>5. TRANSCRIPTION 2: “Am Feierabend”</td>
<td>49</td>
</tr>
<tr>
<td>Observations of Selected Recordings</td>
<td>51</td>
</tr>
<tr>
<td>Transcription Process and Pedagogical Implications</td>
<td>52</td>
</tr>
<tr>
<td>6. TRANSCRIPTION 3: “Des Müllers Blumen”</td>
<td>60</td>
</tr>
<tr>
<td>Observations of Selected Recordings</td>
<td>63</td>
</tr>
<tr>
<td>Transcription Process and Pedagogical Implications</td>
<td>66</td>
</tr>
<tr>
<td>7. TRANSCRIPTION 4: “Der Müller und Der Bach”</td>
<td>73</td>
</tr>
<tr>
<td>Observations of Selected Recordings</td>
<td>78</td>
</tr>
<tr>
<td>Transcription Process and Pedagogical Implications</td>
<td>80</td>
</tr>
<tr>
<td>8. FINDINGS AND CONCLUSION</td>
<td>92</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>99</td>
</tr>
</tbody>
</table>
APPENDICES ................................................................................................................................. 103
List of Recommended Editions for Piano Accompaniment ...................................................... 104
Bassoon Articulation Treatment for Emulated German Consonants and Vowels............. 105
Glossary of Symbols .................................................................................................................... 106
Transcription 1: “Das Wandern” ............................................................................................... 107
Transcription 2: “Am Feierabend” ............................................................................................. 109
Transcription 3: “Des Müllers Blumen” .................................................................................... 111
Transcription 4: “Der Müller und Der Bach” .......................................................................... 113
# LIST OF EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td>Franz Schubert, “Das Wandern” in <em>Die Schöne Müllerin</em> (Vienna: Sauer &amp; Leidesdorf, 1824), mm. 1-8</td>
</tr>
<tr>
<td>3.1</td>
<td>Franz Schubert, “Des Müllers Blumen” in <em>Die Schöne Müllerin</em>, (Transcribed by Brian G. McKee, 2018), mm. 1-11</td>
</tr>
<tr>
<td>3.2</td>
<td>Franz Schubert, “Das Wandern” in <em>Die Schöne Müllerin</em>, (Transcribed by Brian G. McKee, 2018), mm. 1-15</td>
</tr>
<tr>
<td>4.1</td>
<td>Franz Schubert, “Das Wandern” in <em>Die Schöne Müllerin</em>, (Transcribed by Brian G. McKee, 2017), mm. 1-15</td>
</tr>
<tr>
<td>4.2</td>
<td>Franz Schubert, “Das Wandern” in <em>Die Schöne Müllerin</em>, (Transcribed by Brian G. McKee, 2017), mm. 38-54</td>
</tr>
<tr>
<td>4.3</td>
<td>Franz Schubert, “Das Wandern” in <em>Die Schöne Müllerin</em>, (Transcribed by Brian G. McKee, 2017), mm. 78-104</td>
</tr>
<tr>
<td>5.1</td>
<td>Franz Schubert, “Am Feierabend” in <em>Die Schöne Müllerin</em> (Vienna: Sauer &amp; Leidesdorf, 1824), mm. 51-55</td>
</tr>
<tr>
<td>5.2</td>
<td>Franz Schubert, “Am Feierabend” in <em>Die Schöne Müllerin</em>, (Transcribed by Brian G. McKee, 2018), mm. 50-56</td>
</tr>
<tr>
<td>5.3</td>
<td>Franz Schubert, “Am Feierabend” in <em>Die Schöne Müllerin</em> (Vienna: Sauer &amp; Leidesdorf, 1824), mm. 16-24</td>
</tr>
<tr>
<td>5.4</td>
<td>Franz Schubert, “Am Feierabend” in <em>Die Schöne Müllerin</em>, (Transcribed by Brian G. McKee, 2018), mm. 17-22</td>
</tr>
<tr>
<td>5.5</td>
<td>Franz Schubert, “Am Feierabend” in <em>Die Schöne Müllerin</em>, (Transcribed by Brian G. McKee, 2018), mm. 43-56</td>
</tr>
<tr>
<td>5.6</td>
<td>Franz Schubert, “Am Feierabend” in <em>Die Schöne Müllerin</em>, (Transcribed by Brian G. McKee, 2018), mm. 76-85</td>
</tr>
<tr>
<td>6.1</td>
<td>Franz Schubert, “Des Müllers Blumen” (Phrases A and A’) in <em>Die Schöne Müllerin</em> (Vienna: Sauer &amp; Leidesdorf, 1824), mm. 6-15</td>
</tr>
<tr>
<td>6.2</td>
<td>Franz Schubert, “Des Müllers Blumen” (Phrase B) in <em>Die Schöne Müllerin</em> (Vienna: Sauer &amp; Leidesdorf, 1824), mm. 16-21</td>
</tr>
<tr>
<td>Section</td>
<td>Title Description</td>
</tr>
<tr>
<td>---------</td>
<td>-------------------</td>
</tr>
<tr>
<td>6.3</td>
<td>Franz Schubert, “Des Müllers Blumen” in <em>Die Schöne Müllerin</em> (Vienna: Sauer &amp; Leidesdorf, 1824), mm. 6-10 ........................................ 67</td>
</tr>
<tr>
<td>6.4</td>
<td>Franz Schubert, “Des Müllers Blumen” in <em>Die Schöne Müllerin</em> (Transcribed by Brian G. McKee, 2018), mm. 1-11 ................................. 68</td>
</tr>
<tr>
<td>6.5</td>
<td>Franz Schubert, “Des Müllers Blumen” in <em>Die Schöne Müllerin</em> (Transcribed by Brian G. McKee, 2018), mm. 77-81 ................................. 69</td>
</tr>
<tr>
<td>6.6</td>
<td>Franz Schubert, “Des Müllers Blumen” in <em>Die Schöne Müllerin</em> (Transcribed by Brian G. McKee, 2018), mm. 7-23 ................................. 71</td>
</tr>
<tr>
<td>7.1</td>
<td>Franz Schubert, “Der Müller und Der Bach” (Theme 1) in <em>Die Schöne Müllerin</em> (Vienna: Sauer &amp; Leidesdorf, 1824), mm. 1-24 ........................ 76</td>
</tr>
<tr>
<td>7.2</td>
<td>Franz Schubert, “Der Müller und Der Bach” (Theme 2) in <em>Die Schöne Müllerin</em> (Vienna: Sauer &amp; Leidesdorf, 1824), mm. 25-39 ........................ 76</td>
</tr>
<tr>
<td>7.3</td>
<td>Franz Schubert, “Der Müller und Der Bach” in <em>Die Schöne Müllerin</em> (Vienna: Sauer &amp; Leidesdorf, 1824), mm. 69-89 ................................. 78</td>
</tr>
<tr>
<td>7.4</td>
<td>Franz Schubert, “Der Müller und Der Bach” in <em>Die Schöne Müllerin</em> (Transcribed by Brian G. McKee, 2018), mm. 34-40 ................................. 83</td>
</tr>
<tr>
<td>7.5</td>
<td>Franz Schubert, “Der Müller und Der Bach” in <em>Die Schöne Müllerin</em> (Transcribed by Brian G. McKee, 2018), mm. 55-70 ................................. 83</td>
</tr>
<tr>
<td>7.6</td>
<td>Franz Schubert, “Der Müller und Der Bach” in <em>Die Schöne Müllerin</em> (Transcribed by Brian G. McKee, 2018), mm. 26-33 ................................. 84</td>
</tr>
<tr>
<td>7.7</td>
<td>Franz Schubert, “Der Müller und Der Bach” in <em>Die Schöne Müllerin</em> (Transcribed by Brian G. McKee, 2018), mm. 34-40 ................................. 85</td>
</tr>
<tr>
<td>7.8</td>
<td>Franz Schubert, “Der Müller und Der Bach” in <em>Die Schöne Müllerin</em> (Transcribed by Brian G. McKee, 2018), mm. 48-62 ................................. 86</td>
</tr>
<tr>
<td>7.9</td>
<td>Franz Schubert, “Der Müller und Der Bach” in <em>Die Schöne Müllerin</em> (Transcribed by Brian G. McKee, 2018), mm. 63-77 ................................. 87</td>
</tr>
<tr>
<td>7.10</td>
<td>Franz Schubert, “Der Müller und Der Bach” in <em>Die Schöne Müllerin</em> (Transcribed by Brian G. McKee, 2018), mm. 71-82 ................................. 91</td>
</tr>
<tr>
<td>8.1</td>
<td>Franz Schubert, “Das Wandern” in <em>Die Schöne Müllerin</em> (Transcribed by Brian G. McKee, 2018), mm. 1-9 ................................. 93</td>
</tr>
<tr>
<td>Section</td>
<td>Description</td>
</tr>
<tr>
<td>---------</td>
<td>-------------</td>
</tr>
<tr>
<td>8.2</td>
<td>Franz Schubert, “Das Wandern” in <em>Die Schöne Müllerin</em> (Transcribed by Brian G. McKee, 2018), mm. 87-91</td>
</tr>
<tr>
<td>8.3</td>
<td>Franz Schubert, “Des Müllers Blumen” in <em>Die Schöne Müllerin</em> (Transcribed by Brian G. McKee, 2018), mm. 12-14</td>
</tr>
<tr>
<td>8.4</td>
<td>Franz Schubert, “Des Müllers Blumen” in <em>Die Schöne Müllerin</em> (Transcribed by Brian G. McKee, 2018), mm. 27-28</td>
</tr>
</tbody>
</table>
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Audio Recording Observations - “Das Wandern”</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1</td>
<td>.............................................</td>
<td>36</td>
</tr>
<tr>
<td>5.1</td>
<td>.............................................</td>
<td>53</td>
</tr>
<tr>
<td>6.1</td>
<td>.............................................</td>
<td>65</td>
</tr>
<tr>
<td>7.1</td>
<td>.............................................</td>
<td>81</td>
</tr>
</tbody>
</table>
CHAPTER 1

Introduction

Throughout the researcher’s time as both an undergraduate and graduate music student, the idea of “playing it like you sing it” has surfaced repeatedly over many years during lessons with several of his primary bassoon professors. It is a concept that instructors often used to teach a lyrical solo line or a musical passage featuring sustained, slow melodies, demonstrated both by singing and playing in order to show similarities in phrasing between vocalists and bassoonists. The performance techniques on which these similarities are based are at times challenging to describe.

When observing a vocalist, audiences pay attention to characteristics of a vocalist’s sound production when they are performing, such as differences in range, breath control, articulation, note length, use of vibrato, and phrasing. Rhetoric, or “the art of verbal discourse”\(^\text{1}\) also influences a vocalist’s musical delivery, as it is how certain passages are spoken and consequently sung that illustrate differences between pieces, performers, and performances. Bassoonists can also apply these ideas in their own solo playing, even with the differences in sound sources between voice and instrument.

To start, vocalists and bassoonists share physical similarities in terms of a resonating sound source. While singing, air is externally drawn and forced rapidly through a set of vocal chords, causing them to vibrate. Those vibrations are then

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amplified through the chest cavity, throat, and out through the mouth, resulting in speech that is controlled through movement of the tongue to create consonants, and alteration of oral cavity shape to create vowels, which are heard as timbral differences in sound production. Bassoonists, and wind players alike, also use air as their primary energy source. It is forced out of the lungs and through the reed, which when placed in the mouth, acts as a set of “vocal cords” for the bassoon when air passes through it. More specifically, the two pieces of cane that form the blade of the double reed vibrate as air passes between them, resulting in sound resonating through the bocal and the rest of the instrument.\(^2\) The positions and movements of the tongue, lips, and other oral muscles also control articulation of certain “consonants”, and alteration of the oral cavity shape also affect timbral quality heard throughout the range of the bassoon.\(^3\)

Bassoonists put these ideas into practice in various forms, depending on what type of music they are playing. Faster, rhythmically dense musical passages with complex melodies require more concentrated, rapid technical coordination of air, tongue, and fingers, while slower, more lyrical pieces better allow the bassoonist to visualize and phrase a melody like a singer, creating *legato* lines out of each connective note leading to the next to create long, speech-like phrases in the process. Though several sources note that faster technical passages can also be nuanced and taught this way\(^4\), for the purposes of this essay, the relatively slower speed and lengthy phrases of Schubert’s art songs

make them pedagogically desirable for teaching as they eliminate rapid technique as a challenge for the benefit of enhancing lyrical playing.5

Franz Schubert (1797-1828), an Austrian composer who was born toward the end of the Classical era, wrote over 600 lieder, or art songs, for voice and piano.6 Though many of his songs, as well as his symphonies and chamber works largely adhere to the structure and form of the Classical period, they are traditionally performed with an incredible amount of nuance, emotion, and musical fluctuation characteristic of the Romantic period, and represent (along with the works of other composers) a transition from Classicism to Romanticism7. He was an incredibly prolific composer during his short lifetime of just under thirty-two years, and his art songs are among the most popular and widely performed works in the entire vocal repertoire.

By selecting, transcribing, and performing these songs, the author aims to enhance bassoonists’ understanding of lyrical phrasing and their own solo sound concept, essentially emulating the musical and timbral characteristics of a baritone or tenor voice on their own instrument. Both the bassoon and these voice types share similarities in terms of range and timbre. By coincidence, many of the keys that Schubert uses in his lieder (and later reprinted in subsequent editions) to accommodate the low voice also work well for bassoonists because of the ease of technical facility involved while playing in particular key areas such as G Major, g minor, B-flat Major, e minor, and F Major.

7 Ibid.
Need for the Study

Bassoonists have long transcribed vocal music in the interest of melodic content and for the purpose of performing new repertoire, and the same has been done for many of Schubert’s works including at least one of his entire song cycles. However, there has not been a thorough study on the pedagogical and performance benefits of these thoughtfully selected individual Schubert lieder transcribed for the bassoon. This essay focuses on four transcribed songs selected for their melodic content, idiomatic elements related to technique, and opportunities for musical expression that can be convincingly demonstrated on the bassoon. It features detailed chapters dedicated to each song, addressing both performance challenges and pedagogical opportunities in the process. The document also features musical examples and transcribed bassoon parts for readers to study and analyze.

Additionally, with this document, bassoon students have the opportunity to practice a new set of pieces outside the conventional bassoon repertoire, while improving their understanding of the capabilities of their solo sound in the process. Teachers should be able to pedagogically apply the outlined vocal characteristics beyond these particular works into other bassoon pieces that could benefit from an art song perspective, and students should then gain a better understanding of the “play it like you sing it” mentality from reading this document. It is through this perspective that the author hopes to gain recognition as a pedagogue and a performer.
Purpose of the Study

The purpose of this study is to create a pedagogical supplement for bassoonists that parallels certain vocal performance characteristics by addressing stylistic musical techniques within selected art songs by Franz Schubert. Included in this document are a set of bassoon transcriptions of these arts songs selected with these concepts and techniques in mind. Some research questions to consider are:

1) Which key signatures are more idiomatic for the bassoon, and which of Schubert’s *lieder* set in those particular keys could make most sense to transcribe?

2) What similarities can be drawn between vocal and bassoon performance and pedagogy in terms of range, breathing, articulation, resonance, and use of vibrato?

3) What can a bassoon teacher, student, or performer learn from the limitations of performing a work that originally contained text, and what bassoon-specific techniques can they do to musically compensate for the absence of text?

Research Delimitation

Because the research addresses comparisons, contrasts, and similarities between bassoon-specific and vocal sound characteristics, some technical and physiological explanation of these ideas are necessary for descriptive purposes. However, because this essay is written from a performance and pedagogical perspective and drawn from related resources, some technical and physiological concepts related to sound production and resonance are left out due to the limited knowledge of the researcher. The researcher also uses language in this document that is easily understandable by musical performers and pedagogues that may not be as well-versed in specifically scientific terms that may be beyond the scope of their respective fields.
Additionally, in terms of the musical transcriptions themselves, the author has only transcribed the vocal lines in each chosen work for the bassoon, rather than the entire scores containing both the vocal and piano parts. If bassoonists wish to perform these transcriptions with a pianist, they may easily print out and use already existing piano scores available for free from their local music library or from an online public domain source such as the International Music Score Library Project, detailed later in this essay. Though the author may eventually wish to engrave and submit for publication the full scores in their entirety, for the purposes of this essay the bassoon transcriptions are formatted so that they can be used in combination with an original piano vocal score that interested performers can access for free.
CHAPTER 2
Review of Related Literature

This chapter outlines research and literary sources pertaining to bassoon performance and pedagogy, wind playing, vocal pedagogy, and performance practice of German lieder, or art songs for the purpose of connecting certain characteristics of both vocal and bassoon performance. Each source contains varying amounts of detailed information for their respective subject area. The researcher has attempted to address the viewpoints presented in these sources with respect to the purpose of this essay, and has attempted to clarify any inconsistencies in information as it relates to the original essay research questions.

For purposes of review, the key research questions that are examined are:

1) Which keys are more idiomatic for the bassoon, and which of Schubert’s lieder set in those particular keys could make most sense to transcribe?

2) What similarities can be drawn between vocal and bassoon performance and pedagogy in terms of range, breathing, articulation, use of vibrato, and phrasing?

3) What can a bassoon teacher, student, or performer learn from the limitations of performing a work that originally contained text, and what bassoon-specific techniques can they do to musically compensate for the absence of text?

To clarify, musical comparisons have been made and similarities have been drawn between vocalists and bassoonists in terms of the way they produce sound and perform, and many bassoonists, including several of the researcher’s own teachers, have alluded to this concept while in lessons, especially in an operatic context and while demonstrating lyrical orchestral excerpts. Peter Bianca, a clarinetist and 2013 Doctor of Musical Arts
graduate of the Frost School of Music, completed his doctoral essay on the subject of teaching lyricism through transcription of Mozart opera arias for the clarinet. There are several ideas in this essay that assist the researcher in clarifying vocal characteristics, as well as some vocal-instrumental analogies that also apply to bassoon playing. This document on bassoon and vocal analogies also contains pedagogical components in addition to performance concepts. Many instrumentalists, including bassoonists, have transcribed and performed Schubert’s works for voice and piano on their own instrument, though to the researcher’s knowledge, no academic study to date has directly connected vocal practice and bassoon playing using this particular set of Schubert’s art songs transcribed for bassoon.

For purposes of historical context and relevance, the researcher starts with sources that biographically outline Franz Schubert and his career. An article on Franz Schubert found in The New Grove Dictionary of Music (Oxford Music Online) written by Robert Winter, et. al. is an appropriate source to consult on this subject, as it is comprehensive and contains thoroughly presented information on the composer’s life and career, including his musical influences, historical place in music history, and a detailed catalogue of his compositions. The researcher determined relevant performance factors and styles consistent with this historical period from consulting this article, especially as they related to the specific songs chosen for research and transcription. Also helpful in the research process is Graham Johnson’s three-volume catalogue and encyclopedia, *Franz Schubert: The Complete Songs*. This set of books details every lied, or song, that

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9 Robert Winter, et. al., “Schubert, Franz (Peter).”
Schubert ever wrote, including those from the song cycles, *Die Schöne Müllerin*, *Winterreise*, and hundreds of others. It also includes information about transcriptions of these works done by Schubert himself as well as his contemporaries, including translations, thematic explanations, musicological articles, poetic analysis, and references to other instrumental works of his. This text greatly assisted the researcher in analyzing relevant contextual themes as they related to text and articulation in all of the *lieder* studied in this essay.

**Schubert and the Nineteenth-Century German Lied**

Also relevant are a number of texts on the nineteenth-century German lied. Rufus Hallmark’s chapter on Franz Schubert, titled *Franz Schubert: The Lied Transformed* from his book, *German Lieder in the Nineteenth Century*, makes an important point of Schubert’s passion for poetry in his music. Much of the text in his art songs was set to poetry by well-known German poets of literary history, such as Johann Wolfgang von Goethe, Wilhelm Müller, and Joseph Freiherr von Eichendorff, all incredibly prolific poets during Schubert’s lifetime.

Text-music relationship, and consequently, programmatic elements, are core focuses of Schubert’s *lieder*, which makes rhetoric, or the manner in which something is sung or spoken, an essential performance element in his music. Elaine Brody and Robert A. Fowkes touch on this concept in their chapter entitled *The High Romantic Lied* in their book, *The German Lied and Its Poetry*. Rhetoric and poetic flow are concepts that

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11 Rufus Hallmark, *German Lieder in the Nineteenth Century* (New York: Routledge, 2010).
transcend text on a page, and are also highly relevant to instrumentalists attempting to convey phrases with their tone. Just like a human voice, an instrument’s sound changes depending on the character portrayed in a piece of music as it develops. The selected lieder chosen for this essay are no exceptions to this idea, and the bassoonist must tell a story with their instrument in playing the transcription just as a vocalist does with their voice.

Peter Russell’s The Themes of the German Lied from Mozart to Strauss13 reveal that Schubert’s vocal works, as well as the works of his predecessors and contemporaries, share many common programmatic themes found in their texts, such as nature, changing seasons, wandering, and reflecting upon life and death. Both vocal and instrumental performers must be sensitive to the text and melodic material found in Schubert’s vocal compositions, as it is what makes them different from one another. Since Schubert incorporated written text into these compositions, his works are essentially musical poems in which the text, and the way they are sung, influence the melodic material and overall phrase direction. Bassoonists can emulate this idea while playing these transcribed works as they decide how to shape a phrase or emphasize a certain sustained note or motive, just as vocalists choose to articulate and emphasize certain syllables in the context of a musical passage.

There are also numerous texts outlining Schubert’s impact on the lied developing into a vocal genre. Kenneth S. Whitton’s Lieder: An Introduction to German Song partly describes Schubert’s early vocal music as having been influenced by the German ballade from the eighteenth century. This music featured familiar folk melodies that had been

passed on for generations, and it was often set to text from well-known poetry of the time such as that of Goethe and Schiller. Schubert carried this tradition into the nineteenth century with much of his vocal music, preserving the charm of the volkslieder, or songs of the people, and incorporating them into his own works. It was partially because of technological advancements that made the piano a more reliable instrument, as well as emerging theoretical concepts related to key signature and modulation to distantly related keys that Schubert was able to expand upon the concept of early Romantic ballade, transforming the performance of a musical story into more of a conversation between vocalist and pianist.

As Whitton notes, the text played a critically important role in this process, as it dictated Schubert’s compositional hand. From a performer’s standpoint, text found in his lieder flows naturally with the melodies and phrases he incorporates into each of his works. Performers closely observe characteristic pauses, tempo changes, and changes in dynamic intensity, singing and playing the natural development of the music as if it were spoken as a story or conversation. Qualities such as these make Schubert’s use of the human voice and piano so appealing, and he was able to do this in great variety with over 600 lieder, each with their own melodies, interpretation, and conversation. For these reasons, they are truly songs of the people, and bassoonists are able to emulate these ideas naturally, relating them to their own instrument through careful observation.

Voice Pedagogy

As part of the research process, the researcher considered a number of voice pedagogy texts from which certain characteristics connecting vocal and bassoon performance were drawn. Richard Davis’ A Beginning Singer’s Guide and Marilee David’s The New Voice
Pedagogy are two of such texts that thoroughly explain the physical mechanics of vocal sound production, including the functions of the larynx and vocal cords. As a bassoonist, it is helpful to understand how the vocal cords function, especially as they relate to the mechanics and functions of a bassoon reed, since both the vocal cords and the reed are both vibrating sources that resonate as part of a larger body or instrument. As a vocalist exhales and forces air out of their body, the air flows through the larynx and vocal cords, causing the folds to rapidly open and close, causing vibration. The resulting sound consists of a fundamental frequency and a series of overtones that all resonate together to produce a pitch, which is heard as vocalization.14

The two pieces of cane that form a double reed can be thought of as the vocal cords that vibrate and produce the sound that resonates within the bassoon. As a bassoonist exhales and forces air out of their lungs and into the bassoon, the air passes through the reed, causing the two pieces of cane to rapidly move up and down, creating vibrations in the form of sound that resonates through the rest of the instrument.15 Like in a set of vocal cords, the moving air causes the reed to function as a vibrating sound source, resonating through the bassoon and outward into open space, just as vocal frequencies resonate in the chest and throat and are projected outward through the oral cavity.

Davis’ text is designed for a beginning vocalist, and though it is comprehensive, it is presented with a more elementary approach. While it does contain scientific explanations and diagrams relating to vocal sound production, much of the book focuses

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on performance, repertoire, practice strategies, and networking, which are important concepts for any aspiring performer to understand. Chapter 2, *Mechanism and Technique* even goes as far as directly comparing the “steps to singing” (neural impulse, respiration, phonation, resonation, and articulation) to the mechanics of woodwind playing. A bassoonist may speak of these sound-producing steps with the addition of a reed inserted into the oral cavity and air passing through it in order to produce tone. One of the reasons that vocal characteristics appeal to wind players is that many of the mechanics related to both vocal and wind instrument sound production, such as breathing, are internal. It takes place inside the body in order for resonance to occur, as opposed to string or keyboard playing which requires noticeably external arm and finger movements to produce sound.

Marilee David’s *The New Voice Pedagogy* expands on this topic, and while it also briefly outlines certain musical perspectives and practice strategies, it is mostly written from a physiological perspective, explaining the pedagogical significance of concepts such as proper breathing, tongue position, register transition, vocal cord properties, and performance posture. It also contains chapters on caring for the voice like the rest of the body, as well as certain medical conditions that can occur as a result of singing.

In terms of bassoon playing, it is important to consider some internal physiological concepts. Aside from breathing, neural impulse, or the will to produce a certain sound, is applicable to both vocalists and bassoonists in order to control the sounds that they produce. The human brain sends neural signals to the lungs, larynx, and vocal cords in order to vocalize certain sounds just as it sends the same signals to a bassoonist’s lungs and fingers that enable the player to blow air through a reed and move

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their fingers to produce notes on the bassoon. Tongue position is also a relevant concept for both vocalists and bassoonists. These texts thoroughly explain and illustrate the articulating muscles, or movement of the tongue, jaw, lips, and soft palate, which turn vocalized sounds into intelligible speech or song. By comparison, one of the functions of tongue movement against a bassoon reed is the interruption of airflow from the lungs into the instrument, consequently turning otherwise sustained pitches into separated lengths of successive articulated sounds.

These internal concepts are important foundations of both vocal and bassoon pedagogies, as both types of performers move air through their bodies in order to produces their respective sounds. Marilee David mentions in her book that “singers are unique among musicians because our instruments are part of our bodies” and that “the voice is the only musical instrument which cannot be seen or touched.” The same idea applies to bassoonists and all wind players in terms of the amount of air that is internally produced and forced through their instrument, as well as the parts of the body that essentially function as part of the entire instrumental mechanism.

**Bassoon Pedagogy**

This essay also considers research drawn from wind instrument and bassoon pedagogical materials, including texts, instructional method books, and reed manuals that focus on sound concepts and function. Arthur Weisberg’s *The Art of Wind Playing* has long been a reliable reference source found in the libraries of bassoon pedagogues all over the world. Weisberg, an American bassoonist, conductor, composer, and author, was a renowned pedagogue, having taught at the Juilliard School and played principal bassoon with the Houston and Baltimore Symphony Orchestras. In his book, he addresses
several topics that can be applicable to both vocalists and bassoonists playing vocal transcriptions, including dynamic contrast, resonance, note lengths, vibrato, breathing, and musical interpretation. It is a comprehensive text with diagrams and other illustrations that help clarify hard-to-describe sound concepts. An accomplished performer, Weisberg also recorded many of his own transcriptions of works not originally written for the bassoon, including two of Johann Sebastian Bach’s solo partitas and suites for solo cello.18

Douglas Spaniol’s The New Weissenborn Method for Bassoon contains a wealth of applicable information for both bassoon pedagogues and students related to fundamental techniques, fingerings, scale studies, and tone production, which are all relevant concepts addressed in different parts of this essay. Spaniol’s many English translation of Julius Weissenborn’s early writings in this book help clarify musical ideas and teachings that have been in circulation since the nineteenth century.

David McGill’s Sound in Motion is a detailed text designed for performers, though written from a bassoonist’s perspective. Currently Professor of Bassoon at the Bienen School of Music at Northwestern University, McGill was previously principal bassoonist of the Chicago Symphony Orchestra from 1997-2014, as well as The Cleveland Orchestra from 1988-1997, where he gained great acclaim as a performer, teacher, and renowned interpreter of orchestral, solo, and chamber repertoire. In his book, he writes in detail about the often intangible subjects of note groupings, phrase structure, and musical line, and how little notes are part of large groups which form even larger passages. These ideas are applicable for all musical performers, especially for vocalists

who naturally demonstrate phrasing and *legato* note connection as a part of their sound. He stresses the need for instrumentalists to think vocally about their playing, especially in a lyrical context, so that performers can think of the natural connection of successive notes that form a musical line rather than playing each note individually. This is an important concept for bassoonists wanting to perform transcribed vocal pieces so that they may be able to emulate a naturally progressing vocal line.

McGill also details this concept in his instructional compact disc, *Orchestral Excerpts for Bassoon* in which he speaks at length about successive note groupings as part of a musical line. Though these audio examples are bassoon specific, their lessons are useful for all performers wanting to learn a challenging technical passage or slow lyrical line using a progressive method. It is an appropriate supplemental research tool to *Sound in Motion* and contains notable pieces of information relevant for the subject matter of this essay. He even directly compares the bassoon excerpt and tenor aria that follows in “Una Furtiva Lagrima” from Gaetano Donizetti’s *L’elisir d’amore*, noting that the bassoonist must naturally follow the musical line, dynamically rising and falling at the beginnings and endings of sequences, just as a tenor would sing the entire phrase.

Additional bassoon-specific texts, such as L. Hugh Cooper’s and Howard Toplanski’s *Essentials of Bassoon Technique* and James B. Kopp’s *The Bassoon* are also useful in clarifying certain acoustic properties, mechanical principles, and historical developments that may provide reasoning as to why the bassoon is an appropriate instrument to emulate a baritone or tenor voice. The late L. Hugh Cooper, known for his more than fifty-year tenure as bassoon professor at the University of Michigan and his lengthy career with the Detroit Symphony, was a renowned pedagogue and expert on
bassoon acoustics. *Essentials of Bassoon Technique*, which he co-authored with Howard Toplanski, helped illustrate bassoon fingerings in the context of certain key signatures, and helped the researcher select from Schubert’s art songs and transcribe those that may be most idiomatically appropriate for bassoon. The technical facility involved in performing these works vary depending on the complexities of certain note fingerings in the context of different key signatures.

Other relevant pedagogical concepts are also found in various reed making texts and articles, such as Mark Popkin and Loren Glickman’s book *Bassoon Reed Making*, which includes sections that address breathing as related to functions of the bassoon reed. C. Robert Reinert’s article, “Breathe, Don’t Blow” similarly addresses breathing as related to phrasing.

Though lengthy and comprehensive, Kopp’s *The Bassoon* provides some historical significance and insight into the appeal of the bassoon’s tenor register and its “vocal” quality utilized by countless composers in their works. Perhaps it is for this reason that bassoonists make vocal analogies while working with their students, creating a deeper desire to perform vocal works in this style with the necessary dynamic nuance, note connection, articulation contrast, phrasing, and stage presence with the support of a musically reliable collaborative pianist.

**Scores and Recordings**

The researcher utilized a number of musical scores and recordings of certain art songs in order to successfully transcribe the desired works. It was useful to examine early editions of Schubert’s *Die Schöne Müllerin* as well as different anthologies of his other *lieder*. There are several versions of these scores available, including the Bärenreiter-
urtext editions, as well as editions by G. Schirmer and Peters. The different editions each include their own unique features. For example, The Schirmer editions include English translations by Theodore Baker, which may be useful for performers in interpreting the significance of the music. The Bärenreiter editions, as is standard with many of their printed scores, include an introduction and style guide for the work, written in both German and English.

According to Bärenreiter, no original autograph of the entire song cycle from Schubert’s own hand exists, though their earliest source of reference happens to be the first edition by Sauer & Leidesdorf of Vienna (Example 2.1), printed while Schubert was still living in 1824. Bärenreiter’s dynamic markings, articulations, and other notational markings are said to have come from this edition that was printed shortly after Schubert completed the work.


It is also important to acknowledge several previously transcribed *lieder* for bassoon, as well as compositions based on them that are now part of the published
repertoire. Kristian Oma Rønnes, a Norwegian bassoonist and composer, arranged Schubert’s entire song cycle, *Winterreise* (1827), for the bassoon in two volumes in 2015. He also includes the text underneath each system in his transcriptions, as the researcher has done. Dan Welcher, a bassoonist, professor of music, and composer based in Austin, Texas, composed *Mill Songs: Four Metamorphoses after Schubert* in 1997. This composition for oboe and bassoon is a set of variations based on four lieder taken from *Die Schöne Müllerin* (“Das Wandern,” “Der Neugierige,” “Der Jäger,” and “Der Müller und Der Bach). While the researcher was aware of these publications and their impact on this project, it was his intention to transcribe four different lieder selected for pedagogical reasons and their implications for the future of lyrical bassoon playing, and not an entire song cycle like other instrumentalists have previously transcribed.

Audio recordings of vocalists performing the music of Schubert also aided the researcher in the transcription process. The researcher analyzed three different recordings of each of the four selected lieder taken from albums containing the complete song cycle, including those by the late baritone Dietrich Fischer-Dieskau, bass-baritone Thomas Quasthoff, and tenor Ian Bostridge, all of whom were and are renowned interpreters of this music. Comparing and contrasting their recordings helped provide different interpretive perspectives on each piece of music, and helped the researcher properly notate important musical aspects in each transcription to which future performers should adhere.

The researcher’s observations of the selected recordings also highlighted the timbral and range differences between performers to help bassoonists emulate these vocalists with lyrical fluidity. Recordings of the same works are in different keys.
depending on vocal range, which helped the researcher make decisions about what keys were idiomatically appropriate for the bassoon. Also, the researcher limited his analysis to three male vocalists, as the baritone and tenor vocal ranges primarily matches the bassoon’s playing range and most comfortable registers.
CHAPTER 3

Research, and Transcription Methodologies

The purpose of this study is to examine a collection of Franz Schubert’s art songs that could idiomatically function as a set of performances études with piano accompaniment for the bassoon, analyzing their vocal elements and opportunities for expression in the process. The researcher transcribed each of these works for the bassoon, and provided detailed explanations for each of them based on observed common characteristics of vocal and instrumental performance, including range, breathing, articulation, use of vibrato, and ideas related to phrasing. Each work features its own set of performance notes highlighting suggestions and pedagogical opportunities based on the above characteristics. Bassoonists reading this essay should be able to gain a better understanding of their performance roles by studying a piece of lyrical instrumental music from a vocal perspective. It is the researcher’s hope that both teachers and students are able to apply the concepts learned from these characteristics while learning and performing additional bassoon repertoire.

Procedure for Data Collection

This essay focuses on four of Schubert’s art songs taken from his song cycle, Die Schöne Müllerin. The researcher compiled a number of editions of each of the selected songs, and compared and contrasted differences that were noted and considered when preparing to transcribe a specific work. As part of the process, the researcher also listened to and compiled a number of recordings of vocalists singing each of the selected songs with piano. Differences in elements such as range, breathing, articulation, vibrato, and phrasing were observed and recorded for later use. Observing these differences in
performance helped the researcher determine how to idiomatically notate each transcription so that bassoonists are able to understand and interpret transcribed vocal works. Overall, comparing and contrasting scores and recordings of these specific works helped the researcher produce quality transcriptions that bassoonists will better understand as a result.

Additionally, this essay focuses on describing vocal and wind instrument sound characteristics in each transcribed song, including range, breathing, articulation, vibrato, and phrasing. The transcriptions along with each of their descriptions have been presented in the form of a performance supplement, focusing on techniques that aid the performer in their interpretations of the different musical characteristics within the music. The selected songs are: “Das Wandern,” “Am Feierabend,” “Des Müllers Blumen,” and “Der Müller Und Der Bach” from Franz Schubert’s song cycle, *Die Schöne Müllerin*. In terms of this essay, there is one chapter for every song, each containing original and transcribed score examples, comparisons of scores and recordings, as well as explanations of the above mentioned sound characteristics for each transcription that the performer should focus on in the learning process.

The transcriptions themselves also incorporate notational and expressive markings that are more familiar to wind instrumentalists and that vocalists may not typically encounter, though these markings will hopefully serve as interpretive tools for better emulating vocal sound production on the bassoon. Reasoning for inclusion of these markings is also found throughout the essay’s upcoming chapters.
Characteristics Connecting Vocal and Bassoon Performance

The researcher has compared, contrasted, and made analogies between vocal performance characteristics and the ability to emulate them on the bassoon. In his book, *A Beginning Singer’s Guide*, Richard Davis writes,

“Studying only the music you like to sing fails to broaden both your technical facility and your artistic horizons. Musicians should not be like the man in the art museum who blithely says he knows nothing about art, but knows what he likes…One can be attracted to something for reasons beyond articulation, but one can never love something without understanding it.”

Bassoonists are fortunate to have a substantial amount of solo and chamber repertoire demonstrating both the technical and lyrical capabilities of the performer. The world’s finest bassoonists are accomplished masters of all aspects of this music, and can make even the simplest and most complex melodies sound lyrically expressive. Lyrical playing demonstrates the fine art of sustaining and controlling connective notes within slow passages with precise intonation and dynamic nuance. It is within this type of music that bassoonists are presented with opportunities to perform like vocalists, as the natural progression of a phrase or line is found in the music itself.

The bassoon is a naturally flexible instrument in terms of pitch and use of air. Any slight alteration in factors such as the player’s embouchure, air speed, or articulation may have significant effects on pitch and timbre of the resulting sounds coming from the instrument. The voice behaves similarly both in terms of singing and speaking, so both vocalists and bassoonists must be aurally sensitive and conscious of their physical setup while demonstrating their best sound production. An early source from 1796 by Johann Ferdinand von Schönfeld highlights the bassoon’s role as a solo instrument and its connection to that of a human singing voice:

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"He must coax forth gentle, soft, heartfelt feelings. Because the bassoon is the instrument closest to the human voice, it is especially in the high register that the virtuoso performer demonstrates his sensitivity and art."20

Range

Many of Franz Schubert’s lyrical art songs are appropriate examples of pieces that fit the timbral characteristics of the bassoon, as its sound has been similarly compared with that of a human baritone or tenor voice. Both the bassoon’s middle and tenor ranges fall within the vocal ranges of tenor and baritone singers as observed in different recordings of lieder (approximately G2 to B4 on the bassoon). Along with the ability to project and sustain extended lyrical passages like a vocalist, a bassoonist can adapt to Schubert’s vocal writing simply because it is within comfortable playing range of the instrument. Additionally, many of Schubert’s art songs are melodically appealing to vocalists because many of them are stepwise, utilizing major and minor scales without excessive leaps between large intervals. While bassoonists have the ability to easily execute large interval leaps on their instrument, Schubert’s musical lines are attractive because of their stepwise melodies (which vocalists demonstrate). From the researcher’s perspective, it is easier to move through the different registers in stepwise fashion.

Breathing

Another physical similarity that both vocalists and bassoonists share is the necessity to breath and force air out of their bodies in order to produce sound. Simply explained, an impulse from the brain causes the diaphragm, an inhale-only muscle, to contract, enlarging the thorax and expanding the chest in all directions, enabling the lungs to expand and fill with air. During exhalation, the diaphragm and lungs relax, returning to

their normal positions and forcing the air out of the body. Additionally, because of the intensity and sustained quality of sound created, breathing for both singing and bassoon playing requires higher exhalation pressure (faster airstream) as well as larger volumes of air, shorter inhalation time, and longer exhalation time than that of casual speaking. The art songs selected for transcription as part of this essay contain lyrical phrases, melodies, and stylistic nuances that provide opportunities for a vocalist to breath and sing melodies this way, and bassoonists should be able to emulate that style of performance by breathing and efficiently using their air similarly.

**Articulation**

In terms of articulation, bassoonists are commonly taught about the position of the tongue and its movement against the reed inside the oral cavity. Because bassoonists use a reed that is inserted into the mouth while playing, the tongue governs the type of articulation that a player uses in combination with their embouchure, or positioning of their lips, jaw, tongue, and inside of their oral cavity around the reed. Simply stated, to articulate a note, a bassoonist pulls their tongue off of the end of the reed while forcing a certain amount of air through the instrument at the same time. The tongue acts like a valve that only allows air to flow through the bassoon when it is not touching the reed. The length of the note being played depends on several factors, including the speed and position at which the tongue touches the reed, as well as the intensity and amount of air expelled from the lungs and through the instrument. These factors determine different kinds of articulations, including legato, staccato, and accent markings discussed at

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22 Ibid, 10.
various points throughout this essay. Similar ideas apply to vocalists and their articulation style, except that they do not have to worry about the position of the tongue against a reed in their mouth.

Vocalists articulate notes using a combination of tongue, jaw, lip, and soft palate positions in their mouths in order to separate notes into different lengths, creating syllables and phrases out of the otherwise sustained quality of their voices.\textsuperscript{26} \textsuperscript{27} Bassoonists actually use similar articulation concepts using their oral setup and the addition of a reed acting as a resonator. The player’s use of air can be manipulated by movement within the oral cavity. Along with air support, the tongue similarly plays a role in the quality of their articulations for both vocalists and bassoonists, though it is not the only method by which they articulate.

Schubert’s art songs call for a variety of articulation styles within the melodic material, especially when it involves changing the shape of the oral cavity in order to pronounce certain consonants and sustain notes using different vowel shapes. For example, “Des Müllers Blumen” (Example 3.1) and its lyrical, \textit{legato} nature of notes within its vocal lines requires a different articulation style than in “Das Wandern” (Example 3.2) which features more syllabic, separated articulations in its melodies. The researcher’s chosen bassoon articulations for notes emulating syllables containing various consonants, vowels, and diphthongs (sounds formed by a combination of two vowels within a single syllable) are organized in a table titled “Bassoon Articulation Treatment for Emulated German Consonants and Vowels” found in the appendices of this essay.

\textsuperscript{26} Ibid. 42-45
\textsuperscript{27} Marilee David, \textit{The New Voice Pedagogy}, 51-53


In this sense, vocalists are masters of lyrical phrasing because of their ability to articulate syllables and group them together using a constant airstream without interrupting the sustaining quality of their resonance. They move their tongue and the rest of their mouths as much or as little as they need to in order to articulate a syllable or series of syllables in a certain passage. Bassoonists can think of articulation and resulting resonance similarly. Audiences for which they are performing gain a better understanding of their musical and verbal intentions this way. In order to improve their lyrical playing, bassoonists can think of articulation as vocalists do by minimizing the amount of tongue and oral cavity movement while playing slow, sustained passages, so that they achieve more connection between notes.
**Vibrato**

Though there are several ways in which both instrumentalists and vocalists produce vibrato, physiological analysis of these different vibrato types is beyond the scope of this essay. Both vocalists and bassoonists use vibrato to enhance their performance of lyrical passages. There are some schools of thought among wind players that claim vibrato is part of their tone quality, though for pedagogical purposes of this essay, it is a complement to one’s sound. Vibrato can be thought of as a pulsation in sound created by changes in pitch or volume.28 Because of the narrowness of the airstream that wind players use to create sound with their instrument, bassoonists use a kind of vibrato regulated by the muscles in the lower abdomen. Some teachers say that it is created by movement of the diaphragm, though the diaphragm is an inhale-only muscle and only engages when air is being drawn into the lungs rather than out.29 When practicing vibrato away from the instrument, one can feel the abdominal muscles being engaged upon each pulsation of air. When practiced on the bassoon, the result sound is a change in pitch and volume caused by these abdominal pulsations. It is a sound that is highly desirable both in solo playing and in ensemble settings that feature extended, lyrical bassoon melodies, especially in music of the Romantic era. However, vibrato can become a distraction when it starts to sound unnatural or when used in excess. Many instrumentalists tend to play with an “always on” or “always off” vibrato technique.

Vocalists, who use vibrato rather frequently as part of their sound especially in the context of Romantic art music, employ it as a natural complement to the extended lyrical phrases that they often demonstrate. They may vary the intensity of their vibrato

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depending on what part of their range they are singing in. For example, a baritone singing in their lowest range may use a slower vibrato, while a soprano singing in their highest range may use a faster vibrato. Weisberg draws this comparison to bassoons and flutes, respectively, in chapter 3 of his book.³⁰ Vocalists may also vary their vibrato as the music calls for changes in dynamic nuance and moves around their vocal range.

In the researcher’s opinion, Schubert’s art songs are written largely for vocalists to use their vibrato with varying speed and intensity depending on the range of the music and the direction of the musical line. Bassoonists can learn to use their vibrato more naturally by emulating a vocalist’s controlled execution of an extended lyrical passage within a Schubert art song. Through performance of such works, they learn that they must perform this kind of music by using vocally-inspired vibrato in order for the music to sound unforced.

**Phrasing**

While singing a musical line, vocalists often think about how syllables and notes are grouped together in the context of a musical passage, and how these groups influence an entire phrase. The goal is not to hear each individual word or syllable, but their overall direction in relation to each other. Bassoonists comparatively think of this concept in terms of dynamic contour, note length, and degree of connectivity within a passage, focusing on each grouping’s relation to the next in order to build a phrase. *Legato* playing on the bassoon is a desirable phrasing characteristic. It demonstrates the player’s ability to show how successive notes are related in the context of a motive or passage by using constant air and its resulting connecting quality.

Compiling of Selected Recordings

The researcher has compiled a series of recordings of each selected art song and recorded the musical differences between each track based on several factors: Key signature and overall range, articulation quality, breathing, phrasing and dynamic contrast, and use of vibrato. Listening to a variety of recordings helped the researcher make stylistic notational decisions during the transcription process for the bassoon. It also helped determine the vocal characteristics best practiced and emulated by bassoonists so that they may improve their lyrical playing.

Examination of Scores and the Transcription Process

The researcher has examined several different score sources as part of the transcription process, including the first edition of Die Schöne Müllerin by Sauer & Leidesdorf of Vienna in 1824. The researcher also examined the Bärenreiter and Peters editions for low, medium, and high voices, and noted their differences in this essay. English translations as well as chordal analysis were also examined along with selected vocalists’ musical interpretations in their recordings.

Transcription of each of the art songs required examination of different score editions to look for notational differences that may have affected overall performance interpretation. Using Avid Sibelius 7.5, the researcher created bassoon parts from the vocal lines of each art song. Notational and expressive adjustments were made in order to make the parts more idiomatic and legible for bassoonists, including changing the clef from treble to bass. The researcher also examined English translations and compared audio recordings for differences.
The parts were transcribed in the same ranges, octaves and keys as the vocalists in the selected recordings sing them, so no changing of octaves was necessary. The reasoning for this idea was that for the purpose of this project, it was the researcher’s intent to emulate a tenor or baritone voice, whose ranges occupy most of the playing range of the bassoon for these pieces. Transposing works significantly higher or lower would have essentially altered this concept of emulation, as subtle differences in key determined the appropriate voice type to sing a particular work. The researcher chose which voice types to be emulated, and much of these decisions determined key and resulting vocal ranges. For example, “Der Müller Und Der Bach” in the key of G minor seemed more comfortable for a tenor, while the key of E minor seemed more comfortable for a baritone because of the respective resulting vocal ranges required for the pieces. Recommended editions to use for piano accompaniment are also listed at the end of this essay.

Note beaming was also adjusted to be better read by bassoonists, and the text remains underneath the music for stylistic and programmatic relevance for the performer. Certain articulation and dynamic markings were also added in order to preserve elements of the text according to the researcher’s analysis and interpretation of the diction pronounced in each of the observed recordings. A descriptive glossary of these symbols appears at the end of the essay. The overall goal of the transcriptions is for interested bassoonists to employ vocal performance strategies while playing these pieces. It is the researcher’s hope that these transcriptions are suitable for recitals or other chamber music settings while also serving an academic purpose for bassoon students and teachers all over the world.
CHAPTER 4

Transcription 1: “Das Wandern”

Originally composed in 1823-24, “Das Wandern” is the first lied found in Die Schöne Müllerin. It is one of twenty poems by Wilhelm Müller that eventually became the text for the song cycle. As stated previously, Walther Dürr, editor of the Bärenreiter-urtext edition (2010), claims that no autograph of the entire cycle from Schubert’s own hand exists, and that the primary source material of this scholarly edition is drawn from the original 1824 printed edition by Sauer & Leidesdorf of Vienna. Therefore, it is not known exactly when nor in what order this poem and subsequent art song originally appeared other than what is indicated in that first edition.31

The poem is divided into five stanzas, which are compositionally orchestrated into five melodically identical phrases that differ stylistically upon each repetition, depending on the vocalist’s interpretation and articulation of the text. Though it is repetitive, the researcher has transcribed this particular work because of its simplicity, idiomatic ease of key signature, and potential for stylistic variations of note lengths and articulations upon each repetition of the melody, similar to how a vocalist may vary their note lengths and phrasing in accordance with the text. The text ultimately governs the direction of the phrases, and bassoonists performing this transcription can emulate this idea by observing the added articulations and dynamic markings indicated in the part. The text is also provided in the transcribed part for the performer’s reference.

Justification for the added markings in the transcription as well as differences in musical interpretation between the three previously mentioned recordings of this "lied" are examined later in this chapter. The poem reads as follows:

Das Wandern:

Das Wandern ist 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 seh’n wir auch den Rädern ab,
Den Rädern!
Die gar nicht gerne stille seh’n,
Die sich mein Tag nicht müde geh’n,
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:

To wander is the miller’s delight,
To wander!
A poor miller he must be
Who never thought of wandering,
Of wandering.

We have learned it from the water,
From the water!
It never rests, by day or night,
But is always intent on wandering,
The water.

We can see it in the wheels too,
The wheels!
They never care to stand still
But turn tirelessly the whole day long,
The wheels.

The stones themselves, heavy as they are,
The stones!
They join in the merry dance
And seek to move still faster,
The stones.

O wandering, my delight,
O wandering!
Master and mistress,
Let me go my way in peace,
And wander.

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32 Ibid, X.
In this poem, lyricist Wilhelm Müller embodies a theme present in German Romantic poetry both of that time and of previous generations: wandering and wanting to see the world. In this opening song, *Der Müller*, the young millworker character portrayed in the cycle, is introduced as a wanderer happily setting out on a journey, dreaming of what he might encounter. Schubert’s piano accompaniment, in a major key with its repetitive patterns and recurring four-bar interludes, joyfully portrays this character along with the vocal line. The vocalist (or bassoonist) performing this song must embody the declamatory themes in Müller’s text while at the same time demonstrating the natural phrasing of Schubert’s melody. On the theme of wandering, author Peter Russell writes, “Thus the physical journey reflects a spiritual quest, often a quest to overcome inner division and achieve a greater wholeness; the landscape and seasons reflect changes in the wanderer’s inner state.”

**Observations of Selected Recordings**

The researcher selected three vocalists, all of whom have recorded Schubert’s complete song cycle, *Die Schöne Müllerin*, and has catalogued observations from their albums used in the transcription of “Das Wandern” as well as the three other lieder previously mentioned. The three selected vocalists are German baritone Dietrich Fischer-Dieskau (1925-2012), German bass-baritone Thomas Quasthoff (b. 1959), and English tenor Ian Bostridge (b. 1964). The researcher purposefully selected three different male

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voice types in order to note their differences in vocal range and comparative similarities
to that of a bassoon, musical interpretation, and treatment of the text within each song.35

While listening to these recordings, the researcher primarily observed differences
in range (and key), breathing, articulation, vibrato, and expressive phrase gestures.
Recorded observation of these elements helped the researcher determine certain markings
to include, omit, or differentiate from other editions.

The researcher catalogued each of these observations among the three different
vocalists in the following table (4.1). Each of the vocalists’ chosen keys, voice types, and
vocal ranges are also included for reference. The researcher’s chosen key, along with the
added dynamic and articulation markings will help bassoonists further emulate one of the
observed voice types.

35 Franz Schubert, “Das Wandern,” on Die Schöne Müllerin, Ian Bostridge and Mitsuko Uchida,
Warner Classics 0724355782755, 2005, compact disc.
26 Franz Schubert, “Das Wandern,” on Die Schöne Müllerin, Erlkönig, An die Musik,
Heidenröslein, Dietrich Fischer-Dieskau and Gerald Moore, Deutsche Grammophon 00028945367620,
1997, compact disc.
26 Franz Schubert, “Das Wandern,” on Schubert: Die Schöne Müllerin, Thomas Quasthoff and
Justus Zeyen, Deutsche Grammophon 00028947421825, 2005, compact disc.
### Table 4.1: Audio Recording Observations – “Das Wandern”

<table>
<thead>
<tr>
<th>Key</th>
<th>Dietrich Fischer-Dieskau</th>
<th>Ian Bostridge</th>
<th>Thomas Quasthoff</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Major</td>
<td>B-flat Major</td>
<td>G Major</td>
<td></td>
</tr>
<tr>
<td>Baritone</td>
<td>Tenor</td>
<td>Bass-Baritone</td>
<td></td>
</tr>
<tr>
<td>E₃ to E₄</td>
<td>F₃ to F₄</td>
<td>D₃ to D₄</td>
<td></td>
</tr>
</tbody>
</table>

- **Articulation Differences**: Quarter, eighth, and sixteenth note lengths relatively consistent and connected. Differences are minimal upon phrase repetition despite changing text. Consonants, beginnings, and endings of syllables are clearly separated. Each syllable is given individual attention, but still fits overall musical line. Note lengths vary upon phrase repetition according to text. Notes containing text with more vowel sounds are longer, more legato.

- **Vibrato Use**: Even vibrato throughout; amplitude greater on long quarter notes. Similar amount of vibrato given to each note regardless of text. Occasional vibrato; can be heard especially on long quarter and eighth notes. Lots of vibrato on initial statements, less vibrato upon phrase repetition. Varied according to changing text and vowel sound.

- **Breathing Observations**: Opening phrases (ex: mm. 5-7, 9-11) are sung in one breath. The remaining 8-bar phrases (13-20, 33-40, etc.) are divided into two 4-bar breaths, tempo is more or less unchanging. Opening phrases (ex: mm. 5-7, 9-11) are sung in one breath. The long 8-bar phrases (13-20, 33-40, etc.) are divided into four 2-bar breaths. Sometimes he takes artful time to breath. Opening phrases (ex: mm. 5-7, 9-11) are sung in one breath. The long 8-bar phrases (13-20, 33-40, etc.) are divided into four 2-bar breaths, though not too audible.

**Legend**: Recording Artist | Listening Observation
The three selected recordings of “Das Wandern” are stylistically similar, but contain contrasting musical elements that make each vocalist’s interpretation unique. The most obvious difference between the three of them are their keys of choice. Mr. Quasthoff, a bass-baritone and the lowest voice type of the three, recorded his rendition in G Major. Mr. Fischer-Dieskau’s recording is in A Major, while Mr. Bostridge, the highest voice type, sings his version in B-flat Major, which Bärenreiter suggests is the original key of this particular song. Because of the familiarity of B-flat Major, the researcher has transcribed this particular song in the supposed original key. Mr. Bostridge’s vocal range also fits right into the bassoon’s tenor range for this lied.

The second noted difference between the three recordings is the treatment of the fermati at the end of each four-bar piano interlude (mm. 4, 24, 44, 64, and 84). Mr. Fischer-Dieskau and his pianist, Gerald Moore, pause for noticeable lengths of time on the fermati that begin each section. In the researcher’s opinion, these fermati allow each section to begin and progress a bit differently every time, and also allow for some stylistic contrast as each repetition is printed identically in the vocal score. Mr. Quasthoff and his pianist, Justus Zeyen, do not seem to observe the fermati as much, though there is still stylistic variation of each section depending on the pronunciation of text. Mr. Bostridge and his pianist, Mitsuko Uchida, appear to purposefully ignore the fermati entirely, and their tempo does not deviate for most of the lied. Evident from the recordings, it is expected that the vocalist stylistically treat each section differently depending on the text being sung, as each repeated section is melodically identical. All three vocalists seem to sing each of the five sections somewhat differently either in terms of articulation, note length, dynamic contrast, tempo, or combinations of these factors.
A third difference between each of the recordings is the treatment of repeated melodic material within phrases. For example, the opening motive of each phrase (“Das Wandern ist des Müllers Lust,”, mm. 4-7) is repeated every time, and though the melodic material is the same, the vocalist and pianist use a different articulation or dynamic in order to make the second iteration slightly different than the first. This technique is engaging for both the prospective performer and the audience, who would appreciate subtle differences in otherwise identical repeated melodies. For example, Bostridge repeats “Vom Wasser haben wir’s gelernt” (“We have learnt it from the water”) the second time at mm. 29-31 noticeably softer than the first, offering an engaging bit of dynamic contrast that the researcher noted throughout this transcription. Each time this motive appears, the researcher indicated in the part to play it loud and present the first time, and softer and slightly more subdued the second time. Quasthoff also demonstrates this idea in mm. 57-60 upon the repetition of the word “Räder” (“Wheel”). The bassoonist performing this music will sound more like a vocalist using this kind of dynamic contrast, helping provide variation even though text is absent.

There are also several differences in treatment of articulation by these three vocalists throughout the song. Bostridge and Quasthoff purposefully show articulation contrast upon repetition of each motive, while Fischer-Dieskau’s changes in articulation are not as apparent. The most obvious change in articulation appears toward the end of the song, in mm. 85-104. On the fifth and final repetition of the same melodic material, the text, “O Wandern, wandern, meine Lust” (“O Wandering, wandering, my delight”), suggests a change in articulation and note length of these eighth notes.
All three vocalists phrase and connect the notes in this section more than any other point in the song, likely due to the elongated nature of the syllables in the repeated word, “Wandern.” (“wandering”). All of them seem to emphasize the first syllable in order to connect it to the rest of the word (“WAN-dern, WAN-dern…”). The researcher has therefore placed *tenuto* markings over the eighth notes in that section so that bassoonists may connect each of those notes, emulating *legato* vocal treatment of the text there.

The researcher also noted the vocalists’ choice of tempo in each of the recordings. Overall, each ensemble’s tempo was mostly unwavering, with exception to the last section, where all three of them took more time to connect the eighth notes over “Wandern, wandern, meine Lust.” (mm. 25-31) Several of them, most noticeably Mr. Bostridge, slow down while singing the arpeggiated syllables in “meine” (m. 26). This is clearly an intentional musical gesture, and the researcher noted this in the transcription by marking *tenuto* over the first notes of each of those groupings (mm. 86, 90). Overall, most of the vocalists’ subtle musical gestures upon repetition of each motive were visually incorporated into the transcription in order for the performing bassoonist to understand the musical contrast needed to convey vocal musicality without text.

**Transcription Process and Pedagogical Implications**

In terms of the transcription, the performer faces a series of interpretive challenges in performing vocal music, which have been addressed in the original research questions of this essay. In this chapter, the actual questions describe the transcription methodology, though they are not necessarily presented in this format nor fully reiterated in future chapters even though the researcher consulted them in the process.
Which keys are more idiomatic for the bassoon, and which of Schubert’s lieder set in those particular keys could make most sense to transcribe?

According to the Bärenreiter edition of Die Schöne Müllerin, the bottom of the first page of “Das Wandern” states that the original key of this song is in B-flat Major. From this indication, perhaps Schubert may have originally designated a tenor to sing this work, as the vocal range of this song (F3-F4) is well within the primary range of a tenor voice. Ian Bostridge, a renowned English tenor who recorded the complete song cycle, sings this particular song in the key of B-flat. Coincidentally, that range is also part of the bassoon’s tenor range, as much of the vocal line lies at the top of and several lines above the bass clef staff. The researcher ultimately chose to transcribe Das Wandern in the assumed original key of B-flat Major because the melody falls within the range of the tenor voice and can be emulated this way. This particular key is evidently familiar to bassoonists of varying abilities, and is a naturally idiomatic key in which to perform an art song.

From a bassoonist’s perspective, this key is relevant for a number of reasons. Along with the F Major scale, the B-flat Major scale is a foundation building exercise typically learned within the first year of playing a wind instrument. In many school wind ensemble settings, B-flat is often a note that the entire ensemble attempts to tune and match together, and a young ensemble will usually play the scale together or in sections in order to help unify the group. It would make sense that the B-flat Major scale would be engrained in the minds of wind players at a young age. Additionally, B-flat Major is the primary key signature for several familiar solo bassoon works studied at the intermediate and advanced levels. Wolfgang Amadeus Mozart’s
Concerto in B-flat Major for bassoon and orchestra, K. 191 is one of the most well known and most frequently studied because of its constant appearance on audition excerpt lists, as well as its use as a learning tool by teachers and students. Ferdinand David’s Concertino for Bassoon, op. 12 is another familiar solo work in B-flat major frequently studied at the advanced level. Like Mozart’s concerto, David’s Concertino contains both fast and slow passages that can be easily sung in order to demonstrate lyricism. There are also four bassoon concerti in B-flat Major by Antonio Vivaldi (RV 501-504) that feature similar characteristics. Bassoonists of varying abilities play scale studies and études, many of which are also in the key of B-flat Major, including technical studies by Ludwig Milde, Julius Weissenborn, Marius Piard, and Simon Kovar.

What similarities can be drawn between vocal and bassoon performance and pedagogy in terms of range, breathing, articulation, use of vibrato, and phrasing?

As previously stated, its one-octave melodic range (F₃ to F₄ in the key of B-flat) is well within the range of a tenor vocalist and also fits within the bassoon’s tenor range. The bassoonist playing this transcription would therefore be able to perform it in the same register as a tenor voice type.

In terms of breathing, both bassoonists and vocalists breathe with purpose in order to produce their best sound, though it should be done as naturally as possible. A vocalist’s breath control is an extremely subtle yet effective tool of their performance because of the natural way they utilize it on the stage. They breathe and move air without excess tension in their body, a concept from which bassoonists and other instrumentalists are increasingly benefitting, based on articles such as Robert Reinert’s “Breathe, Don’t Blow.” From Reinert’s observations, bassoonists often breathe with too much tension,
which inhibits their tone quality and phrase execution.\textsuperscript{37} When interfering tensions are eliminated, then more attention can be focused on producing the finest “singing” tone possible with an ideal instrument that fits the player’s needs. One area that bassoonists and vocalists experience differently is air resistance. While vocalists’ air output changes depending on the shape of their oral cavity and resulting vowels sung, bassoonists consider these factors and the addition of air being forced through a reed inside the oral cavity in order for the instrument to produce sound. After the air leaves the oral cavity, it must then pass through the blades of the reed and into the bocal, a much smaller space for air to move. The reed and bocal vibrate and resonate as air passes through them, but the smaller space allows for more air resistance to occur, which presents a challenge to the bassoonist when articulating and sustaining notes. Therefore, the bassoonist must learn to play with a minimal amount of air resistance when emulating a vocalist. Tension in the oral cavity, embouchure, and abdominal areas must be minimized in order to play with a freely resonating tone that vocalists produce so naturally. On the topic of tension caused by an excessively resistant bassoon and choosing an ideal instrument that addresses this concern, Reinert writes,

> “The bassoon should resonate freely with a minimum of resistance to the breath. It is the presence of resistance that determines the quality of tone. Too little resistance produces a weak tone, thin and poor. Too much resistance produces a tone heavy, thick, and unmanageable to attacks and coloration. The least amount of resistance that produces a full tone is recommended. Many modern bassoons offer excessive resistance. If too resistant, the results can be heavy, unmanageable tones, with scales of uncentered pitch. The pitch of the instrument should demonstrate a true line throughout. That is, pitches should fall into place without excessive manipulation of the embouchure.”\textsuperscript{38}

The repetitive melodic nature of “Das Wandern” gives the bassoonist an opportunity to demonstrate this concept, as the simple melody allows for the player to focus on natural

\textsuperscript{37} Ibid, 115.

\textsuperscript{38} C. Robert Reinert, “Breathe, Don’t Blow,” \textit{The Double Reed} 21, no. 3 (1998): 115-117.
breath control, tone quality, and shape of the melodic line rather than overthinking complex finger or embouchure technique that may create tension and inhibit playing ability. To clarify this idea, Reinert further writes,

“...The inhalation of breath is preceded by a sense of total relaxation. The body is freed of tensions. Only that effort that keeps the body from collapsing is exerted. Air is drawn in slowly through slack jaw and relaxed lips. The inhaled air is directed downward, to the lowest portion of the lungs. When done correctly the inflation of the lungs displaces visceral organs in the lower back, as well as the abdomen, causing a sensation of outward pressure in these areas.”

Another concept that vocalists often speak of in their practice is breath pressure. Since air is present everywhere in the world, it is already present inside the human body, just as it is already present inside a reed and the bassoon. As Reinert writes, one does not need to “blow” air in order to create sound through a medium such as a reed or a set of vocal cords. Since the air is already present inside the medium, the performer (vocalist or bassoonist) simply needs to set that air in motion using proper breath control and resulting vibrations that occur. Rather than “blowing,” The amount of force exerted on the already present air is referred to as “breath pressure” and it is a concept that bassoonists can benefit from, especially while performing vocal music. The reason that vocalists appear to control their breath so naturally is that they do not need much breath pressure in order to vocalize, and bassoonists can use this concept by thinking in terms of utilizing the already existing internal air and simply moving it through their instrument, perhaps alleviating some physical tension in the process. Reinert also mentions that vocalists often visualize their tone at the end of inhalation and just before exhalation, creating a balance in breath pressure as air is set in motion.

Like breathing, articulation from a vocal perspective should sound natural and unforced. Articulation of consonants largely comes from diction and pronunciation of
text. Like many other German Romantic lieder, the text and music of “Das Wandern” is largely syllabic, meaning that syllables are each limited to single notes. The German language is often full of words with syllables divided by consonants, so one must pay close attention to articulation of consonants that separate them. From a bassoonist’s perspective, one should articulate with more emphasis in places where consonants and syllables should be emphasized, and notes lengths should also be varied in accordance with the text in order to emulate prolongation or separation of syllables. More detail on this practice will be provided later in the essay while comparing different recordings of the selected art songs.

Vibrato is also a differing subject among vocalists and instrumentalists because of the many techniques used to produce it. Both vocalists and bassoonists use vibrato to complement their overall tone quality while performing lyrical passages. It is used to “color” the sound, and its intensity varies depending on phrase direction and dynamic quality of the melody. It is generally agreed upon, at least for bassoonists, that vibrato should not be a substitute for air support, but is rather a tonal complement to the air being moved and sound produced. Upon listening to recordings of Schubert’s lieder, vocalists often vibrate on some notes more than others, providing direction to their phrasing and complementing their sound production. For example, the observed vocalists often vibrate more on the long quarter notes in measures 16-20 because they are emphasizing the length of the repeated first syllable in the word, “Wandern.” Bassoonists can also do this without sounding overly forced in order to emphasize the direction of the phrases in “Das

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Wandern.” Using an appropriate amount of vibrato to emphasize points of arrival in the tenor register will help a bassoonist perform more like a vocalist. In *Sound in Motion*, author David McGill writes of vibrato as “a momentary lessoning of pressure,” which should be felt at points of arrival. He even compares it to the “soft rustle” of a tree’s leaves in a breeze rather than the forceful shaking of the tree’s trunk to show differences in motion conveyed by vibrato.41

*What can a bassoon teacher, student, or performer learn from the limitations of performing a work that originally contained text, and what techniques can they do to musically compensate for the absence of text?*

As in all instrumental transcriptions of vocal works, instrumentalists face the added challenge of convincingly performing a work originally composed with text. The performer is left with just the melody and piano accompaniment without the guidance of text that determines note length, articulation, and phrase direction. In “Das Wandern,” a rather syllabic art song, a bassoonist performing this transcription should pay attention to the diction of each syllable and pronunciation of consonants within the included text along with the articulations and expressive markings that the researcher has added. For example, from the observed recordings, the vocalists seemed to make a clear difference in note length between the passages “Das sehn wir auch den Rädern ab, den Rä dern” (“We can see it in the wheels, too”) in mm. 44-51, and “O Wandern, Wandern, meine Lust, o Wandern” (“O wandering, my delight, o wandering”) in mm. 84-91. Even though these passages are sung to the same melody, the vocalists stylistically differentiates between the two passages because the text calls for emphasis and

lengthening of certain syllables more than others. For example, they may sing the length of each printed eighth note over “Das stehn wir auch den…” (mm. 44-45) shorter than the same notes over “O Wandern, wandern…” which may actually be elongated because they are two words over four notes, instead of four in the previous passage (“WAN- dern, WAN-dern”).

The researcher observed the differences in pronunciation of text within the repeated melodic sections, and indicated those differences with varying articulation markings in the transcription itself. In the cases of the opening phrase in mm. 4-7 and its restatements in mm. 44-47 and 48-51, the bassoonist should observe these markings in order to emulate the textual variation and intended articulations that Fischer-Dieskau, Quasthoff, and Bostridge demonstrate in their recordings. Syllables assigned multiple notes feature a slur or multiple slurs over those groupings. “Müller,” (Example 4.1) and “Rädern” (Example 4.2) are examples of words with such note groupings.


Additionally, other types of articulations such as accents are used to differentiate note lengths (see mm. 88-100 in Example 4.3). These accent marks will help bassoonists add variety in each repeated phrase and they will also help clarify the intent of the text for articulation purposes. For example, the *tenuto* markings on “O Wandern, Wandern, meine Lust” (mm. 88-90) show that these notes should be played longer than the notes over “Das Wandern ist des Müllers Lust” in mm. 4-7 because the text and note lengths required to represent it are different in each of those melodically identical sections.


In the above excerpt from the transcription, several different kinds of accent markings are present. The example markings in mm. 78-80 and 97-100 are taken from the Bärenreither edition, and from the recordings they seem to be interpreted as agogic
accents rather than pointed accents with a decay after initial articulation. They highlight the emphasis of the first syllables in “STEI-ne” (m. 78) and “WAN-dern” (m. 97) respectively. The *tenuto* markings in mm. 85, 89, 91, 93, and 95 are meant to emphasize the connective nature of those eighth notes. The bassoonist should articulate but not leave any space between them. Also, the slurs over the four-note groupings in mm. 86 and 90 emphasize the connective nature of the syllables containing voiced consonants “M and “N,” which require vocal resonance in order to be articulated in the word “meine.” Voiced consonants require vocalization and vocal resonance in order to be articulated, while unvoiced consonants only require respiration.
“Am Feierabend,” or “After Work” is the fifth lied to appear in *Die Schöne Müllerin*. The original poem by Wilhelm Müller was published in 1818, and Franz Schubert set the text to music as part of his song cycle in 1823. The poem depicts the young millworker character who frustratingly longs for his master’s daughter who frequents his workplace, to notice him. He convinces himself that if he were to just work harder, he would impress her and she would take notice.

Schubert’s jarring piano introduction begins with a series of pounding eighth-note minor chords followed by a cascade of rolling sixteenth notes in both hands. It appropriately portrays the sound of the rolling millstone and the millworker’s frustration after his work has ended for the day. Measures 1-36 is the opening section of the poem where the millworker first expresses his frustration, further represented in the left hand of the piano as the millstone continues to turn in his mind.

The secondary theme occurs in mm. 38-59. The theme is restated several times and alternates between major and minor key areas. Both the tempo and character of the music change dramatically in this section, slowing to a near-halt as the millworker reflects on his state of mind following his busy work day. The simpler rhythm and melody represent a temporary period of relief as he recalls a memory of the young lady, but the music soon brings him back to his prior frustrated state in mm. 60-68. The lied

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ends in dramatic conclusive fashion as the music slows once again and the millworker submits to his feelings of longing, represented by a lengthy descending passage before the final cadence arrives. Wilhelm Müller’s original text reads as follows:

Am Feierabend:

Hätt ich tausend
Arme zu rühren,
Könnt ich brausend
Die Räder führen,
Könnt ich wehen
Durch alle Haine
Könnt ich drehen
Alle Steine,
Dass die Schöne Müllerin
Merkte 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.
Und da sitz ich in der großen Runde,
In der stillen, kühlen Feierstunde,
Und der Meister sagt zu allen:
Euer Werk hat mir gefallen;
Und das liebe Mädchen sagt
Allen eine gute Nacht.

After work:

If I only had a thousand
Arms to wield!
If I could only drive
The rushing wheels!
If only I could blow like the wind
Through every wood,
And turn
Every millstone,
So that the fair maid of the mill
Would see my true love.

Ah, how weak my arm is!
What I lift and carry,
What I cut and hammer -
Any apprentice could do the same
And there I sit with them, in a circle,
In the quiet, cool hour after work,
And the master says to us all:
I am pleased with your work.
And the sweet maid bids us all
Goodnight.

Unlike “Das Wandern,” which features a recurring melody based on five stanzas of poetry, “Am Feierabend” features two major sections with text that is divided into two larger stanzas. The first stanza is repeated with a modified ending to the entire lied. The first “A” section uses text from the beginning of the first stanza until the end of the fourth line of the second stanza (mm. 1-36). A new “B” section emerges after a deceptive cadence in the relative major key, using text from the remaining six lines of the second stanza (36-59). The piece then transitions back to the opening tempo and “A” section, repeating nearly the entire first stanza until its conclusion in measure 78.

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The “coda” (mm. 79-89) features alternating vocal and piano lines that repeat the last two lines of the first stanza at a slower tempo before an emphatic final cadence. In this section, it is as if the millworker imagines seeing the young lady one last time before the end of his day, only to realize that she will not notice him no matter how hard he works. Understanding programmatic context is necessary to perform this kind of music, whether the performer is singing or playing a transcription on a different instrument. Regardless of musical forces, the performer is still playing a character in the case of this art song, which is especially relevant since the bassoon’s middle and tenor registers in many ways resemble human singing voices.

**Observations of Selected Recordings**

Aside from understanding the piece’s form and the relevance of text within it, the researcher also took audio recording observation into account during the transcription process. According to Walther Dürr, Bärenreiter’s editor, “Am Feierabend” was originally composed in A minor, which is the key for this lied found in the 1824 first edition. However, it published in a variety of keys to fit different high and low voice types. Baritone Dietrich Fischer-Dieskau performed and recorded it a whole step lower in the key of G minor to better fit his timbre and vocal range. Bass-baritone Thomas Quasthoff recorded his version two whole steps lower in the key of F minor to better fit his voice. Tenor Ian Bostridge’s version is in the original key of A minor, which fits his voice type and vocal range. The three vocalists’ interpretations are all unique in their own musical ways, and each of them also feature different interpretive elements relevant for bassoonists wanting to perform this kind of repertoire. The researcher has compared each

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of the vocalists’ different elements in the following table (5.1) to further help bassoonists in making interpretive decisions. Their chosen keys, voice types, and vocal ranges are also included for reference. The researcher’s chosen key, added dynamic markings, and articulations will help bassoonists further emulate one of the voice types observed for each of the transcriptions.

Though these three voice types are similar, each of their vocal timbres were noticeably different upon observing each recording. Their chosen keys, ranges, and timbres helped determine the key of choice for this particular transcription. Though the keys of A minor and F minor are relatively recognizable keys for solo bassoon (especially in certain solo Baroque pieces by Antonio Vivaldi and Georg Philipp Telemann), the researcher made the decision to transcribe this work in the key of G minor, in imitation of Mr. Fischer-Dieskau’s baritone voice.

**Transcription Process and Pedagogical Implications**

Like the key of B-flat Major, the key of G minor is one of the first scales introduced in the first years of playing, as the two scales are relative to one another. “Am Feierabend” often features a harmonic minor scale, or minor scale with a raised seventh scale degree, so it is relevant for bassoonists to learn about it in the context of repertoire. This piece also switches often between minor and parallel major keys, which in the case of this transcription is the key of G minor. Bassoonists are also fortunate to have several foundation-building solo pieces in the key of G, such as François Devienne’s *Sonata no. 5* and numerous concerti for bassoon by Antonio Vivaldi, so it would be most relevant for the student or performer to learn this piece in the key of G minor since they would be familiar with playing prior repertoire in this key.
## Table 5.1: Audio Recording Observations - “Am Feierabend”

<table>
<thead>
<tr>
<th>Key</th>
<th>Dietrich Fischer-Dieskau</th>
<th>Ian Bostridge</th>
<th>Thomas Quasthoff</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>G minor</td>
<td>A minor</td>
<td>F minor</td>
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<table>
<thead>
<tr>
<th>Voice Type: Vocal Range</th>
<th>Baritone</th>
<th>Tenor</th>
<th>Bass-Baritone</th>
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<td>C\textsubscript{3} to G\textsubscript{4}</td>
<td>A-flat\textsubscript{2} to E-flat\textsubscript{4}</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Articulation Differences</th>
<th>Shorter note lengths on syllables beginning and ending on consonants (9, 15, etc.) Longer note lengths and sustaining qualities on notes with more vowel sounds.</th>
<th>Precise diction of consonants in general allows for more space and natural separation of notes, especially in louder dynamic range.</th>
<th>Quarter-eighth note rhythms in general are connected with little space. Note lengths are even and consistent. “R’s” are rolled with emphasis.</th>
</tr>
</thead>
</table>

| Vibrato Use | In general, vibrato is consistently even throughout quarter-eighth note rhythms in first section (1-26) and more apparent during quarter notes in 42-60. | Uses lots of vibrato during crescendi through ascending passages (11-15, 16-24). Uses vibrato during legato passages; heavily on long notes (54, 57, 79, 83). | Vibrato generally observed on quarter notes leading to eighth notes, and on longer tied notes. Legato long notes sung are generally given vibrato. |

| Breathing Observations | Relatively unchanging dynamics in 1-26 make breathing hard to identify (to performer’s advantage). Can be heard more in the slower section (42-60) and at the end (79-85). | Faster tempo allows for fewer breaths within long phrases (26-36). Breathes at every natural phrase break with a rest 9, 11, 13, etc.). Starts slower phrases louder with lots of air (38, 41). | Breathes between nearly every phrase break where there is a rest in opening melody (9, 11, 13, etc.). Audible, but musical breaths taken during long phrases (28, 32, 34, etc.) |

**Legend:** Recording Artist | Listening Observation
In the cases of Mr. Bostridge’s and Mr. Fischer-Dieskau’s recordings, the vocal ranges required within the keys of A minor and G minor respectively determine the differences in their tenor and baritone voice types. The vocal range required for a baritone to sing this particular piece in G minor is as low as B-flat₂ and has high as F₄. The latter note is near the end of a typical baritone’s vocal range, but well within the tenor and middle ranges of the bassoon. Ian Bostridge’s recording in the key of A minor is also within similar playing range of the bassoon, although it is a whole step higher, resulting in some timbral differences compared to the key of G minor. Mr. Quasthoff’s bass-baritone recording in F minor ranges from A-flat₂ to E-flat₄, with the lowest note out of a typical tenor’s range and the highest note being precisely within it. It was in the researcher’s best interest to transcribe “Am Feierabend” in the key of G minor so that bassoonists could play the piece comfortably within their middle and tenor ranges while still emulating a baritone voice, especially in the piece’s lower register. Example 5.1 shows the piece’s lowest and highest notes in the original key (C₄ and G₅ in mm. 51 and 54) while 5.2 shows the same notes excerpted from the researcher’s transcription a whole step lower (B-flat₂ and F₄ in mm. 51 and 54).


In terms of articulations, several decisions were made concerning note lengths, accents, and slurs placed on certain notes and passages within the transcription. The researcher made these decisions based on principles of idiomatic bassoon articulation as well as diction and pronunciation of text as observed in each of the recordings. In the Bärenreiter edition, there are very few slurs indicated in the score, except for those over groups of notes that span one syllable, and over some notes whose syllables begin and end with vowels. The researcher followed this same practice in the transcription process.

The syllabic nature of the German language allows for many groups of notes in the bassoon transcription to be articulated, reflecting the diction of the text in the vocal score. The following example (5.3) from the 1824 first edition shows the syllabic nature of words as set to each individual note. In this piece, some slurs are indicated during a change of note in the middle of a vowel, reflecting the vocalist’s change in pitch without dramatically changing the shape of their oral cavity.

The notes over the words “Müllerin” and “treuen” are slurred in order to show note changes during syllables with vowels, which are not rearticulated with the tongue. In the bassoon transcription, the researcher uses a similar treatment for many of the notes and their corresponding syllables. In general, slurs are used over some note groupings to reflect syllables separated by vowels. In other instances, slurs are used for notes with syllables separated by voiced consonants, such as the letters “L,” “M,” “N,” “R,” and also “S” (a voiced consonant in German). In example 5.4, the researcher has placed a slur over the note grouping for the word “Müllerin” to reflect a vocalist’s melismatic treatment of the vowel “ü” as well as the syllables “ler” and “in” (mm. 21). It is often more idiomatic for bassoonists to slur through a stepwise note grouping in order to show the phrasing of the ascending or descending passage.47

In other instances, the researcher has indicated stress markings over some articulated notes that reflect syllables with unvoiced consonants, or consonants that can be articulated using air and without the use of vocal resonance, such as “F,” “T,” and “Z,” and also some voiced consonants. Both the accent and tenuto markings are used to reflect articulation of such consonants, but in a connective legato context. These emphases often occur on downbeat syllables but are at times used on entire words such as “fal-len.” In this case, a bassoonist may better understand these markings so they will know not to leave space between the indicated notes. Example 5.5 shows the researcher’s interpretation of an articulated passage featuring a variety of consonants.

In each of the observed recordings, vibrato use in “Am Feierabend” is most apparent in the slower sections in mm. 44-59 and 79-85. These sections feature long notes tied across bar lines which each of the vocalists essentially treat like fermati. They
also highlight prolonged vowel sounds, such as the “a” in “allen” (mm. 54 and 57), “dass” (mm. 79-80), and the first “e” in “merkte” (mm. 83-84). All of these prolonged vowels and resulting long notes are opportunities for vibrato bassoonists can strive to emulate. Voicing each of these vowels in terms of “ah” and “eh” vowel shapes in the oral cavity will help the bassoonist resonate freely on each of these notes while vibrating accordingly, connecting each of the notes in the process. Bassoonists may want to experiment with different vowel shapes and voicing techniques in these parts of the transcription so that they can vibrate and resonate with proper intonation. For example, an “eh” vowel shape may require a different amount of air support and complementary vibrato than an “ah” vowel shape in order to play the resulting notes in tune.

Example 5.6 shows the researcher’s resulting interpretation of the piece’s final measures, which are contrastingly slower than the previous section. Vibrato should be used on the tied notes which are held out longer for artistic purposes. The text reads, “…dass die schöne Müllerin merkte meinen treuen Sinn” (“so that the fair maid of the mill would see my true love.”)48 (mm. 79-85).

Example 5.6: Franz Schubert, “Am Feierabend” in Die Schöne Müllerin (Transcribed by Brian G. McKee, 2018), mm. 76-85.

48 Schubert, Die Schöne Müllerin, trans. J. Bradford Robinson, XII.
In terms of dynamics, the researcher has also added a number of markings for the purpose of thematic contrast and phrasing, especially for cadences at the ends of phrases. While both the Sauer & Leidesdorf and Bärenreiter editions do contain some dynamic markings they are only indicated within the piano staves and not the vocal line. A vocalist may add dynamic markings according to the phrasing of the text, as each of the observed vocalists appeared to have done in their recordings. For bassoon students, this concept may be harder to convey without text. The researcher chose to add dynamics throughout the piece that match some of the intended phrase directions that each of the vocalists demonstrate. The beginnings of syllables tend to be louder and more present, while the ends of syllables tend to fade away until other words and syllables follow. In the above example, the first statement in mm. 79-81 is elongated and emphasized at a loud dynamic, so the researcher has marked it *forte*. The musical line of the second concluding statement in mm. 83-85 features a similar though varied downward direction, implying necessary dynamic change and phrase ending after the word “treuen” emphasized on the downbeat (mm. 85). It would be useful for the bassoonist to begin a *decrescendo* here so that the piano can continue the downward motion of the line after the final release.
CHAPTER 6

Transcription 3: “Des Müllers Blumen”

“Des Müllers Blumen,” or “The Miller’s Flowers” appears ninth in Die Schöne Müllerin. Wilhelm Müller’s original poem was published with the title “Meine Blumen” in 1818 before first appearing in Schubert’s song cycle in 1823. This poem further depicts the millworker’s feelings for his master’s daughter, even though she has declared her love for someone else. In the previous lied, “Morgengruss,” the millworker is heard trying to attract the young lady’s attention as if in a dream, even though she has expressed disinterest in him. He is then heard talking to a bed of flowers, wondering if their appearance reflects their aversion to the elements, just as the miller’s daughter is averting him. In “Des Müllers Blumen,” the flowers become the millworker’s metaphor for the young girl herself, and he insists that he loves her regardless of her viewpoint. With its ongoing theme of human connection with nature, and the gentle rise and fall of eighth notes in both the vocal and piano lines, “Des Müller’s Blumen” contains pastoral themes that make it programmatically appealing to both vocalists and bassoonists. Its melody and phrase structure are rather simple and accessible, repeating identically three additional times after the first verse. The vocal melody begins at the end of measure six with a series of descending and ascending major triad arpeggios. Scale passages approaching the dominant scale degree indicate half cadences, which are also outlined in the left hand of the piano. This particular lied is appealing to the researcher.

because of its strophic form and lyrical melody. The melody is largely stepwise and also triadic, occasionally ascending a perfect fourth, and at the end of each phrase descends a major sixth. The text is arranged into four stanzas, with each stanza conveniently set to its own musical verse. Since each verse is melodically identical, the text-rhythm relationship is syllabically intuitive. The poem reads as follows:

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.

Dicht unter ihrem Fensterlein
Da [pflanz' ich meine] Blumen ein,
Da ruft ihr zu, wenn Alles schweigt,
Wenn sich ihr Haupt zum Schlummer neigt,
Ihr wißt ja, was ich meine.

Und wenn sie thät die Äuglein zu,
Und schläf in süßer, süßer Ruh',
Dann lispelt als ein Traumgesicht
Ihr zu: Vergiß, vergiß mein nicht!
Das ist es, was ich meine.

Und schließt sie früh die Laden auf,
Dann schaut mit Liebesblick hinauf:
Der Thau in euren Äugelein,
Das sollen meine Thränen sein,
Die will ich auf euch weinen.

The Miller’s Flowers\textsuperscript{52}

Many small flowers grow by the brook,
Gazing from bright blue eyes;
The brook is the miller’s friend,
And my sweetheart’s eyes are bright blue;
Therefore they are my flowers.

Right under her window
I will plant the flowers;
There you shall call to her when all is silent,
When she lays down her head to sleep;
For you know what I wish to say.

And when she closes her eyes
And sleeps in sweet repose,
Then whisper to her as a dream;
Forget me not!
That is what I wish to say.

And when, early in the morning, she opens the shutters;
Then gaze up lovingly;
The dew in your eyes
Shall be the tears
That I will weep upon you.

Though each stanza consists of a single musical verse, they can each be broken down into the phrase structure AA’B. Schubert constructed each verse so that line 5 of each stanza (B) signals the arrival of a perfect authentic cadence, while lines 3-4 (A’) build to the arrival of a half cadence. The first two lines of each stanza (A) are set to a series of smaller phrases that also lead to half cadences. After the piano introduction, the

first phrase begins in the pick-up to measure 7, building in intensity as it continues line by line until the arrival of the first significant half cadence in measure 14, which is the fourth line of the poem’s first stanza. After a measure of piano interlude, the final phrase appears in quiet response to the intensity of the first.

The following examples (6.1 and 6.2) show the first stanza of the poem as set to the music in AA’B form. The simple melody of this lied consists of only these two phrase types (A and B), which are melodically identical upon each repetition. Line 1 is found in the pick-up to mm. 7-8, while line 2 is found in mm. 9-10. These four measures make up phrase A, while mm. 11-14 contain lines 3-4 which make up the four-measure phrase A’. The final phrase (B) contains line 5 of the stanza which is repeated twice in mm. 16-21, marking the perfect authentic cadence that ends the first verse.

The remaining three verses that respectively contain stanzas 2-4 are set to the melodic form and phrase structure as the first verse, resulting in predictable syllabic settings of the text for each stanza. Bassoonists can breathe every four measures this way in phrases A and A’, and after 3 measures during the four beats of rest in measure 18 in phrase B. Breaths and articulations in relation to syllabic division are addressed later in this chapter.


**Observations of Selected Recordings**

According to Bärenreiter, the original key of “Des Müllers Blumen” is A Major. The above examples from the 1824 first edition show the *lied* in A Major, suggesting that this was Schubert’s intended key for this piece. As described in previous chapters, it is suggested that Schubert first intended this work for a tenor voice because of the register required for the key of A Major. Ian Bostridge’s observed vocal range in his A Major recording is E₃ to F♯₄, well within the comfortable *tessitura* of a tenor, as evident from the observations recorded in the previous two chapters. Baritone Dietrich Fischer-Dieskau’s
observed vocal range in his G Major recording is D₃ to E₄, a whole step lower than that of Mr. Bostridge. Bass-baritone Thomas Quasthoff’s observed range in F Major is C₃ to D₄, a whole step lower than Fischer-Dieskau’s. From these observations, it is evident that the difference of several successive whole steps reveals the comfortable *tessitura* of each vocalist.

The researcher considered these observations in the transcription process in determining which voice type, vocal range, and *tessitura* to best emulate on the bassoon. The following table (6.1) shows the researcher’s notes and observations concerning relatable vocal and instrumental characteristics in each of the chosen recordings of “Des Müllers Blumen.” As in the previous two chapters, the notes recorded in the following table (6.1) helped the researcher with notational and interpretive decisions in the transcription process.

In determining the most appropriate key to transcribe “Des Müllers Blumen, the researcher first played the vocal line from the 1824 first edition in A Major on the bassoon, noting elements such as ease of key, melodic range, articulation of certain notes, as well as timbral and register differences in the process. The researcher underwent the same process while playing in the transposed keys of G Major and F Major, and ultimately made the decision to transcribe this piece in F Major, in emulation of Thomas Quasthoff’s bass-baritone voice.
### Table 6.1: Audio Recording Observations – “Des Müllers Blumen”

<table>
<thead>
<tr>
<th></th>
<th>Dietrich Fischer-Dieskau</th>
<th>Ian Bostridge</th>
<th>Thomas Quasthoff</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key</strong></td>
<td>G Major</td>
<td>A Major</td>
<td>F Major</td>
</tr>
<tr>
<td><strong>Voice Type:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Vocal Range</strong></td>
<td>Baritone</td>
<td>Tenor</td>
<td>Bass-Baritone</td>
</tr>
<tr>
<td></td>
<td>D₃ to E₄</td>
<td>E₃ to F♯₄</td>
<td>C₃ to D₄</td>
</tr>
<tr>
<td><strong>Articulation</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Differences</strong></td>
<td>Opening phrase (7-14) is</td>
<td>In general, diction is very</td>
<td>Opening phrase (7-14) is</td>
</tr>
<tr>
<td></td>
<td>connected and <em>legato</em>,</td>
<td>apparent and intentional,</td>
<td>connected and <em>legato</em>,</td>
</tr>
<tr>
<td></td>
<td>especially on notes with</td>
<td>shows clear separation of</td>
<td>especially on notes with</td>
</tr>
<tr>
<td></td>
<td>syllables containing lots</td>
<td>each note within musical</td>
<td>syllables containing lots</td>
</tr>
<tr>
<td></td>
<td>of vowels. Some syllables</td>
<td>line. In this piece, notes</td>
<td>of vowels. Other syllables</td>
</tr>
<tr>
<td></td>
<td>starting with consonants</td>
<td>lengths are long and</td>
<td>with consonants are more</td>
</tr>
<tr>
<td></td>
<td>get more emphasis.</td>
<td>connected.</td>
<td>carefully articulated.</td>
</tr>
<tr>
<td><strong>Vibrato Use</strong></td>
<td></td>
<td>Vocalist uses vibrato on</td>
<td>Vocalist vibrates</td>
</tr>
<tr>
<td></td>
<td>Vibrato is natural and</td>
<td>long quarter notes in</td>
<td>through nearly every</td>
</tr>
<tr>
<td></td>
<td>even throughout the</td>
<td>order to connect to</td>
<td>note, but still sounds</td>
</tr>
<tr>
<td></td>
<td>piece. It does not sound</td>
<td>following eighth notes</td>
<td>unforced and natural.</td>
</tr>
<tr>
<td></td>
<td>overdone and adds to</td>
<td>(8, 10, 12, etc.) This</td>
<td>His vocal range allows</td>
</tr>
<tr>
<td></td>
<td>the connectivity of line.</td>
<td>allows for long phrasing.</td>
<td>for bigger vibrato.</td>
</tr>
<tr>
<td><strong>Breathing</strong></td>
<td>Mm. 6-15 in general</td>
<td>Vocalist takes artistic</td>
<td>Mm. 6-15 in general</td>
</tr>
<tr>
<td><strong>Observations</strong></td>
<td>there are breaths every 2</td>
<td>time between phrases and</td>
<td>there are breaths every 2</td>
</tr>
<tr>
<td></td>
<td>bars. In 16-21, there are</td>
<td>phrase breaks in order to</td>
<td>bars. In 16-21, there are</td>
</tr>
<tr>
<td></td>
<td>breaths every 3 bars in</td>
<td>allow for breaths (11-12,</td>
<td>breaths every 3 bars in</td>
</tr>
<tr>
<td></td>
<td>accordance with the</td>
<td>30-31). Uses commas and</td>
<td>accordance with the</td>
</tr>
<tr>
<td></td>
<td>phrase. Vocalist takes</td>
<td>pauses in the text to</td>
<td>phrase. Takes artistic</td>
</tr>
<tr>
<td></td>
<td>artistic time in mm. 11-</td>
<td>take artistic time for</td>
<td>time in 11-12 for breath</td>
</tr>
<tr>
<td></td>
<td>12 for breath and text.</td>
<td>breaths.</td>
<td>and commas in text.</td>
</tr>
</tbody>
</table>

**Legend:**  Recording Artist | Listening Observation
Transcription Process and Pedagogical Implications

Though the keys of A, G, and F Major exist only whole steps apart from each other and much of the observed vocalists’ ranges overlap, their chosen keys reveal the *tessitura*, or part of the vocal range in which the vocalist is most comfortable singing. This same idea also applies for bassoonists as they navigate the different ranges of the instrument in both solo and ensemble playing. The range of C₃ to D₄ occupies most of the bassoon’s second octave midrange and the lower end of the third-octave tenor range. This is an ideal range for solo playing, especially for developing bassoonists, as students typically learn to play a two-octave F Major scale along with individual studies in this range for technique and tonal development in their early years of playing. It is a comfortable register to practice long tones and intonation, scale studies, dynamic contrast, breath control, vibrato, and articulation. Along with the other transcriptions, the researcher has transcribed “Des Müllers Blumen” to help enhance these developing qualities that can be further related to the vocalists that inspired it.

Like the key of B-flat Major, the key of F Major is a pedagogical foundation of bassoon playing, as its first-octave scale contains some of the first notes that bassoonists learn to play, including F₃, E₃, D₃, and C₃. The fingerings for these notes only require use of the left hand, sequentially requiring more fingers as the scale descends.⁵³ The second-octave F Major scale ascends into the bassoon’s tenor register. The fingerings for notes in this octave become increasingly more complex, but are among the first tenor register notes that students typically learn in their first years of playing the bassoon.⁵⁴ It is also a

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⁵⁴ Ibid.
useful register to practice long tones and intonation, scale studies, dynamic contrast, breath control, vibrato, and articulation. The range in this particular transcription of “Des Müllers Blumen” conveniently lies in the middle of this two-octave F Major scale, making it an appropriate solo piece for students to learn after they have mastered the technical facility required of the scale.

Because of the piece’s repetitive form and simple melody, “Des Müllers Blumen” serves as a suitable étude for individual study with the intent of emulating a low voice and performing with a pianist in the process. It is the researcher’s hope that interested bassoonists will better relate some of the following vocal characteristics to the bassoon while treating this piece as well as the other transcriptions like études.

After transcribing the vocal line, the researcher then added articulations largely based on pronunciation of voiced and unvoiced consonants, vowels, syllables, and entire words as explained in previous chapters. Slurs are used over some note groupings to reflect syllables separated by vowels, while notes containing syllables separated by consonants are articulated. Some of these articulations and slurs vary depending on the type of syllable emulated. Idiomatic articulation on the bassoon was also taken into account. The following examples (6.3 and 6.4) show both differences and similarities in articulation between the 1824 first edition and the researcher’s transcription.


In the first edition, no slurs are present so that the vocalist may interpret the musical line and phrase accordingly according to their diction and pronunciation of text. Since the element of text is removed when the bassoon produces sound, the researcher has added slurs to reflect the prolongation of vowels over certain passages in the transcription. For example, a slur has been added over two notes that prolong the word “Bach” and the three notes over the word “kleine” in measure 7. Additional slurs have been added to reflect similar prolonged vowel sounds in other passages. In the researcher’s opinion, it is more idiomatic to slur through stepwise passages and arpeggios rather than passages containing larger intervals. The exception to this concept is shown in Example 6.5, in which a downward slur is used to show the vowel prolongation over descending major sixths in the last measures of each phrase. On the bassoon, this particular interval is C₄ to E₃, which for a downward slur requires a subtle change in oral cavity and the lifting of two fingers in the left hand as well as depressing of the whisper key.⁵⁵

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In his recording, Thomas Quasthoff is rather articulate in terms of consonants, especially in his diction of “K,” “R,” and “T” in his efforts to articulate and separate syllables. As a native German speaker, his tendency to accentuate the syllabic nature of the language is clearly intentional.

The lyrical nature and lilting musical lines of this particular *lied* also allow for varying amounts of vibrato to be used in certain places. Quasthoff appears to use it most at the beginnings of phrases following each pickup note, taking artistic time at the beginnings of descending arpeggios to emphasize particular downbeats in measures 7 and 27, for example. He also uses a similar musical gesture in measure 9 and in future repetitions in order to emphasize an ascending major sixth, taking time between the two note groupings and prolonging the fourth beat with a hint of vibrato before descending into the rest of the passage. He also vibrates considerably on each of the quarter notes in mm. 16-21 and 36-41 in the final statement of each of those phrases, which reads “Drum sind es meine Blumen” (“Therefore, they are my flowers”).\(^56\) Quasthoff vibrates considerably on the dotted quarter notes in mm. 16 and 19 to emphasize “Drum,” the German word for “Therefore,” and proceeding to make a declamatory statement. Since the flowers are a metaphor for the young maiden herself, it as if the millworker wishes to take control of her by saying, “Therefore, they are *my* flowers.” The last line of each

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stanza in the poem and the final “B” phrases of each verse are also repeated declamatory statements made by the millworker. The final line of the second stanza, for example, states “Ihr wisst ja, was ich meine” (“For you know what I wish to say.”) The dotted quarter notes with the same vibrato treatment appear over the word “Ihr,” meaning “You.”

Bassoonists can emulate this characteristic and use vibrato on these notes in order to enhance the musicality of the piece according to the emphasized declamatory words at the end of each verse. The emphasized dotted quarter notes and quarter notes in these last statements of each verse appear in mm. 16-21, 36-40, 56-61, and 76-81 in the transcription. In these passages, a vocalist may crescendo through the ascending arpeggios and vibrate on the arrival of the quarter notes in the following measures as points of emphasis for the final syllables in each stanza, and diminuendo as the line repeats, descends, and resolves harmonically (mm. 17-18, 20-21, and so on).

These artistic gestures are examples of how the observed vocalists may use their air to naturally shape a musical line according to the text, and bassoonists playing this music would find it helpful to listen to each of the vocalists’ interpretations for their benefit as they learn to create phrases out of passages. However, it should be noted that vibrato is not a substitute for air support, and should be used as a complimentary tool for expressive musical gestures.57

In Quasthoff’s recording, the bass-baritone can be heard dividing the opening phrase into four breaths, breathing after each grouping of two measures in mm. 6-14. In the second half of the phrase in mm. 16-21, he splits the final six-measure phrase with

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57 Weisberg, The Art of Wind Playing, 61-68.
one breath in measure 18. Though he seemingly breathes frequently, the breaths are not artistically disruptive, and are taken after each of the quarter notes to which the final words of lines 1-4 in each stanza have been set. These breaths and the quarter notes preceding them likely reflect the poetic pauses indicated by commas at the end of each line.

Bassoonists can similarly emulate this observation, though they can use air resistance to their advantage by breaking measures 6-14 (also mm. 26-34, 46-54, and 66-74) into two sections separated by only one breath, breathing this way every four measures instead of two. The remaining six measures in the second half of each phrase (16-21, 36-41, 56-61, 76-81) can be played in groups of three measures in one breath, as Quasthoff has done. The researcher has placed appropriate breath markings in the bassoon transcription to illustrate this concept. Example 6.6 shows where the researcher has placed these markings in the opening phrase and repeating phrases, which are not in the original edition.

Example 6.6: Franz Schubert, “Des Müllers Blumen” in Die Schöne Müllerin (Transcribed by Brian G. McKee, 2018), mm. 7-23.
A final difference in the overall appearance of the bassoon transcription compared to the vocal score is the absence of repeats. Instead of placing repeat signs after measures 21 and 41 as Bärenreiter and other editions have done, the researcher instead chose to write out all four phrases without repeats, so that the bassoonist can make artistic decisions about each phrase with the text as reference, in addition to the suggestions presented in this chapter. It is the researcher’s hope that interested bassoonists will use the observed recordings, markings in the transcription, and accompanying research as points of reference for the learning process of this music.
CHAPTER 7

Transcription 4: “Der Müller und Der Bach”

“Der Müller und Der Bach” (The Miller and the Brook) is the nineteenth lied in Franz Schubert’s Die Schöne Müllerin, and the penultimate work in the song cycle. The original poem by Wilhelm Müller was published in 1818 and later adapted into the song cycle in 1823, like all of the other lieder examined in this essay.

This particular lied depicts the young millworker sitting and reflecting next to the brook, or stream, a constant theme to which he refers throughout the song cycle. After finding work at the mill, falling madly in love with his master’s daughter, and ultimately being rejected in favor of another, the millworker contemplates drowning himself in the brook and ending his life. Nearing the point of despair, the millworker begins talking to the brook, which is at this point the researcher interprets as a character that talks back to him. Thematically, the brook has been his one true companion, and in this lied, he returns for one last moment of reflection before deciding to let nature ultimately consume him.58

The piece begins with two measures of simple, quiet minor chords that appropriately introduce the work’s primary theme depicting the millworker in a deep, reflective state. The entrance of the vocalist in measure 3 is marked “Der Müller” (The Miller). This theme continues until measure 28, ending with the same minor chords as in the opening. Measure 29 marks a sudden modulation to the relative major key and also a change in character with “Der Bach” (The Brook) marked above the vocal line. The new theme, which is suddenly more hopeful with a new sense of energy, continues until

measure 61, eventually returning to the millworker’s theme even though the relative major key is still indicated. At measure 75, the returning primary theme departs from its original form as the piece concludes in the relative major key that was introduced earlier. In the researcher’s opinion, the conclusion in the relative major key represents the millworker ultimately surrendering himself to the brook.\textsuperscript{59} Müller’s text reads as follows:

\textit{Der Müller und Der Bach:}

\begin{verbatim}
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 Thränen
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 roth und halb weiß,
Die welken nicht wieder,
Aus Dornenreis.

Und die Engelein schneiden
Die Flügel sich ab,
Und gehn alle Morgen
Zur Erde herab.

Der Müller:
Ach, Bäcklein, liebes Bäcklein,
Du meinst es so gut:
Ach, Bäcklein, aber weißt du,
Wie Liebe tut?

Ach, unten, da unten,
Die kühle Ruh!
Ach, Bäcklein, liebes Bäcklein
So singe nur zu!
\end{verbatim}

\textit{The Miller and the Brook:}\textsuperscript{60}

\begin{verbatim}
The Miller:
Where a true heart
Dies of love,
The lilies wilt
In their beds.

There the full moon
Must disappear behind clouds,
So that mankind
Does not see its tears.

There angels
Cover their eyes,
And, sobbing, sing
The soul to rest.

The Brook:
And when love
Struggles free of sorrow,
A new star
Shines in the sky;

Three roses
Half-red, half-white,
Spring from thorny stems,
And will never wither.

And the angels
Cut off their wings,
And every morning
Descend to earth.

The Miller:
Ah brook, beloved brook,
You mean so well:
Ah, brook, but do you know,
What love can do?

Ah, below, down below
Is cool rest!
Brook, beloved brook,
Sing on!
\end{verbatim}


Müller’s poem “Der Müller und Der Bach” is divided into eight short stanzas, of which Schubert has divided into three musical sections. The millworker’s lines in the first three stanzas are set to mm. 1-28 with the phrase structure “A” in mm.1-10 for the first stanza, “B” in mm. 11-19 for the second stanza, and “A’ ” in mm. 20-27 for the third stanza.

The brook’s responding lines in the next three stanzas are set to mm. 29-60 with a similar phrase structure ABA’: Mm. 29-40 for the fourth stanza “A,” mm. 41-48 for the fifth stanza “B,” and 49-60 for the sixth stanza “A’.” Note that Schubert repeats the final two lines of stanza 4 and 6 with phrase extensions in mm. 36-40 and mm. 56-60.

The millworker’s closing lines in stanzas 8 (“Ah, below, down below! Is cool rest! Brook, beloved brook, Sing on!”) in mm. 71-82 are set to a modified melodic repetition of the opening phrase “B” from the second stanza, which modulates from minor to major in measure 75. After the vocal line concludes in measure 82, the piano continues with its underlying rhythm and ends the piece in the relative major key.

The following examples (7.1 and 7.2) from the 1824 Sauer & Leidesdorf edition show the melodic differences between the first two thematic sections, marked “Der Müller” and “Der Bach,” respectively. Note that the opening phrase of the first section in mm. 1-19 is originally in G minor, and the opening phrase of the second theme in mm. 29-40 is in the parallel G Major. In the Bärenreiter edition, the beginning of the second section in the new key at measure 29 is marked “Der Bach,” though one will notice the absence of that label in the 1824 edition (see example 7.2).

In the bassoon transcription, the researcher added “Der Bach” above measure 29 (see example 7.4). in order to indicate the second section in the style of Bärenreiter. It is the researcher’s hope that these labels will help interested bassoonists better distinguish and characterize the two sections with the indications in the score as other editions have provided.

The ending section of this *lied* is characterized by the modified return of “Der Müller” in measure 62, marked by Bärenreiter but not as clearly indicated by Sauer & Leidesdorf. In a restatement of the final phrase in this section in mm. 71-82, the seemingly familiar melody descends from C to B natural instead of C to B-flat in measure 75, with a change to E natural in measure 76, F-sharp in measure 77, and a B natural in measure 78, showing that the *lied* will end G Major instead of G minor even though the key signature remains in a major key.

In the researcher’s opinion, the piece’s resolution in G Major represents the millworker surrendering himself to nature and brook, his only long-term companion. The following example (7.3) from the Sauer & Leidesdorf edition shows the return of the familiar opening melody in measure 71, with the added major modulation and eventual resolution in mm. 75-89.
Example 7.3: Franz Schubert, “Der Müller und Der Bach” (Theme 1, “Der Müller” with modulation and resolution) in Die Schöne Müllerin, (Vienna: Sauer & Leidesdorf, 1824), mm. 69-89.

Observations of Selected Recordings

In Bärenreiter’s edition of Die Schöne Müllerin, the editor Walther Dürr writes that this particular lied was originally written in G minor, as indicated in the 1824 Sauer & Leidesdorf edition. The observed vocal ranges for each of the recordings is one octave plus one semitone. Baritone Dietrich Fischer-Dieskau’s observed range extends from D#₃ to E₄, while that of tenor Ian Bostridge is F#₃ to G₄. Bass-baritone Thomas Quasthoff’s observed range begins a major third below Fischer-Dieskau’s at B₂ and extends to C₄. In order to emulate the perceived tessitura of the tenor voice on the bassoon, the researcher transcribed “Der Müller und Der Bach” in the key of G minor with Ian Bostridge’s voice as a model, and with the guidance of Sauer & Leidesdorf’s 1824 first edition.
In addition to their vocal ranges and chosen keys, each of the observed vocalists present contrasting musical interpretations in their recordings that embody the different characters portrayed in the *lied*, including differences in tempo, articulation, breathing, vibrato, and phrasing. The following observations also serve as suggestions for interested bassoonists learning to play the researcher’s transcription.

Each of the observed vocalists’ chosen tempo for “Der Müller und Der Bach” contrasts more so than that of the other *lieder* studied in this essay. In the recordings, they each characterize the thematic sections (“Der Müller” in mm. 1-28 and 61-89, and “Der Bach” in mm. 29-60, respectively) with a different tempo. Though there are no indicated tempo changes between sections in any of the scores consulted in this essay, the researcher believes that the vocalists perform the music this way for the purposes of thematic contrast, as if they are singing the roles of two different characters in conversation. Ian Bostridge sings mm. 1-28 and 61-89 noticeably slower than the other two vocalists at approximately 56 beats per minute, creating a dramatic sense of character contrast in the middle section in mm. 29-60 at approximately 76 beats per minute. Contrastingly, the researcher measured Thomas Quasthoff’s outer sections of the *lied* at 66-72 beats per minute, and the middle section at 80-84 beats per minute. Dietrich Fischer-Dieskau’s tempo varied slightly at 70-78 beats per minute in the outer sections (with dramatic *ritardandi* at the ends of phrases), and approximately 100 beats per minute in the middle section.

Except for the ends of phrases, Fischer-Dieskau’s tempo is fairly consistent and noticeably faster than the others throughout each section. Despite all of these observations, the researcher did not indicate any changes in tempo for the different
sections in the transcription, but believes that Bostridge’s interpretation is the most
effective use of contrast because of his dramatic changes in tempo as the piece modulates
from minor to major, back to minor, and finally ends in the parallel major. The researcher
hopes that interested bassoonists will listen to these and other recordings in order to make
their own artistic decisions regarding tempo.

**Transcription Process and Pedagogical Implications**

In addition to tempo, there were other observed musical differences between
vocalists that the researcher recorded as part of the transcription process. As in the
previous three chapters, the following chart helped the researcher with organizing
notational decisions while transcribing “Der Müller und Der Bach” for the bassoon. The
researcher added dynamic markings, breath markings, expressive text, and determined
articulations (including accents and stress markings) based on these recorded
observations as well as principles of idiomatic bassoon playing as related to lyrical
playing and vocal emulation.

Like the other three *lieder* studied in this essay, both the modern Bärenreiter
dition and the 1824 Sauer & Leidesdorf first edition of “Der Müller und Der Bach”
contain few accent and stress markings in the printed score because the original text
ultimately governs much of the articulation choices to be used by the vocalist. The only
exceptions include a slur over two eighth notes in measure 44, perhaps used to prolong
the vowel sound of the word “weiss,” and to emphasize the dissonance on the
*appoggiatura* that resolves upward by a semitone on the second beat. Measure 43 also
contains a single slur over the entire grouping of beats, perhaps to emphasize the
connective, nature of singing “halb rot und halb weiss” (half-red and half-white).
### Table 7.1: Audio Recording Observations – “Der Müller und Der Bach”

<table>
<thead>
<tr>
<th></th>
<th>Dietrich Fischer-Dieskau</th>
<th>Ian Bostridge</th>
<th>Thomas Quasthoff</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key</strong></td>
<td>E minor</td>
<td>G minor</td>
<td>C minor</td>
</tr>
<tr>
<td><strong>Voice Type; Vocal Range</strong></td>
<td>Baritone</td>
<td>Tenor</td>
<td>Bass-Baritone</td>
</tr>
<tr>
<td></td>
<td>D#3 – E₄</td>
<td>F#₃ – G₄</td>
<td>B₂ – C₄</td>
</tr>
<tr>
<td><strong>Articulation Differences</strong></td>
<td>Uses length accents on</td>
<td>Bostridge’s</td>
<td>Beginning section (1-27)</td>
</tr>
<tr>
<td></td>
<td>sustaining long notes in</td>
<td>articulations have a connective, sustaining quality between notes. Separates</td>
<td>has a connective, sustaining quality</td>
</tr>
<tr>
<td></td>
<td>the opening minor section (11, 15, 18);</td>
<td>in general more</td>
<td>notes. Separates</td>
</tr>
<tr>
<td></td>
<td>slightly different in later</td>
<td>pronounced than others,</td>
<td>notes that feature</td>
</tr>
<tr>
<td></td>
<td>repeated sections.</td>
<td>especially when beginning</td>
<td>consonants and ending</td>
</tr>
<tr>
<td></td>
<td></td>
<td>with consonants and ending</td>
<td>phrases on vowels.</td>
</tr>
<tr>
<td><strong>Vibrato Use</strong></td>
<td>Vibrato is rather evident</td>
<td>Vocalist tends to use</td>
<td>Vibrato is rather evident</td>
</tr>
<tr>
<td></td>
<td>throughout, especially on</td>
<td>more vibrato and his</td>
<td>throughout, especially</td>
</tr>
<tr>
<td></td>
<td>long notes with drawn-out</td>
<td>overall tempo is slower</td>
<td>on long notes with</td>
</tr>
<tr>
<td></td>
<td>vowels. Amplitude and frequency</td>
<td>more vibrato and his</td>
<td>drawn-out vowels.</td>
</tr>
<tr>
<td></td>
<td>increases with volume.</td>
<td>overall tempo is slower</td>
<td>Frequency of vibrato is</td>
</tr>
<tr>
<td></td>
<td></td>
<td>than the others.</td>
<td>greater on longer notes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Frequency of vibrato is</td>
<td>throughout.</td>
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<td></td>
<td></td>
<td>greater on longer notes</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>throughout.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Frequency is greater as</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>range gets higher; not as much in low register.</td>
<td></td>
</tr>
<tr>
<td><strong>Breathing Observations</strong></td>
<td>Because of the piece’s lyricism, even 8-bar phrases, and repetitive rhythmic nature of primary motive, these vocalists typically breathe every 4 bars, sometimes every 2 bars in the major sections. Where there is an extension of the phrase (mm. 15-19, 66-70), vocalists breath after the end of the note tied over from the previous measure.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Legend:** **Recording Artist** | **Listening Observation**
The other exceptions both in the first edition and Bärenreiter edition are the slurs indicated over various melismatic note groupings, prolonging vowels within the words “Himmel” (“Heaven”) in measure 39, “Erde” (“Earth”) in measure 59, and “Liebe” (“Love”) in measure 68. The first two instances occur at perfect authentic cadences while the third occurs at a half cadence. The researcher has left these melismatic slurs in the bassoon transcription in order to emulate the prolongation of vowels indicated in the text, also shown in mm. 39, 59, and 68 in the following examples (7.4 and 7.5). Bassoonists should execute these melismatic slurs in a single breath using a steady stream of air without rearticulating.

As described in previous chapters, the researcher has generally added slurs over all instances of note groupings that prolong vowel sounds and syllables connected by voiced consonants so that bassoonists may emulate a vocalist’s manipulation of the oral cavity, but with the element of text now removed. In this case, bassoonists would be emulating the vocalists’ emphasis of the German words for “Heaven,” “Earth,” and “Love.”

Example 7.5: Franz Schubert, “Der Müller und Der Bach” in *Die Schöne Müllerin*, (Transcribed by Brian G. McKee, 2018), mm. 55-70.

In addition to slurs, the researcher has also indicated various types of accent and stress markings to emphasize note-text relationships within passages. The researcher has also placed them according to how notes should be articulated and sustained throughout the piece, and has attempted to graphically represent in instrumentalists terms how they are consistently performed in each of the recordings, as the vocalists seem to either be emphasizing the importance of particular syllables or intervallic relationships between different notes. In his chapter on articulation in his book, *Sound in Motion*, David McGill writes,

> For many performers, articulation is simply the icing on the cake. However, all articulations hold the power to define the functions of the notes, and function determines emotion. Therefore, the articulations employed by the player should be able to withstand questioning from those who listen for logic as well as emotion in the musical performance.61

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McGill’s points about the importance of articulation function can also be applied to accent and stress markings, as each of the observed vocalists more than likely had intended reasons for emphasizing, connecting, or separating some notes more than others using these different kinds of articulations. The researcher provides reasoning for the following indicated examples as they relate to bassoon interpretation.

The first series of added stress markings occurs in mm. 33 and 37 on the first and second beats over the word “Sternlein” (“little star”). In this case, the researcher intends to emulate separation of the notes over syllables “stern” and “lein” with portati (staccati placed under tenuto markings), as if to emphasize the fact that the “new star” is delicate, without forcefully exclaiming its new presence. In his recording, Ian Bostridge seems to communicate this by clearly articulating and separating these two syllables with an audible space between the two notes, but still lengthening the notes as he is singing them. In the researcher’s opinion, the markings in the following examples from the transcription (7.6 and 7.7) can help interested bassoonists emulate this idea that connects the text and appropriate stress marks.


In instrumentalist terms, execution of these particular accent markings require a steady stream of air to lengthen each note, but with quick decays that may require tightening of the embouchure in order to perceive space between them. These types of accents should not involve a change in dynamic upon initial articulation.62

The next added accent markings appear in the second phrase of this thematic section in mm. 41-60. The researcher added an accent mark over the first beat of measure 44 in order to further emphasize the momentary dissonance and resolution on the *appoggiatura* from C-sharp to D. Bassoonists should think of this and similar markings as “agogic” rather than with a forceful initial articulation in order to better emulate voiced consonants such as “w” in “weiss.”

There are more added *tenuto* markings in the second statement of the same phrase starting on the third beat of measure 48. These pick-up sixteenth notes continue the previous phrase and are assigned the words “und die...” as the poem is expected to continue into the next stanza. Because they are separate words and the second word begins with a consonant, these notes should both be articulated, though the observed vocalists connect them because of the nature of the vowel sounds within the words. In order to emulate this characteristic, bassoonists should connect these notes evenly,

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playing them *legato* with no separation just as a vocalist may speak “und die.” The same concept applies to the indicated notes in measure 53 due to the connective nature of the text which bassoonists should emulate. The following example (7.8) shows mm. 48 and 53 with these markings.

Example 7.8: Franz Schubert, “Der Müller und Der Bach” in *Die Schöne Müllerin*, (Transcribed by Brian G. McKee, 2018), mm. 48-62.

Mm. 67 and 71 also contain accent markings added by the researcher. They were placed on the downbeats in the vocal line in each of these measures in order to highlight the seemingly deceptive arrival chords written under them, as each of the vocalists have done in their recordings. Measure 67 begins on a descending A-flat major arpeggio starting on E-flat (a Neapolitan A-flat major chord with a C in the bass). In the previous statement of this phrase, the vocal line starts on an A-flat in measure 8, so the accent is placed on the E-flat in measure 67 to highlight the slight variation in melodic repetition. In measure 71, the resolution of the previous phrase is further delayed with a G-dominant seventh chord. The researcher has placed an accent on this note in the transcription (F) to emphasize the seventh of the chord in the vocal line, as each of the vocalists have also done in the recordings with subtle dynamic changes and agogic accents. Both of these instances are shown in the following example (7.9).

Vibrato use in this particular *lied* is rather present throughout, especially on long notes with prolonged vowels, as indicated in the chart. It is seemingly used most at half cadences in several instances when long notes are tied across bar lines, such as in mm. 18-19 (“sehn”) and 69-70 (“tut?”). In the researcher’s opinion, the vocalists vibrate extensively in those measures in order to reflect the textual ending of those two stanzas, which are respectively punctuated by a period and a question mark. There also instances of vibrato in nearly every measure that features a quarter note preceded by two sixteenth notes and dotted-eighth notes preceded by three sixteenth notes, during which the vocalists vibrate extensively through the middle of phrases, though less so when approaching half cadences and phrase endings. For example, in the opening phrase, each of the vocalists vibrate extensively on the dotted-eighth notes on the word “Wo” (“Where”) and the syllable “ze” in the passage, “Wo ein treues Herze” (Where a true heart dies of love) (mm. 3-4). There is less vibrato during the quarter note on the word “Beet” (“beds”) because the vocalists each decay slightly at the phrase ending in measure 10, as if the phrase ending is “going to bed.” However, both vibrato and volume intensify on the quarter note in measure 11 as the new phrase begins. Bassoonists should shape each of the long notes this way using a combination of vibrato and dynamic variation in
order to provide direction to the ongoing musical line, as each of the vocalists have done in the opening phrase and melodic restatements throughout.

Changes in vibrato also allow for changes in dynamic intensity within phrases. There are no dynamic markings indicated in the 1824 Sauer & Leidesdorf first edition, and Walter Dürr, Bärenreiter’s editor, did not add any of his own, as mentioned in previous chapters. The researcher has inserted appropriate dynamic changes throughout the transcription in order to help interested bassoonists with phrase shaping that vocalists execute so naturally. *Mezzo forte* has been added at the beginning of the piece so that the bassoonist may start at an appropriately present volume so that they may allow themselves to be softer or louder where necessary. A gradual *diminuendo* has been added in measure 17 as the second phrase approaches a half cadence, so that the bassoonist may restate the opening theme at a contrastingly softer volume, adding variety and shape to the musical line.

Expressive hairpin markings have been added in mm. 21-22 and 30-31 to allow for sudden dynamic contrast in those pairs of measures as the observed vocalists have done, and also to emulate the prolonged vowel sounds in the word “Augen” (“eyes”) in measure 22, and “Schmerz” (“pain”) in measure 31. In measure 34, a *crescendo* was added to remind the bassoonist to play with increased air speed during that particular ascending passage, allowing for maximum *legato* note length through the next measure, which happens to be over the word “Himmel” (“Heaven”). The dynamic level then returns to *piano* in measure 37, continuing until the start of an added *crescendo* from mm. 41-44 in order to help intensify the arrival of the *appoggiatura* in measure 44, which the

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The researcher marked *mezzo forte*. The music should continue at this volume until the phrase approaches its end in mm. 57-60, where the researcher has added a hairpin in order to end the phrase at a softer dynamic level. Measure 62 (“Der Müller”) marks the restatement of the opening theme, which the researcher has indicated at the same *mezzo forte* dynamic to allow for both louder and softer dynamics to help shape the rest of the phrase until the half cadence in mm. 69-70. The rest of the piece in mm. 71-82 continues with similar elements of dynamic contrast, including a sudden *piano* in measure 75 that highlights the piece’s eventual conclusion in G Major. The researcher added a louder marking for the restatement at measure 78 before a *diminuendo* at the end of the vocal line in measure 82.

The final differences in this particular transcription involve expressive text and graphic representation of breathing, which are all commonly found in wind chamber music. Because of the piece’s regular eight-measure phrases and repetitive rhythms throughout the piece, the observed vocalists seem to generally breathe every four measures during the sixteenth rests that precede each of the pick-up notes leading into measures that follow. The first phrase in mm. 3-10, for example, is sung in two breaths.

The first breath is taken just prior to measure 3, and the second is taken on the third beat of measure 6, prior to the pick-up note to measure 7. Bassoonists can also follow this model and breathe in the same opportune places throughout the *lied*, though they may be able to sustain longer phrases and breathe less frequently than vocalists due to the added element of air resistance as part of their sound production.

In addition to the sixteenth rests that appear every four measures, the researcher has marked additional recommended breathing points throughout the piece that will be useful for bassoonists in controlling their overall endurance. The first breath mark
appears in measure 14 in preparation of a four-measure passage that ties into a fifth bar in measure 19. For this reason, a properly indicated breath should be taken. The next suggested breath mark appears in measure 36 before another four-measure passage. Because the researcher has added a *ritardando* in measure 40 based on each of the observed vocalists’ artistic practice, a bigger breath should be taken in anticipation of this elongated passage that will help bassoonists use their air efficiently until the end of the phrase. Another breath mark has been added in measure 45, just prior to the pick-up note to measure 46 because of the amount of air needed for this next elongated passage, which features a transition to the next phrase in measure 48.

The researcher has marked another *ritardando* over this measure to show artistic nuance in emulation of the observed vocalists, before the phrase repeats itself in the next measure. This transitional passage requires nearly five measures of breath support before the next breath mark in measure 50, before the pick-up note to measure 51 so that the statement within the phrase is not unnaturally broken. The mark in measure 56 is placed just before a four-measure passage with a *ritardando* at the phrase’s end, so that bassoonists may sustain the phrase with enough air for added artistic nuance.

The breath mark in measure 65 is suggested for preparation of a four-measure passage that lasts until the next breath mark in measure 70, requiring a longer use of air, as in mm. 14-19. A mark is necessary in measure 74 in order for the bassoonist to prepare for the sudden indicated dynamic change and sustaining the four-measure passage in mm. 75-78, as well as the mark in measure 78 that prepares the bassoonist for the final measures of the piece in mm. 79-82 (shown in example 7.10).

It is the researcher’s opinion, the added breath marks and expressive text will help interested bassoonists improve their air efficiency in order to play longer, more lyrical phrases with natural breathing points (such as poetic pauses in text indicated by commas or rests following cadences in a piece of music) as vocalists would attempt to do. Interested performers of these transcriptions are also encouraged to find their own natural breathing points in the other *lieder* in order to help reinforce the concepts outlined above. As David McGill writes, “Know exactly when you will inhale and also where you can exhale leftover air. Stick to your plan. It will provide you with a sense of security, as all plans in life do.”

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CHAPTER 8

Findings and Conclusion

The overall purpose of the transcription process and performance supplement for these lieder from Franz Schubert’s Die Schöne Müllerin was to explore common musical characteristics of vocal performance through observation of selected recordings and pedagogically compare these ideas with equivalent interpretations from a bassoonist’s perspective. The researcher hopes to help interested bassoonists further understand lyricism and the capabilities of their instrument by learning a series of “études” in the form of transcribed art songs to be played with piano accompaniment.

In “Das Wandern,” the researcher transcribed the five melodically identical sections in the lied which are each set to a stanza from the original poem. There was also an added challenge of making the newly transcribed melody musically engaging for bassoonists since the spoken text is no longer part of the music. The researcher then realized the potential advantage of including the text in all of the bassoon transcriptions so that performers may refer to it in order to make decisions about articulations, breathing, vibrato, and phrasing. In all of the lieder, the text largely governs the types of articulations and sustaining qualities used in repeated passages. Though the music itself is repetitive, the observed vocalists generally do not sing each motive or passage the same way more than once, because the text calls for different articulations be used according to the syllables being sung. For this reason, the researcher wrote out every section and added different expressive markings for each, rather than marking the sections with repeat signs. The researcher hopes that the added markings will help interested performers demonstrate musical variety in an otherwise melodically repetitive lied.
For example, the articulation and diction required to sing “Das Wandern ist des Müllers Lust, das Wandern” (mm. 4-7) is slightly different than what is required to sing “O Wandern, Wandern, meine Lust (mm. 88-91), so it will feel different to the performer even though the two phrases are set to the same melodic motive (See Examples 8.1 and 8.2). Using the song text and the researcher’s suggested markings as a guide, interested bassoonists will be better able to emulate a vocalist and convey musical variety to their audiences this way.


![Example 8.1: Franz Schubert, “Das Wandern” in Die Schöne Müllerin (Transcribed by Brian G. McKee, 2018), mm. 1-9.](image)

Example 8.2: Franz Schubert, “Das Wandern” in Die Schöne Müllerin (Transcribed by Brian G. McKee, 2018), mm. 87-91.

![Example 8.2: Franz Schubert, “Das Wandern” in Die Schöne Müllerin (Transcribed by Brian G. McKee, 2018), mm. 87-91.](image)

In “Am Feierabend,” the melodic motives that make up each of the phrases are considerably longer than those in “Das Wandern.” Though melodic repetition is still apparent in this lied, there was more contrasting melodic material for the researcher to transcribe, and markings could be added purely in emulation of the indicated text and intended direction of the phrase rather than simply for the sake of variety and contrast. For example, the researcher chose to mark a slur over the word “rühren” in measure 9, so that the notes are connected not only through prolongation of the vowel, “ü,” but also by the voiced consonant “r” that begins each syllable. This same concept applies for the slur
over the entire note grouping in measure 21 so that the “ü” in “Müllerin” is prolonged and that the voiced consonants “m” and “r” are emphasized.

For this transcription, the researcher learned that bassoonists can more artistically connect notes and note groupings together with strategically placed slurs and articulations such as *legato*, *tenuto*, and other accent markings just as vocalists connect syllables using different types of vowels and consonants according to the notes and beats on which they occur. Each of the melodies within the distinct thematic sections (1-36, 38-59, 60-78, and 79-89) respectively allow for different types of separation and connection to occur, depending on the dynamic level and direction of the phrase.

“Des Müllers Blumen,” the third transcription in this essay, is melodically and rhythmically repetitive like “Das Wandern,” though its slower tempo allows for more natural connectivity between syllables. Because of the compound duple meter and the groups of melodic arpeggios occurring on the primary beats throughout the lied, the researcher placed slurs over many of the groupings order to emphasize the prolonged syllables being sung on those particular notes. For example, a bassoonist may best emulate the descending arpeggios over the words “hellen” and “blauen” (measure 9) with slurs over each of those groups of three notes.

There are other places in the *lied* in which the researcher decided to rearticulate certain notes within a grouping, especially if the syllables being emulated are separated with an unvoiced consonant, such as the word “Liebchen” in measure 13. A slur has been placed over the two notes that prolong the syllable “Lieb,” and the note over “chen” is rearticulated using the concept of the unvoiced consonant (“Ch”). Example 8.4 shows the articulation of these syllables in measure 13.

More examples of this type of articulation grouping occur in mm. 27-28, in which the two notes over the syllables “U” in “unter” and “Fen” in “Fenster” are grouped under slurs, while the syllable “ter” is articulated because it starts with an unvoiced consonant. Example 8.4 shows the articulation of these syllables in mm. 27-28.


The particular recording by bass-baritone Thomas Quasthoff and pianist Justus Zeyen served as a phrasing model for the researcher to determine accents, dynamics, and other expressive text that bassoonists could best identify with and emulate.66 As in “Das Wandern,” the researcher found the melodically repetitive nature of “Des Müllers Blumen” to be a reason for varying the identical passages with differently placed articulations and expressive markings in order to best emulate the changing text.

“Der Müller und Der Bach” was the researcher’s longest and most thematically complex transcription in the essay, though its melodic content was found to be

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technically idiomatic and appropriate to play in the bassoon’s tenor register. The original key of G minor is pedagogically applicable to the bassoon’s tessitura in this register because in the researcher’s experience, the two-octave G minor scale is often one of the first minor scales learned in the first years of bassoon playing. It is also convenient for interested bassoonists to switch between the two themes in the keys of G Major and G minor without having to think of completely different fingering sequences for each scale, as it is only a matter of difference between two scale degrees (B-flat and E-flat).

The range of this particular lied (F#3 – G4) happens to lie almost entirely in the bassoon’s third octave or tenor register, which may require different oral cavity shape and articulation mechanics than the two lower octaves. In general, legato playing in the tenor register is advantageous to the developing bassoonist, as they learn to connect long notes and phrases together vary dynamics while projecting their sound in one of the most resonant ranges of the instrument. Ian Bostridge’s tenor voice is an appropriate model for this kind of playing, as his recordings largely exemplify total control of phrase length, dynamic contrast, articulation, vibrato, and overall sound production.

Franz Schubert and later publishers of the vocal score have also made each of the thematic sections clear by labeling them “Der Müller” and “Der Bach,” respectively. By including these labels in the bassoon transcription, it will help interested players thematically differentiate between two characters in a story, helping them understand the role of the bassoon as they emulate different voices in the process. The researcher hopes that the idea of thematic contrast in “Der Müller und Der Bach” as well as the other transcriptions in this essay will help interested bassoonists find their “voices” as
instrumentalists, as they think more critically about the roles of range, articulation, breathing, vibrato, and phrasing in their exploration of this repertoire.

**Conclusion**

Throughout this essay, there were many observed characteristics related to range, articulation, breathing, vibrato, and phrasing that were seemingly common between vocalists and bassoonists. There were many variables in these characteristics that were acknowledged but not directly addressed, including voice type, instrument type, reed design, and physical differences in body type between musicians, though they are all significant factors in determining ideal emulation of the human voice. The researcher concludes that both the tenor and baritone voice types are most ideal to emulate because the majority of their comfortable register lies within much of the bassoon’s playing range.

Using the process derived from the original research questions from Chapter 3, Interested bassoonists can play vocal pieces transcribed in their most comfortable register with the help of appropriate keys, dynamics, articulations, and other printed expressions that are most idiomatic for their musical development. Bassoonists and pedagogues throughout history have composed countless études, scale studies, and method books that seek to develop better fundamental concepts. The researcher seeks to accomplish this same idea with the same tools through study and performance of these particular lieder, all while striving to emulate a human voice in the process.

Though there is significant amount of scholarly information to be learned from the physical process of vocal production, some of which is addressed in this essay, the researcher concentrated most on the recordings and comparative emulation of observed techniques of three well-known interpreters of Franz Schubert’s vocal music. Dietrich
Fischer-Dieskau, Ian Bostridge, and Thomas Quasthoff each have a unique vocal style in which they sing these pieces, and it is the researcher’s hope that interested bassoonists may develop their own interpretations of each piece after listening to the suggested recordings and reading about the editorial additions to the lieder transcribed in this essay.

Influential scholarly texts, including those by Arthur Weisberg, David McGill, James Kopp, Richard Davis, and Graham Johnson, offer a variety of perspectives on wind playing, bassoon acoustics, vocal production, textual interpretation, performance. It is from these ideas that the researcher drew conclusions about the pedagogical implications of emulating a vocalist and playing vocal music on the bassoon. It is the researcher’s hope that interested readers found the transcription process compelling and helpful for future skill development on their instrument, and would want to perform more of Schubert’s vocal music as part of the bassoon repertoire. The researcher hopes to make this area of study a career-long pursuit beyond the requirements of this essay, and hopes that other interested scholars may have more to contribute as part of this process. As David McGill states, “…Why engage in a futile search for expression? I believe we continue that search because, ultimately, we know it is possible to grow.” 

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BIBLIOGRAPHY


APPENDICES

List of Recommended Editions for Piano Accompaniment
Bassoon Articulation Treatment for Emulated German Consonants and Vowels
Glossary of Symbols
Transcription 1: “Das Wandern”
Transcription 2: “Am Feierabend”
Transcription 3: “Des Müllers Blumen”
Transcription 4: “Der Müller und Der Bach”
List of Recommended Editions for Piano Accompaniment (Public Domain)


### Bassoon Articulation Treatment for Emulated German Consonants and Vowels

<table>
<thead>
<tr>
<th>Character Type</th>
<th>Example (Beginning of word; middle of word)</th>
<th>Articulation Type (Beginning of Word)</th>
<th>Articulation Type (Middle Syllable)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Voiced Consonant)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Bach; hebe</td>
<td>legato</td>
<td>slur</td>
</tr>
<tr>
<td>D</td>
<td>Dass; Räder</td>
<td>legato</td>
<td>slur</td>
</tr>
<tr>
<td>G</td>
<td>Gute; schlage</td>
<td>tenuto/legato</td>
<td>slur</td>
</tr>
<tr>
<td>J</td>
<td>Jeder; n/a</td>
<td>legato</td>
<td>n/a</td>
</tr>
<tr>
<td>L</td>
<td>Liebe; Bächlein</td>
<td>legato</td>
<td>slur/legato/portato</td>
</tr>
<tr>
<td>M</td>
<td>Müllerin; arme</td>
<td>legato/tenuto</td>
<td>slur</td>
</tr>
<tr>
<td>N</td>
<td>Niemals; meinen</td>
<td>legato/tenuto</td>
<td>slur/legato</td>
</tr>
<tr>
<td>Ng</td>
<td>n/a; springen</td>
<td>n/a</td>
<td>articulation</td>
</tr>
<tr>
<td>R</td>
<td>Räder; n/a</td>
<td>legato/agodic accent</td>
<td>n/a</td>
</tr>
<tr>
<td>S</td>
<td>Sollen; tausend</td>
<td>legato/tenuto</td>
<td>slur</td>
</tr>
<tr>
<td>W (v)</td>
<td>Werk; n/a</td>
<td>legato/tenuto</td>
<td>n/a</td>
</tr>
<tr>
<td>(Unvoiced Consonant)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ch</td>
<td>n/a; Liebeschens</td>
<td>n/a</td>
<td>legato</td>
</tr>
<tr>
<td>F</td>
<td>Freund; gefallen</td>
<td>legato/tenuto</td>
<td>legato</td>
</tr>
<tr>
<td>K</td>
<td>Knappe; n/a</td>
<td>accented</td>
<td>n/a</td>
</tr>
<tr>
<td>P</td>
<td>n/a; Knappe</td>
<td>n/a</td>
<td>staccato</td>
</tr>
<tr>
<td>Ss (ß)</td>
<td>n/a; süßer</td>
<td>n/a</td>
<td>legato</td>
</tr>
<tr>
<td>T</td>
<td>Treuen; merkte</td>
<td>legato/staccato</td>
<td>legato/staccato</td>
</tr>
<tr>
<td>V</td>
<td>Vollmund; n/a</td>
<td>legato</td>
<td>n/a</td>
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<tr>
<td>Z (ts)</td>
<td>Zu; Herze</td>
<td>legato/staccato</td>
<td>legato/staccato</td>
</tr>
<tr>
<td>(Vowels)</td>
<td></td>
<td>(prolonged)</td>
<td></td>
</tr>
<tr>
<td>A, ä</td>
<td>Alle; Mädchen</td>
<td>legato</td>
<td>slur</td>
</tr>
<tr>
<td>E, ë</td>
<td>Erde; n/a</td>
<td>legato</td>
<td>slur</td>
</tr>
<tr>
<td>I</td>
<td>Ihrem; vergiss</td>
<td>legato/tenuto</td>
<td>slur</td>
</tr>
<tr>
<td>O, ö</td>
<td>O; schöne</td>
<td>legato/tenuto</td>
<td>slur</td>
</tr>
<tr>
<td>U, ü</td>
<td>Unten; süßer</td>
<td>legato/agogic/tenuto</td>
<td>slur</td>
</tr>
<tr>
<td>(Diphthongs)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ai, ay, ei, ey</td>
<td>Ein; Feierstunde</td>
<td>legato/tenuto</td>
<td>slur</td>
</tr>
<tr>
<td>au</td>
<td>Augen; blauen</td>
<td>legato/tenuto</td>
<td>slur</td>
</tr>
<tr>
<td>ie</td>
<td>n/a; Liebe</td>
<td>n/a</td>
<td>slur</td>
</tr>
<tr>
<td>Eu, äu</td>
<td>Euer/Auglein; neues</td>
<td>legato/tenuto</td>
<td>slur</td>
</tr>
</tbody>
</table>
Glossary of Symbols

Four Lieder

Franz Schubert (1797-1828)
Transcribed for Bassoon by Brian G. McKee (2018)

Transcriber’s Note: Only the vocal lines have been transcribed for the bassoon. The bassoonist may perform these transcriptions with piano accompaniment using an original published vocal score, such as Edition Peters, in the correct key. The text from each of the original four liedert appears under each system for the performer’s reference. While they are not expected to read the text and music simultaneously, inclusion of the text is intended to help shape the performer’s overall musical interpretation of each of the four lieders in order for them to best emulate a vocalist in terms of elements such as phrase direction, articulation, note length, vibrato, and dynamic control. The symbols described below are intended to serve as interpretive markings for bassoonists, and may not necessarily reflect the same meanings from a vocal standpoint.

The slur is used to show connection between notes without using the tongue to rearticulate, and is meant to emulate prolongation of syllables over multiple notes. It is also occasionally used over notes with syllables starting with consonants according to the table provided in this appendix.

These types of accents should be treated as slightly agogic (length emphasizing) accents rather than with a forceful initial articulation. They may also appear with tenuto lines underneath. To be articulated with purpose yet having a sustaining quality.

The staccato mark indicates separation and space between articulated notes, yet still with motion and direction according to the text and shape of the musical line. These are used for articulation purposes and to emulate syllables separated by consonants.

Notes marked tenuto are each to be articulated, though evenly connected with no separation between them. These are used to emulate words beginning with voiced consonants, vowels, or multiple syllables requiring subtle emphasis. Marks at the beginnings of note groupings under slurs may be emphasized with slight alteration of tempo or note length according to the text. They may also appear with staccato markings underneath, implying some space between notes but not interrupting the phrase.
Das Wandern

Franz Schubert (1797-1828)
Trans. Brian G. McKee

Mässig geschwind

Das wan-dern ist des Mül-lers lust, das Wan-dern, Das Wan-dern ist des Mül-lers lust, das Wan-dern!
Das muss ein schlecht-er Mül-ler sein, dem nie-mals fiel das Wan-dern ein, das Wan-dern, das wan-dern, das Wan-dern das wan-dern.

Vom Was-ser ha-ben wir's ge-lernt, vom Was-ser, Vom Was-ser ha-ben wir's ge-lernt, vom Was-ser!

Das hat nicht Rast bei Tag und nacht, ist... steht auf Wan-der schaft be-dacht, das Was-ser, das Was-ser, das Was-ser, das Was-ser.

Das seh'n wir auf den Rä- dern ab, den Rä- dern, Das seh'n wir auf den Rä- dern ab, den Rä- dern!
Die gar nicht ger-ne stil-le stehn, die
sich mein Tag nicht Mä - de gehn, die Rä - der, die Rä - der, die Rä - der, die Rä - der.

Ste - ne selbst, so schwer sie sind, die Stei - ne. Die Stei - ne selbst, so schwer sie sind, die Stei - ne!

Sie tan - zen mit dem mun - tern reh'n, und wol - ten gar noch schnel - ler sein, die Stei - ne, die

Ste - ne, die Stei - ne, die Stei - ne. O Wan - dern, Wan - dern, mei - ne Lust, o

Wan - dern, O Wan - dern, Wan - dern, Mei - ne Lust, o Wan - dern! Herr Meis - ter und Frau

Meis - ter - in, las - mich in Frie - den wei - ter zehn, und wan - dern, und

wan - dern, und wan - dern und wan - dern.
Am Feierabend

Ziemlich geschwind

Franz Schubert (1797-1828)
Trans. Brian G. McKee

Hät't ich tausend Arme zu rühren, könnt ich brausend die Räder führen, könnt ich weihen durch alle Haune, könnt ich dreihen alle Seine, dass die schöne Müllerin merkte meinen treuen Sinn, dass die schöne Müllerin merkte meinen treuen Sinn. Ach, wie ist mein arm so schwach, was ich hebe, was ich traige, was ich schneide, was ich schlage, je der Knapp pe tut mir's nach, je der Knapp pe tut mir's nach. Und da sitz ich in der großen Runde, in der stillen kühl ten

109
43  Feierstunde, und der Meister sagt zu allen: euch Werk hat mir gefallen, euch Werk hat mir gefallen; und das liebe Mädech sagt allen eine gute Nacht,

57  allen eine gute Nacht. Hätt ich tausend Arme zu rühren, könnt ich brausend die Räder führen, könnt ich wehen durch alle Hain, könnt ich drehen alle Steine, dass die schöne Müllein meinten, mei nen treuen Sinn, dass die schöne Müllein

69  schö ne Müllein meinten, mei nen treuen Sinn, dass die schöne Müllein

76  schö ne Müllein meinten, mei nen treuen Sinn, dass die schöne Müllein

82  schö ne Müllein meinten, mei nen treuen Sinn.
Des Müllers Blumen

Franz Schubert (1797-1828)
Trans. Brian G. McKee

Mässig
(piano)

Buch viel klei-ne Blü-men stehn, aus hel-len blau-en Au-gen seh'n; der Buch der ist des

Müll-ers Freund, und hell blau Lieb-chens Au-ge scheint, drum sind es mei-ne Blü-

men, drum, sind es mei-ne Blü-

men.

Dicht un-ter ih-rem Fens-ter-lein da will ich pflan-zen die

Blü-men ein, da ruft ihr zu wenn al-les schwegt, wenn sich ihr Haupt zum Schlum-

mer neigt,

ihr wisst ja, was ich mei-ne, ihr wisst ja, was ich mei-ne.
Und wenn sie trägt die Aug'lein zu und schläft in süßer, Süßer Ruh, dann lispelt als ein Traum gesicht ihr zu: Ver-giss, ver-giss mein nicht! Das ist es, was ich mei-ne, das ist es, was ich mei-ne.

schließt sie früh die Läden auf, dann schaut mit Lieb'blick hin auf, der. Täu-in eu-ren

Aug'lein, das sollen meine Tränen sein, die will ich auf euch weinen, die, will ich auf euch weinen.
Der Müller und der Bach

Franz Schubert (1797-1828)
Trans. Brian G. McKee

Mässig

mf

Wo ein treues Herz in Liebe vergeht, da wecken die Lii-lien auf jedem

Der Müller

dim.

Beet. Da muss in die Wolken der Vollmond gehen, da mit seine Tränen die Menschen nicht

18

p

sehn. Da halten die Englein die Augen sich zu und schluchzen und singen die

Der Bach

mf

Seele zu Ruh. Und wenn sich die Liebe dem Schmerz entringt, ein Sternlein, ein

34

p

neues, am Himmel er blinkt, ein Sternlein, ein neues, am Himmel er blinkt. Da

41

crescendo

mf

springen drei Rosen, halb rot und halb weiß, die wecken nicht wieder, aus Dörren
rit. a tempo

48

reis, und die Eng-ge-lein schnei-den die Flü-gel sich ab und gehn al-le Mor-gen zur

55

p

rit.

Der Müller

Er-de he-rab, und gehn al-le Mor-gen zur Er-de he-rab. Ach, Bäch-lein, lie-bes

63

Bäch-lein, du meinst es so gut, ach, Bäch-lein a-ber weißt du, wie Lie-be tut? Ach,

71

mf

p

un-ten da un-ten, die küh-le Rüh, ach, Bäch-lein, lie-bes Bäch-lein, so sin-ge nur

78

mf

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