© Copyright 2022

Jeff Norwood

Winterreise for Three Basses

by

Jeff Norwood

A dissertation

submitted to University of Washington

in partial fulfillment of the

requirements for the degree of

Doctor of Musical Arts (Strings)

University of Washington

2022

Reading Committee:

Cuong Vu, Chair

Melia Watras

Shannon Dudley

Program Authorized to Offer Degree:

Music

University of Washington

Abstract

Winterreise for Three Basses

Jeff Norwood

Chair of the Supervisory Committee:
Professor Cuong Vu
School of Music

This project evolved out of transcribing and performing European art songs as part of my DMA recital programming. The purpose of this project is to make an original contribution to the existing double bass repertoire. Specifically, 12 songs selected from Franz Schubert's song cycle *Winterreise* have been transcribed and arranged for performance by three double basses, and are presented here in a performing edition, including individual performance notes for each song. The notes include suggestions for the handling of technical issues, ideas for artistic expression, discussion of the text, and, where appropriate, quotations from the lyrics.

TABLE OF CONTENTS

List of Figures iii

Chapter 1. Introduction 1

1.1 Art Songs as a Source of New Repertoire for the Double Bass 1

1.2 Schubert and *Winterreise* 3

1.3 Liszt and Transcriptions 5

1.4 Conclusion 7

Chapter 2. Performance Notes by Song 8

2.1 Good Night (1. Gute Nacht) 9

2.2 Frozen Tears (3. Geforne Tränen) 12

2.3 Numbness (4. Erstarrung) 18

2.4 The Linden Tree (5. Der Lindenbaum) 23

2.5 On the River (7. Auf dem Flusse) 28

2.6 Will-o'-the-Wisp (9. Irrlicht) 31

2.7 Rest (10. Rast) 34

2.8 Dream of Spring (11. Frühlingstraum) 38

2.9 Loneliness (12. Einsamkeit) 42

2.10 In the Village (17. Im Dorfe) 45

2.11 The Signpost (20. Der Wegweiser) 49

2.12 The Inn (21. Das Wirtshaus) 53

Chapter 3. Scores and Parts 57

3.1 Good Night 57
3.2 Frozen Tears 68
3.3 Numbness 78
3.4 The Linden Tree 97
3.5 On the River 109
3.6 Will-o'-the-Wisp 119
3.7 Rest 125
3.8 Dream of Spring 135
3.9 Loneliness 144
3.10 In the Village 150
3.11 The Signpost 165
3.12 The Inn 175

Bibliography 181

LIST OF FIGURES

Figure 2.1. “Good Night” mm. 1-2 full score, walking motif in DB3. 10
Figure 2.2. “Good Night” mm. 8-15 full score, portato articulation broken in m. 13.....10
Figure 2.3. “Good Night” mm. 15-17 full score, legato marking. 11
Figure 2.4. “Good Night” mm.71-74 full score, modulation to parallel major. 11
Figure 2.5. “Good Night” mm. 103-end full score, diminuendo. 12
Figure 2.6. “Frozen Tears” mm. 1-7 full score, contrasting textures 13
Figure 2.7. “Frozen Tears” mm. 31-33 DB3, beats four and one slurred, take it as it comes. 14
Figure 2.8. “Frozen Tears” mm.13-16 DB3 preferred bowing. 14
Figure 2.9. “Frozen Tears” mm.13-16 DB3 alternate bowing. 14
Figure 2.10. “Frozen Tears” mm. 21-24 full score, starkest moment. 15
Figure 2.11. “Frozen Tears” mm. 29-33 DB1 and DB2, weaving melodies. 15
Figure 2.12. “Frozen Tears” mm. 5-7 full score, DB3 solo example. 16
Figure 2.13. “Frozen Tears” mm. 11-13 DB2, frustrated leading tone. 16
Figure 2.14. “Frozen Tears” mm. 14-15 full score, DB2 echoes DB1.....17
Figure 2.15. “Frozen Tears” mm. 6-7 full score, Grand Pause play in time. 17
Figure 2.16. “Frozen Tears” mm. 53-55 full score, no ritard into final chord. 18
Figure 2.17. “Numbness” mm. 1-3 DB3, melodic bass line 18
Figure 2.18. “Erstarrung” (Schubert) mm. 1-8 full score, agitated triplets. 19
Figure 2.19. “Numbness” (arr. Norwood) mm. 1-10, triplets in DB2. 20
Figure 2.20. “Erstarrung” (Schubert G# minor) m. 24, inner voice hidden in triplets. 21
Figure 2.21. “Numbness” (arr. Norwood, A minor) mm. 23-25 DB2 and DB3, pause in triplets for hidden inner voice. 21
Figure 2.22. “Erstarrung” (Schubert G# minor) mm. 102-103, un poco ritard of ultimate vocal cadence. 22
Figure 2.23. “Numbness” (arr. Norwood, A minor) mm. 101-103, un poco ritard of ultimate vocal cadence. 22

Figure 2.24. “Numbness” mm. 106-19 full score, ending triplets. 22
Figure 2.25. “Numbness” mm. 107-109 full score, transition to “The Linden Tree”. 23
Figure 2.26. “The Linden Tree” mm. 1-3 full score, transition from “Numbness”. 24
Figure 2.27. “The Linden Tree” mm. 4-7 full score, DB3 moving bass line. 25
Figure 2.28. “The Linden Tree” mm. 7-9 full score, echo motif and first “voice” entrance. 25
Figure 2.29. “The Linden Tree” mm. 32-33 DB2 and DB3, “broken” bass line. 26
Figure 2.30. “The Linden Tree” mm. 45-47 full score, return of agitated triplets. 26
Figure 2.31. “The Linden Tree” mm. 53-58 full score, chromatic movement into repeat of echo motif. 27
Figure 2.32. “The Linden Tree” mm. 81-82, ending. 28
Figure 2.33. “On the River” mm. 1-4 DB2 and DB3, staccato. 28
Figure 2.34. “On the River” mm. 23-24 full score, march-like sixteenth notes. 29
Figure 2.35. “On the River” mm. 31-32 full score, march-like sixteenth note triplets. 29
Figure 2.36. “On the River” mm. 40-44 full score, melody in the bass. 30
Figure 2.37. “On the River” mm. 47-52 DB2, double stop fingerings. 30
Figure 2.38. “On the River” mm. 47-48 DB3, crescendo. 31
Figure 2.39. “On the River” mm. 72-74 full score, ending no ritard. 31
Figure 2.40. “Will-o’-the-Wisp” mm. 1-4 DB2, introduction in harmonics. 32
Figure 2.41. “Will-o’-the-Wisp” mm. 13-16 full score, call-and-response between DB1 and DB2. 32
Figure 2.42. “Will-o’-the-Wisp” mm. 11-14 DB1, fingerings. 33
Figure 2.43. “Will-o’-the-Wisp” mm. 32-36 DB1, fingerings. 33
Figure 2.44. “Will-o’-the-Wisp” mm. 38-40 DB1, ad lib melody. 34
Figure 2.45. “Will-o’-the-Wisp” mm. 40-44 DB2 and DB3, ending. 34
Figure 2.46. “Rest” mm. 1-5 full score, constant eighth notes passed between DB2 and DB3. 35
Figure 2.47. “Rest” mm. 1-6 DB2, sixths played on A- and G-strings. 35
Figure 2.48. “Rest” mm. 7-10 DB3, fingerings for tenths and elevenths using open A-string. 36

Figure 2.49. “Rest” mm. 20-32 full score, “serpent” melody. 36
Figure 2.50. “Rest” mm. 30-31 DB1, preferred fingering.....37
Figure 2.51. “Rest” mm. 30-31 DB1, alternate fingering with more harmonics.....37
Figure 2.52. “Rest” mm. 65-67 full score, ending.....38
Figure 2.53. “Dream of Spring” mm. 1-4 full score, introduction harmonics. 39
Figure 2.54. “Dream of Spring” mm. 14-15 full score, transition from A to B section. ...40
Figure 2.55. “Dream of Spring” mm. 22-26 full score, end of B section.....40
Figure 2.56. “Dream of Spring” mm. 26-28 full score, transition to C section. 41
Figure 2.57. “Dream of Spring” mm. 36-40 full score, shift to minor. 41
Figure 2.58. “Dream of Spring” mm. 43-45 full score, transition from C to A sections. .42
Figure 2.59. “Loneliness” mm. 1-6 full score, walking motif split. 43
Figure 2.60. “The Linden Tree” mm. 7-8 full score, echo motif.....43
Figure 2.61. “Loneliness” mm. 14-20 DB1, fingerings starting on D-string. 43
Figure 2.62. “Loneliness” mm. 21-24 full score, diminished arpeggio to diminished tremolo. 44
Figure 2.63. “Loneliness” mm. 28-33 full score, triplets, modulation to Neapolitan. 44
Figure 2.64. “Loneliness” mm. 45-48 full score, ending. 45
Figure 2.65. “In the Village” mm. 1-2 DB2 and DB3, variation of rustling motif. 46
Figure 2.66. “In the Village” m. 1 DB2, fingering for harmonics. 46
Figure 2.67. “In the Village” m. 6 DB2, fingering for harmonics. 46
Figure 2.68. “Im Dorfe” (Schubert) mm. 18-23 full score, opening of section transcribed as harmonics.....47
Figure 2.69. “In the Village” mm.23-26 DB2, harmonics fingerings. 47
Figure 2.70. “In the Village” m. 27 DB2 solo transition. 48
Figure 2.71. “In the Village” mm. 44-46 full score, unsatisfying resolution. 48
Figure 2.72. “The Signpost” mm. 1-5 full score, portato introduction. 49
Figure 2.73. “The Signpost” mm. 19-21 full score, portato transition to major. 50
Figure 2.74. “The Signpost” mm. 32-40 full score, modulation from G# major to E minor. 50
Figure 2.75. “The Signpost” mm. 56-63 full score, portato motif. 51

Figure 2.76. “Der Wegweiser” (Schubert, Eb minor) mm. 71-75 full score, last verse....51
Figure 2.77. “The Signpost” (arr. Norwood, E minor) mm. 71-73 full score, DB2 jump to walking motif.....52
Figure 2.78. “The Signpost” mm. 77-83 full score, rhythmically augmented walking motif. 52
Figure 2.79. “The Inn” mm. 1-12 full score, introduction, episode, ritornello. 53
Figure 2.80. “The Inn” mm. 21-23 full score, modulation to minor. 54
Figure 2.81. “The Inn” mm. 12-15 full score, DB2 in upper register. 55

ACKNOWLEDGEMENTS

I would like to thank my teacher, Barry Lieberman, for sharing his experience, wisdom, and sound. It was Barry's suggestion to explore songs as a source of new repertoire that inspired this entire project.

Françoise Papillon, my good friend and accompanist, provided the library of songs and a depth of musicality that brought all of this to life. The music we have made together is valuable to me beyond measure.

Clif Swanson, Ken Hustad, Bren Plummer, and Kelsey Mines all shared their knowledge and ability as musicians and bassists to read through and improve the scores.

Cuong Vu has offered consistent and much needed support and confidence. Melia Watras provided guidance from the string division, and general kindness in the final weeks of this project. Shannon Dudley and Juliet McMains brought encouragement and wisdom to the process.

Brenda Banks has been an invaluable asset throughout my time at UW. All grad students should be so lucky as to have such a personable and knowledgeable advisor.

My colleagues at Yakima Valley College have been a constant source of encouragement and support through this process.

Madhavi Vuthoori has been a source of stability and support, keeping me grounded and everything in perspective.

My parents, grandparents, brother, and the rest of my family have always encouraged my music and continue to be my best audience.

DEDICATION

For my parents, Tom and Nancy Norwood

CHAPTER 1. INTRODUCTION

This project is a set of 12 songs selected from Franz Schubert's song cycle *Winterreise*, transcribed and arranged for three double basses and presented with accompanying performance notes.

1.1 ART SONGS AS A SOURCE OF NEW REPERTOIRE FOR THE DOUBLE BASS

This project began with the exploration of European art songs as a source of new solo repertoire for the double bass. These can be used as standalone short pieces for encores or grouped together into thematic sets, such as by composer, nationality, and lyrical subject matter. Song cycles can be programmed in their entirety and presented as extended works. I have performed my own song transcriptions in all of these manners. It was in this last context that I performed Schubert's song cycle *Winterreise* as transcribed for double bass and piano.

In these transcriptions for solo double bass and piano, I choose to follow the original compositions as closely as possible. The only changes made were to register (often transposing the melody down an octave), rhythm (note repetitions based on text were eliminated), and form (repeats were eliminated from songs that followed strict strophic form). I did not create new solo bass parts, instead working directly from the original vocal scores.

As I began to contemplate this dissertation project, I ran into two difficulties in terms of putting it on paper. First, since I was following such a strict adherence to the source material during the transcription process, there was little new musical content generated in terms of notes on paper. There are, of course, many transcriptions available in performing editions, with added bowings, fingerings, and other technical advice, but this leads to a second difficulty. Without diminishing the value of these performing editions, I have come to believe that engaging in the process of transcription itself offers an invaluable learning opportunity to the performer. In transferring music

written for one medium and adapting it to be performed on another, in this case from voice to bass, one is forced to explore both the potentials and the limits of the instrument in the context of purely musical non-idiomatic content. I wanted my project to encourage and model both the potential for new repertoire through the transcription of songs and the pedagogical value of the act of transcription. My first thought was to produce a performing edition of *Winterreise* for bass with extensive fingerings, bowings, and shifts, as well as articulate every decision I made in the process of learning the piece. While there is certainly value in a transparent analysis of this process, it is actually by engaging in the process itself and making the decisions for one's self that allows for true musical growth to occur. Additionally, I did not feel that simply adding bowings and fingerings to the existing vocal scores was substantial enough for a project of this type.

To be clear, technical suggestions and performance notes are valuable and are an important part of this current project. I have chosen, though, to include them separately from the scores so that they are truly suggestions and not enforced in ink on the written music. The arrangements themselves are the heart of this project, while the commentary is secondary.

In order to find a different way of approaching this project, I had to move away from the strict definition of transcription that I was working from. Two things opened the door for me. First, I became aware of the process in which *Winterreise* was created, and Schubert's own attitude toward the flexibility of his music as demonstrated through his actions. Second, I became aware simultaneously of Liszt's transcriptions from *Winterreise* for piano and an entirely different conception and function of transcription. It became permissible to select only the most appropriate songs and to make idiomatic adjustments that serve a new setting while respecting the intention of the original.

During the coronavirus pandemic, I found myself in California and playing music again with two double bass colleagues from my years studying and working freelance on the Central Coast. Many years ago, these two individuals helped me to prepare, proof, and perform a composition project, a set of bass quartets. With my new understanding of transcription, and rediscovery of the joys of bass ensemble work, I began to envision the potential for transcribing the essence of selected songs from *Winterreise* arranged for three basses. The dark and earthy theme of the cycle matches well with the woody character of the double bass. The stark and often sparse piano accompaniment, which provided the appropriate texture for solo bass transcription in the first place, was adaptable to the limitations of a bass trio. In fact, I would say more than adaptable, as the character of a double bass trio is a perfect match for the world of *Winterreise*.

1.2 SCHUBERT AND *WINTERREISE*

Winterreise is a song cycle for voice and piano. It was composed by Franz Schubert (1797-1828) and based on a set of poems by Wilhelm Müller (1794-1827) called *Die Winterreise*. Schubert's *Winterreise* consists of 24 songs that are divided into two parts, each made up of 12 songs. In 1840, Franz Liszt (1811-1886) published a transcription for piano of 12 songs from *Winterreise* (Kregor 78). Precedents set by Müller and Schubert, as well as Liszt, who was the first transcriber/arranger of Schubert's work, all point toward allowing and even encouraging flexibility in setting these songs in a new medium.

Schubert discovered Müller's *Die Winterreise* during two separate encounters. First, he wrote a set of 12 songs based on a set of 12 poems by Müller, not realizing that the poet had expanded the set to 24 poems and had revised the order by shuffling the older poems in with the newer ones. When Schubert discovered this expanded and revised cycle, he expanded his own song cycle. Unlike the poet, though, he added the 12 new songs to the end of the existing 12, as

Part 2 (Youens, 1997). Schubert's order of songs, in the end, differs greatly from the poet's order of poems.

The tonal relationships between individual songs have been described as "disorganized" and as presenting "a general lack of interrelationships among keys" (Stein, 2021, p. 212). In addition, several of the songs were transposed before publication, and currently many transpositions for different voice qualities are available. This implies that individual songs are not "married" to specific keys, and that some overarching tonal structure between songs is not an intrinsic part of Schubert's expressive intent. While it would be going too far to suggest that keys were of no importance to Schubert, it is surely fair to say that he appears to have been open to transposition to facilitate performance.

Thus, from its inception, *Winterreise* has undergone a process of revision, reordering, and liberal adaptation from its source material. As documented by Laura Tunbridge (2021) in her essay "Canonicity and Influence," there are many recent arrangements and interpretations that continue this tradition (pp. 242-256). Soprano Joyce DiDonato offers an interpretation of the text from the perspective of the woman, the lost love, and not the male wanderer. On an episode of *The Gramophone Podcast*, DiDonato talks with James Jolly about freely transposing individual songs to better match the range of her voice. Philippe Sly and the Chimera Project have produced a version for voice, accordion, violin, trombone, and clarinet that treats the winter journey as a metaphor for the Jewish experience, and interprets the music through the lens of Klezmer musical traditions. Performances are done by memory and include dramatic staging in an attempt to move away from the "scholarly tradition" and allow the music to become "unbound by the notation" (Roy, 2018). These are just two of many recent reworkings of *Winterreise*.

During his lifetime, Schubert performed his own songs at informal evening gatherings known as Schubertiads (Lindmayr-Brandl, 2021, pp. 20-22). This was a typical way for music to be experienced at that time: performed in the home and, in large part, for the enjoyment of the performers themselves. It is in this spirit and for this purpose that these arrangements have been created.

1.3 Liszt and Transcriptions

Transcription, as a musical term, is uniquely flexible and dependent on discipline and historical context in order to determine an accurate and nuanced intention of meaning. According to Merriam-Webster, a transcription is "an arrangement of a musical composition for some instrument or voice other than the original" (n.d.). Let us consider what "transcription" means in some of the various disciplines within the field of music. For the ethnomusicologist, transcription is a way of writing down musical sounds heard in the field. For the musicologist, transcribing can be the process of translating early music notation and tablature into modern notation conventions. For the jazz musician, a transcription is a way of learning and analyzing an improvised solo by ear, often without any writing involved.

While we can see a variety of methods and functions to these different approaches to transcribing, they all more or less follow a rather strict process of transferring musical content from one medium to another as accurately as possible. But what of the transcriptions by J.S. Bach? These include transcriptions of his own music, as well as the works of other composers, set in a new medium. In most cases, Bach goes beyond the idea of strict transcription and actually engages in "transformations and amplifications of the musical ideas contained in the originals" (Aldrich, 1949, p. 27). The transcriptions by Franz Liszt, one could argue, go even farther in straying from a strict definition of transcription. According to Jonathan Kregor (2010), "Liszt understood

transcription to be the creation of difference; that is, an act of violation— – even violence toward— – the original" (p. 4). Liszt himself, though, seemed to contradict this when he stated that "in transcription there is no need for too much invention: a certain conjugal fidelity to the original is usually best" (p. 1). Nevertheless, his transcriptions of songs from Schubert's *Winterreise* are completely reworked to include new musical material idiomatic to the piano, formal adjustments both additive and subtractive, including only some of the songs from the cycle, and completely re-ordered, even inserting some songs into others to create new formal structures (Norris, 1985, pp. 522-525).

How can we reconcile this apparent opposition between "the creation of difference" and "a certain conjugal fidelity"? Perhaps the actual notes are only one element of all that is being transcribed. As David Owen Norris (1985) puts it, "Liszt's transcriptions show that, for him, the structure and logic of a piece were not as important as its transitory effect, and intellectual satisfaction not as important as sensual stimulation" (p. 522). This romantic idea of transcription, where fidelity is to the emotional reaction and not the work itself, carried over into the 20th century. The pianist Evlyn Howard-Jones (1935) embraced this idea more generally when he distinguished transcription from arrangement: "Arrangements I would call a playing of the notes in another medium, transcriptions a recreation or making-over with regard to their imaginative and creative content" (p. 305). He goes even further to state that arrangements should be "as far as possible a transference…of the actual notes of the original," while transcriptions should offer "a new conception or recreation of the idea in terms of the new medium" (p. 308).

For Liszt, transcription goes beyond a note-by-note transfer of musical data. As can be seen in his transcriptions from *Winterreise*, the process also includes an idiomatic reinterpretation that

is appropriate for the new setting, and a process of selecting and editing that nonetheless retains the original mood and character.

1.4 CONCLUSION

In the music presented here, I have attempted to capture the essence of *Winterreise* as an expressive work of art, and it is in this sense that I consider these to be transcriptions. By arranging them for three basses to be played as chamber music, for the enjoyment of the players themselves and perhaps a small intimate gathering of friends, I believe that this is a project that Schubert himself would approve of. I am including a chapter to accompany each song that provides technical suggestions and interpretive guidance for such performances. With all of this in mind, I call this project:

Winterreise for Three Basses:

Twelve Songs Transcribed and Arranged for Double Bass Trio Presented in a Performing Edition

CHAPTER 2. PERFORMANCE NOTES BY SONG

This section will include a sub-chapter for each song that includes selections from the text, ideas for artistic expression, and suggestions for the handling of technical issues.

The primary source for this project is the Baerenreiter's Urtext of the New Schubert Edition of Franz Schubert's *Winterreise*, edited by Walther Dürr. All musical examples of the original score have been taken from this edition. English translations of song titles, tempo markings, and other performance indications on the scores are taken from the above edition. All quotations of the lyrics have been taken from the English translations by Richard Wigmore included in the above edition.

The main song titles here are presented in English and numbered as they occur in this set of arrangements. This is followed by the title in the original German and the number from the original order. Direct references to Schubert's original songs, and any examples extracted from them, are referred to by the original German titles. Additionally, when musical comparisons are being made, the original key and the transposed key will be indicated, if applicable.

Phrase markings have been modified slightly to facilitate bowing. Bowing indications (up, down) have been included sparingly. Performers may adapt these as best fits their situation.

The following abbreviations and conventions are applied throughout:

- A single measure of music is indicated by "m." and multiple measures by "mm."
- Strings are referred to by letter name. In text, they are indicated as E-string, A-string, D-string, and G-string. In scores, they are indicated as sul E, etc.
- The individual parts, Double Bass 1, 2, and 3, are referred to as DB1, DB2, and DB3.
- Octave register is indicated using American Standard Pitch Notation, or ASPN, beginning with pitch (for example, C) followed by a number indicating octave designation (C4 for

middle C). Considering that the double bass is a transposing instrument (sounding one octave below written pitch), all references will be to the written pitch in order to avoid confusion.

2.1 GOOD NIGHT (1. GUTE NACHT)

I will not disturb you as you dream,
It would be a shame to spoil your rest.
You shall not hear my footsteps;
Softly, softly the door is closed.

Our hero's journey begins by closing a door and walking. These are the two ideas that flow throughout the entire cycle, providing contrast and forward momentum. On the other side of the door is a past filled with sunshine, sprouts of new grass, flowing waters, dreams of love. In a word, hope. This side of the door, by contrast, is the present moment—the cold and harsh reality of winter, a dark night full of barking dogs and ominous birds, moon-cast shadows and stormy skies, wind and snow and frozen tears. The dreams and memories of hope are set against the grim certainty of the present. Through this winter night, our hero is compelled to move on, walking steadily through the winter's night. It is this restless and relentless walking and the contrast between memories/dreams and the present reality that creates contrast and motion.

In "Good Night," we hear the footsteps first, the persistent and consistent eighth notes that occur on every beat of every measure. This is the walking motif that will come back in different forms throughout the song cycle.

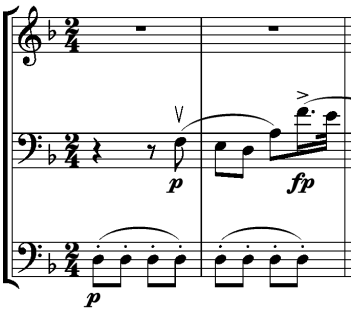


Figure 2.1. “Good Night” mm. 1-2 full score, walking motif in DB3.

The opening measure begins with four eighth notes in DB3 marked with dots under a phrase line, a portato articulation. This articulation is part of the motif. For bowed strings, this means four notes played in one bow but articulated in a non-legato manner. This can be achieved by either stopping the bow between notes, applying more weight at the start of each note, or some combination of the two. This song was originally written for piano, where the re-articulations occur over the sustain created by a damper pedal. This suggests the use of arm weight without stopping the bow to create a sustained pulsing effect. In this arrangement, Schubert’s markings are followed exactly in terms of where, and where not, to play portato. The only modifications made were to sometimes break the four-note groupings into groupings of two for more consistent bowings.

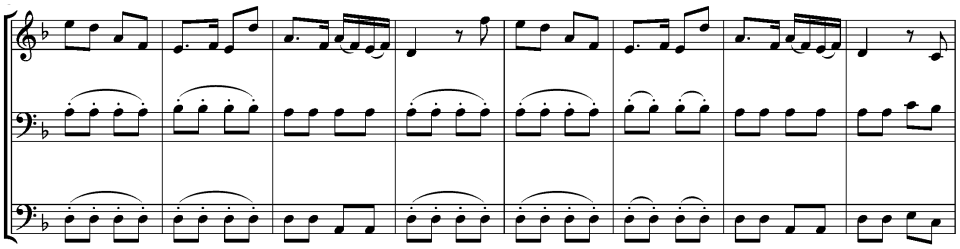


Figure 2.2. “Good Night” mm. 8-15 full score, portato articulation broken in m. 13.

In m. 16 (and similar locations within each verse) the word “legato” is placed exactly where the modulation from minor to the relative major occurs. This is the first hint of the importance of

the major/minor relationship, but it is not the first true occurrence of the harmonic device that represents the juxtaposition of past/present, dream/reality.

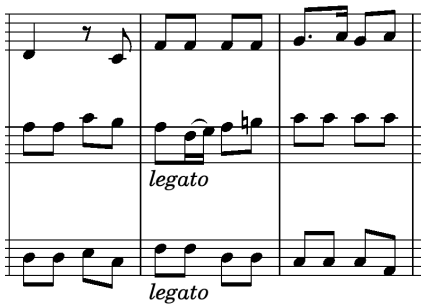


Figure 2.3. “Good Night” mm. 15-17 full score, legato marking.

Instead, the actual dream/reality harmonic motif is the transformation of an entire musical idea from minor to parallel major, and vice versa, not relative major. In “Good Night,” this occurs in m. 71, which is also the first mention of a “dream” in the lyrics, connecting major tonality with dreams and memories. The melody and chord progression from the first verse is now seen through the lens of a dream. One significant change is made to the harmony. In m. 73, the diatonic ii diminished chord from the minor verse is here, instead of the diatonic equivalent in major, chromatically altered to become a dominant seventh II chord. This is one of the most colorful moments of this song.

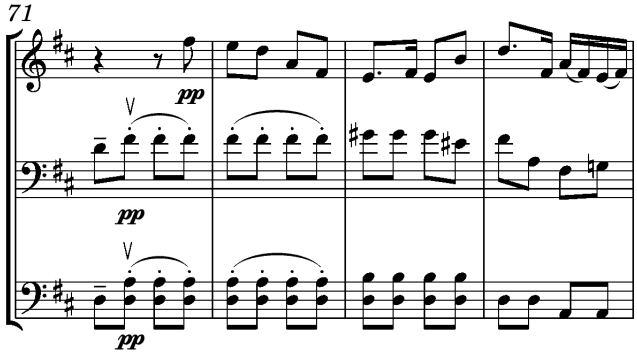


Figure 2.4. “Good Night” mm.71-74 full score, modulation to parallel major.

The penultimate measure is marked dim. (diminuendo), which is generally taken to indicate a tapered decrease in loudness over time, and considered synonymous with the term decrescendo. Schubert, though, seems to have made a distinction between these terms, with diminuendo meaning both decrease in loudness and a slowing of tempo, and decrescendo meaning only a lowering of volume (Dürr VIII). Therefore, implied in Schubert's marking is a slight relaxation of tempo into the final chord.

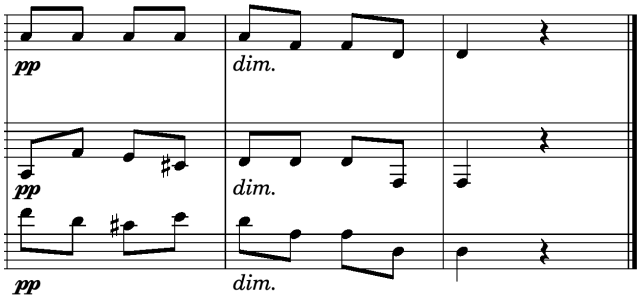


Figure 2.5. "Good Night" mm. 103-end full score, diminuendo.

2.2 Frozen Tears (3. Geforne Tränen)

Frozen drops fall
From my cheeks…

In the first three bars we hear the "frozen tears" of the title, represented in two staccato notes and an accented ringing harmonic that alternates between DB2 and DB3 (drip, drip, ice). The half note harmonic breaks the walking motif established in the previous song. This is followed by two measures of all three basses playing arco in a chorale-like setting, only to cut off abruptly, leaving

a lone staccato echo by DB3 in m. 6. This alternating texture is where the contrast motif shows up in this song. The staccato pizzicato notes should be played very dry, and the arco sections played with a more expressive singing quality. The introduction ends with a Grand Pause, a moment of silence, on beat three of m. 7, another disruption to walking motif.

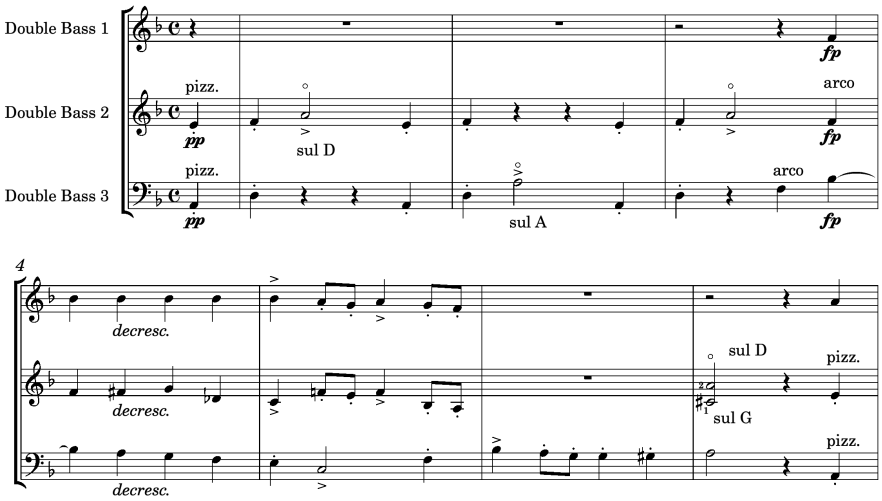


Figure 2.6. “Frozen Tears” mm. 1-7 full score, contrasting textures.

There are several spots where the accent on beat two, initially heard on the alternating A harmonics, shows up as a pedal tone in the bass line of DB3. These accented syncopations should be played with a down bow. In some instances, mm. 30-33 for example, beats four and one are slurred, making it easy to alternate between up and down bow. In other spots, beats four and one are articulated separately, creating an uneven bowing. One option would be up-down on beats four and one, followed by a retake to another down bow on the accented beat two. The slight space left by the retake will actually reinforce the accent and help place the note with a more deliberate rhythmic attitude. Another option would be two separate up bows on beats four and one.

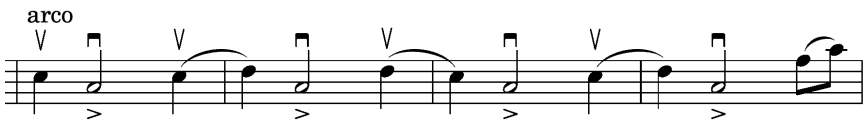


Figure 2.7. “Frozen Tears” mm. 31-33 DB3, beats four and one slurred, take it as it comes.

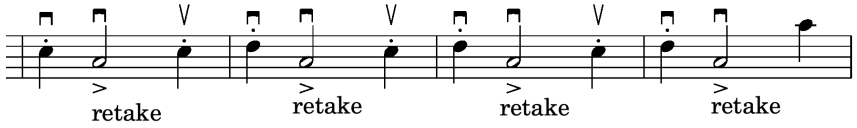


Figure 2.8. “Frozen Tears” mm. 13-16 DB3 preferred bowing.

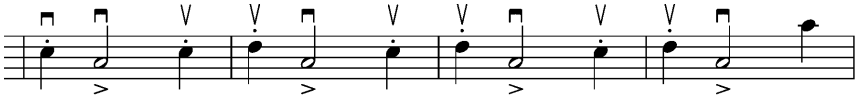


Figure 2.9. “Frozen Tears” mm. 13-16 DB3 alternate bowing.

This song contains one of the starkest moments of the entire cycle. Beginning in the pickup to m. 20 and continuing through m. 28, the voice (DB1) enters quietly in the lowest melodic register of any of the songs, and the accompaniment consists of two single note lines alternating between DB2 and DB3, set two octaves apart with DB1 in the middle octave. This section is the heart of the poetic content (“Ah tears, my tears, are you so tepid that you turn to ice…”). The low melody, sparse texture, and pianissimo dynamic create a very intimate musical space, and is particularly effective when performed on the double bass.

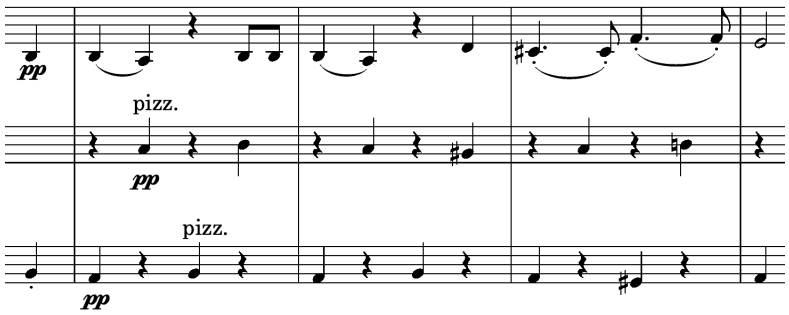


Figure 2.10. “Frozen Tears” mm. 21-24 full score, starkest moment.

After moving through some ambiguous harmonic territory, we finally arrive in m. 30 in the relative major key. DB1 and DB2 begin weaving melodies into a singing polyphonic section. This continues for the remainder of the vocal melody, finally arriving back in D minor with a cadence into m. 49, where the drip, drip, ice motif from the introduction returns as a coda.

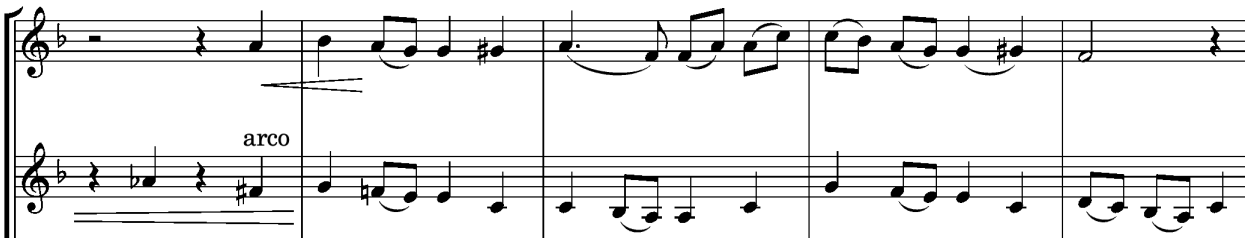


Figure 2.11. “Frozen Tears” mm. 29-33 DB1 and DB2, weaving melodies.

DB3 has a solo bass line that has a transitional function and occurs three times, the first in m. 5 at the end of the introduction as mentioned above, the second in mm. 18 and 19 transitioning into the low voice section, and the third in the penultimate measure similar to the introduction but this time leading to the final cadence. The performer should be prepared for these spots and not get caught off guard, since the solos are created by the intentionally abrupt dropping out of the upper voices. These spots should be played steady and with a short, pizzicato-like bow stroke.

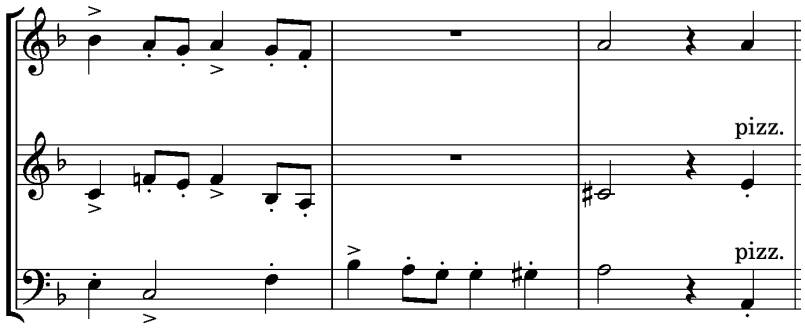


Figure 2.12. “Frozen Tears” mm. 5-7 full score, DB3 solo example.

Similarly, DB2 has a few spots that could be challenging if the player is caught off guard. In the sections where it takes on a more melodic role (mm. 11-18, mm. 29-38), DB2 is often covering multiple voices extracted from a four-part texture, creating some awkward lines that can be difficult to grasp out of context (perhaps a bit like a viola part!). For example, in m. 12 we can see the smooth ascending motion from F4 to F#4, which wants to resolve to G4, frustrated down to D4 and continuing to resolve down to C4 by way of Db4. This is not difficult to execute but may cause a second glance when sightreading.

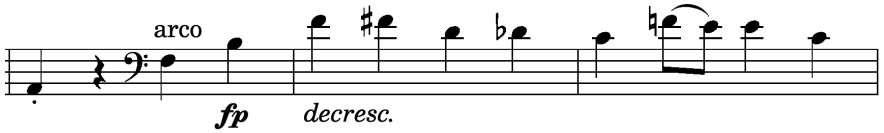


Figure 2.13. “Frozen Tears” mm. 11-13 DB2, frustrated leading tone.

There are several occasions where DB2 jumps out of the accompanying texture to echo DB1. In m. 14 there is a leap of a ninth from A3 to Bb4. A quarter note rest has been inserted here to allow time for the shift.

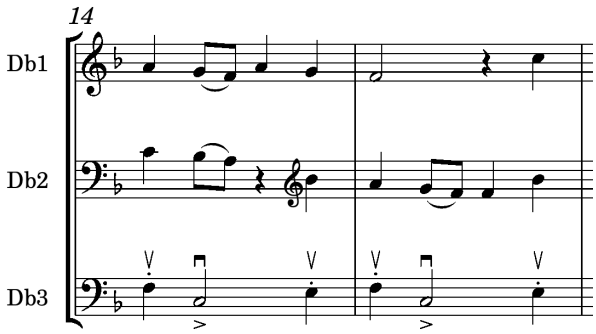


Figure 2.14. “Frozen Tears” mm. 14-15 full score, DB2 echoes DB1.

This song works best when a steady tempo is maintained. At the end of the introduction, after the chord on the downbeat of m. 6, there is a temptation to elongate the silent “grand pause” on beat three. This is an effective way to mark the end of the introduction, since this is where the voice enters, but should not be overdone.

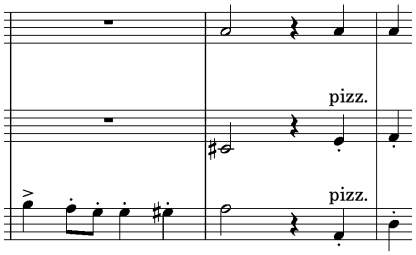


Figure 2.15. “Frozen Tears” mm. 6-7 full score, Grand Pause play in time.

The final cadence into the last bar should be very deliberate but with no ritard. The final note has been changed from a half note in the original score to a staccato pizzicato quarter note in all parts. This takes the starkness all the way to the end, and also sets up the entrance to the following song to be even more shocking.

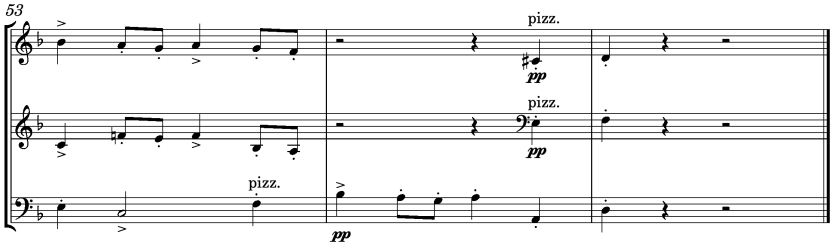


Figure 2.16. “Frozen Tears” mm. 53-55 full score, no ritard into final chord.

2.3 NUMBNESS (4. ERSTARRUNG)

My heart is as dead,
Her image coldly rigid within it;
If my heart ever melts again
Her image, too, will flow away

“Numbness” begins with the melodic focus at the bottom of the score in the driving bass line. DB3 presents the walking rhythmic motif in a new, more agitated way, with the quarter notes spurred on by the accented triplets on beat four. The one-measure phrase markings retained from the original score can be interpreted as bowings, and are a variation of the portato articulation of “Good Night.” DB3 should be sure to bring out this line.

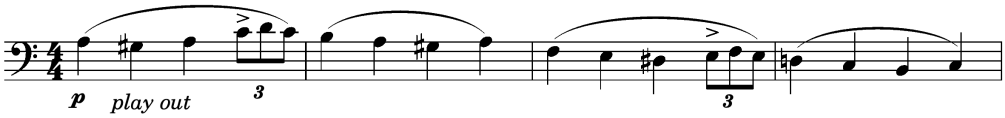


Figure 2.17. “Numbness” mm. 1-3 DB3, melodic bass line.

During the introduction in the original score, there is an ostinato triplet arpeggio in the right hand of the piano over the moving bass line, creating a very tense mood. Triplets are a rhythmic

motif associated with the dream/reality contrast. In this case they represent the agitation that will transform into a dream state in the next song, “The Linden Tree.”

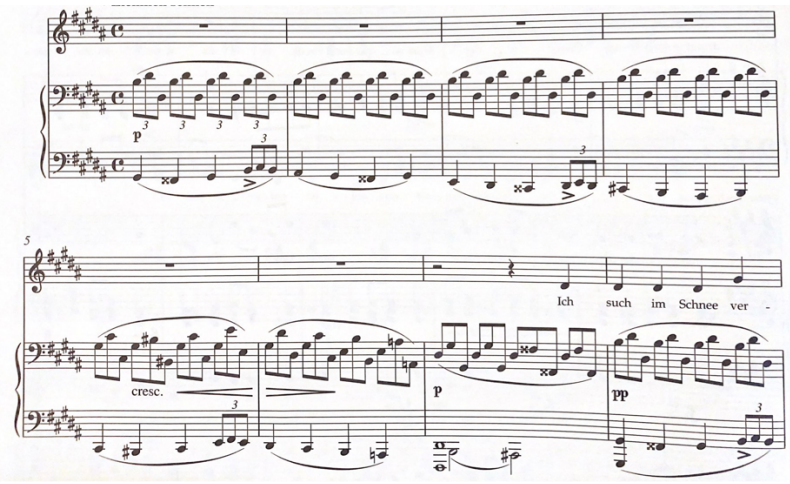


Figure 2.18. “Erstarrung” (Schubert) mm. 1-8 full score, agitated triplets.

For this arrangement, DB2 replaces the arpeggio with single notes repeated as triplets. This retains the sense of urgency and anxiety present in the original part, but makes it much more playable on the double bass. The agitated character of the triplets can be interpreted as a representation of an involuntary physical response to the cold: shoulders shivering, teeth chattering. The agitation builds at different points in the song and the articulation of the triplets can help. Begin toward the tip of the bow, on the string and with a brushy stroke, and use this as the default articulation. As the agitation builds, move toward the middle of the bow and allow a little spiccato.

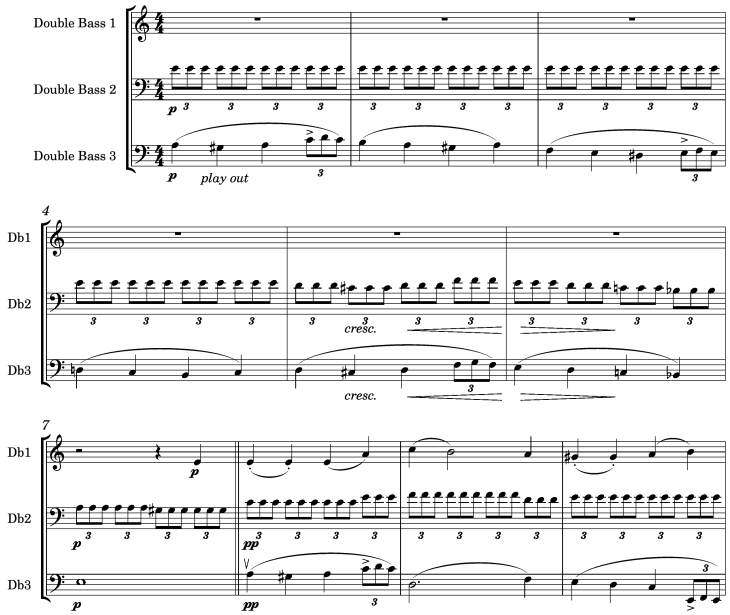


Figure 2.19. “Numbness” (arr. Norwood) mm. 1-10, triplets in DB2.

The triplets are passed between DB2 and DB3 and maintain an almost constant, relentless presence from the first beat until the last chord. In fact, the triplets continue into the next song, “The Linden Tree” (although in a much different character, as will be discussed in the following chapter).

In these arrangements, the flow of triplets has been paused in three spots. In mm. 24 and 81, there is an inner line hidden within the triplet arpeggios of the original piano score. DB2 stops playing triplets here in order to play this line. This is also where the triplets are passed from DB2 to DB3. Pausing the triplets here not only brings out the “hidden” line, but also provides a bridge for the triplets to move from one voice to the other.

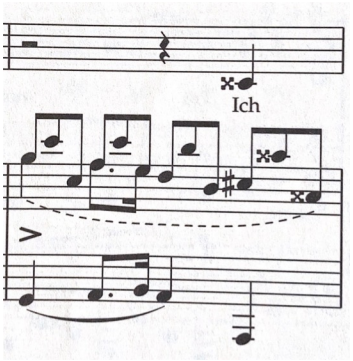


Figure 2.20. “Erstarrung” (Schubert G# minor) m. 24, inner voice hidden in triplets.

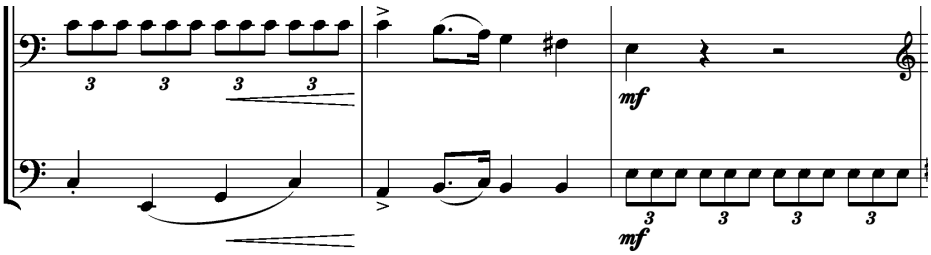


Figure 2.21. “Numbness” (arr. Norwood, A minor) mm. 23-25 DB2 and DB3, pause in triplets for hidden inner voice.

The third place where the triplets pause is in m. 102. This is the ultimate cadence of what was the vocal line, marked “un poco ritard” and leading into the coda. When performed with voice and piano, it is relatively easy for a skilled accompanist to follow the ritardando of the vocalist. As arranged for three basses, though, this becomes a more complicated musical task. Replacing the triplets in DB3 with quarter notes allows DB1 to be more expressive with the ritardando and still have all three basses arrive together at the “a tempo” on the down beat of m. 103. (The down beat of m. 103 is also the one place in the original song where Schubert chose to not have a triplet happening somewhere in the texture.)

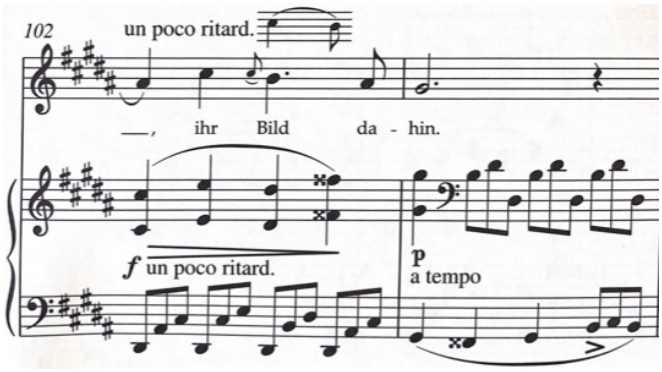


Figure 2.22. “Erstarrung” (Schubert G# minor) mm. 102-103, un poco ritard of ultimate vocal cadence.

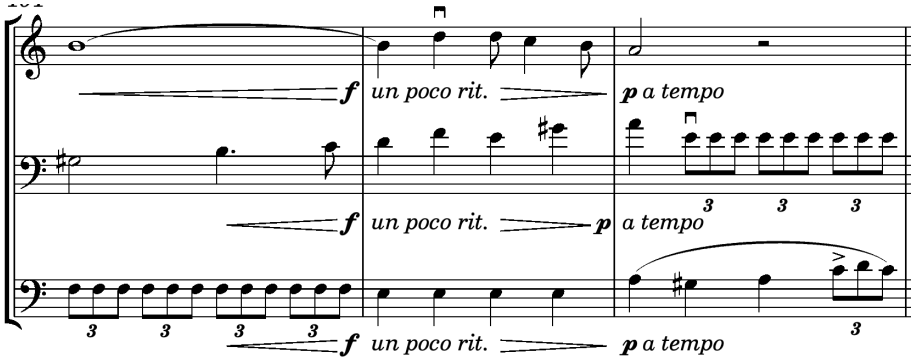


Figure 2.23. “Numbness” (arr. Norwood, A minor) mm. 101-103, un poco ritard of ultimate vocal cadence.

The ending is marked pianissimo with a diminuendo. When performed as a set, this should be a fade-out into the fade-in of the opening triplets of the next song, “The Linden Tree.”

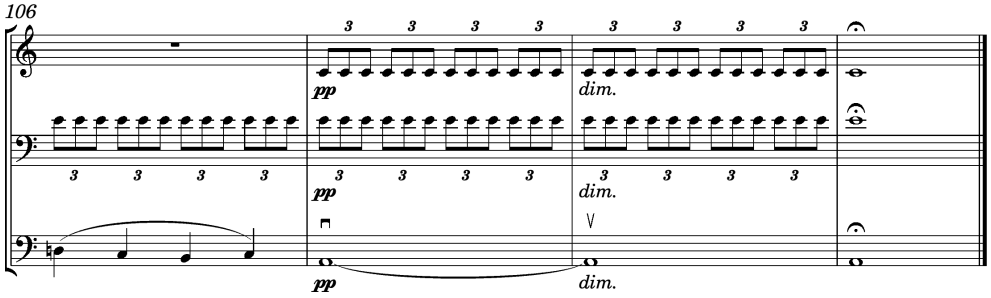


Figure 2.24. “Numbness” mm. 106-19 full score, ending triplets.

2.4 THE LINDEN TREE (5. DER LINDENBAUM)

And its branches rustled,
As if they were calling to me:
'Come to me, my friend,
Here you will find rest.'

The relentless triplets of the previous song are picked up in the beginning of "The Linden Tree." If these arrangements are performed as a set, it can be effective to transition between these two songs almost attacca. The anxious, shivering triplets of "Numbness" here become shimmering leaves rustling in the breeze of a spring memory full of youthful love. Moving from one song to the next feels almost like a cinematic transition, where reality begins to wobble and blur into a dream sequence.

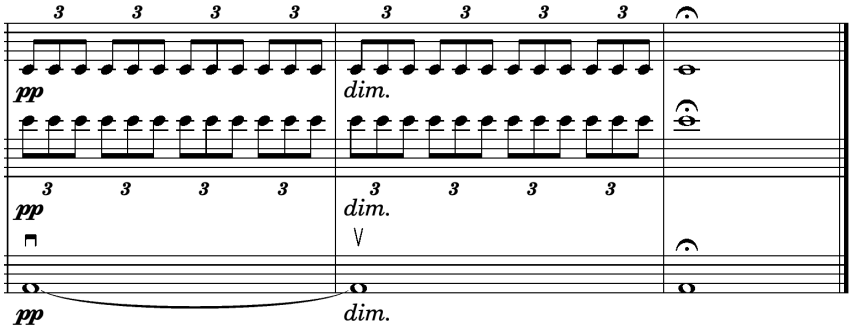


Figure 2.25. "Numbness" mm. 107-109 full score, transition to "The Linden Tree."

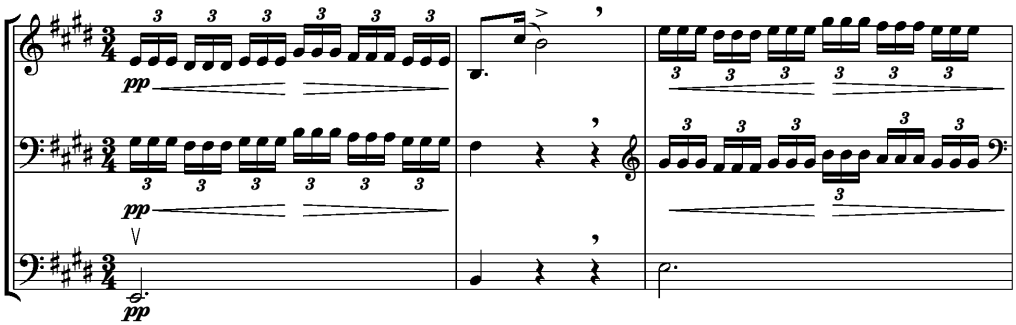


Figure 2.26. “The Linden Tree” mm. 1-3 full score, transition from “Numbness.”

A small amount of liberty can be taken with the tempo in the introduction, pushing through m. 1 and relaxing in m. 2. As seen above, a comma (the first of many) has been added at the end of m. 2 to indicate a small breath, and also a reminder to the performers to make eye contact before the next down beat. The musical motif in m. 2, a dotted eighth-sixteenth note resolving into a longer note, occurs several times in various forms throughout “The Linden Tree.” Most often it is performed as a solo at the end of a phrase or a formal transition point, and is reminiscent of a call echoing through a valley in some idyllic pastoral scene. Whenever this echo motif occurs, it is appropriate to relax the tempo, more or less depending on the structural location.

Following m. 2, the tempo is set by DB3 with the pickup into m. 5 and the steady stream of eighth notes into the downbeat of m. 7. In addition to the triplets, this is reminiscent of the previous song, where the melodic interest of the introduction is also in the bass line. This is also another appearance of the walking motif.

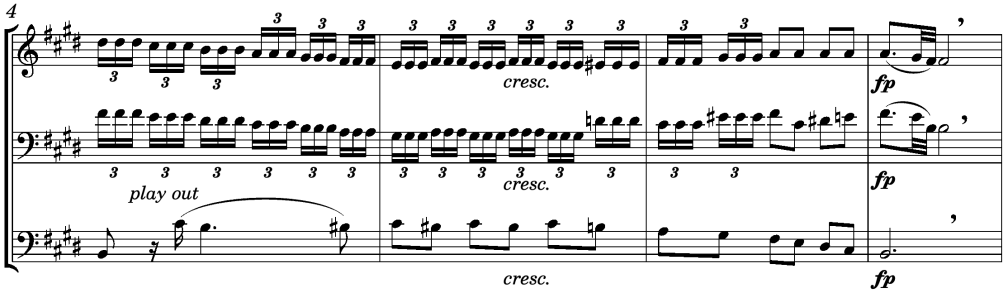


Figure 2.27. “The Linden Tree” mm. 4-7 full score, DB3 moving bass line.

In m. 7 is the first variation of the echo motif from m. 2, repeated twice in a nearly literal imitation of an echo, first marked forte and then triple piano. Commas have been added after each of these, and they can be played almost out of time. In the following bar, m. 9, the “voice” enters and the first verse begins.

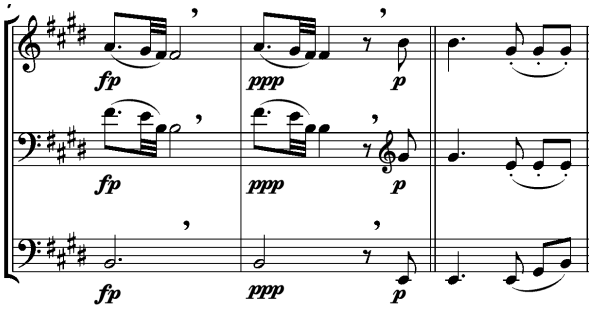


Figure 2.28. “The Linden Tree” mm. 7-9 full score, echo motif and first “voice” entrance.

During the verses, except for ends of phrases and transitional points, tempo should be maintained fairly strictly. This is particularly important to facilitate coordination in sections where the bass line is “broken” between DB2 and DB3.

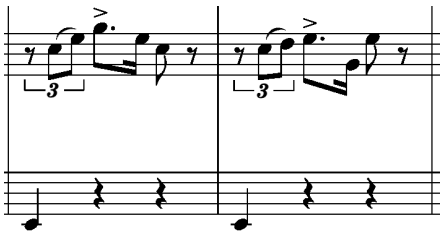


Figure 2.29. “The Linden Tree” mm. 32-33 DB2 and DB3, “broken” bass line.

The contrast between major and minor is played with in interesting ways, and awareness of the poetic content may help inform the performers’ interpretation. Lyrically, we are presented with two views of the same scene, one light and one dark, two alternate dimensions that make me think of “The Upside Down” from the series *Stranger Things*, where the world that we know, where we feel safe, is mirrored back in a creepy parody of itself. Our hero begins with memories of the linden tree, sunny afternoons spent daydreaming in its shade, carving initials in its bark in a manner that schoolyard crushes are still immortalized. As this memory fades, it is revealed that the present moment is actually the dead of night in the middle of winter, represented musically as a modal shift from major to minor in m. 25. The wind picks up and the triplets return but this time with the panicky agitation of “Numbness.” Here, the performers should recapture the energy from the previous song.

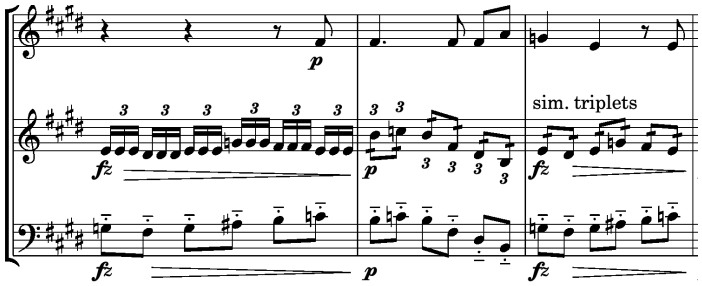


Figure 2.30. “The Linden Tree” mm. 45-47 full score, return of agitated triplets.

This section ends with a flurry of chromatic motion into a repetition of the two-bar echo motif.

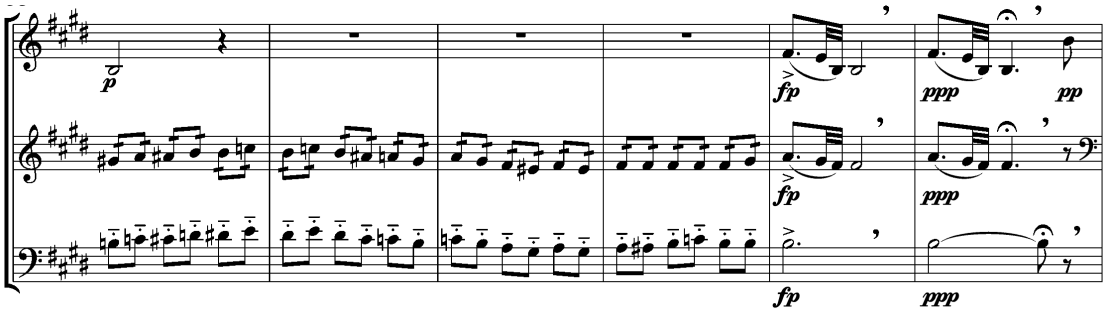


Figure 2.31. “The Linden Tree” mm. 53-58 full score, chromatic movement into repeat of echo motif.

There are two verses where the tree is depicted as calling our hero to his own death. The lure of the rustling leaves becomes ominous like a curled and bony finger beckoning from a grave (see poem quoted at the beginning of this section). In both cases, Schubert exploits the duality between major and minor he has already established to, in this case, incongruously depict this call from the other side in the major rather than minor mode. The melody used to depict a happy memory in the first verse is now being called back and used as a chilling enticement to death. Performers should be aware of this dark irony as they interpret these changes of mode and mood, because things aren’t always what they seem!

The song ends with a diminuendo, an indication that, again, implies a slowing of tempo into the last two chords. The final cadence should be played deliberately and with the intention of providing a sense of closure not just to this song but to “Numbness” as well.

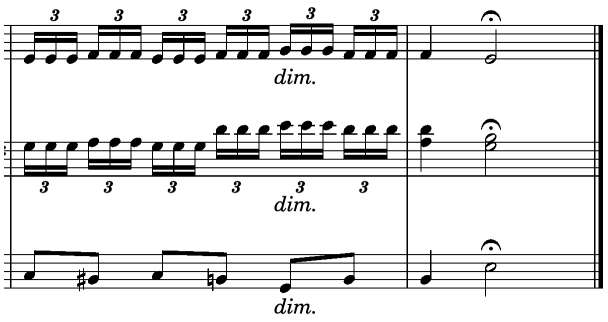


Figure 2.32. “The Linden Tree” mm. 81-82, ending.

2.5 On the River (7. Auf dem Flusse)

My heart, do you now recognize
Your image in this brook?
Is there not beneath its crust
Likewise a seething torrent

Following Schubert’s indication, the first measure is marked staccato both with dots on note heads and with the word itself. From this, it should be implied that the pizzicato eighth notes alternating between DB2 and DB3 should always be played short and not left to ring. This is the walking motif portrayed as icy steps on the frozen river of the song’s title.

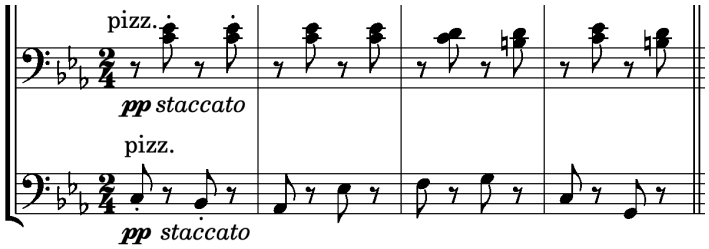


Figure 2.33. “On the River” mm. 1-4 DB2 and DB3, staccato.

For the most part, the tempo should remain steady and even resolute. This is particularly true in the section that modulates to the major mode, beginning in m. 23. Here, the accompaniment takes on an almost militaristic, march-like use of sixteenth notes and sixteenth note triplets. This

modulation to major is another example of the memory harmonic motif and occurs at precisely the point in the text when our hero is remembering his lost love and carving the dates of their relationship into the ice.

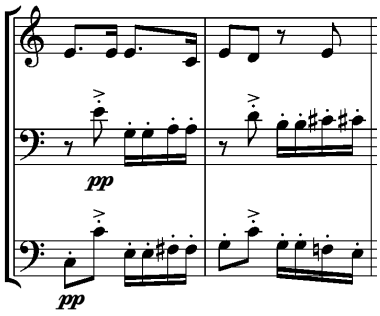


Figure 2.34. “On the River” mm. 23-24 full score, march-like sixteenth notes.

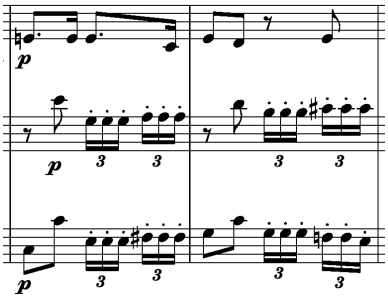


Figure 2.35. “On the River” mm. 31-32 full score, march-like sixteenth note triplets.

The transition back to minor is marked with a diminuendo in m. 38, with the triplets fading and slowly receding into the distance. After a brief moment of silence, the minor melody returns, this time in the bass line. While DB3 has the melody, the lead voice, DB1, offers almost operatic interjections above on the words “my heart.”

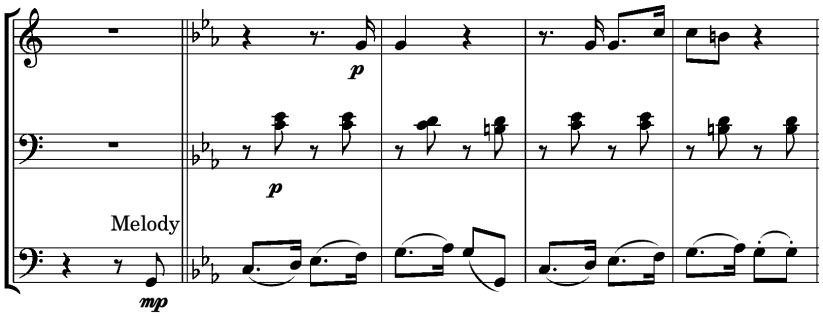


Figure 2.36. “On the River” mm. 40-44 full score, melody in the bass.

DB2 has challenging double stops in mm. 47-52. One solution is to keep the first finger down playing D#4 on the D-string for the entire phrase. On the pickup into m. 48, start with the first finger playing D#4 on the D-string and the thumb playing F#4 on the G-string. To play the following double stop, keep the first finger down but add the second finger to play E4, and shift the thumb up a half step to G4. When the G4 drops to F#4 in m. 49, shift the thumb back but keep the second finger on the E4. When the E4 drops back to D#4, use the first finger and keep the thumb steady on the F#4. With this fingering pattern, the first finger will always remain pressed on D#4, providing a solid foundation for the rest. In m. 48, the G4 can be played as a harmonic, not necessarily for timbre but rather to check intonation.

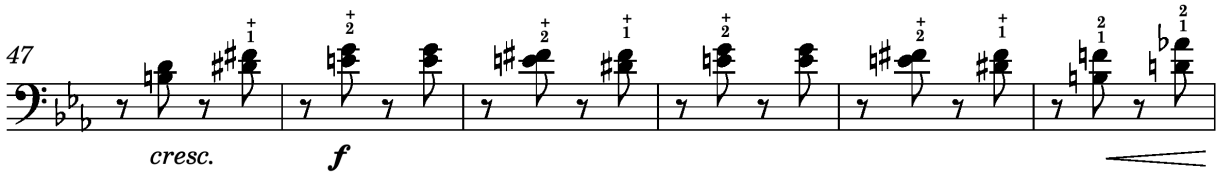


Figure 2.37. “On the River” mm. 47-52 DB2, double stop fingerings.

The crescendo in m. 47 should be brought out by DB3. The other parts are relatively inactive. DB3 has a dramatic rapid arpeggio up into an appoggiatura on beat two, and this is where the crescendo must happen.

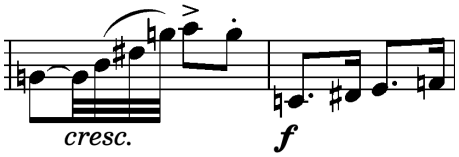


Figure 2.38. “On the River” mm. 47-48 DB3, crescendo.

The icy footsteps of the introduction return in the brief coda. Marked only with a decrescendo, the end should be approached without ritard, allowing only for a slight lift before the final chord (marked as a rolled chord in the original piano part).

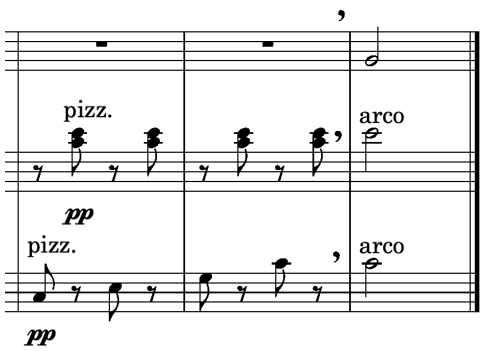


Figure 2.39. “On the River” mm. 72-74 full score, ending no ritard.

2.6 WILL-O’-THE-WISP (9. IRRLICHT)

I am used to straying
Every path leads to one goal;
Our joys, our sorrows ——
All are a will-o’-the-wisps game.

“Will-o’-the-Wisp” is about the enticement of an illusion, the allure of a phantasm. This song functions as a moment of ambiguity in the cycle. To establish this mysterious character, the introduction is played as a solo by DB2 in all harmonics. This could be played with false harmonics but the indication is to use the natural harmonics on the open G, D, and A strings. Using natural

harmonics will produce a slightly “out of tune” C6, but this fits perfectly with the otherworldly character of the song.

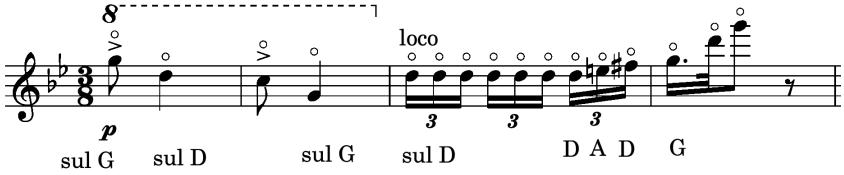


Figure 2.40. “Will-o’-the-Wisp” mm. 1-4 DB2, introduction in harmonics.

Throughout, there are many solos and open rests of silence that can be challenging to navigate as an ensemble. The song is brief enough that I recommend that all performers use the full score instead of individual parts. Sections like the call-and-response between DB1and DB2 in mm. 13-16 should be played freely.

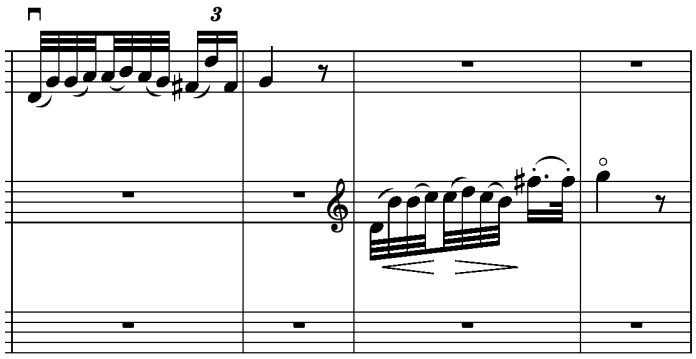


Figure 2.41. “Will-o’-the-Wisp” mm. 13-16 full score, call-and-response between DB1 and DB2.

The leap of a tenth in DB1 in m. 11, from A3 to C5, can be tricky. There are many solutions, but I suggest beginning on the G-string, crossing the D-string to play A3 with the thumb as a harmonic on the A-string. Without moving the thumb, C5 is able to be played with the third finger on the G-string. Starting this measure on an up bow prepares a change from down to up bow between A3 and C5, further facilitating the string crossing and leap.

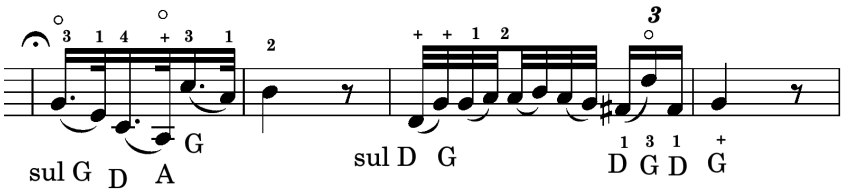


Figure 2.42. “Will-o’-the-Wisp” mm. 11-14 DB1, fingerings.

In mm. 13-14, keep the thumb stable at the octave harmonic throughout. On beat three m. 13, extend the first finger to F#4 on the D-string and third finger to the D harmonic on the G-string, ending the phrase with thumb on the G-string octave harmonic (see figure above). To use a different fingering and play these phrases with closed notes instead of harmonics allows for vibrato, but the stark quality of the harmonics is appropriate in this song.

In the final phrases, beginning in m. 33, Schubert lingers on the Neapolitan harmony of Ab major. There is a change in character here, away from what has been established up to this point. This can be expressed technically by using closed notes and multiple shifts, as opposed to the harmonics and string crossings as described above. When we return to G minor in m. 35, the cadence on beats two and three is exactly like m. 13, and the previous fingering using harmonics on both G4 and D5 can also be applied here.

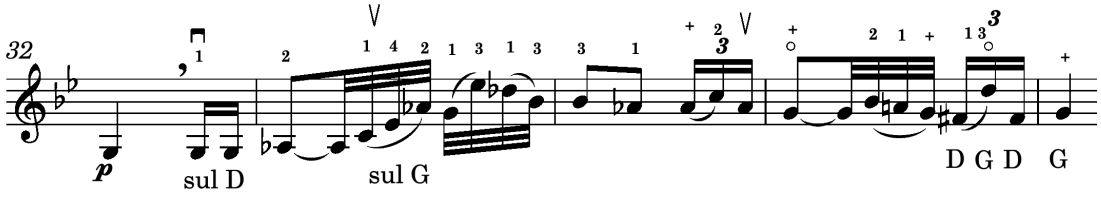


Figure 2.43. “Will-o’-the-Wisp” mm. 32-36 DB1, fingerings.

The Neapolitan phrase is repeated but ends with an extended five-note cadential melody that can be interpreted quite freely. DB2 and DB3 need to be prepared to follow the lead of DB1

into the downbeat of m. 40, and then to move into tempo to play the ending that echoes the introduction.

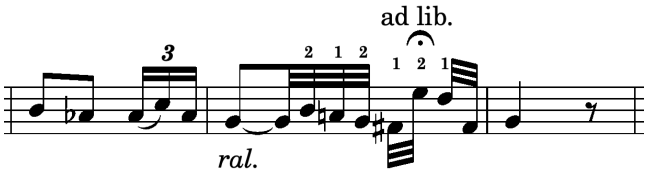


Figure 2.44. “Will-o’-the-Wisp” mm. 38-40 DB1, ad lib melody.

In the coda, the opening melody is played down an octave from the introduction and accompanied by DB3.

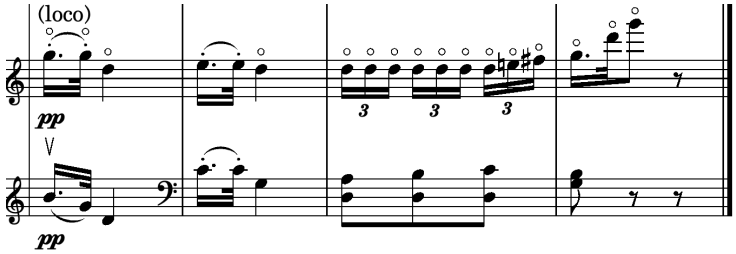


Figure 2.45. “Will-o’-the-Wisp” mm. 40-44 DB2 and DB3, ending.

2.7 REST (10. RAST)

Only now, as I lie down to rest
Do I notice how tired I am.
Walking kept me cheerful
On the inhospitable road.

Our hero finds shelter in what the poem describes as a “cramped shed.” Here he takes pause and, as the title suggests, finds a moment of rest away from the storm, at least the external storm of wind and snow. Since he is not walking, perhaps the walking motif as presented here can be

interpreted as the steady beating of his heart. In any case, “Rest” begins the familiar rhythmic pattern of constant eighth notes passed between DB2 and DB3.

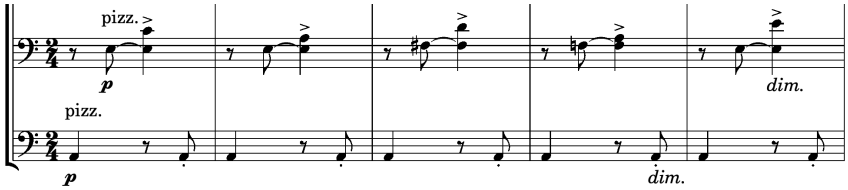


Figure 2.46. “Rest” mm. 1-5 full score, constant eighth notes passed between DB2 and DB3.

When DB2 has two pizzicato notes as in m. 1, each note should be played on a separate string, if possible, in the manner of a double stop so that both pitches can be allowed to ring. If the left-hand stretch is too great with E3 played on the D-string, an alternative would be to play E3 on the A-string with the fourth finger and C4 on the G-string with the first finger. A similar fingering can be used for the sixth in m. 3.

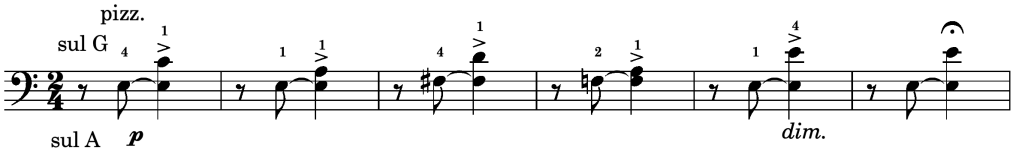


Figure 2.47. “Rest” mm. 1-6 DB2, sixths played on A- and G-strings.

Although the staccato pickup should be played short, DB3 should let the note on the down beat ring into DB2’s entrance on the second eighth note. The double stops of the intervals of a tenth and eleventh, as in mm. 7-10, should be played using the open A-string and the upper notes on the G-string. For the right hand, I recommend using the thumb to pluck the A-string and either the first or second finger on the G-string. This pizzicato technique can also be applied to the alternate sixth fingering of DB2 m. 1 as discussed above.

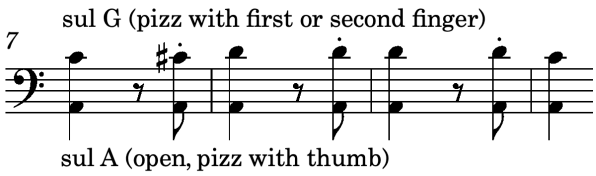


Figure 2.48. “Rest” mm. 7-10 DB3, fingerings for tenths and eleventhths using open A-string.

The poem refers to “the stirring of your serpent.” Perhaps this is what is being depicted in the leaping and slithering melodic line of DB1 in mm. 21-31 and repeated in mm. 50-61. This image is conveyed in two pairs of phrases, each made up of an initial pianissimo statement followed by a forte conclusion. In addition to the dynamic markings, these phrases are also marked with the words “leise” (quiet) and “stark” (strong) in the original score. This doubly indicated contrast should be emphasized, even exaggerated, from a whisper to a roar. The crescendo in mm. 23 and 29 in DB2 and DB3 should be quick and perhaps even begin at mezzo forte so that full volume can be reached by the end of the bar.

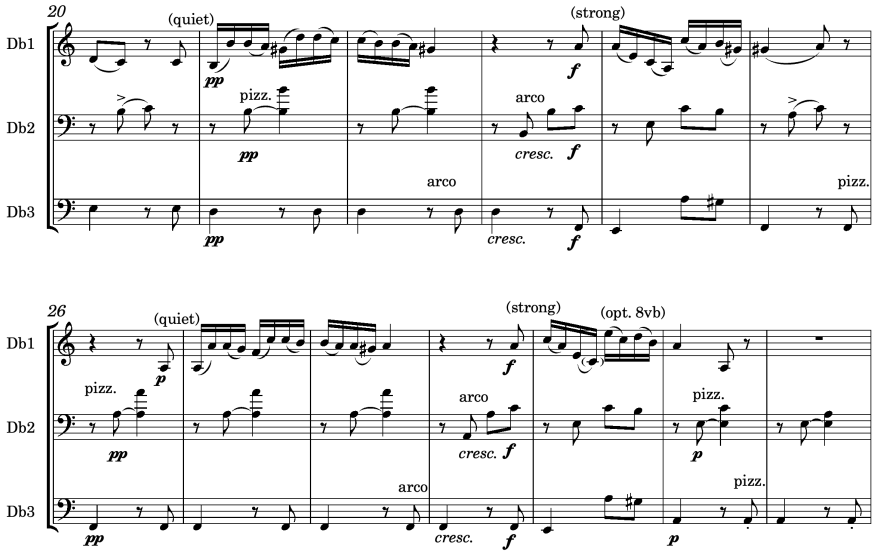


Figure 2.49. “Rest” mm. 20-32 full score, “serpent” melody.

The pianissimo phrases are relatively easy to execute entirely on the G-string. The forte phrases pose more of a challenge, particularly m. 30 and its repetition in m. 60. As can be seen in the figure above, I have included two options to make this phrase more playable. First, the C4 in parentheses may be omitted to allow time for the shift to E5. The second option is to take the entire second half of the measure down an octave.

To play as written, my preferred fingering is to stay mainly on the G-string except for the C4 and the final A3, which is played as a harmonic with the thumb.

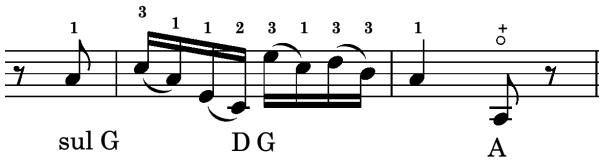


Figure 2.50. “Rest” mm. 30-31 DB1, preferred fingering.

Another option, one of many, includes the use of harmonics for A4, E4, D5, and A3 (in order of appearance).

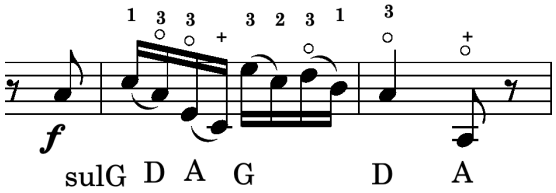


Figure 2.51. “Rest” mm. 30-31 DB1, alternate fingering with more harmonics.

“Rest” ends like many of these songs by returning to the walking motif of the first measures. In this case, all parts are pizzicato and marked decrescendo with no ritard. The last note should be allowed to ring. The following song is a dream, and this moment of rest should ring into that, as if dozing off.

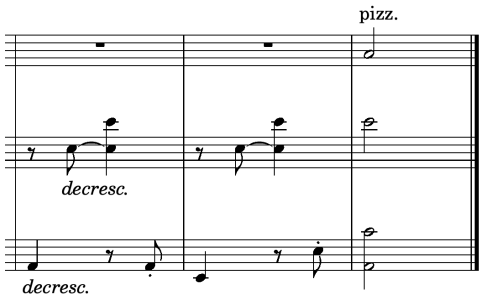


Figure 2.52. “Rest” mm. 65-67 full score, ending.

2.8 Dream of Spring (11. Frühlingstraum)

And when the cocks crowed

My heart awoke;

Now I sit here alone

And reflect upon my dream.

After sitting down for a rest in the previous song, our hero has succumbed to exhaustion and drifts into a dream. As expected, this is represented in the choice of a major tonality and compound meter, with its three-part division of the beat reminiscent of the triplets in “The Linden Tree.”

“Dream of Spring” is made up of three sections that are repeated, creating an overall ABCABC form. This design is derived from the structure of paired stanzas in the poem. Stanzas one and four both begin with “I dreamed…” and deal with happy reminiscence, of nature in spring in stanza one and, then, of love and joy in stanza four. The dreamer is awoken in stanzas two and five, in both cases by the crowing of the cocks, and becomes aware that the feeling of happiness was just a dream. Stanzas three and six are quiet moments of reflection on unanswered questions (“Are you laughing at the dreamer…Leaves on my window, when will you turn green?”).

There are moments that can be technically challenging, but nothing that stands out as surprising or novel. The real challenge in this song is to clearly express and quickly transition

between the three highly contrasting and disjointed sections. The transition points are prime opportunities for making chamber music, for clean entrances and quickly establishing new tempos. The transitions between A-B and B-C are both marked by a moment of silence, an opportunity to make eye contact and reset for the next section. The transition from C back to A is played through without fermata. Some awareness of the poetic context will help the players prepare for the upcoming section.

The A section, the dream, is based on a dance-like dotted triple rhythm in a major key. DB2 plays a simplified version of the melody in harmonics during the introduction, setting up the dreamy scene. This section should feel light and dance-like.

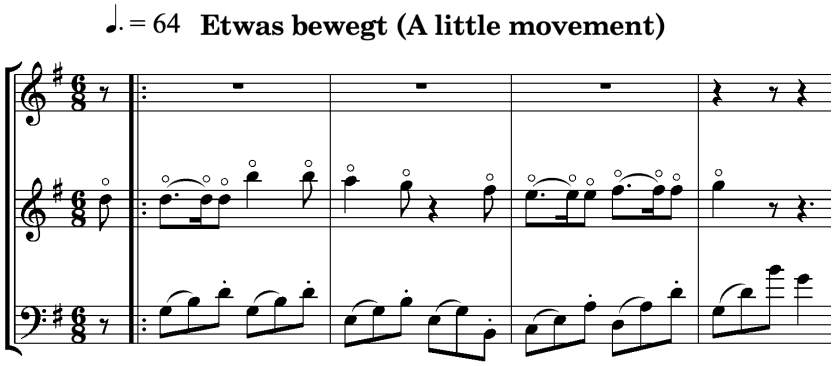


Figure 2.53. “Dream of Spring” mm. 1-4 full score, introduction harmonics.

After a silent fermata in m. 14, the B section, the awakening, is marked “Quick” and begins abruptly. This and all other transitions are where the real danger for error lies in this song. In this case, DB1 sets the new tempo with a pick-up note. This entrance should have a sense of surprise, that startling moment of awakening with a panic late at night with the heart racing.

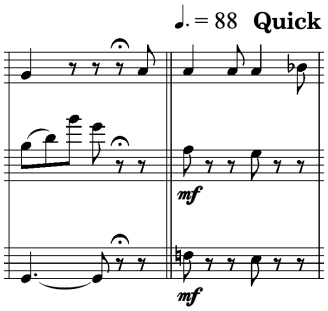


Figure 2.54. “Dream of Spring” mm. 14-15 full score, transition from A to B section.

This section moves into a few measures of building tension over a G2 pedal in DB3. The sixteenth notes of DB3 in mm. 22-25 can be played with a brushy tremolo-like attack. Rhythmic precision is not as important in these measures as is the sense of something ominous approaching. However, DB2 and DB3 should be precise and together at the downbeat of m. 26 for the sudden ending of the B section.

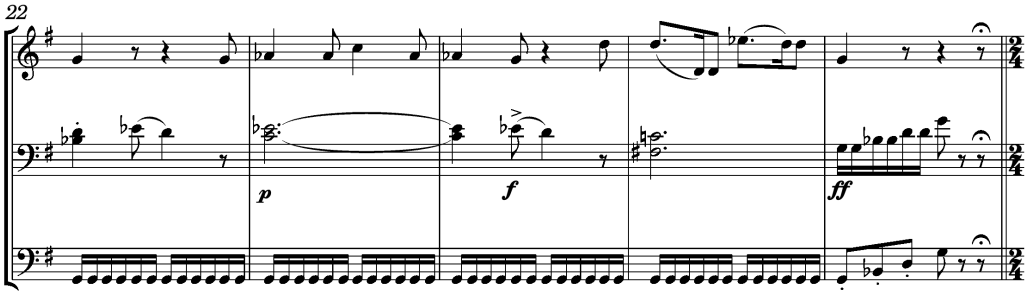


Figure 2.55. “Dream of Spring” mm. 22-26 full score, end of B section.

After the fermata in m. 26, we come to the next transition point, this time into the slow and reflective C section. Not only is there a new, slower tempo, there is also a meter change from compound duple to simple duple. This time, DB3 makes the first entrance, but it is really DB2 that sets the new tempo and meter by playing the next two sixteenth divisions of the beat. DB2 and DB3 must work together here to sound like one instrument.

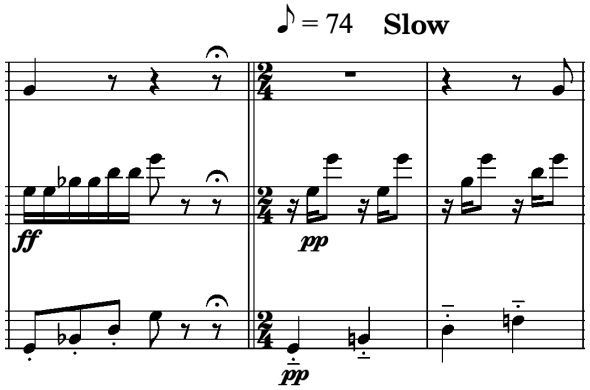


Figure 2.56. “Dream of Spring” mm. 26-28 full score, transition to C section.

The tempo and overall mood of this section should be relaxed and meditative. At m. 37, the music shifts to the minor mode. It is not marked in the score, but this section is enhanced with a slight pulling back in tempo and volume. In particular, the climactic sighing motion from Eb5 to D5 in mm. 39-40 is much more chilling when approached with delicacy and vulnerability.

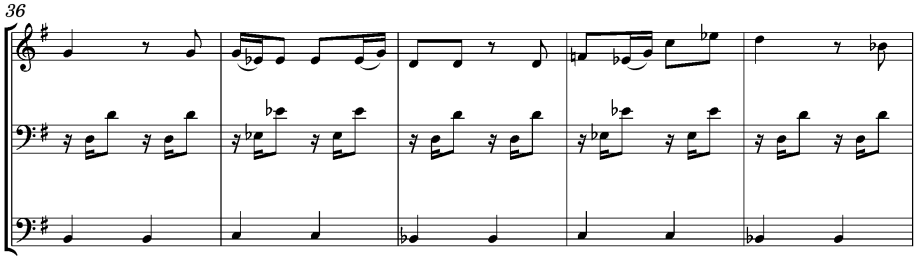


Figure 2.57. “Dream of Spring” mm. 36-40 full score, shift to minor.

This brings us to the last unique transition, from the end of section C back to the beginning of section A. Since the last three stanzas of the poem are set exactly the same as the first three, this is indicated with a repeat sign. This transition is the most challenging to perform and perhaps the most effective in performance. The C section is quite dark, and returning to the A section truly feels like spring emerging from winter. Having established this potential for regeneration out of

darkness, taking the second ending after the repeat exudes a heightened sense of gloom and finality.

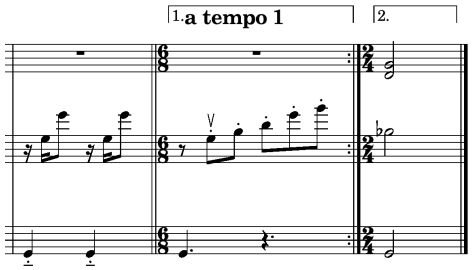


Figure 2.58. “Dream of Spring” mm. 43-45 full score, transition from C to A sections.

2.9 LONELINESS (12. EINSAMKEIT)

Thus I go on my way,
With weary steps, through
Bright, joyful life,
Alone, greeted by no one.

After waking up from the dream of spring, our hero continues his lonely journey. “Loneliness” begins with the earthy walking motif divided into two groupings of two, split between DB3 on beats one and two, and DB2 and DB1 together on beats three and four. DB3 begins with the interval of a fifth that expands to a minor sixth and back again. As expected on the walking motif, portado is indicated. For a more aggressive sound, two down bows with retake in between can be used, giving a sort of “power chord chunk” effect on the open fifths.

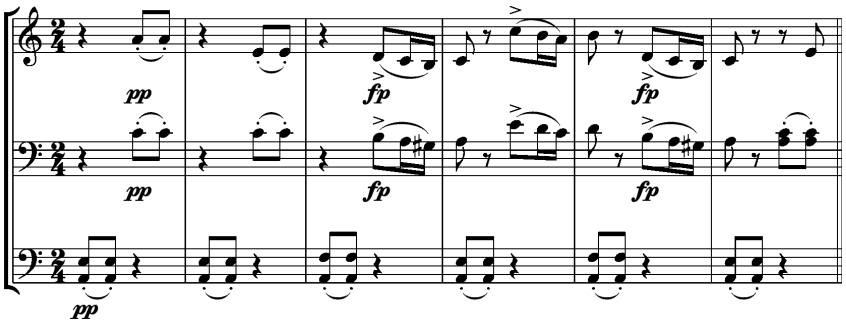


Figure 2.59. “Loneliness” mm. 1-6 full score, walking motif split.

DB1 and DB2 begin with the walking motif but switch to a sighing melody in mm. 3-5 (see above). This melody calls back to the echo motif from “The Linden Tree.”

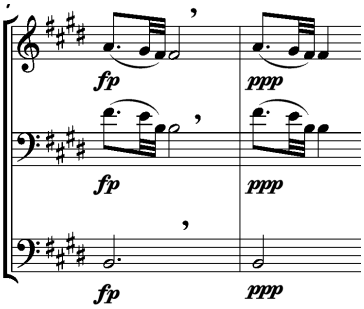


Figure 2.60. “The Linden Tree” mm. 7-8 full score, echo motif.

This song lays very well on the bass in terms of fingerings. One spot worth mentioning is the section beginning on the pickup to m. 15 in DB1. This section includes two short phrases, each starting with an ascending E7 arpeggio. Both phrases are made easier, cleaner, and more in tune by starting with the second finger on the D-string.

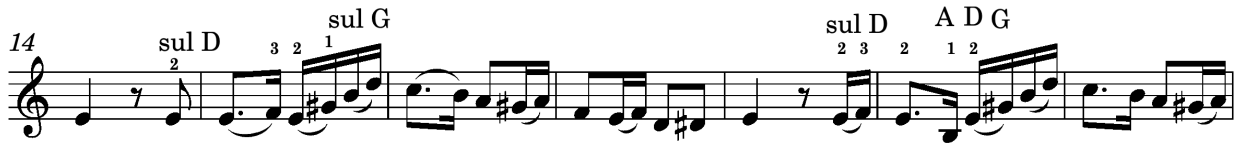


Figure 2.61. “Loneliness” mm. 14-20 DB1, fingerings starting on D-string.

For such a short, 48-measure piece, there are many mood changes, perhaps depicting the disturbed state of mind of our lonely hero. The first section, built on top of the open fifths walking motif, ends with the E7 arpeggios shown above. At the end of this phrase, coming from below, is a rising G# diminished arpeggio that crescendos to a forte tremolo A diminished chord.

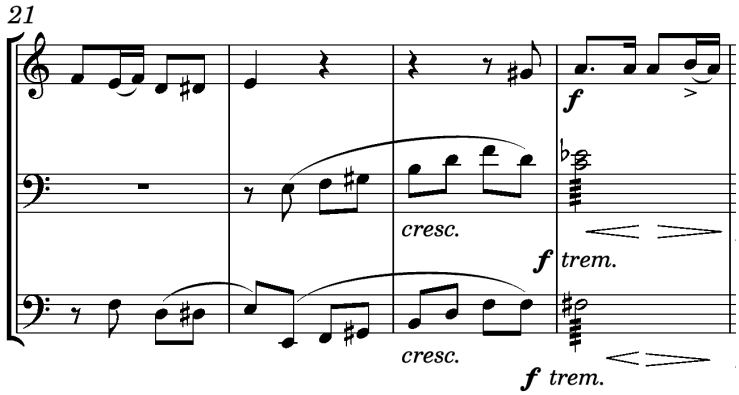


Figure 2.62. “Loneliness” mm. 21-24 full score, diminished arpeggio to diminished tremolo.

This is followed by swelling sixteenth note triplets that move chromatically to eventually arrive on an F7 chord marked staccatissimo and sforzando. DB2 emerges from this quietly with a sort of sing-song melody (reminiscent of the echo motif) in the key of Bb major, the Neapolitan of A minor. This resolves to the A minor tonic in m. 34, only to have another rising diminished arpeggio lead into a varied repetition of the modulation to Bb major.

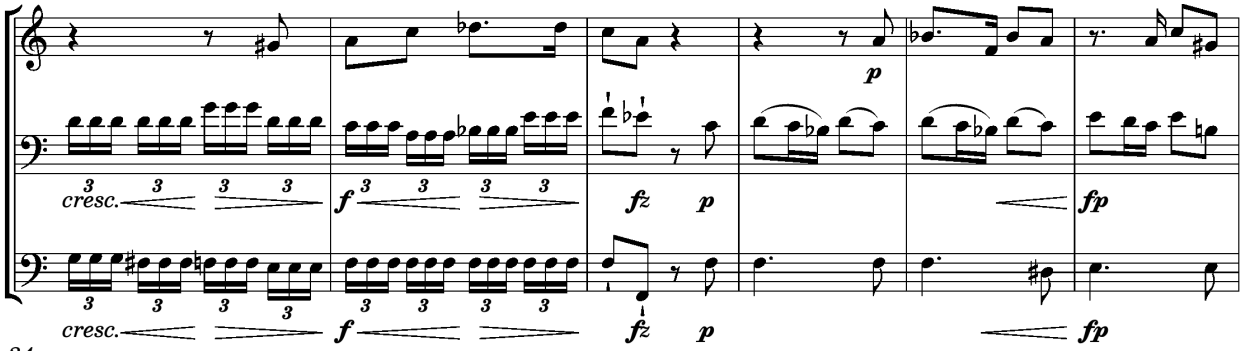


Figure 2.63. “Loneliness” mm. 28-33 full score, triplets, modulation to Neapolitan.

After this second modulation away from and back to the tonic A minor, we return to the walking motif from the opening of this song. Played arco and marked with a diminuendo and a fermata on the final chord, this ending has a greater sense of finality and closure than many of the other songs.

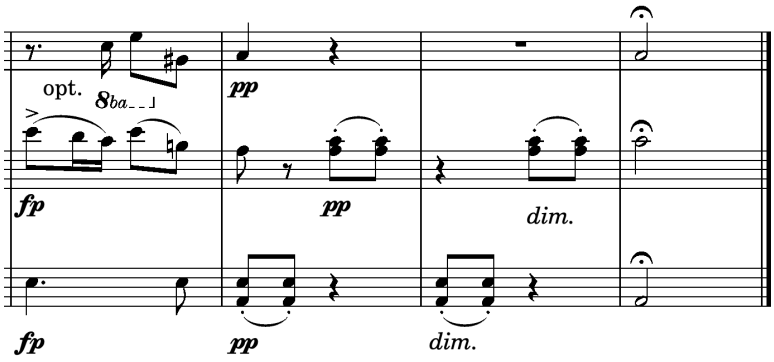


Figure 2.64. “Loneliness” mm. 45-48 full score, ending.

2.10 In the Village (17. Im Dorfe)

Drive me away with your barking, watchful dogs,
Allow me no rest in this hour of sleep!
I am finished with all dreams;
Why should I linger among slumberers?

“In the Village” is in a major key, which implies either a memory or a dream. In this case, it is the dreams of the villagers who sleep behind closed doors as our hero walks the streets at night. It is also set in a compound meter, which recalls the triplets of earlier songs, in particular the rustling triplets of “The Linden Tree.” “In the Village” creates a similar effect with a figure played by DB3 that is essentially a series of measured trills separated by almost two full beats of silence. If needed, the steady eighth notes of DB2 can be leaned on for rhythmic support.

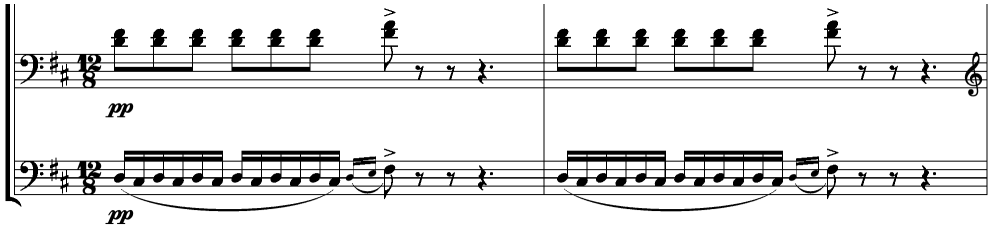


Figure 2.65. “In the Village” mm. 1-2 DB2 and DB3, variation of rustling motif.

The double stops of DB2 in the introduction can be played using harmonics without shifting. In mm. 1 and 2, F#4 is played with the second finger on G-string throughout. The D4 harmonic is played with the third finger and the A4 harmonic with the thumb, both on D-string. This keeps the second finger down for the entire passage, providing a solid foundation as the other pitches move around it.

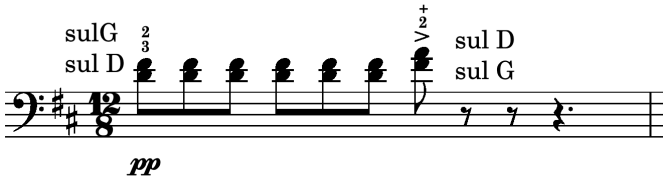


Figure 2.66. “In the Village” m. 1 DB2, fingering for harmonics.

Another opportunity to use a harmonic comes in m. 6. Here, D4 is played with the second finger on G-string, changing to the first finger C#4 on beat three. A4 is played as a harmonic with the second finger on the D-string, so that the higher pitch is sounding on the lower string.

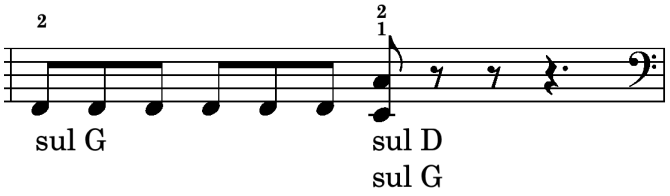


Figure 2.67. “In the Village” m. 6 DB2, fingering for harmonics.

In mm. 19-27, there is an extended passage of all harmonics in DB2. This corresponds with the lines of the poem that speak directly of the dreams of the sleeping villagers, and the timbre of harmonics can allude to this dream state. Similarly, there is change in texture in the original song setting.

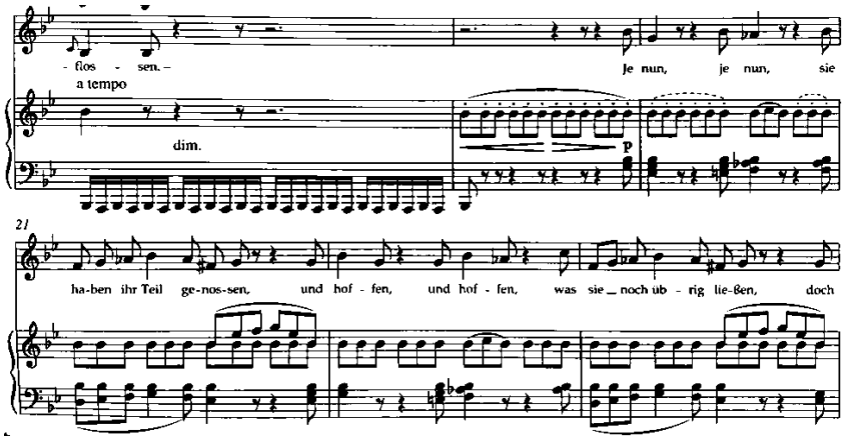


Figure 2.68. “Im Dorfe” (Schubert) mm. 18-23 full score, opening of section transcribed as harmonics.

Below are the recommended fingerings for harmonics in this passage. This figure contains only mm. 23-26, but these contain all of the fingerings needed to perform mm. 19-22 as well.

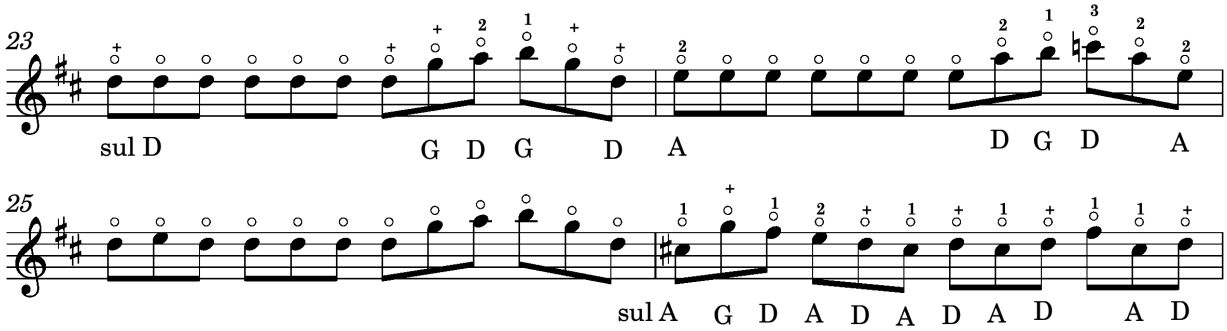


Figure 2.69. “In the Village” mm.23-26 DB2, harmonics fingerings.

Both mm. 27 and 28 are solo for DB2, so be prepared. There is an optional rest on the second two eighth notes of beat two in m. 27, re-entering with G#4 on beat three. This is to allow

time, if needed, for the transition back from the harmonics to playing closed notes. As indicated in figure 2.70, one possible fingering for beats three and four are similar on each beat. This gives the intonation security of the harmonic and also mirrors the sequential nature of the melody. The down beat of m. 28 can be played closed or harmonic, but in either case should be played with the second finger at the octave on the D-string to prepare for the double stop in the following measure.

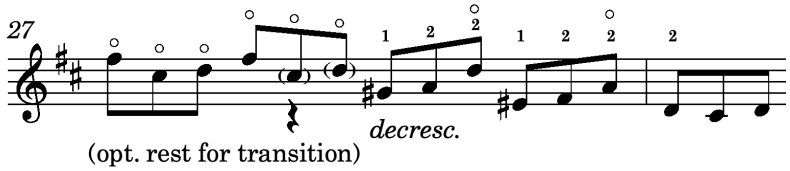


Figure 2.70. “In the Village” m. 27 DB2 solo transition.

As the ending approaches, the melody appears to be building to a heroic declamation. Instead, the penultimate note is marked with a decrescendo and the resolution is quiet and short, in fact feeling more like a question. The measured trill returns, and our hero shuffles down the street into the night again.

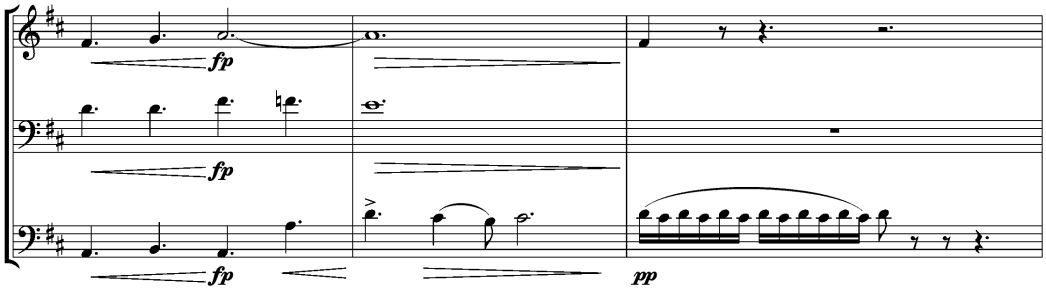


Figure 2.71. “In the Village” mm. 44-46 full score, unsatisfying resolution.

2.11 THE SIGNPOST (20. DER WEGWEISER)

Signposts stand on the roads,
Pointing towards the towns;
And I wander on, relentlessly,
Restless, and yet seeking rest.

The opening of "The Signpost" recalls, almost literally, the walking motif of "Good Night" in the grouping of four repeated eighth notes, even including the portato marking. As we approach the end of this selection of songs, the walking motif takes on even more significance as a unifying element that calls back to the beginning and brings out the cyclical structure.

Performers should be aware of the different ways that the walking motif is developed in this song. At first, this pattern occurs as one measure of a phrase. By the end of this song, though, the walking motif will become indispensably woven into the fabric of the music. In the introduction, DB3 should bring out the moving line in m. 3, and similarly DB2 in m. 4.

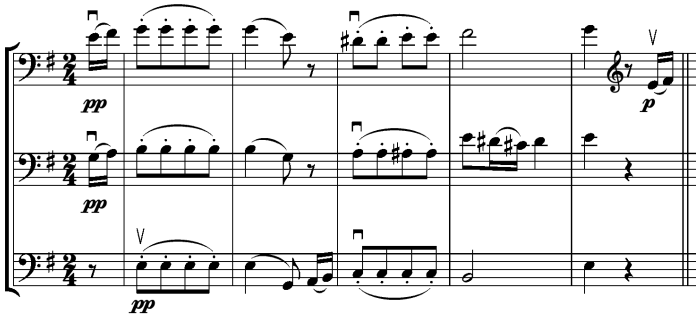


Figure 2.72. "The Signpost" mm. 1-5 full score, portato introduction.

In mm. 21-22, the walking motif is played by DB2 and serves as a transition into the major section.

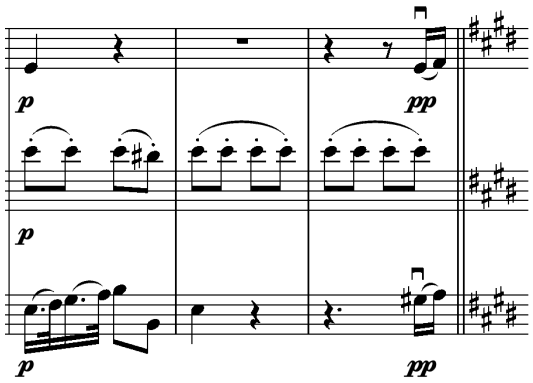


Figure 2.73. “The Signpost” mm. 19-21 full score, portato transition to major.

The portato walking motif is also used to transition back to minor. This time, though, the eighth notes are passed between the parts to create a continuous line. Instead of a single repeated tone, there is harmonic activity that moves from G# major back to the tonic E minor.

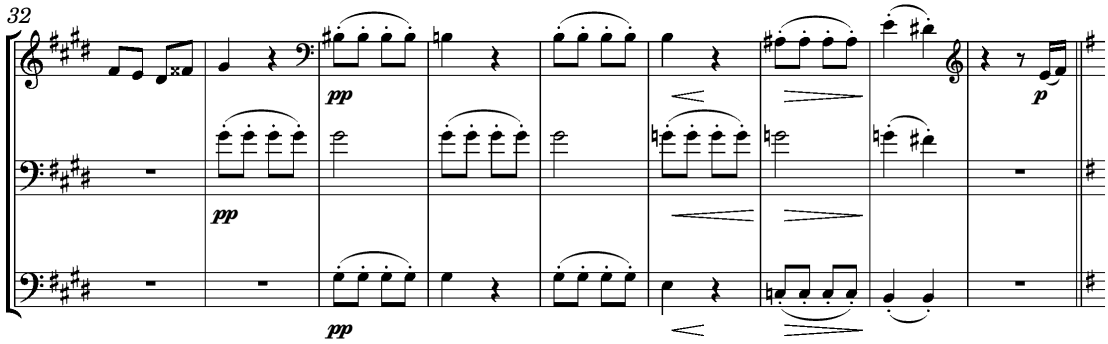


Figure 2.74. “The Signpost” mm. 32-40 full score, modulation from G# major to E minor.

The portato walking motif is further developed in the repeated final verse. The eighth notes alternate between DB2 and DB3 while DB1 plays a mostly static melody that repeats the same pitch for two measures before moving up a minor third, then another minor third, to spell out a diminished triad.

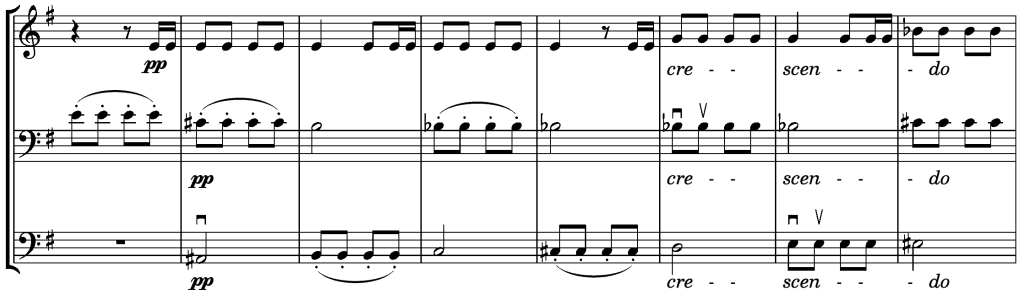


Figure 2.75. “The Signpost” mm. 56-63 full score, portato motif.

This phrase is repeated beginning in m. 69 with a slightly different accompaniment. In the original score, the portato eighth notes are mostly replaced by sustained half notes. The walking motif only remains in a single repeated Eb3 (original key Eb minor).

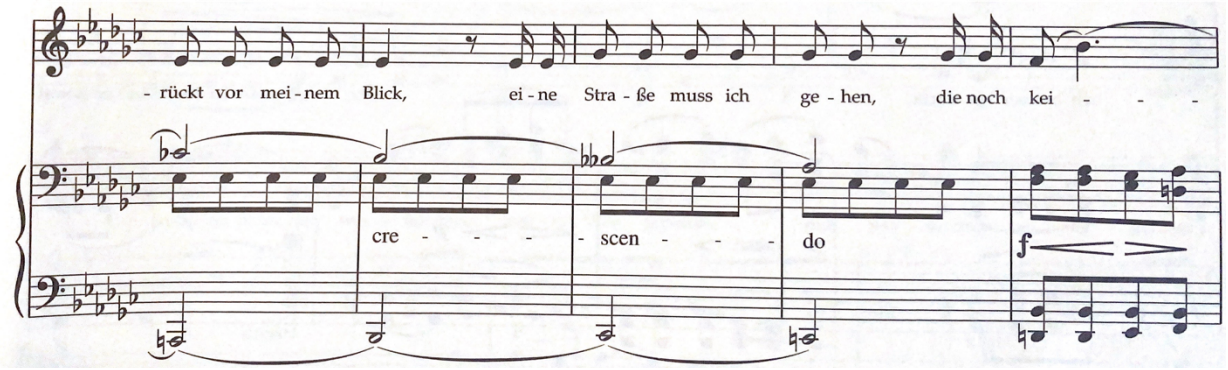


Figure 2.76. “Der Wegweiser” (Schubert, Eb minor) mm. 71-75 full score, last verse.

This arrangement for three basses retains the half notes and eighth note melody, but omits most of the accompanying eighth notes. The only exception is in m. 72. Here, the melody eighth notes drop out and the ascending and descending half notes meet on a B (Bb in original). For this one measure, DB2 jumps to the portato walking motif. Not much is lost by removing the doubled-at-the-octave B, and much is gained by maintaining the walking rhythm consistently across this measure.

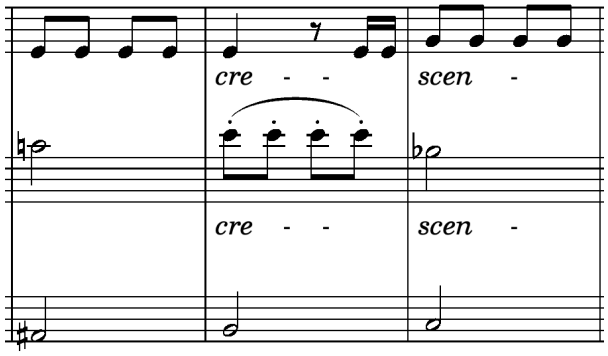


Figure 2.77. “The Signpost” (arr. Norwood, E minor) mm. 71-73 full score, DB2 jump to walking motif.

The last phrase of the song repeats the last line of the lyrics, but with the walking motif rhythmically augmented into slow-moving quarter notes. This line of text is none too happy: “…from which no man has returned.” As we shall see, the next song, the final song of this cycle, will take us to a more optimistic place. For now, the dark drama of this coda, set over the low open E-string, should be savored. There is no ritard indicated, but there is no hurry. Take your time.

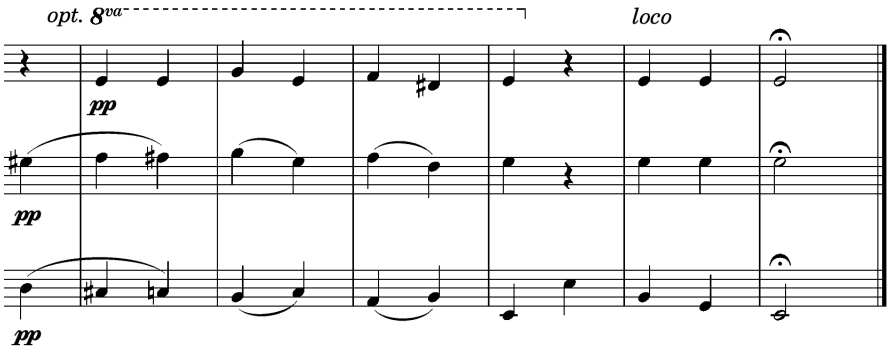


Figure 2.78. “The Signpost” mm. 77-83 full score, rhythmically augmented walking motif.

2.12 THE INN (21. DAS WIRTSHAUS)

My journey has brought me
To a graveyard.
Here, I thought to myself,
I will rest for tonight.

"The Inn" is reminiscent of a Christian church hymn. In fact, a case has been made that Schubert based the melody, in part, on the Kyrie from the requiem mass (Youens, 1991, p. 281). Whether this is true or not, "The Inn" certainly exploits a chorale-style setting as a contrasting formal element. It is in a ritornello form, with the opening piano introduction serving as the returning material. To continue with the comparison to church music, I hear this as a series of organ interludes (ritornellos) between the increasingly complex vocal sections (originally the places where the voice enters). It is in the "organ" sections that we find the chorale-style writing. In order to highlight this structure, commas have been added between sections.

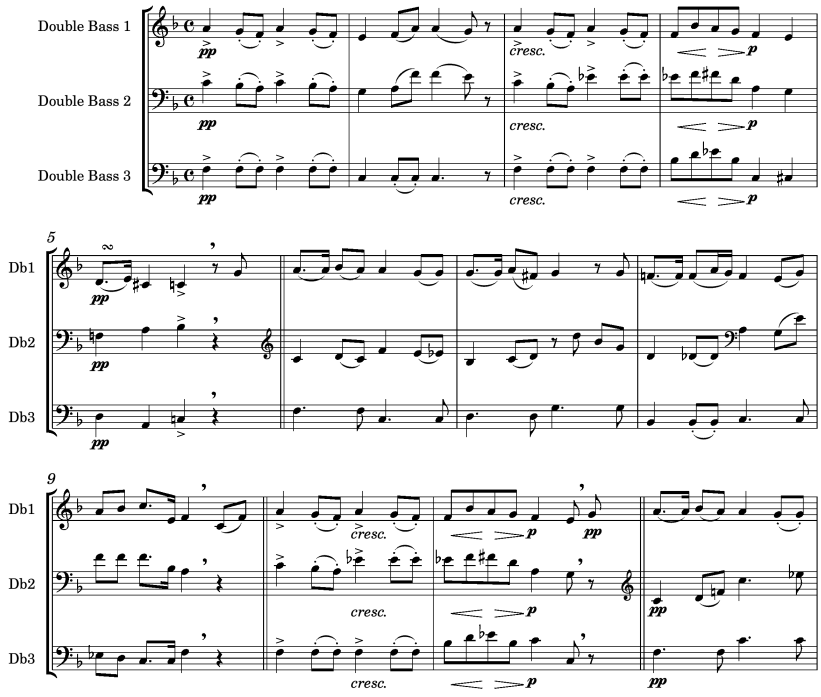


Figure 2.79. "The Inn" mm. 1-12 full score, introduction, episode, ritornello.

Performers should be aware of this dual structure and find a contrasting sonority for episodes and ritornellos. This can be a challenge since the arrangement has all three basses playing throughout both sections, so there is no contrast built into the orchestration. One way to distinguish the sections would be to do so dynamically, such as the ritornello sections being played at a consistent lower volume, creating a subdued resting place between the increasingly complex and animated episodes. The episodes, in contrast, can increase in volume at each subsequent occurrence. Some dynamic markings have been added help shape this.

The only transition that is not indicated with a comma is between the third and fourth (final) episodes. In m. 22, where we would expect the two-measure ritornello, there is instead a one measure modulation to the minor mode, and it is the portado walking motif that rhythmically drives us there. This measure has been marked pianissimo to provide dynamic contrast, but rhythmically, this measure should be pushed through and lead directly into the episode that follows. The rest that precedes the pickup to m. 22 provides a break into the modulation, but this should be played strictly in tempo.

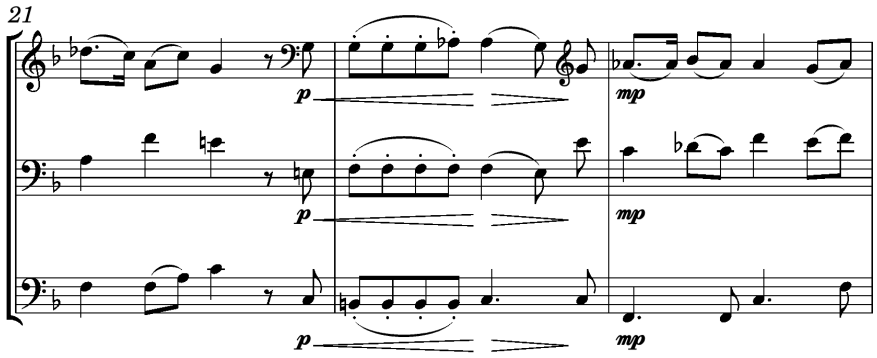


Figure 2.80. “The Inn” mm. 21-23 full score, modulation to minor.

The biggest challenges in the performance of this song are tempo and register. Marked “very slow” and with an overall mood that could generally be described as peaceful, this song

should nevertheless maintain a forward motion. The challenge is to imply this motion without actually rushing. The only exception to this would be the modulation interlude described above and the final episode that follows. The tempo, though, should relax at the resolution of this episode, settling back to the original tempo in the closing organ ritornello of mm. 28-end.

Register is the other technical consideration. In the second episode, mm. 12-15, DB2 has an important counter melody that heads for the stratosphere, reaching as high as G5 before resolving down to F5. This G5 can be played as a harmonic if needed. However, the overall character of this song feels more grounded, perhaps due to the hymn-like quality, and not as suitable for the icy quality of harmonics.

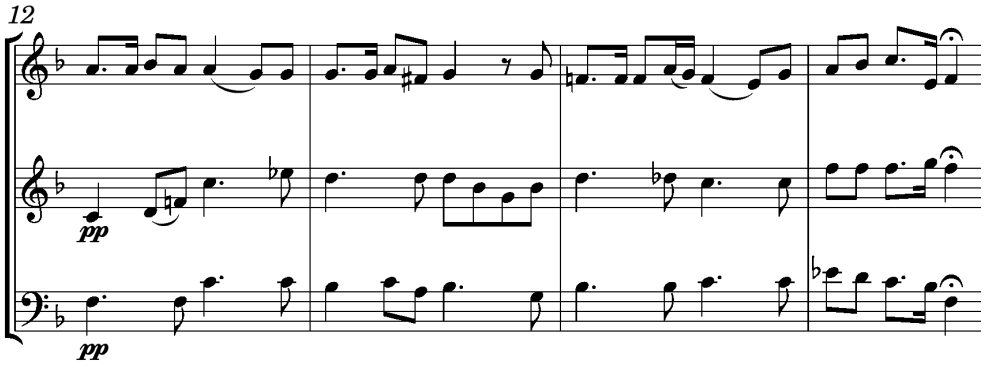


Figure 2.81. “The Inn” mm. 12-15 full score, DB2 in upper register.

Of the songs selected for this edition, “The Inn” occurs latest in the original order and falls naturally at the end if all selected songs are played in that order. I struggled with re-ordering these songs, trying to find a way to somehow mimic the flow of the original order. In the end, I find the set works very well simply following the original sequential order, skipping over the missing songs but otherwise taking them as they come. With “The Inn,” we find ourselves in a much different place at the end of a performance than either “Einsamkeit” (the closing song of Schubert’s original

12) or “Der Leiermann” (the last song of the full cycle of 24). Both of these are in minor keys and, poetically, close with a sense of resignation to the inevitable. “The Inn,” on the other hand, is in a major key and, without denying the inevitable end, invokes some hope in its closing lyric:

“On, then, press onwards,
My trusty staff!”

CHAPTER 3. SCORES AND PARTS

3.1 GOOD NIGHT

Full Score

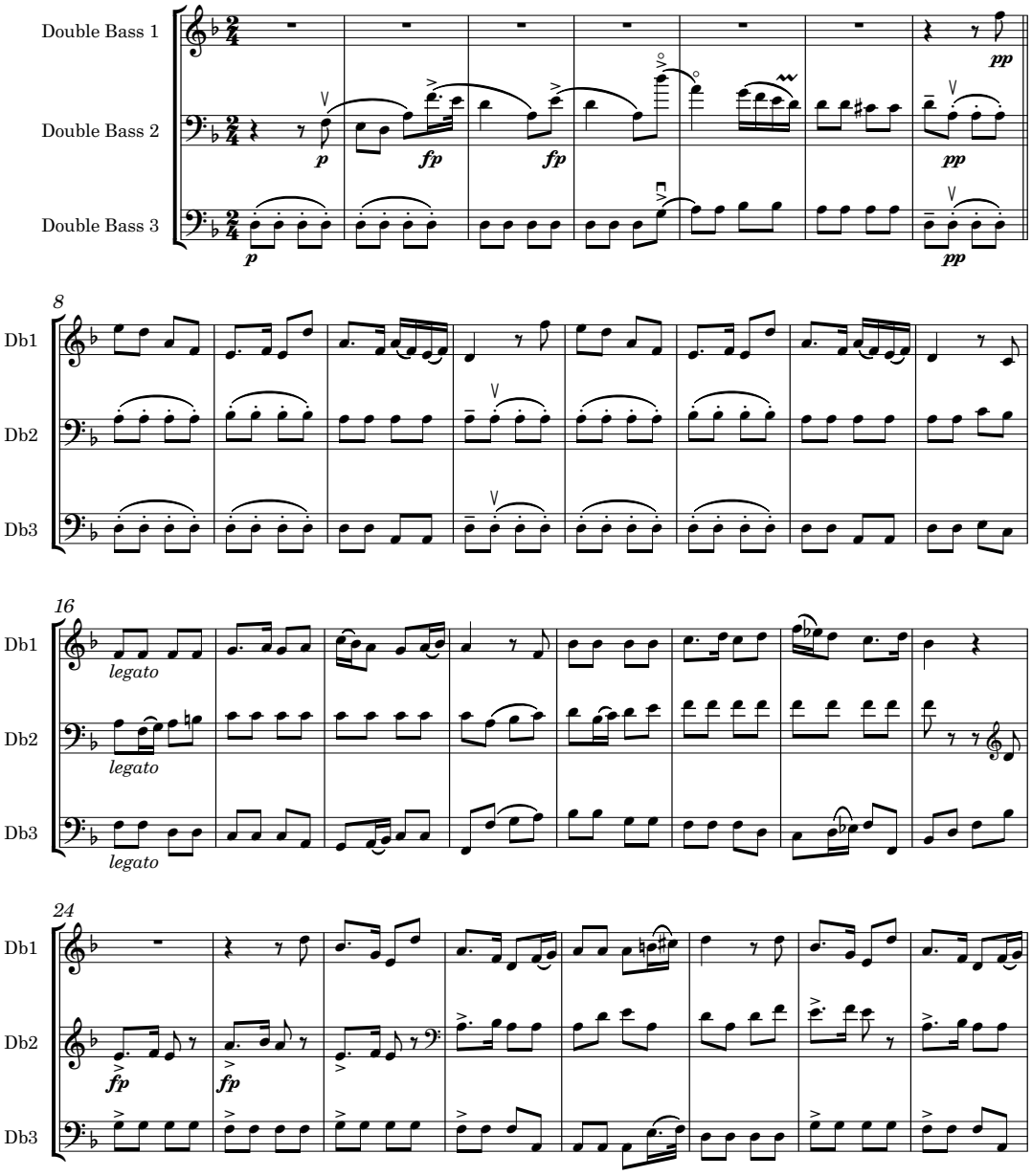
Winterreise for three basses

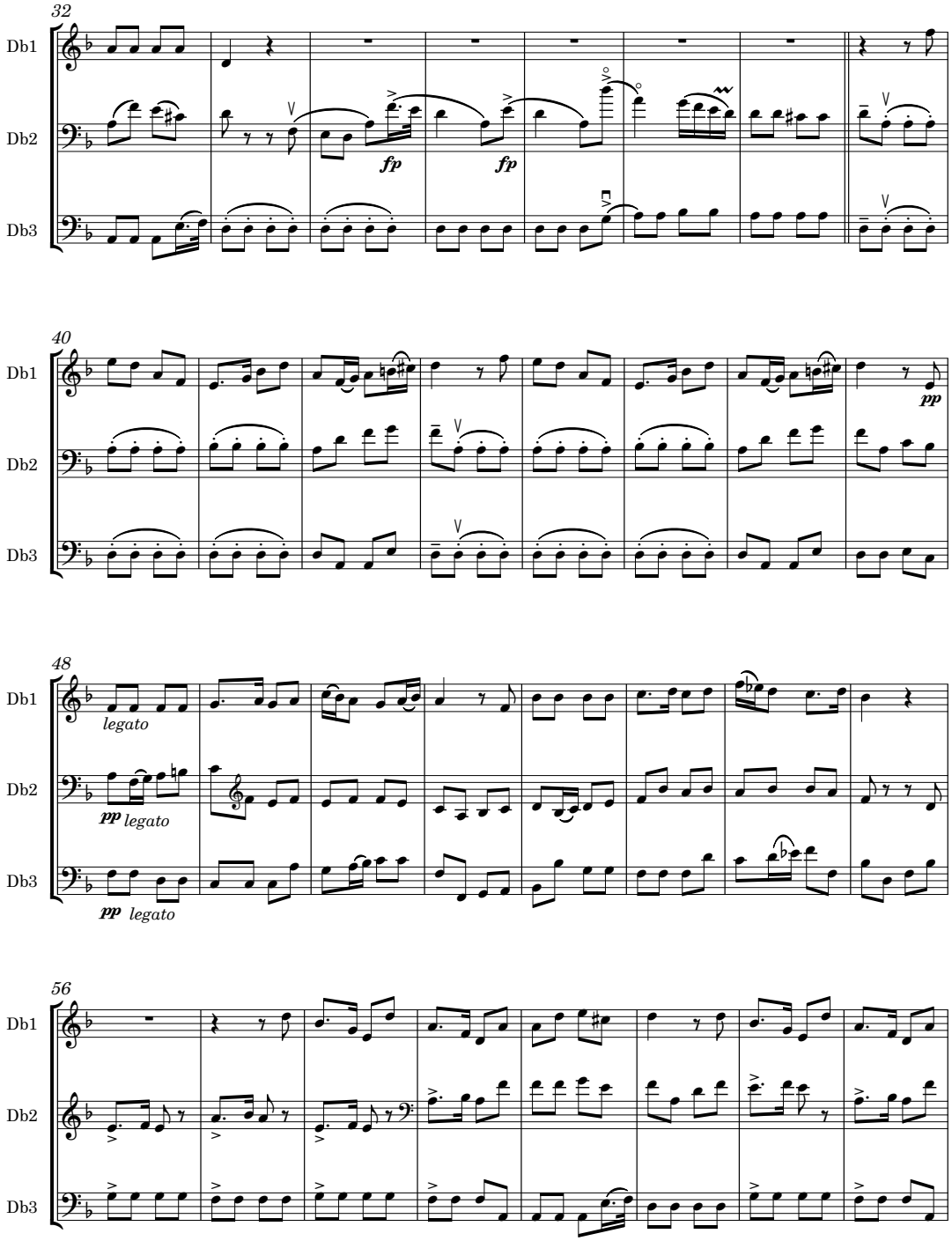
1. Good Night

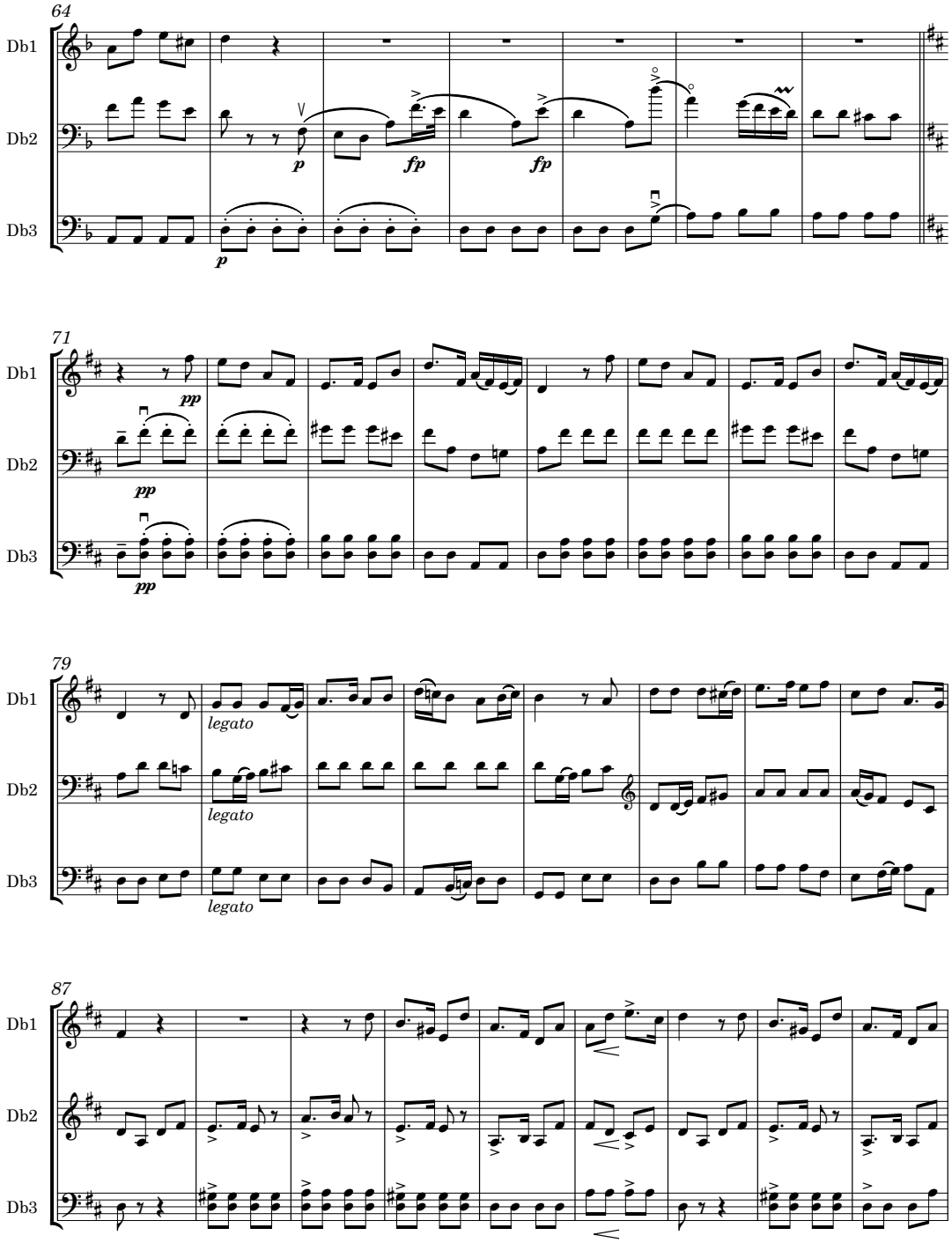
(1. Gute Nacht)

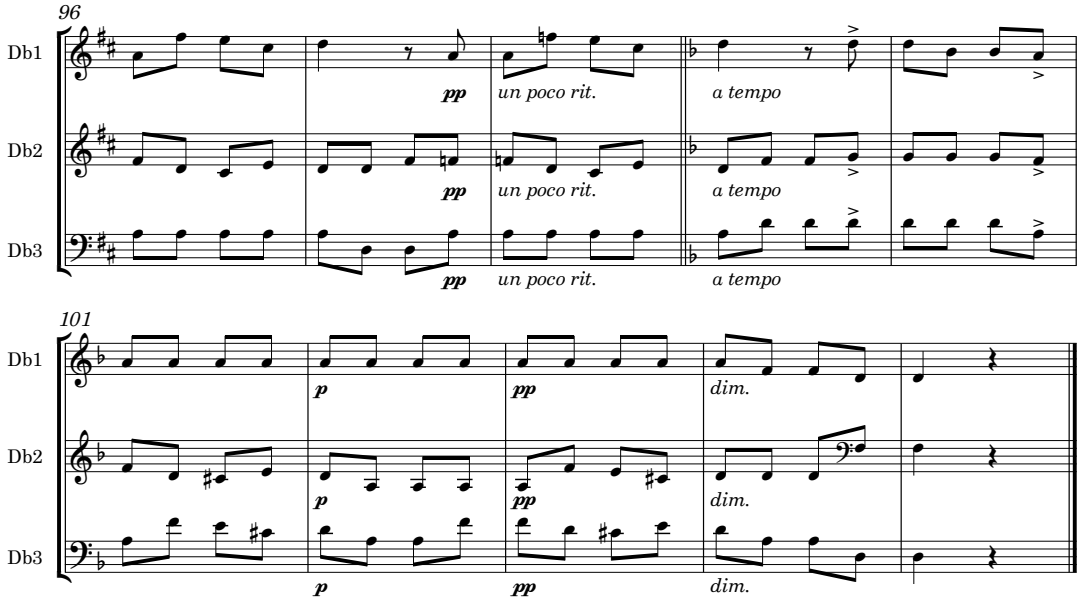
Schubert/arr. Norwood

♪ = 104 **Moderate (Mässig)**




32
Db1
Db2
Db3
fp
fp
40
pp
48
legato
pp legato
pp legato
56


64
Db1
Db2
Db3
p
fp
fp
p
71
pp
pp
pp
79
legato
legato
legato
87


96
Db1
Db2
Db3
pp
un poco rit.
a tempo
101
p
dim.

Double Bass 1

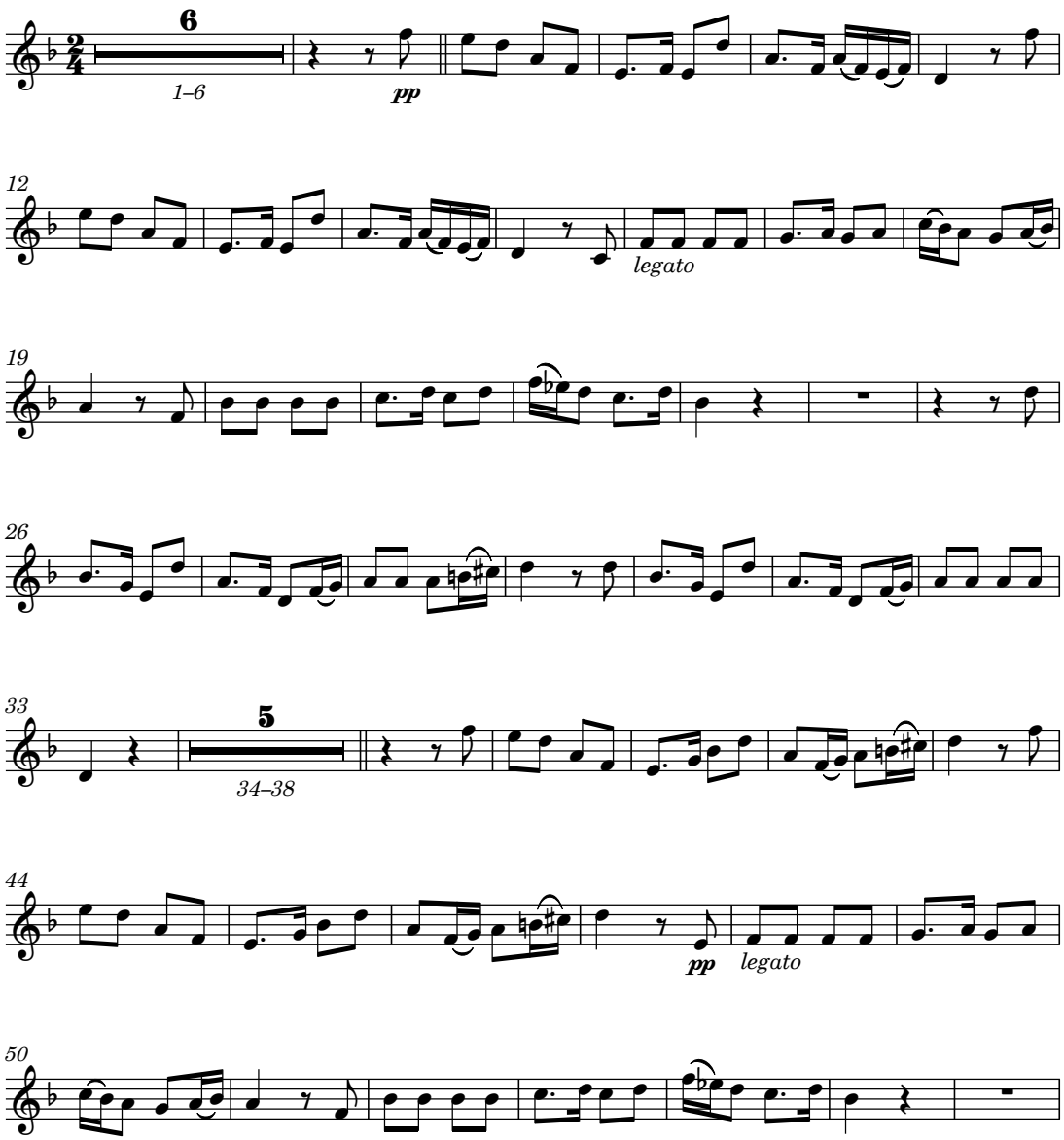
Winterreise for three basses

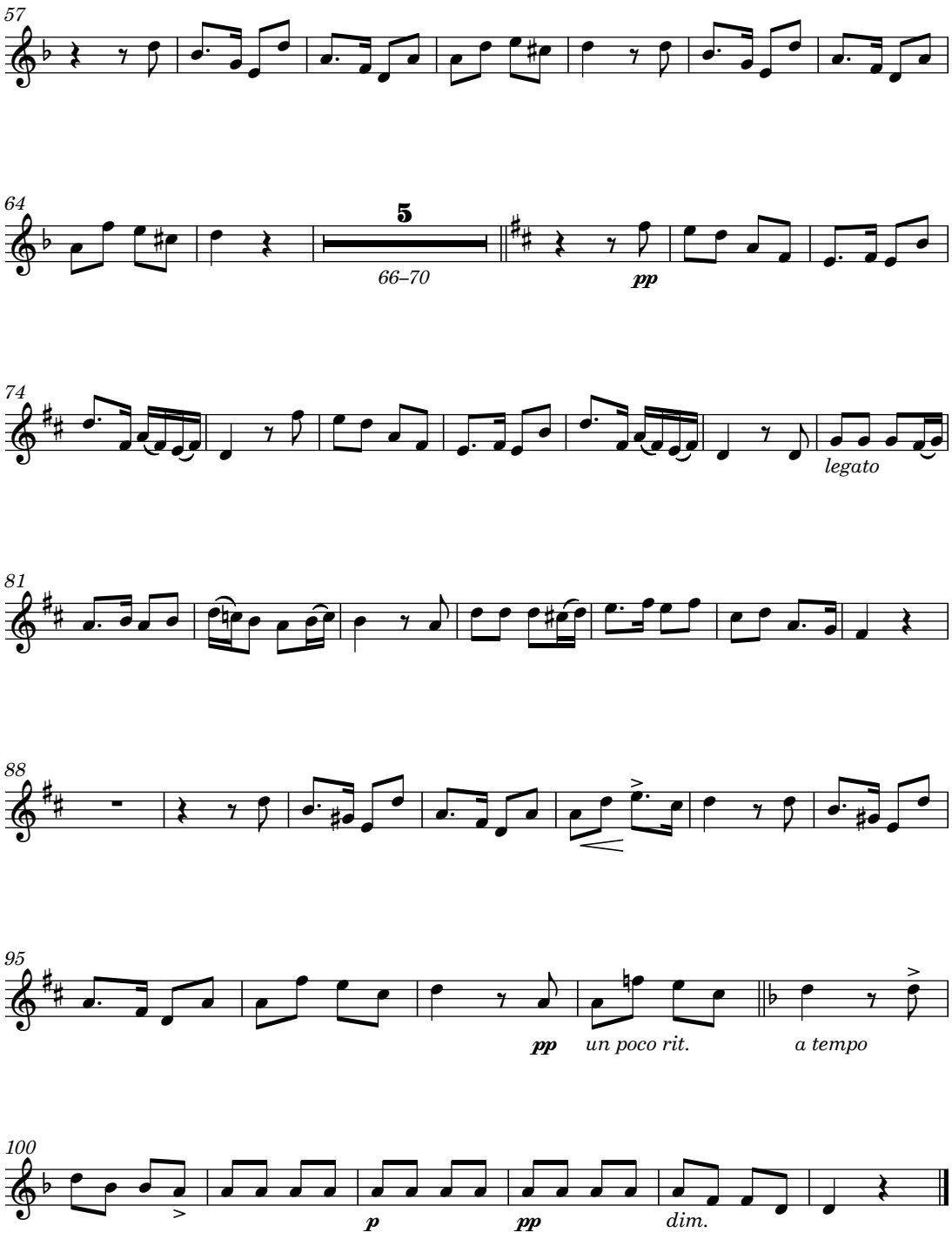
1. Good Night

(1. Gute Nacht)

Schubert/arr. Norwood

♪ = 104 **Moderate (Mässig)**




57
64
5
66–70
pp
74
legato
81
88
95
pp
un poco rit.
a tempo
100
p
pp
dim.

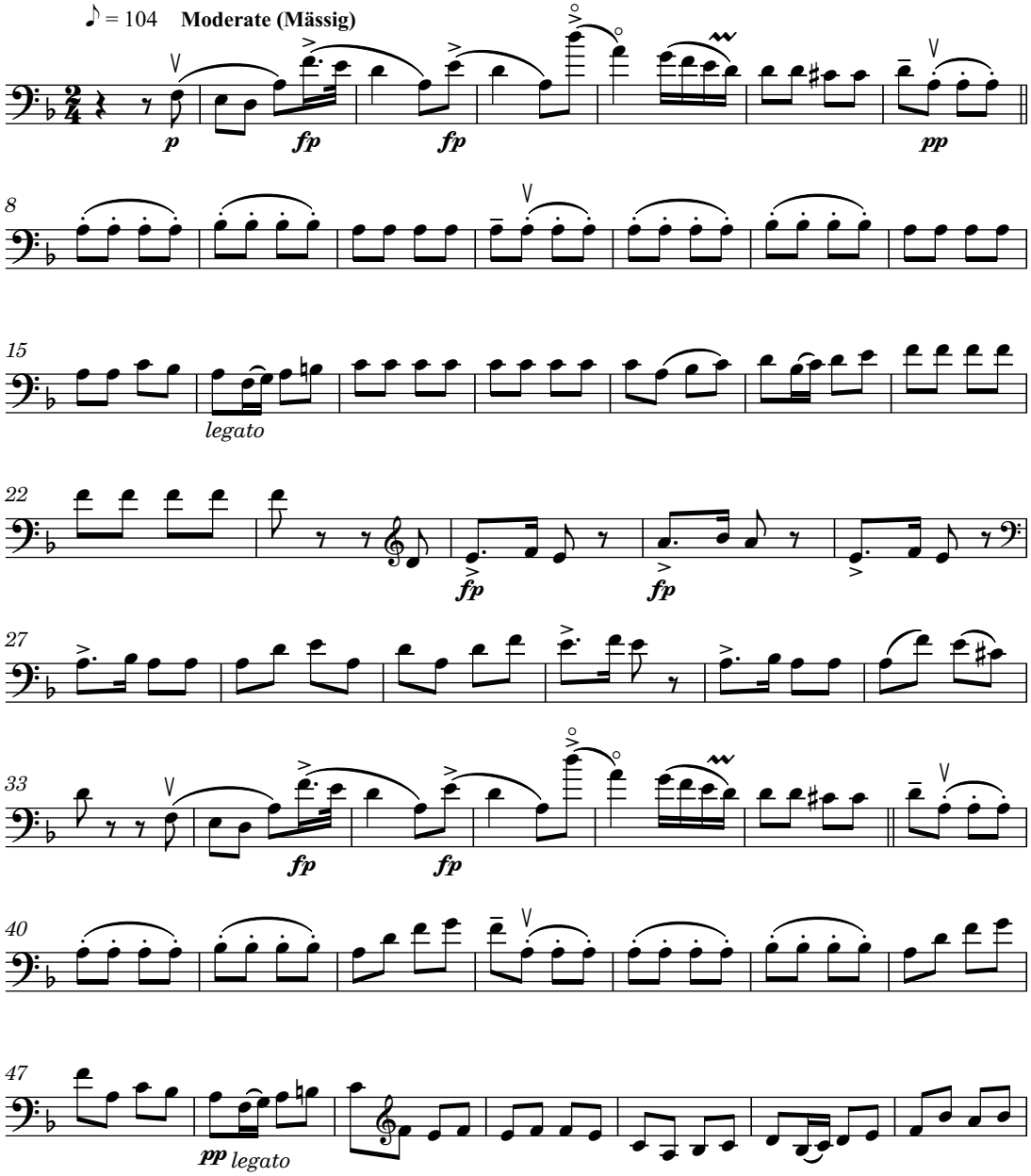
Double Bass 2

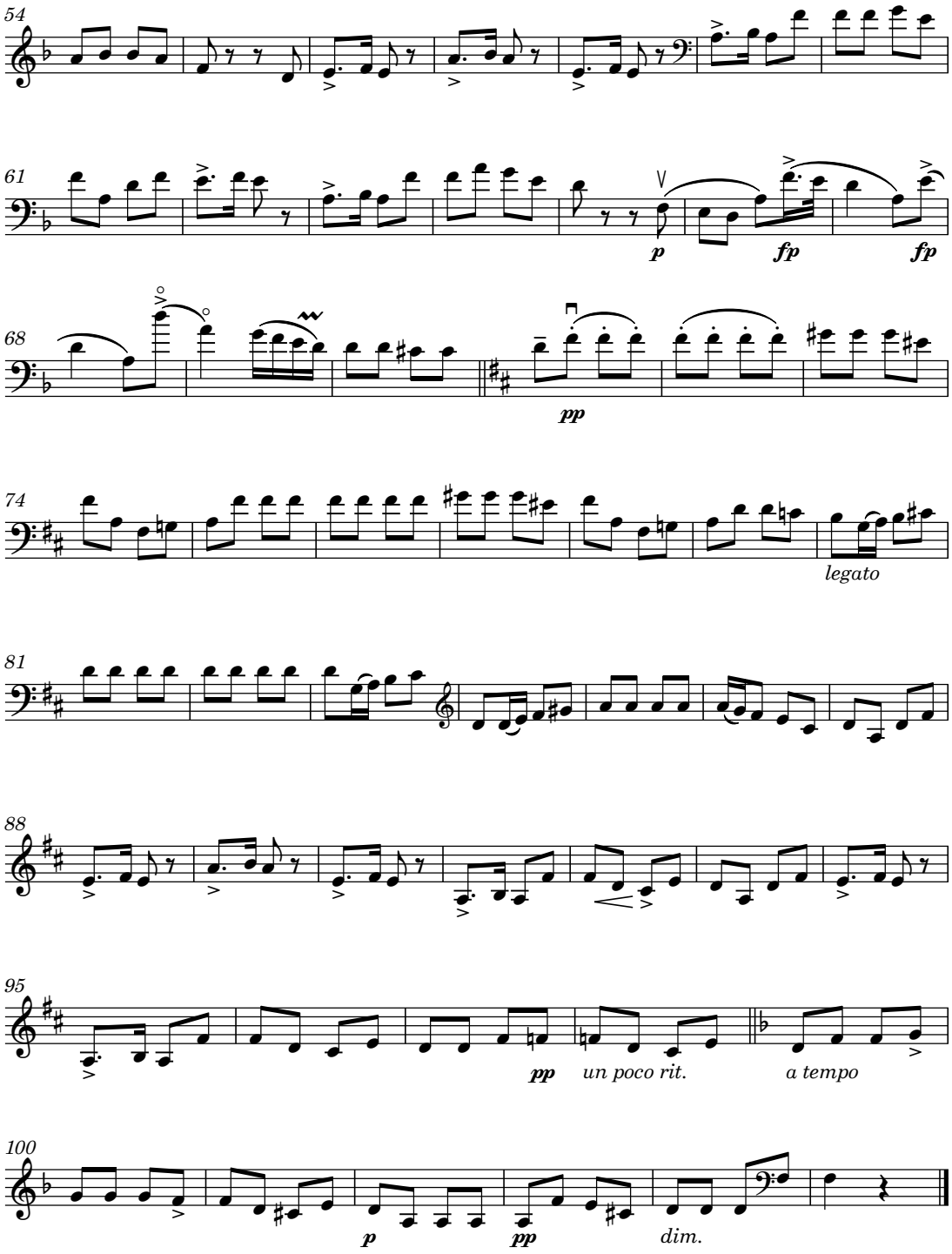
Winterreise for three basses

1. Good Night

(1. Gute Nacht)

Schubert/arr. Norwood




54
61
p
fp
fp
68
pp
74
legato
81
88
95
pp
un poco rit.
a tempo
100
p
pp
dim.

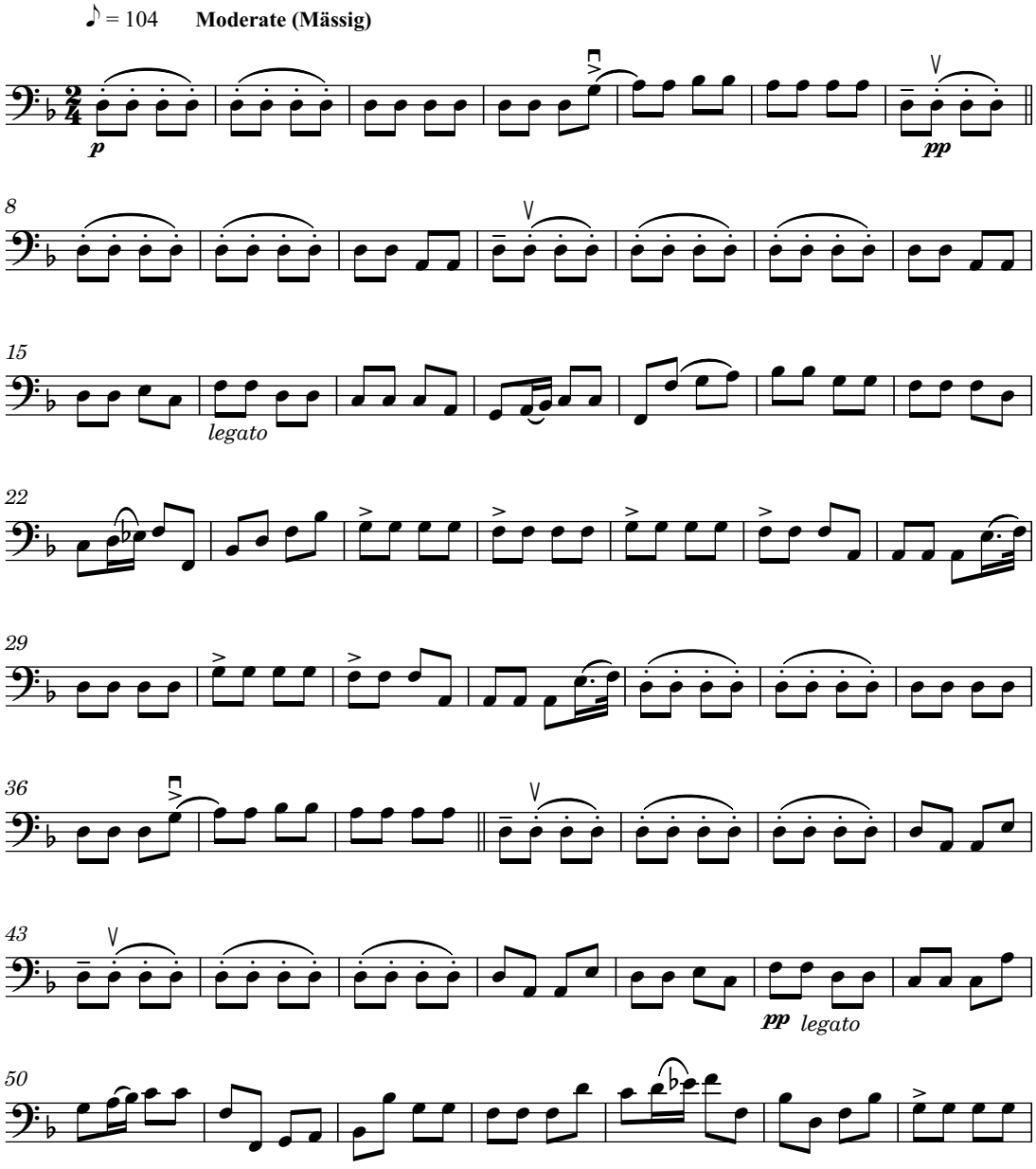
Double Bass 3

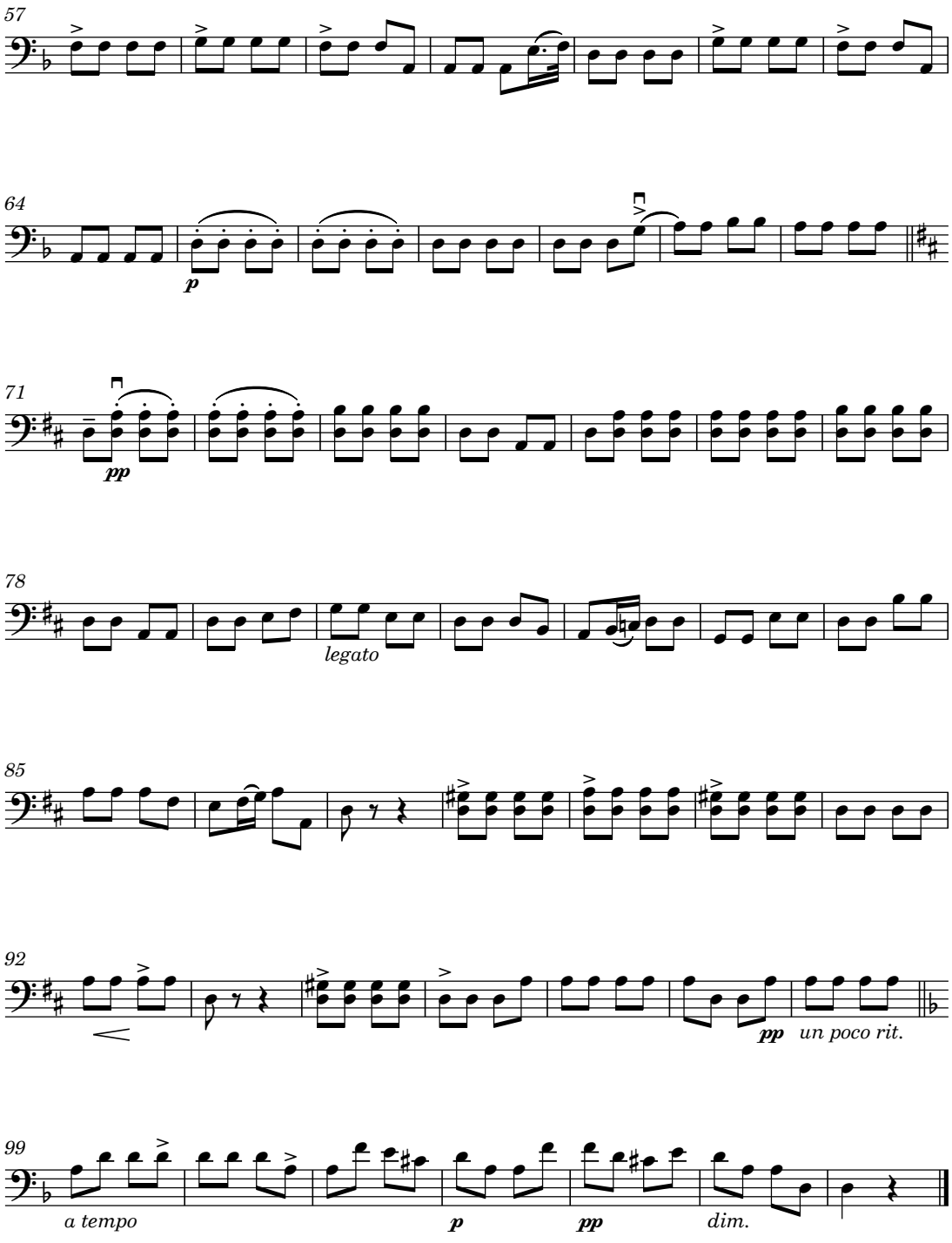
Winterreise for three basses

1. Good Night

(1. Gute Nacht)

Schubert/arr. Norwood




57
64
p
71
pp
78
legato
85
92
pp
un poco rit.
99
a tempo
p
pp
dim.

3.2 FROZEN TEARS

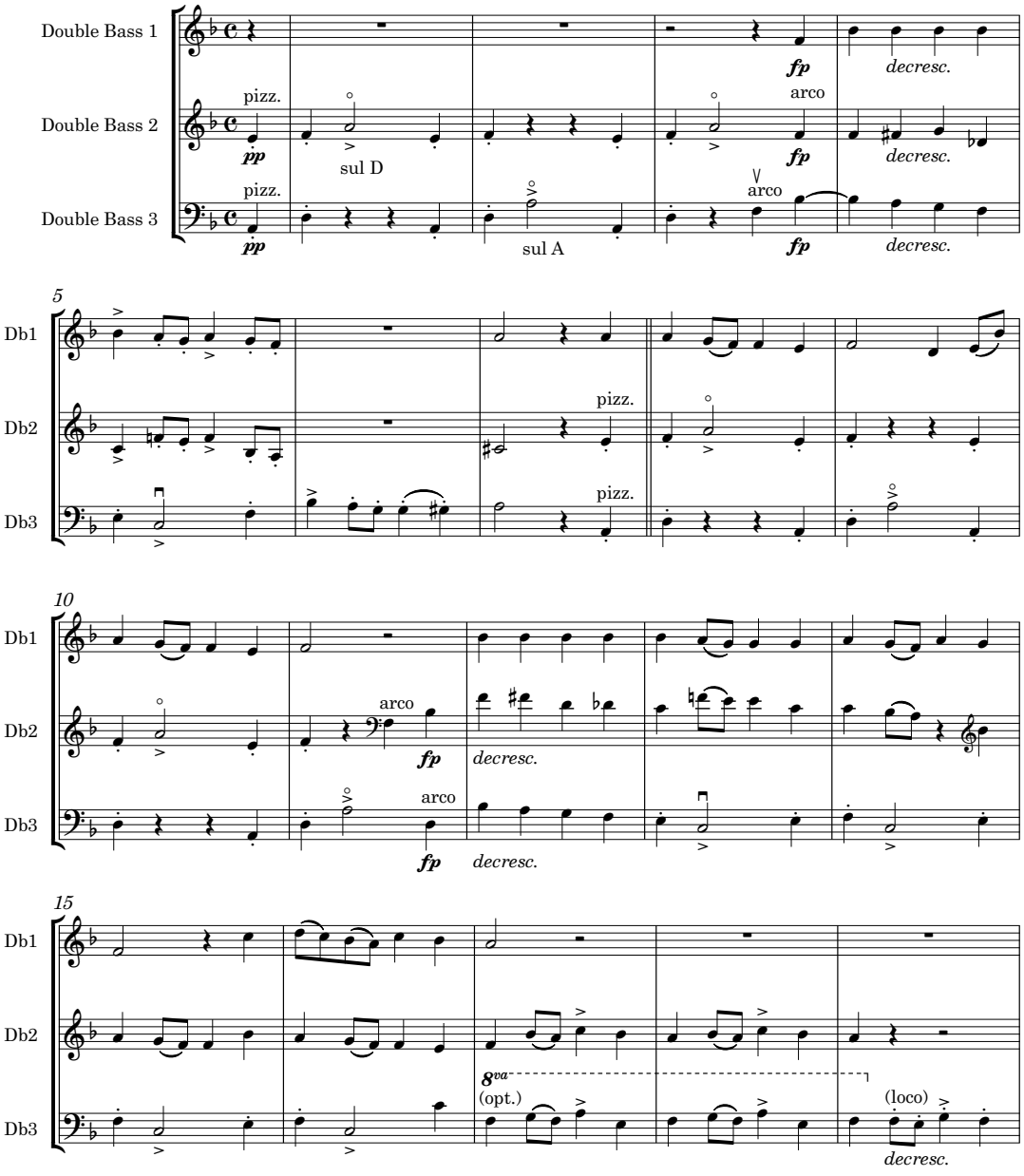
Winterreise for three basses

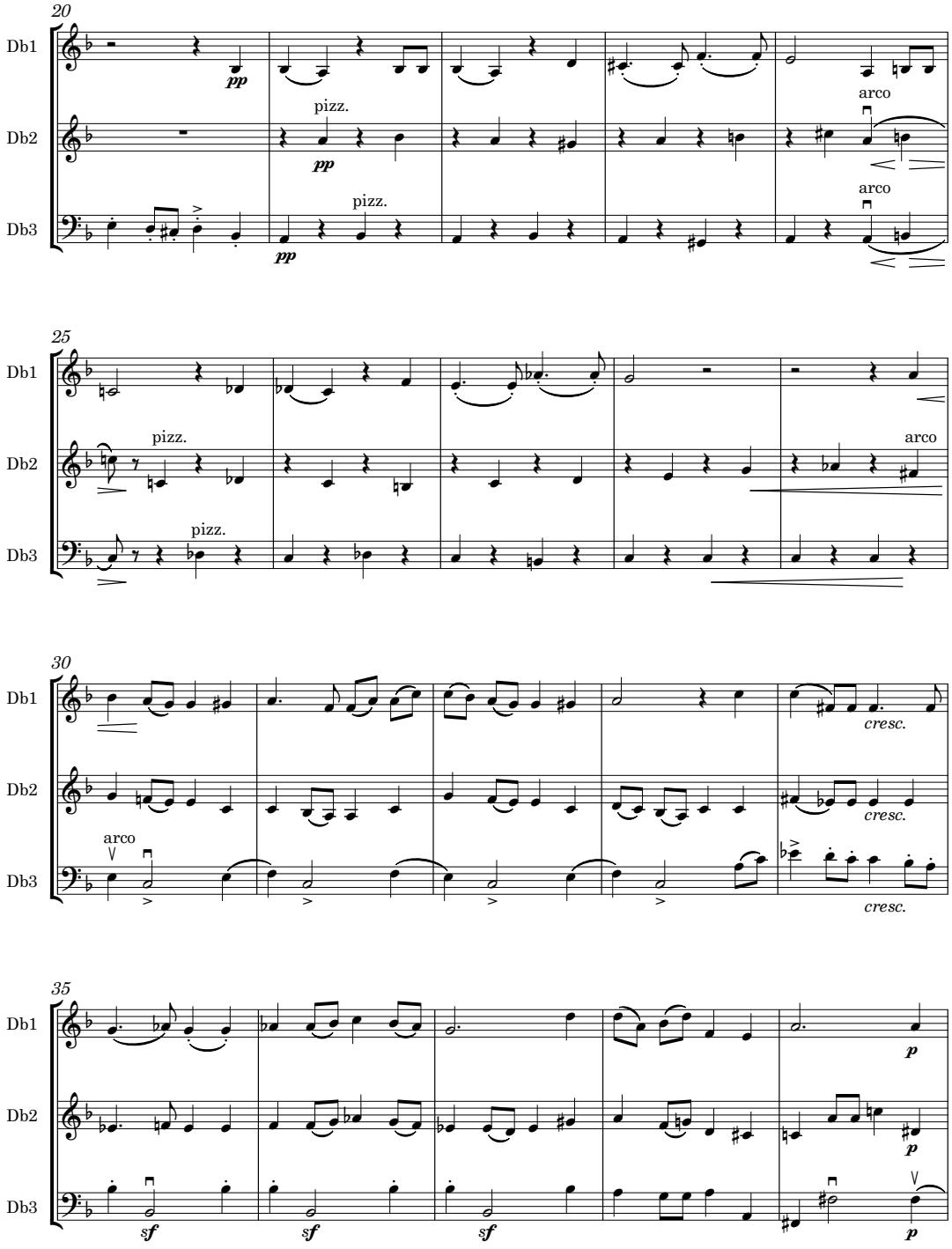
2. Frozen Tears

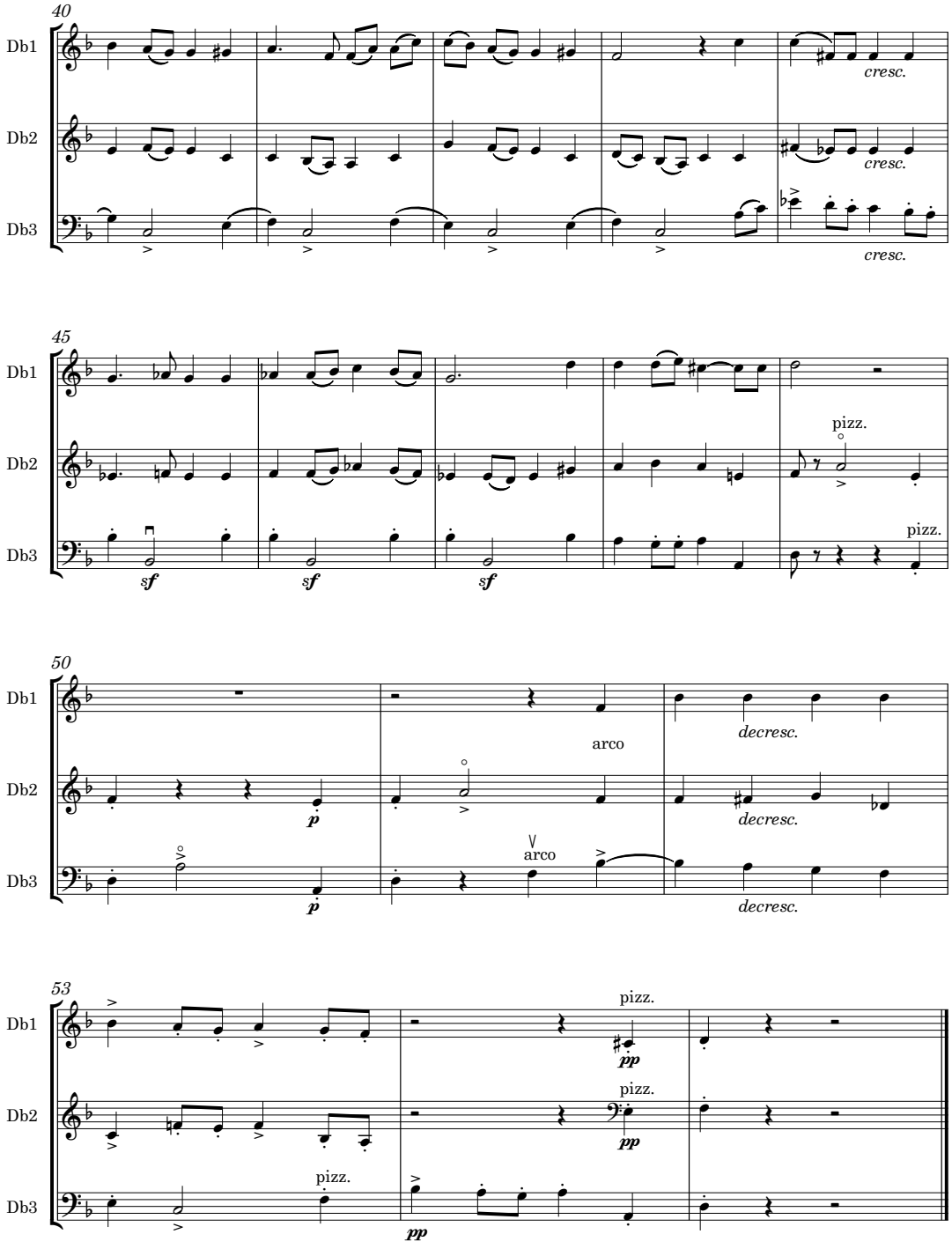
(3. Gefrorne Tränen)

Schubert/arr. Norwood

♩ = 94 **Not too slow (Nicht zu langsam)**




20
Db1
Db2
Db3
pizz.
arco
25
30
cresc.
35
sf
p


40
Db1
Db2
Db3
cresc.
cresc.
cresc.
45
sf
sf
sf
pizz.
pizz.
50
p
p
arco
arco
decresc.
decresc.
decresc.
53
pizz.
pizz.
pizz.
pp
pp
pp

Double Bass 1

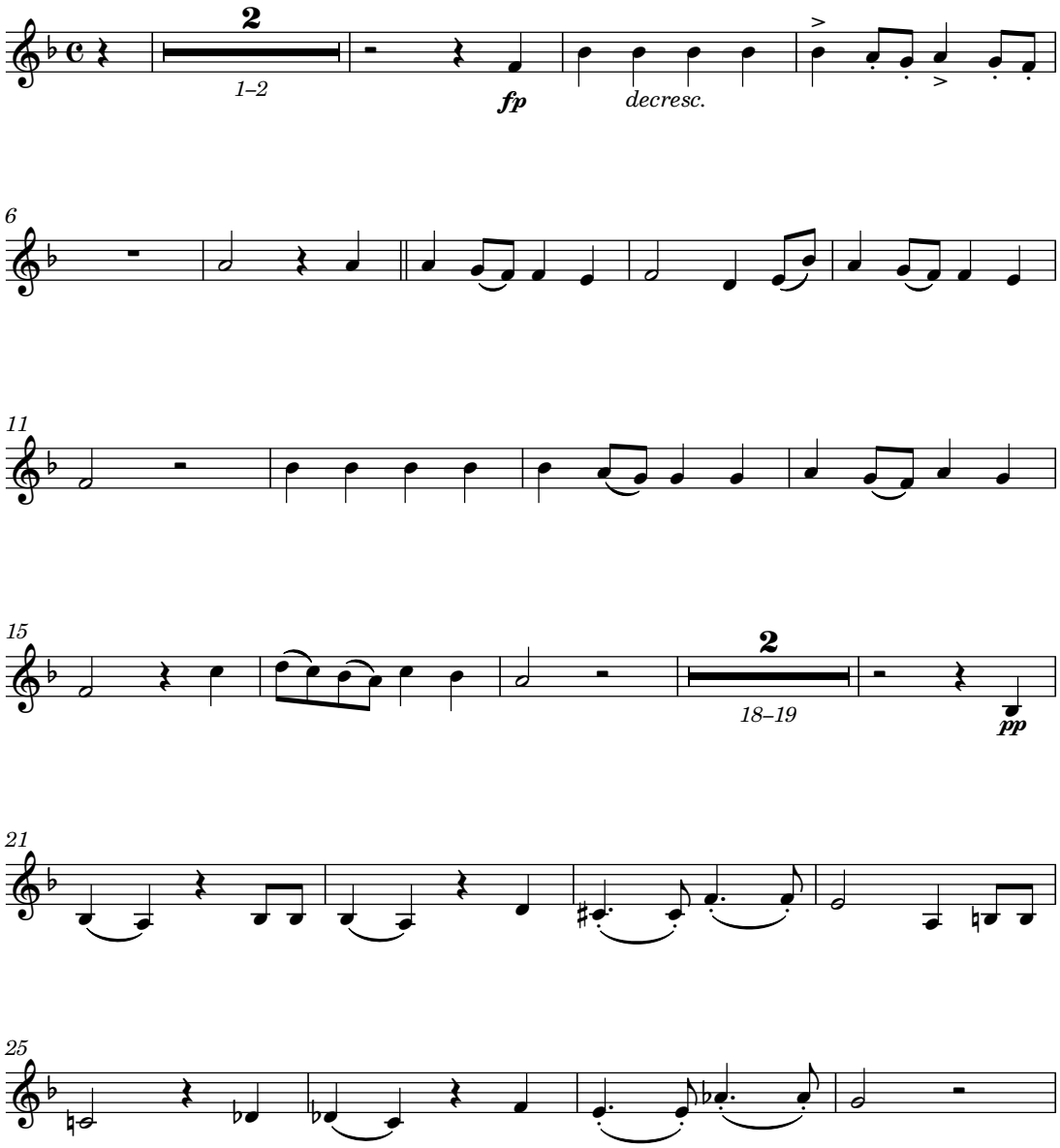
Winterreise for three basses

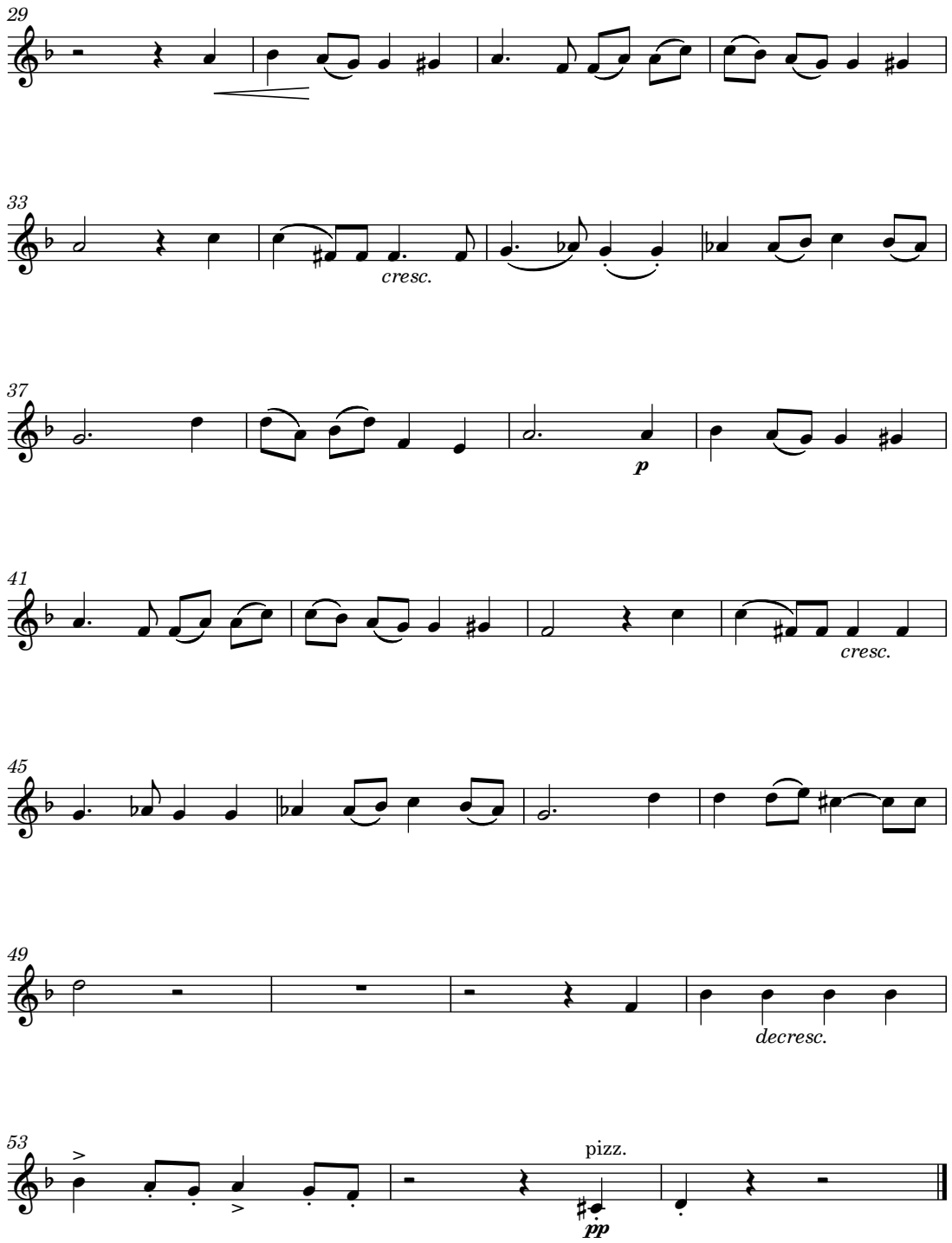
2. Frozen Tears

(3. Gefrorne Tränen)

Schubert/arr. Norwood

♩ = 94 **Not too slow (Nicht zu langsam)**




29
33
cresc.
37
p
41
cresc.
45
49
decresc.
53
pizz.
pp

Double Bass 2

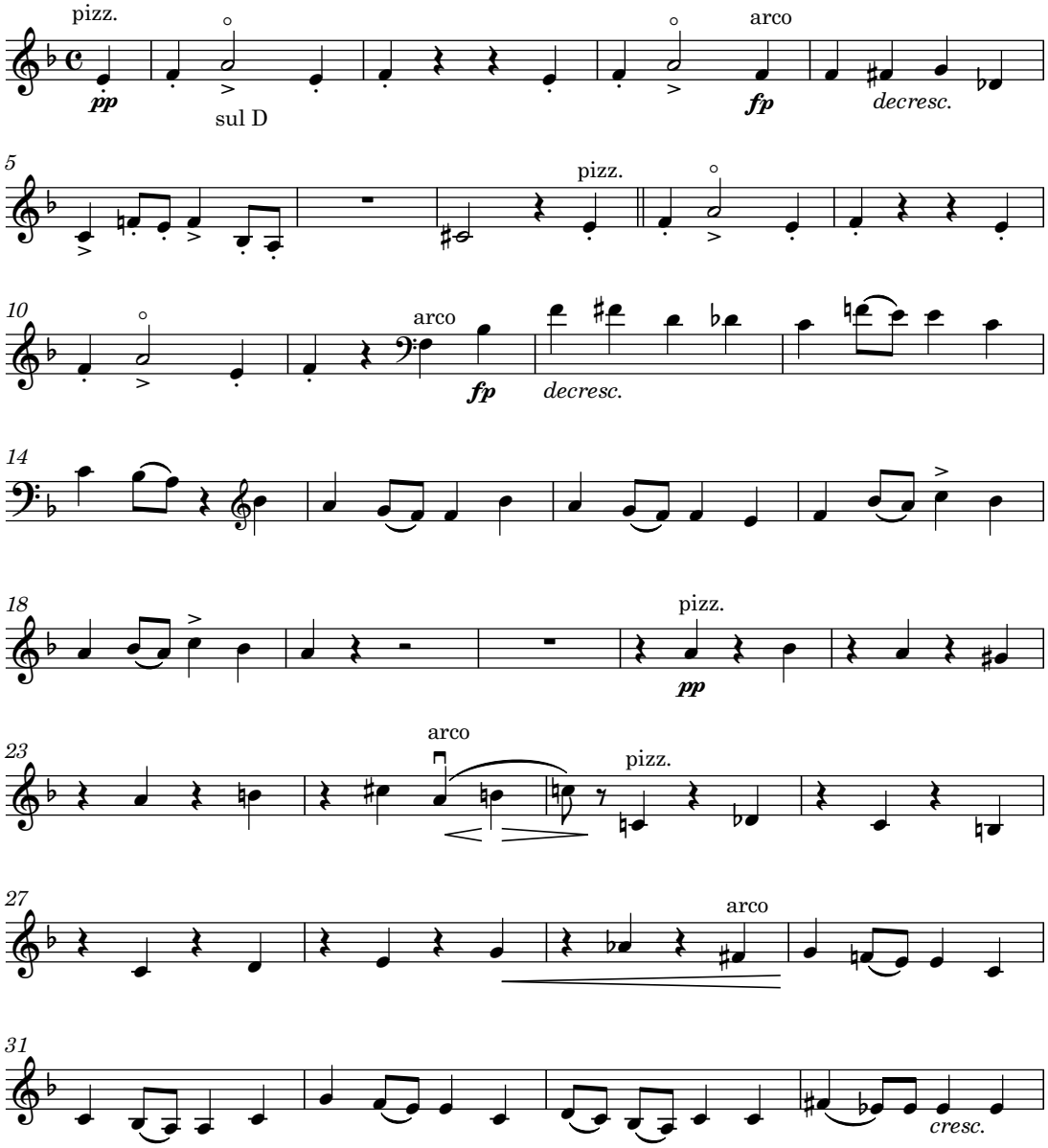
Winterreise for three basses

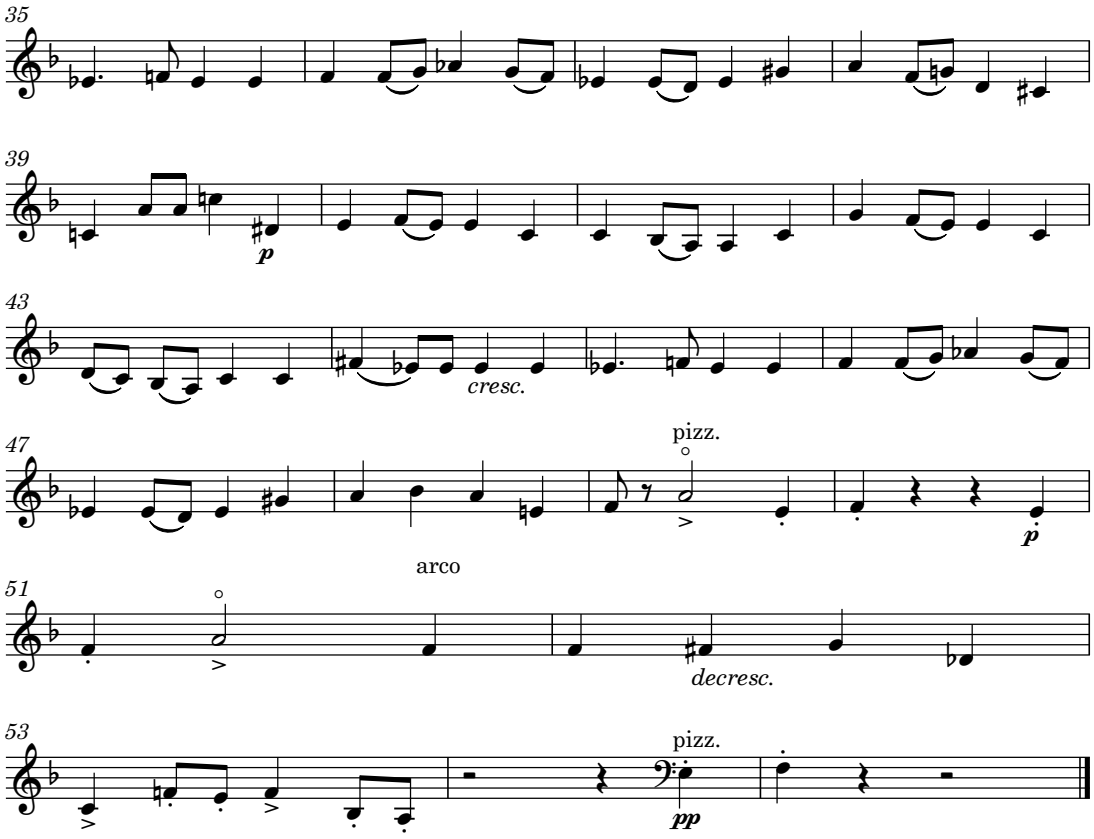
2. Frozen Tears

(3. Gefrorne Tränen)

Schubert/arr. Norwood

♩ = 94 **Not too slow (Nicht zu langsam)**




35
39
p
43
cresc.
47
pizz.
arco
51
decresc.
53
pizz.
pp

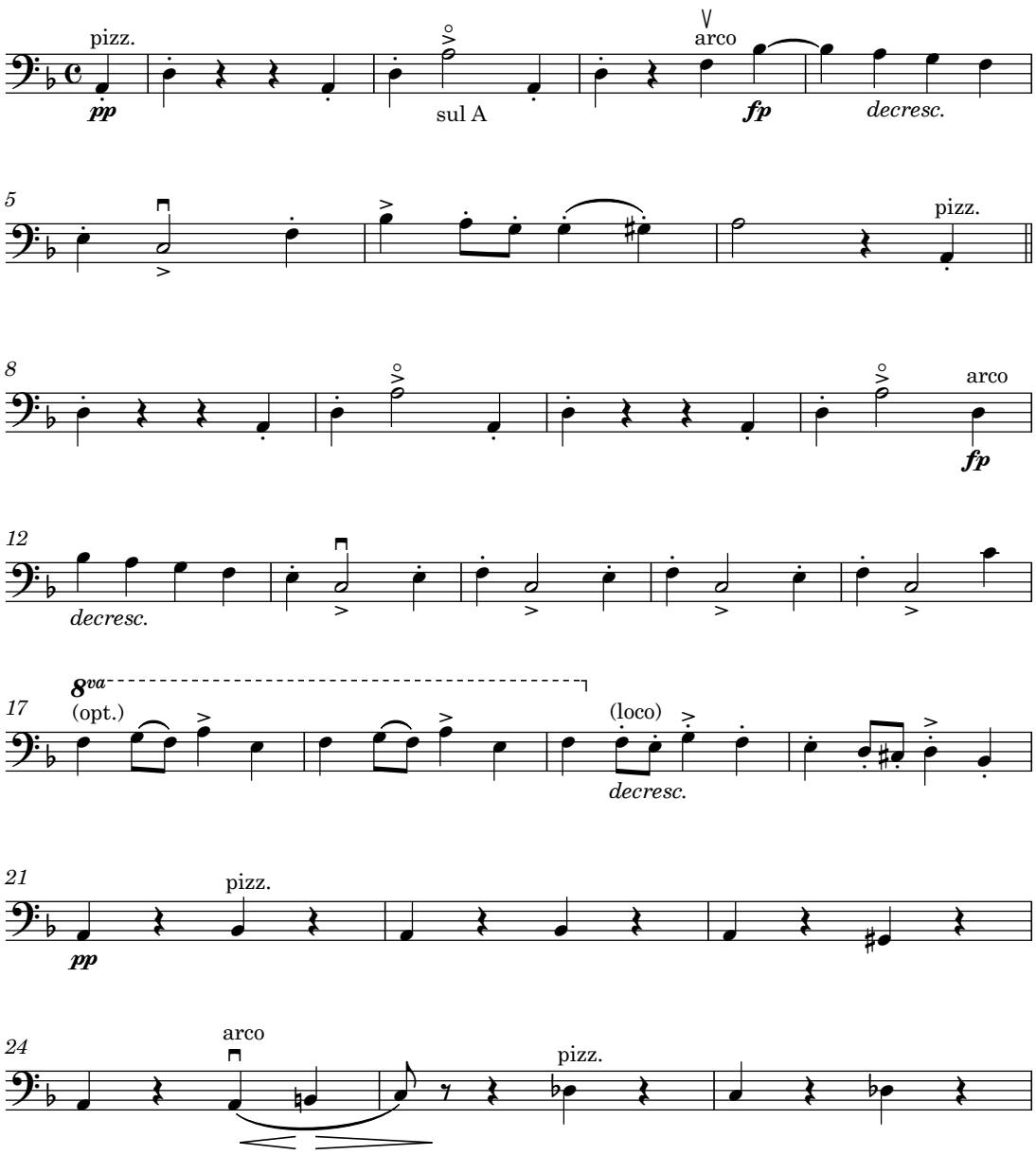
Double Bass 3

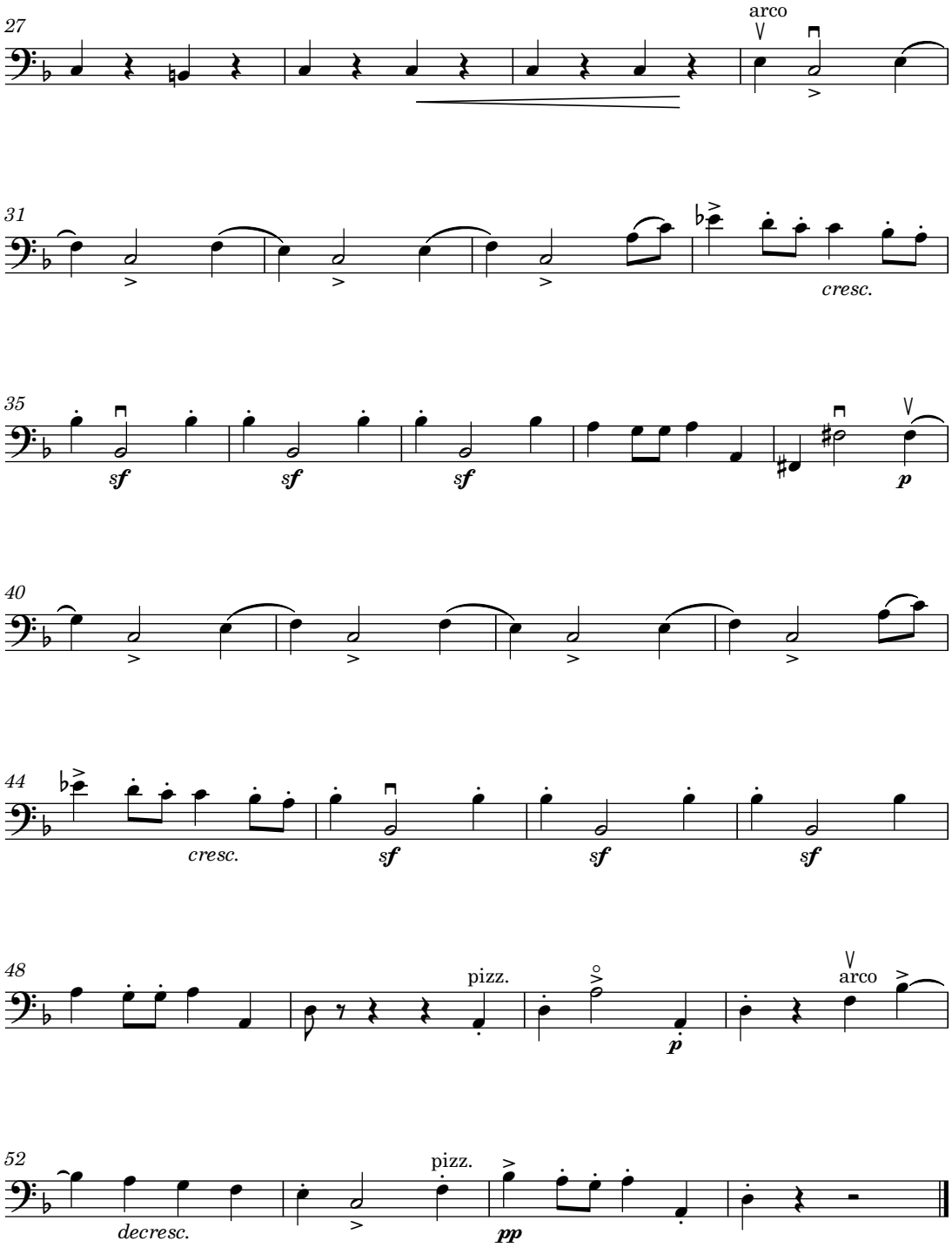
Winterreise for three basses

2. Frozen Tears

(3. Gefrorne Tränen)

Schubert/arr. Norwood




27
arco
31
cresc.
35
sf
sf
sf
p
40
44
cresc.
sf
sf
sf
48
pizz.
p
arco
52
decresc.
pizz.
pp

3.3 NUMBNESS

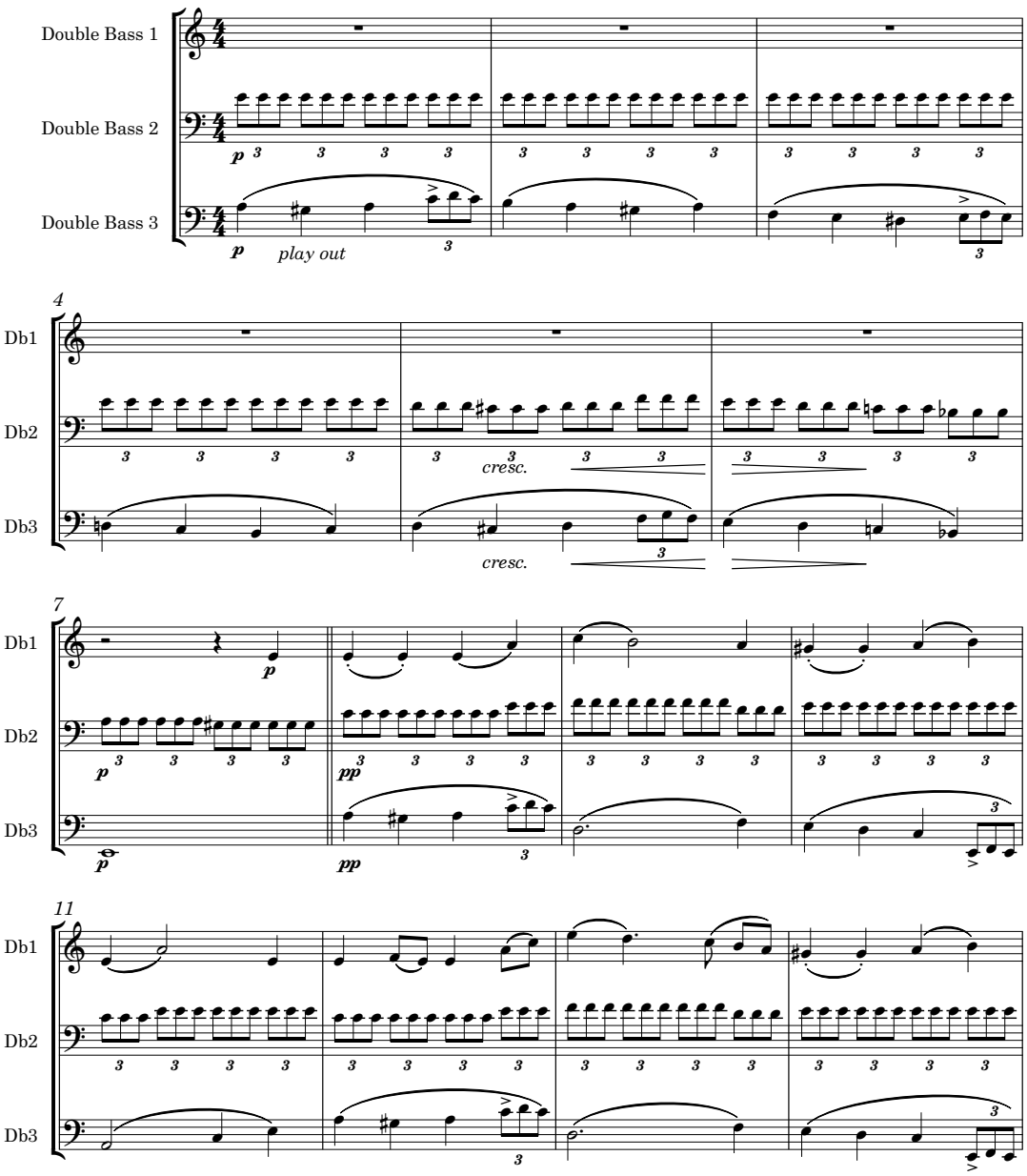
Winterreise for three basses

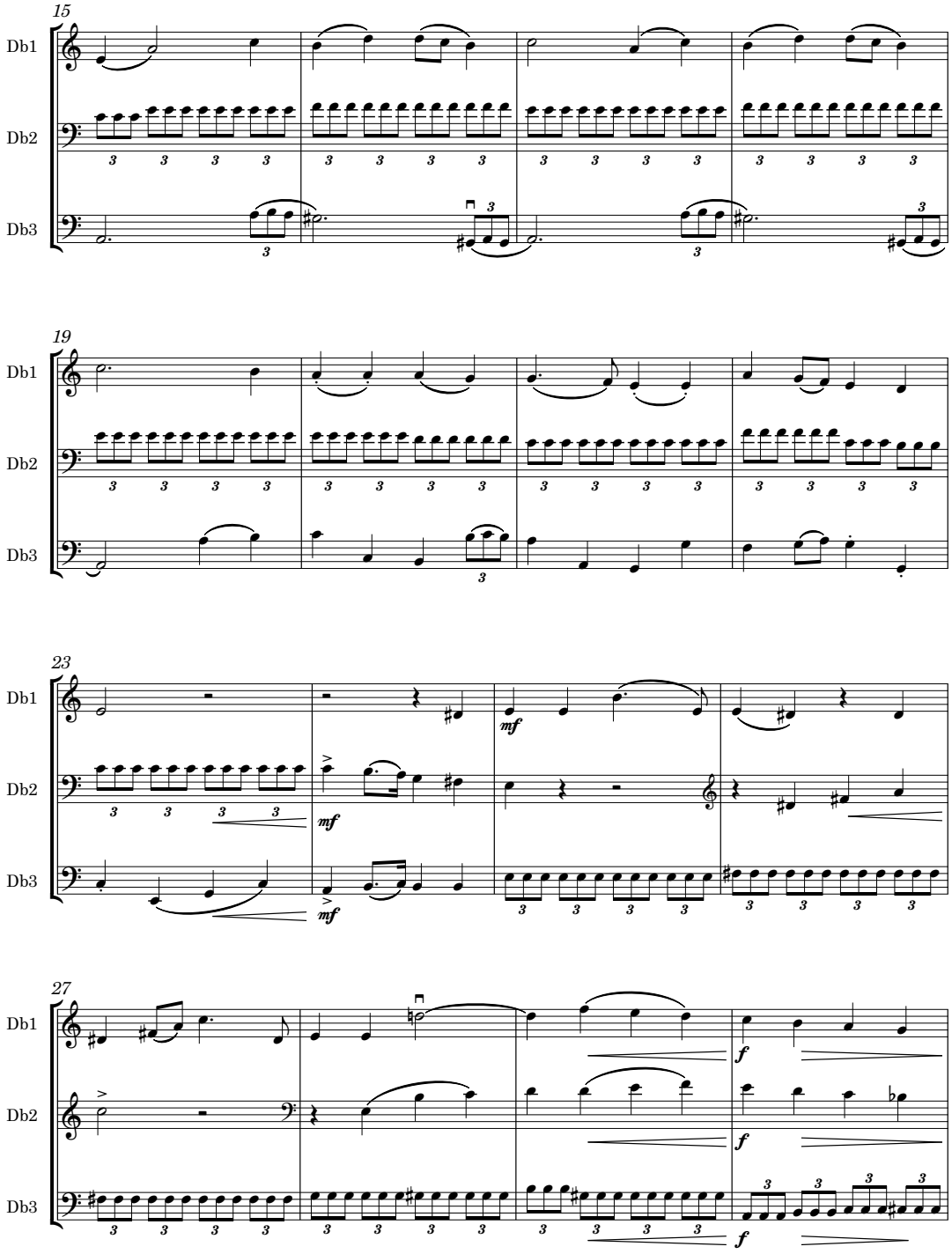
3. Numbness

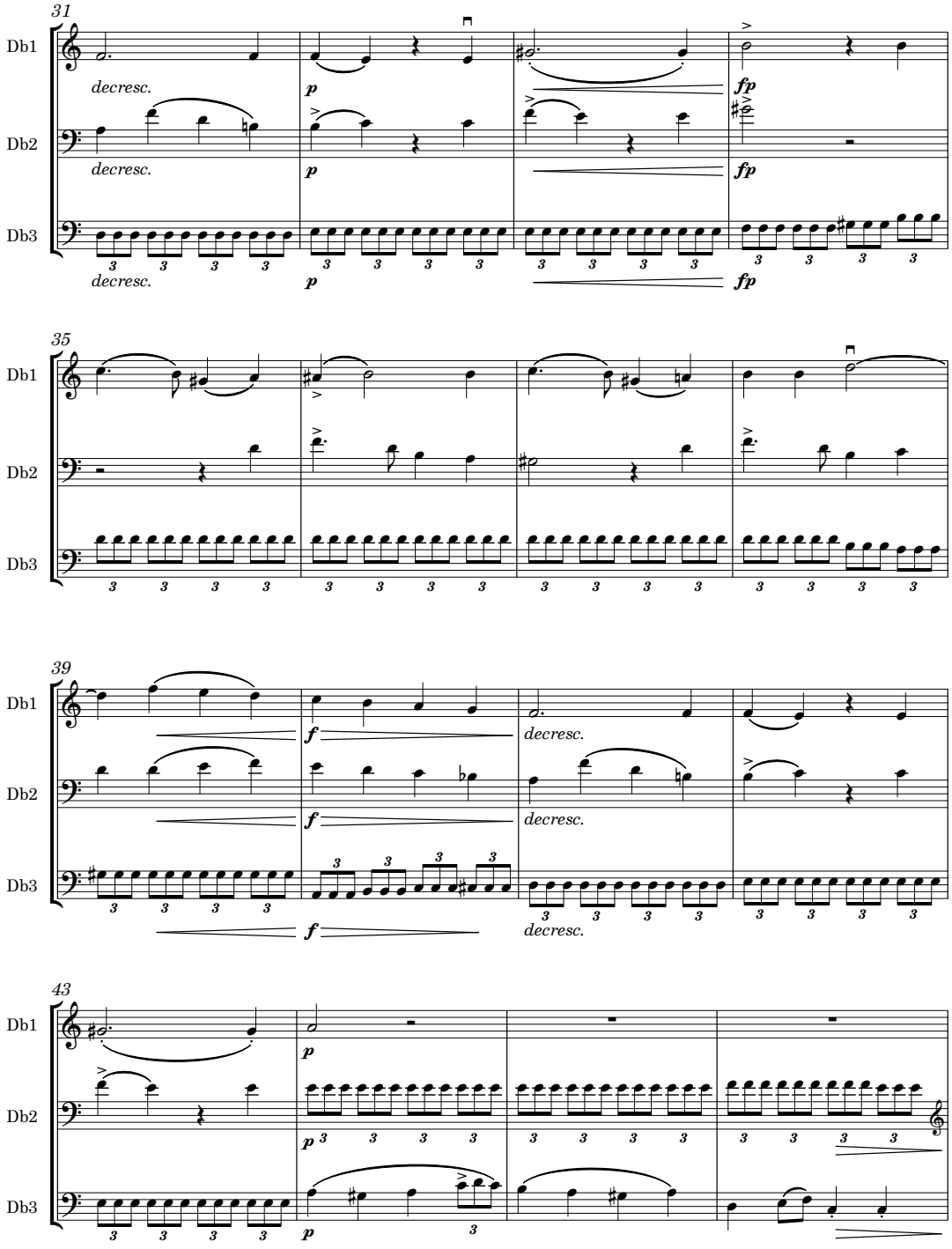
(4. Erstarrung)

Schubert/arr. Norwood

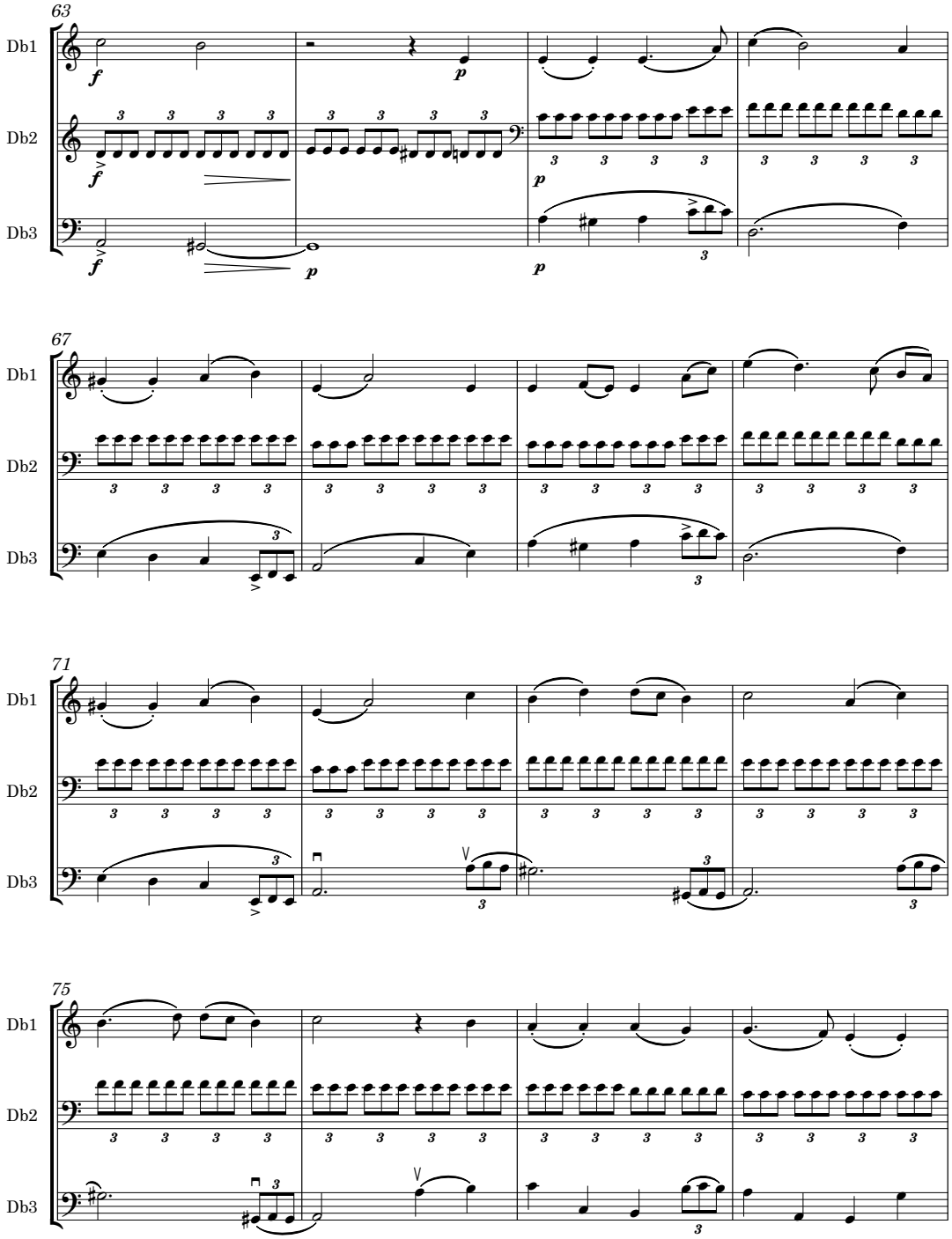
♩ = 140 **Pretty fast, not too fast (Ziemlich schnell, nicht zu geschwind)**

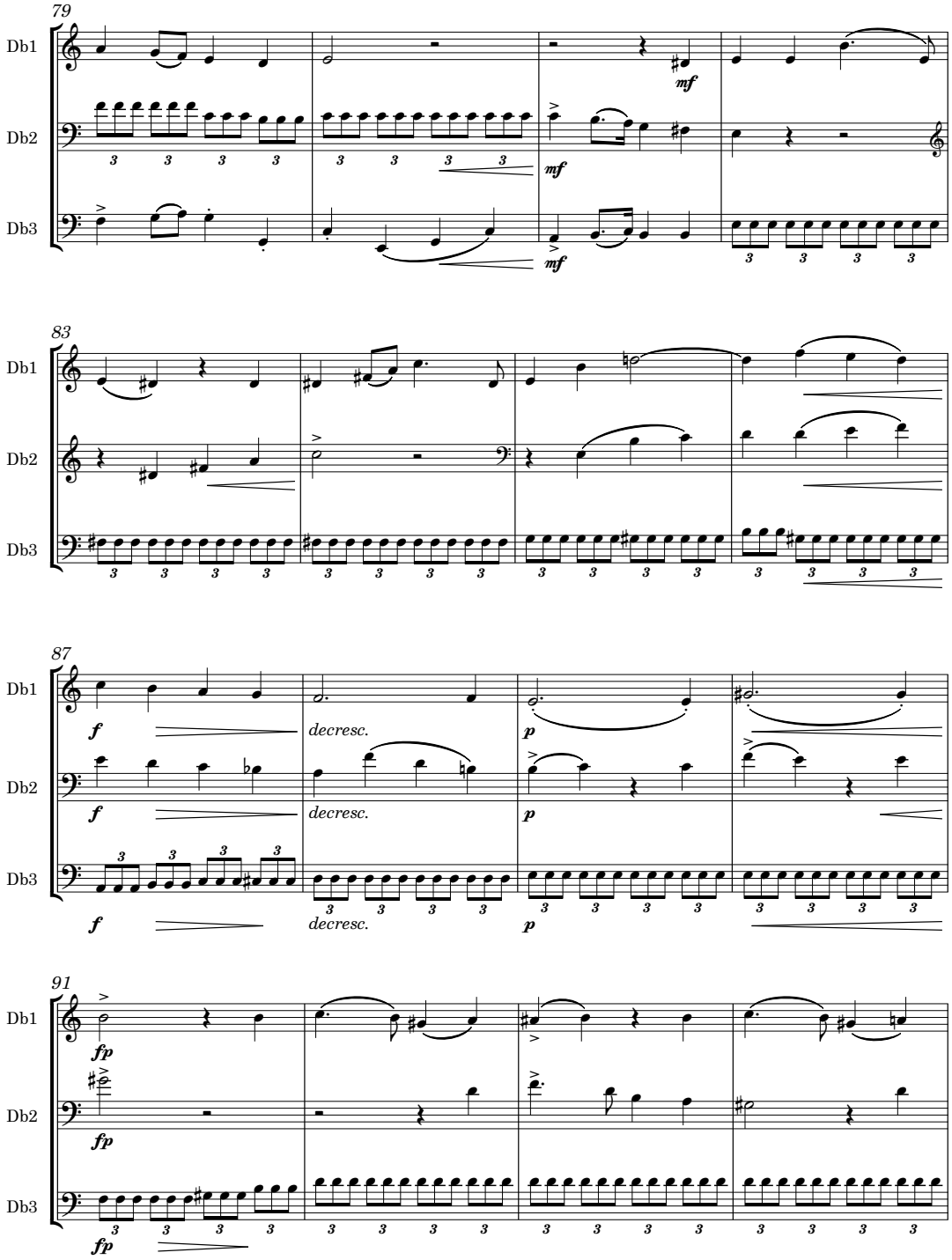


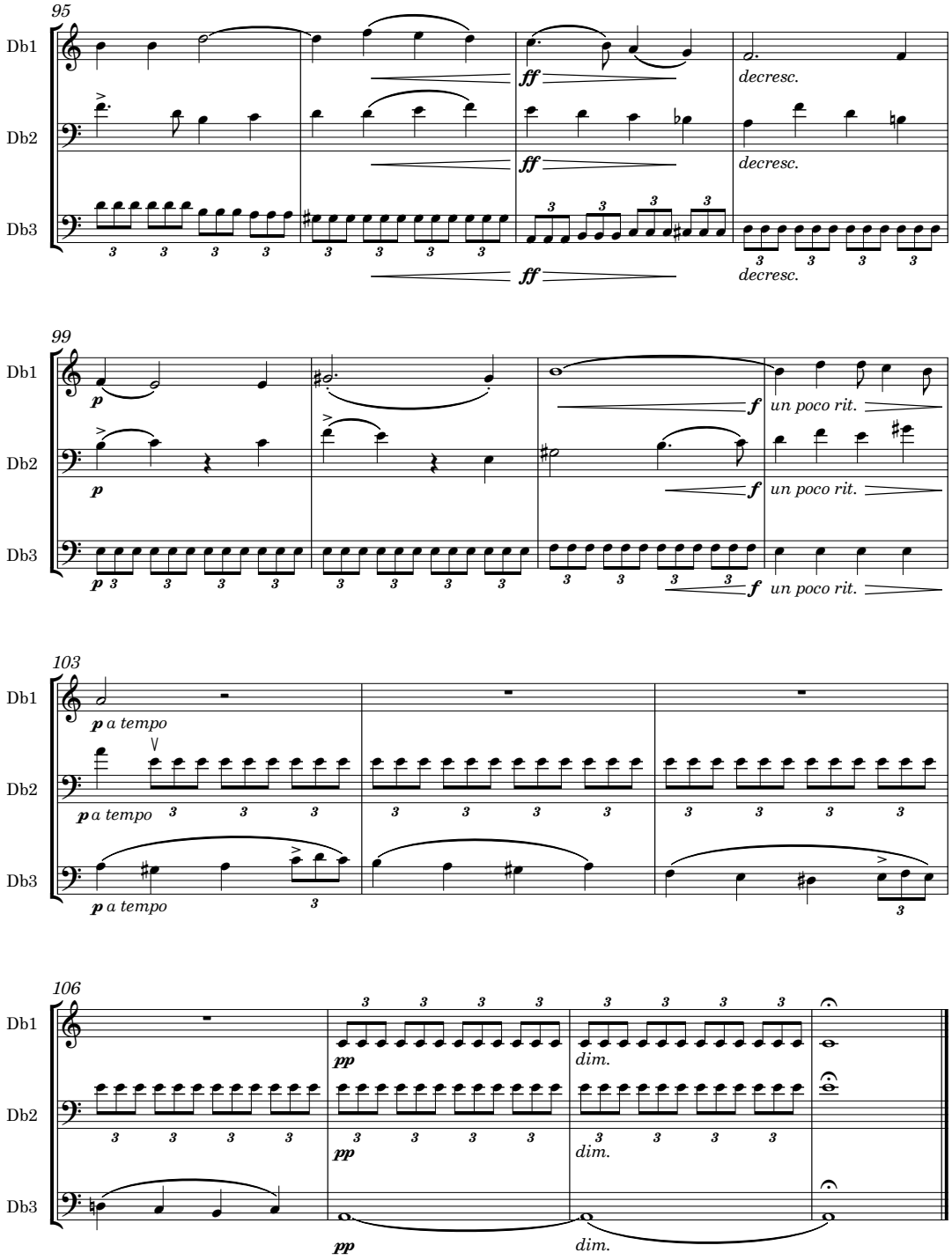

15
Db1
Db2
Db3
19
Db1
Db2
Db3
23
Db1
Db2
Db3
mf
mf
mf
27
Db1
Db2
Db3
f
f
f


31
Db1
Db2
Db3
decresc.
p
fp
35
39
f
43

47
Db1
Db2
Db3
p
pp legato
sotto voice
pp
51
cresc.
p
55
fp
59
pp
cresc.


63
Db1
Db2
Db3
67
71
75


79
Db1
Db2
Db3
mf
mf
mf
83
87
f
decresc.
p
fp
91


95
Db1
Db2
Db3
ff
decresc.
99
p
f
un poco rit.
103
p a tempo
106
pp
dim.

Double Bass 1

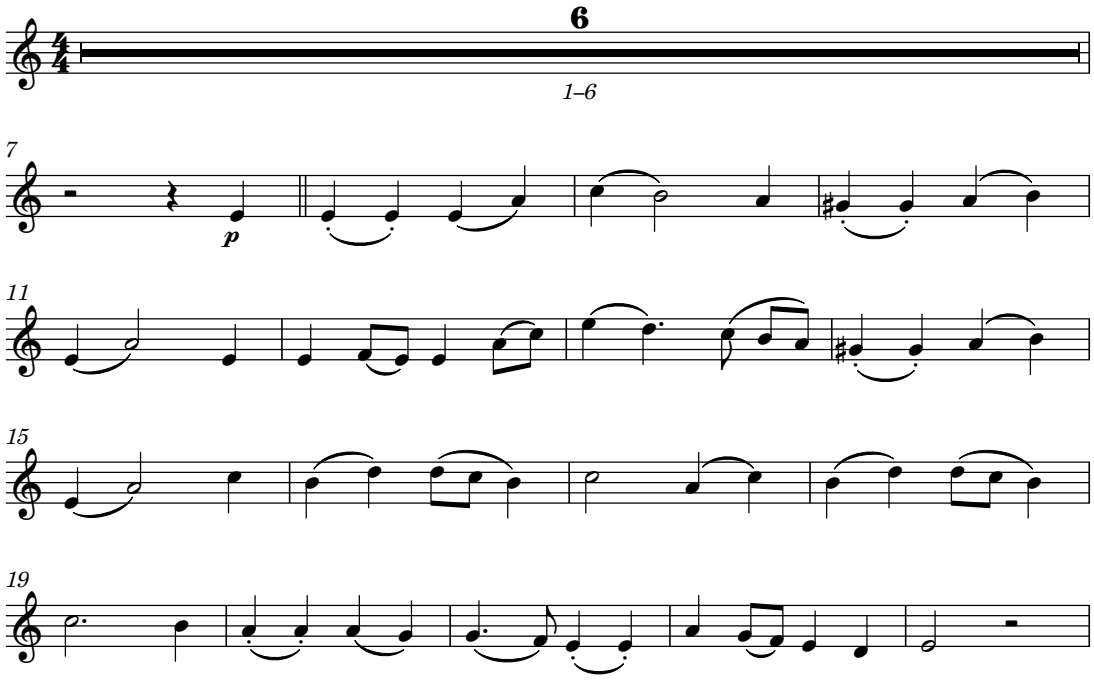
Winterreise for three basses

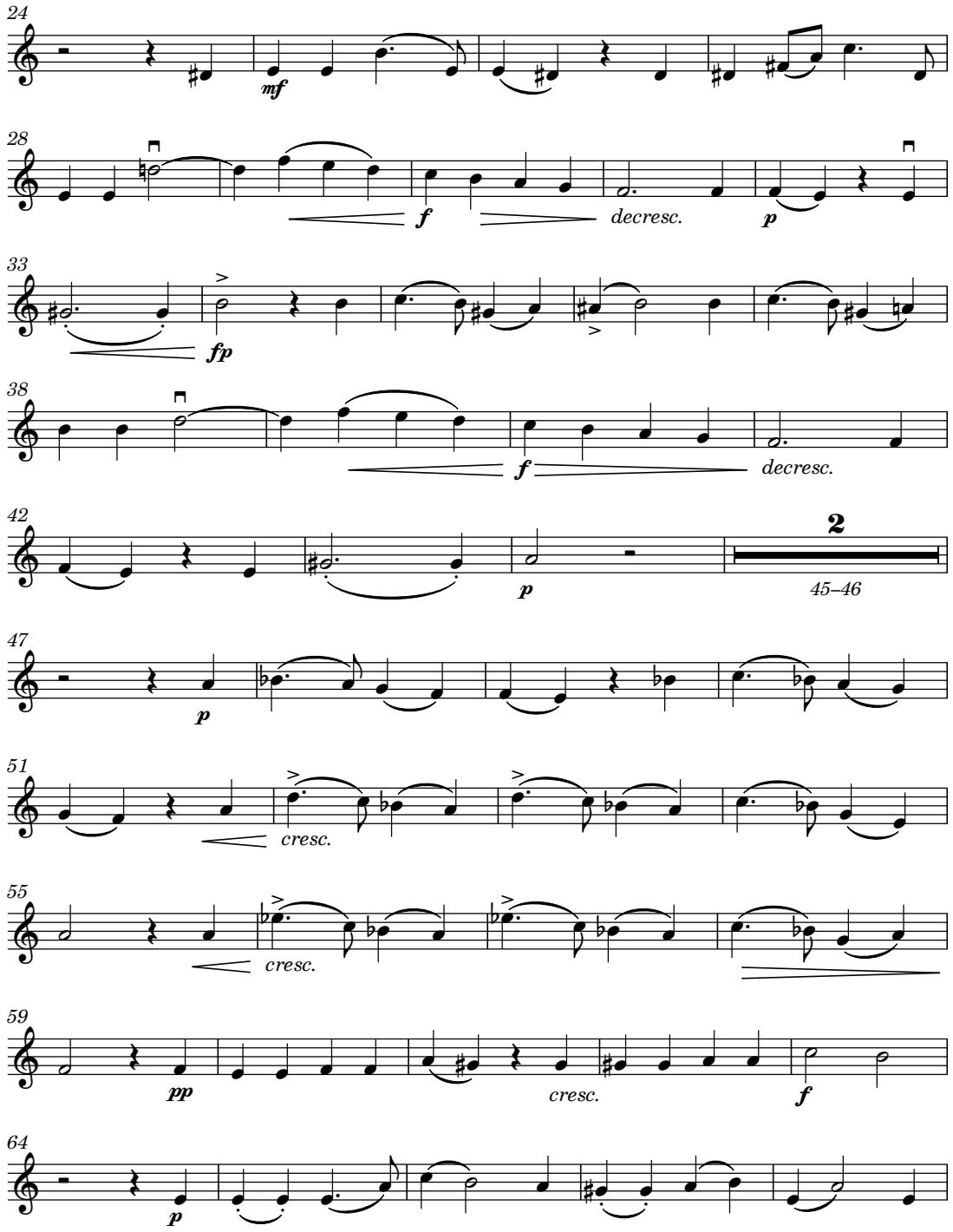
3. Numbness

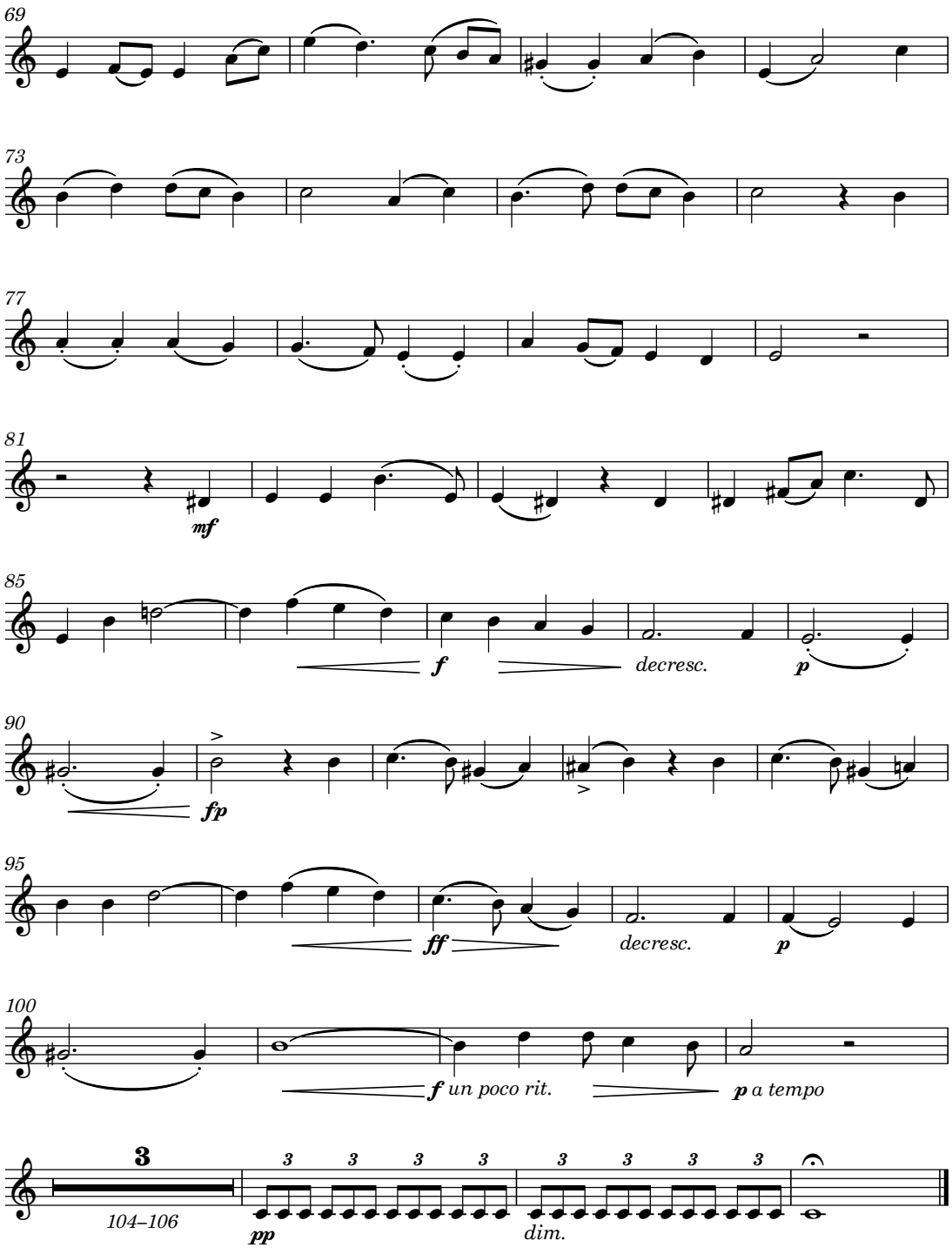
(4. Erstarrung)

Schubert/arr. Norwood

♩ = 140 **Pretty fast, not too fast (Ziemlich schnell, nicht zu geschwind)**




24
mf
28
f
decresc.
p
33
fp
38
f
decresc.
42
p
2
45–46
47
p
51
cresc.
55
cresc.
59
pp
cresc.
f
64
p


69
73
77
81
mf
85
f
decresc.
p
90
fp
95
ff
decresc.
p
100
f un poco rit.
p a tempo
3
104–106
pp
dim.

Double Bass 2

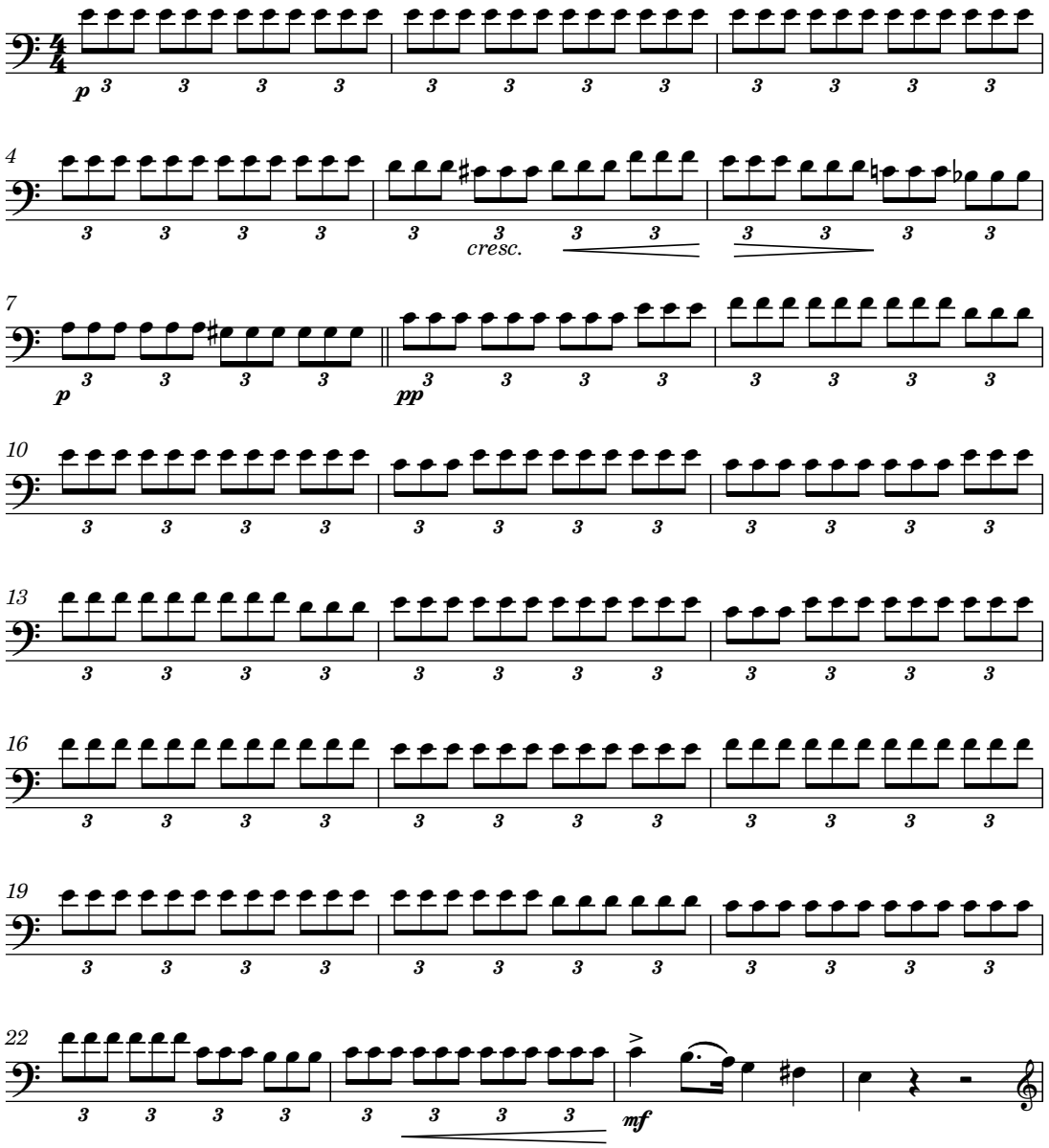
Winterreise for three basses

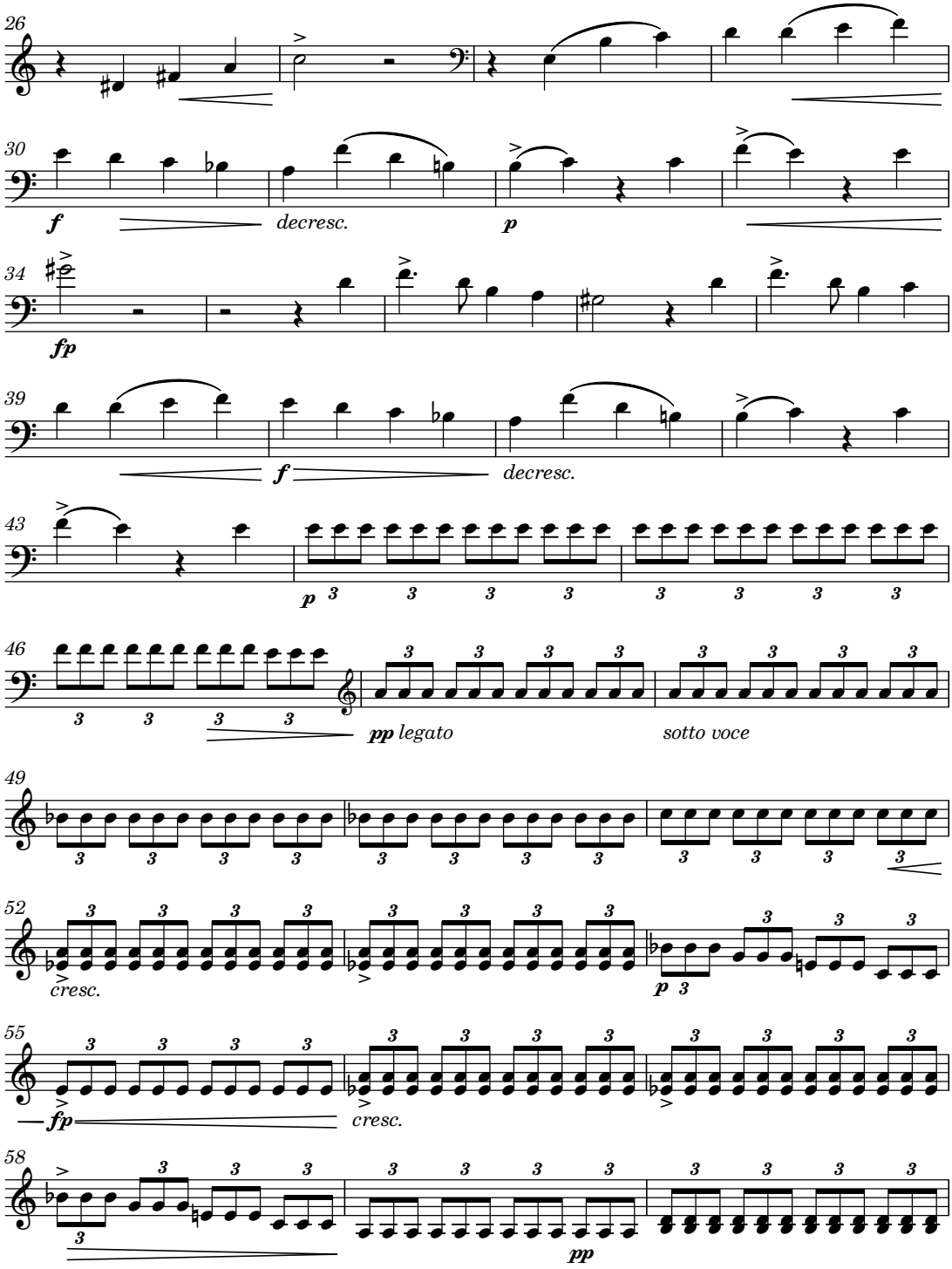
3. Numbness

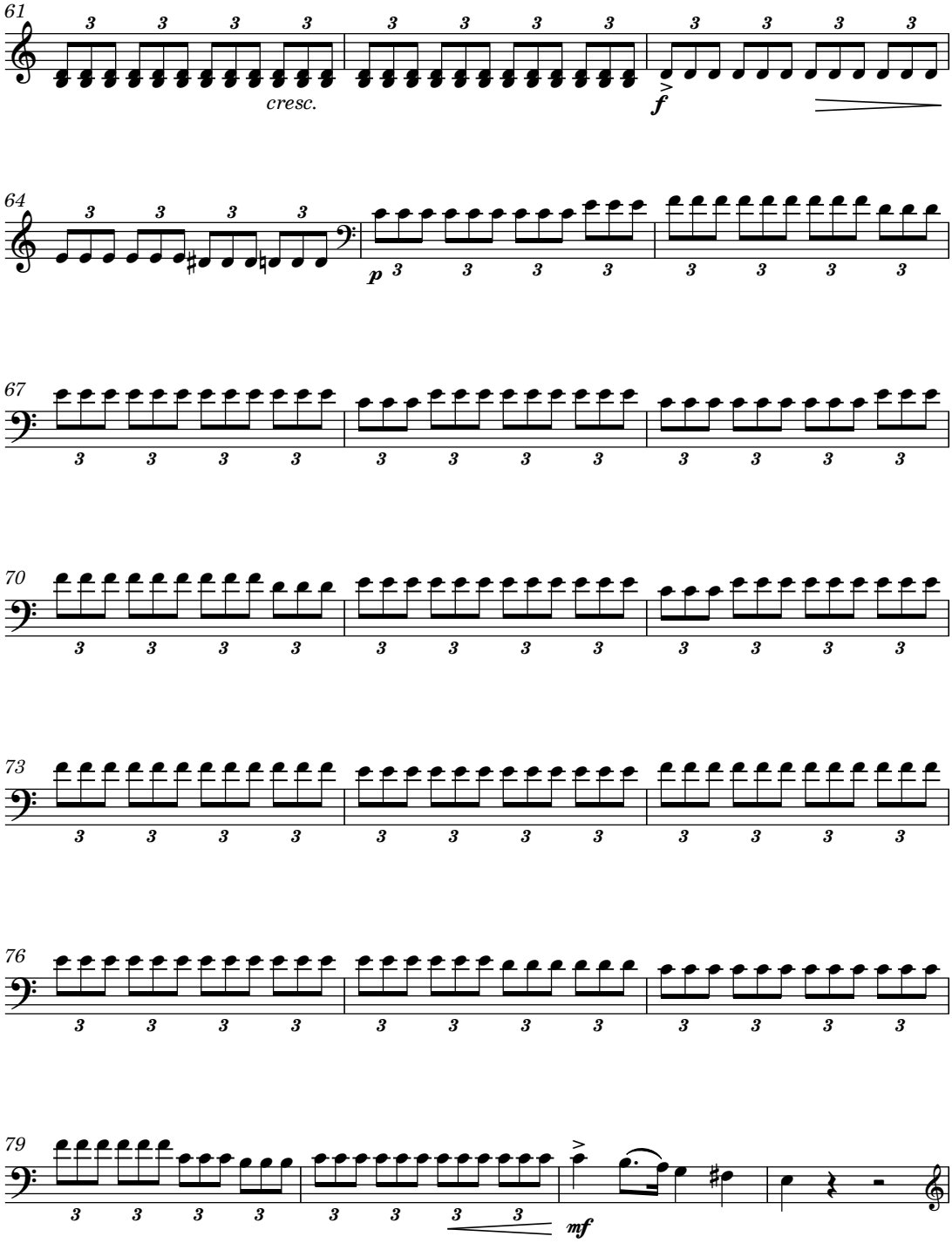
(4. Erstarrung)

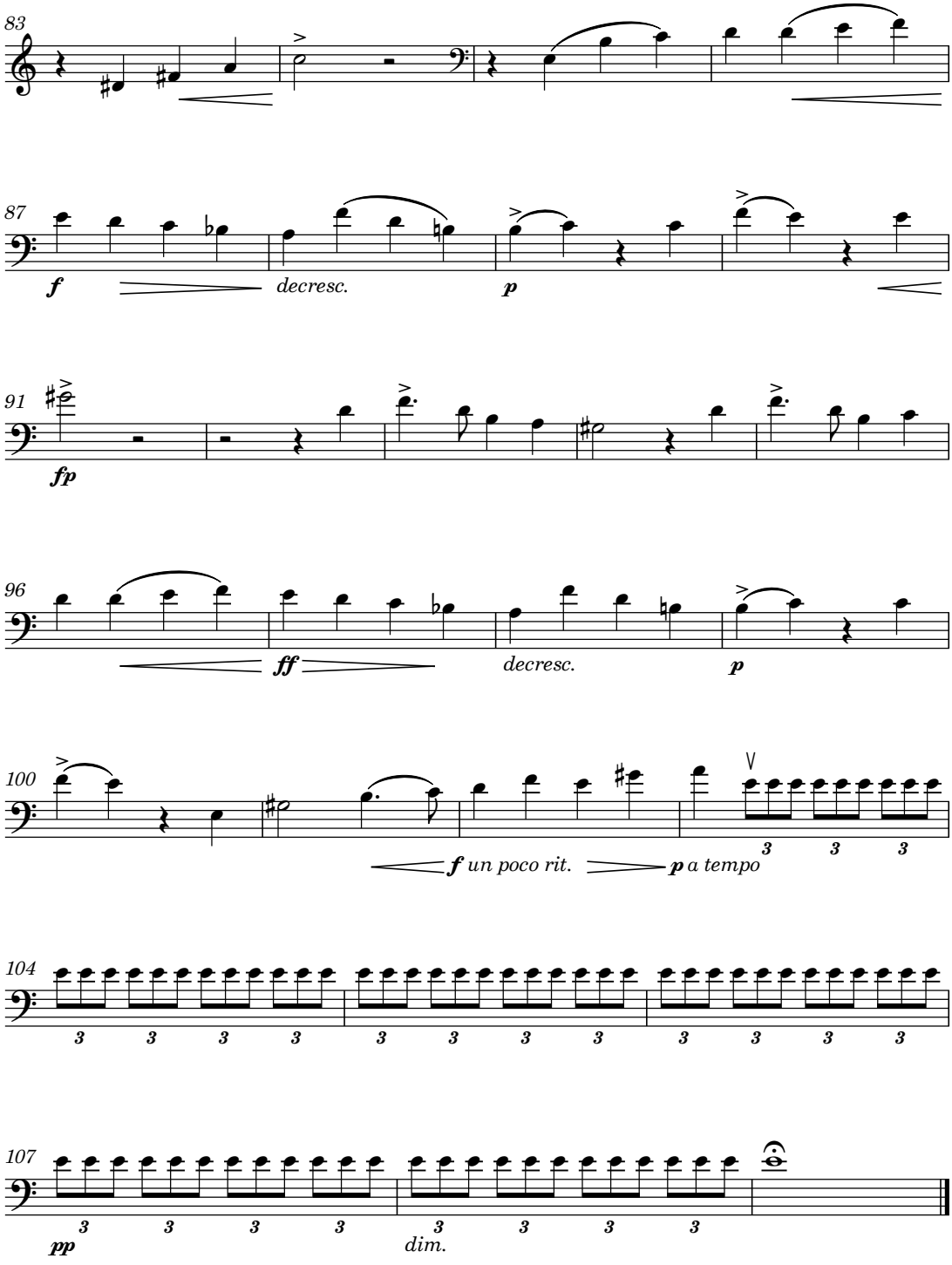
Schubert/arr. Norwood

♩ = 140 **Pretty fast, not too fast (Ziemlich schnell, nicht zu geschwind)**




26
30
f
decresc.
p
34
fp
39
f
decresc.
43
p
46
pp legato
sotto voce
49
52
cresc.
p
55
fp
cresc.
58
pp


61
cresc.
f
64
p
67
70
73
76
79
mf


83
87
f
decresc.
p
91
fp
96
ff
decresc.
p
100
f un poco rit.
p a tempo
104
107
pp
dim.

Double Bass 3

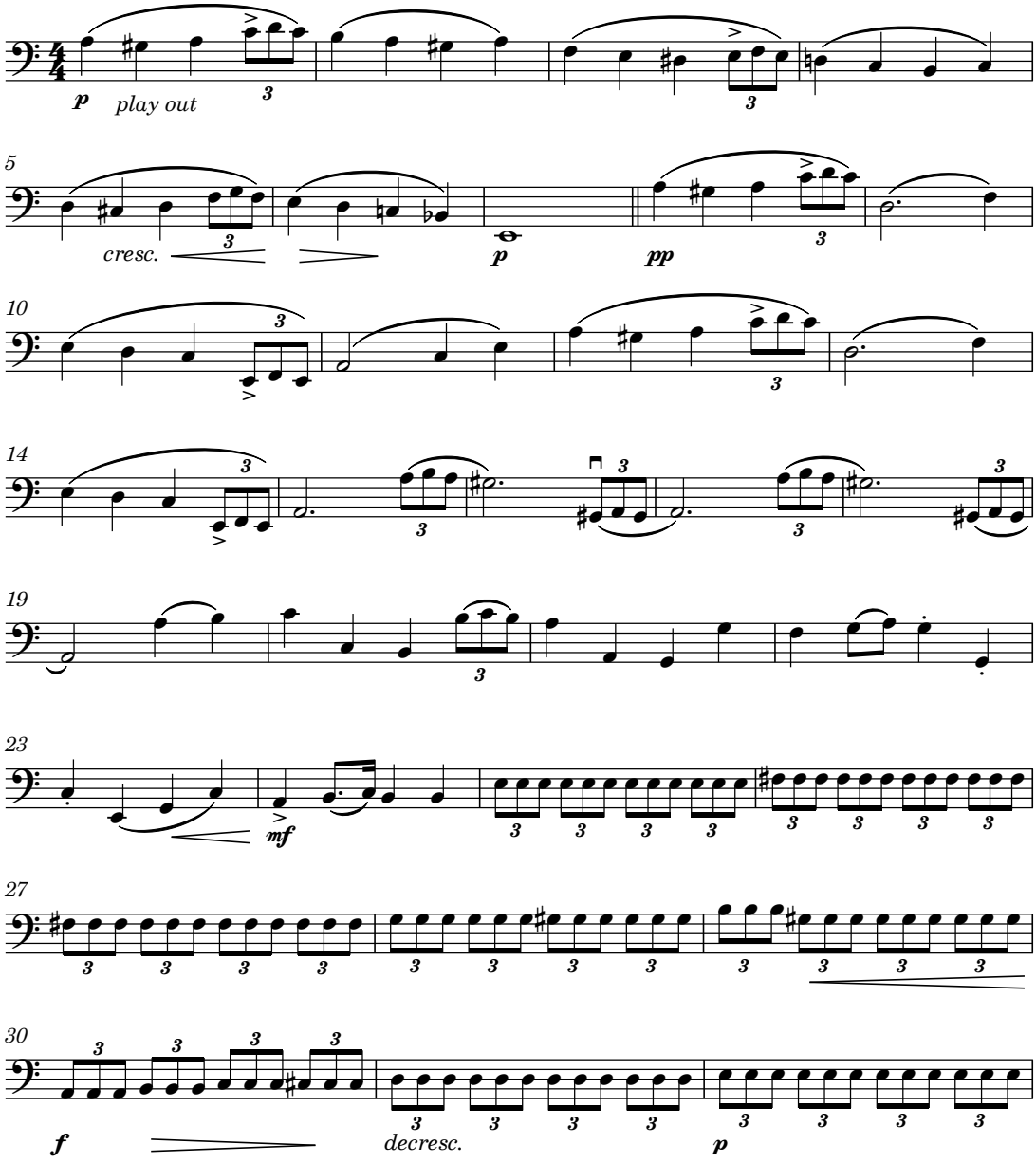
Winterreise for three basses

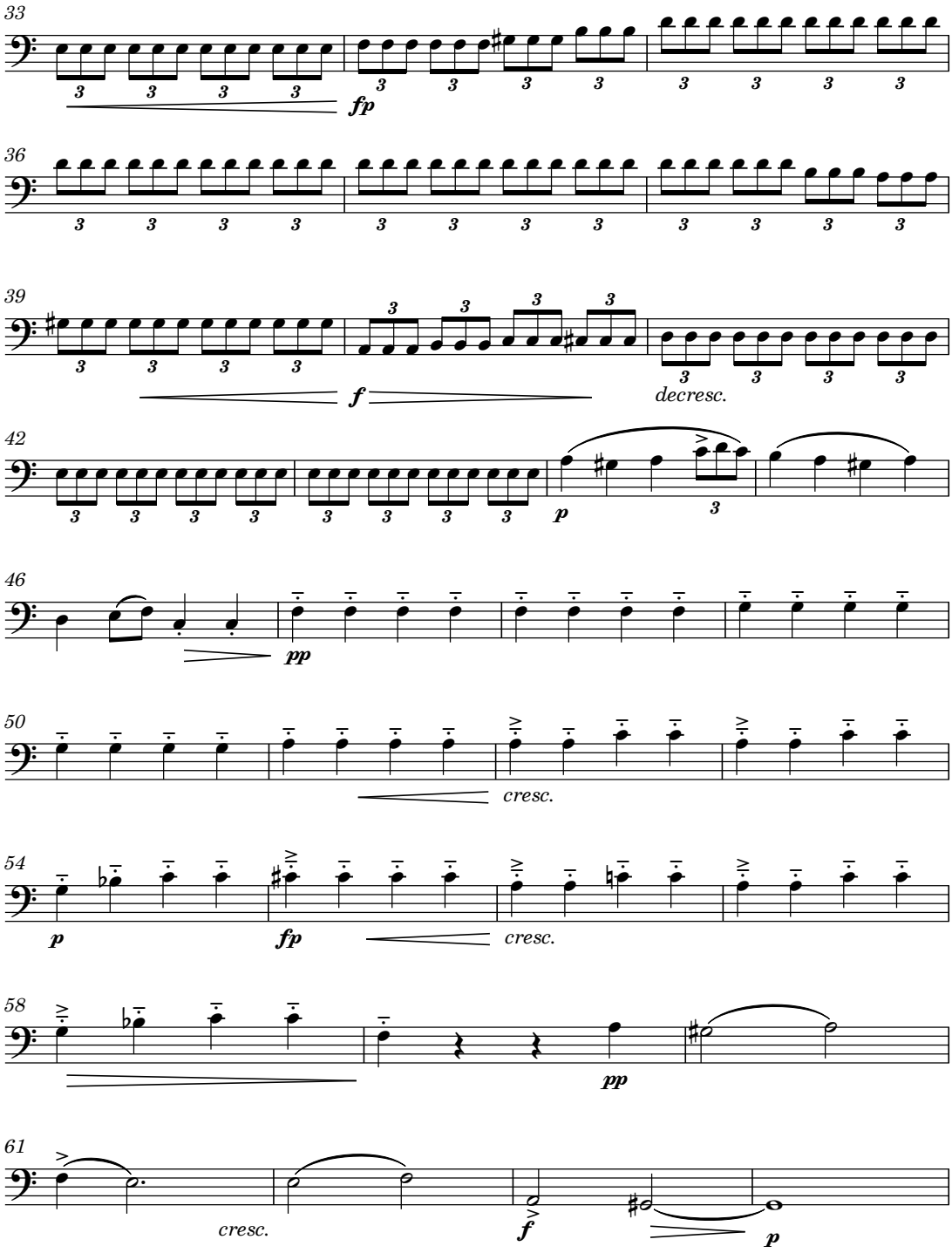
3. Numbness

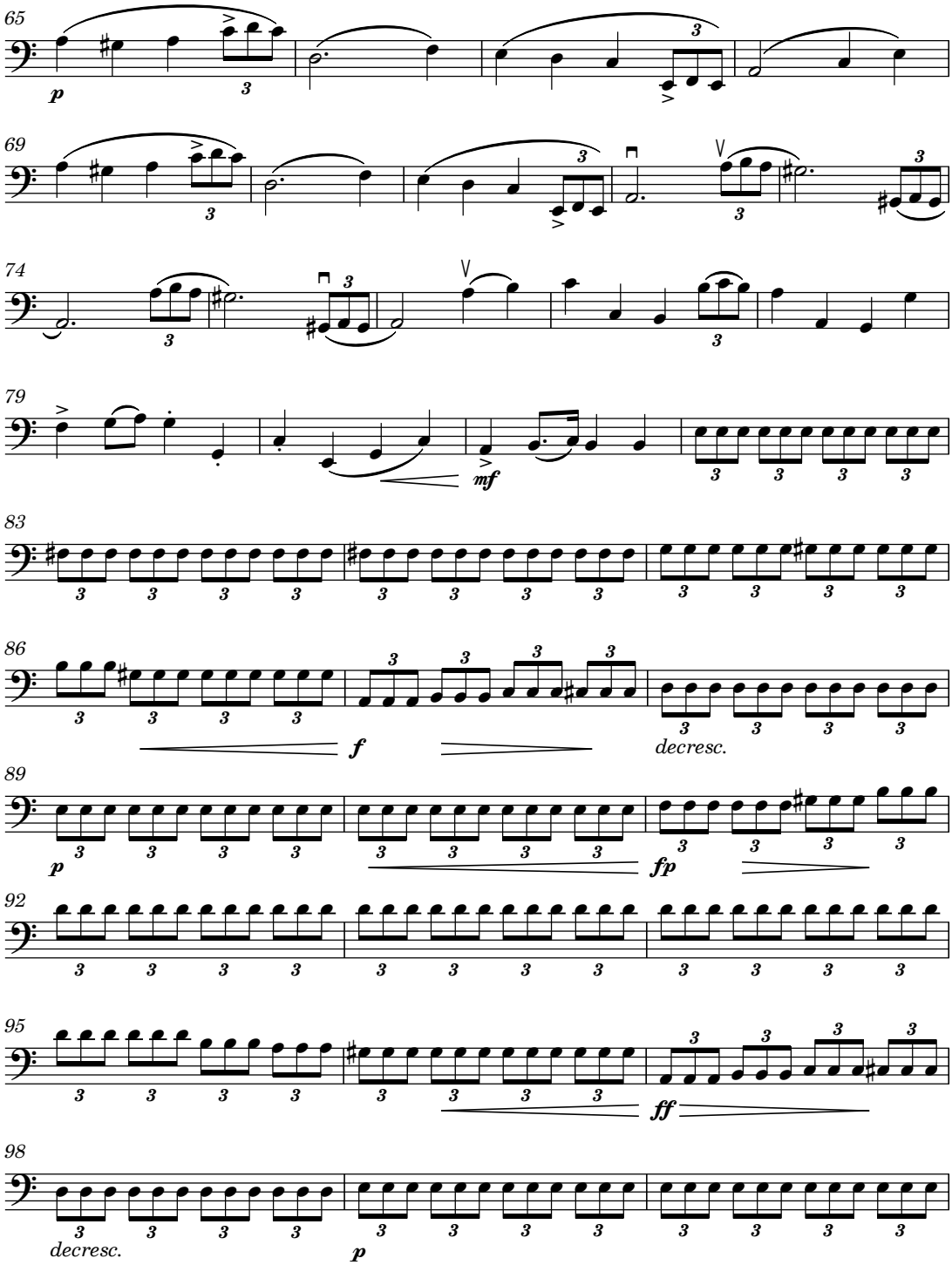
(4. Erstarrung)

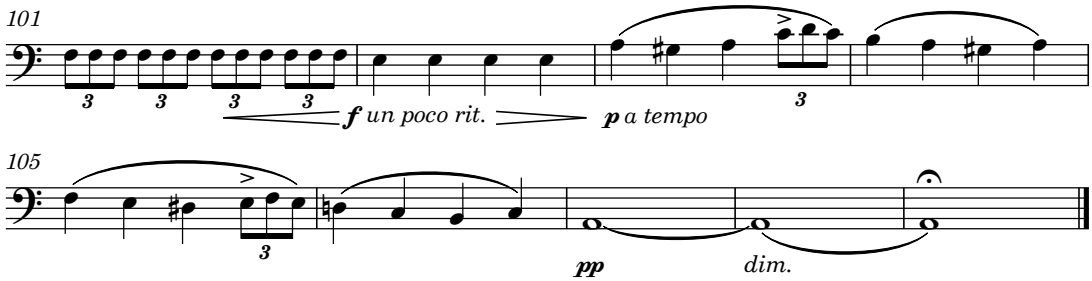
Schubert/arr. Norwood

♩ = 140 **Pretty fast, not too fast (Ziemlich schnell, nicht zu geschwind)**




33
fp
36
39
f
decresc.
42
p
46
pp
50
cresc.
54
p
fp
cresc.
58
pp
61
cresc.
f
p


65
p
69
74
79
mf
83
86
f
decresc.
89
p
fp
92
95
ff
98
decresc.
p


101
3
3
3
3
f un poco rit.
p a tempo
3
105
3
pp
dim.

3.4 THE LINDEN TREE

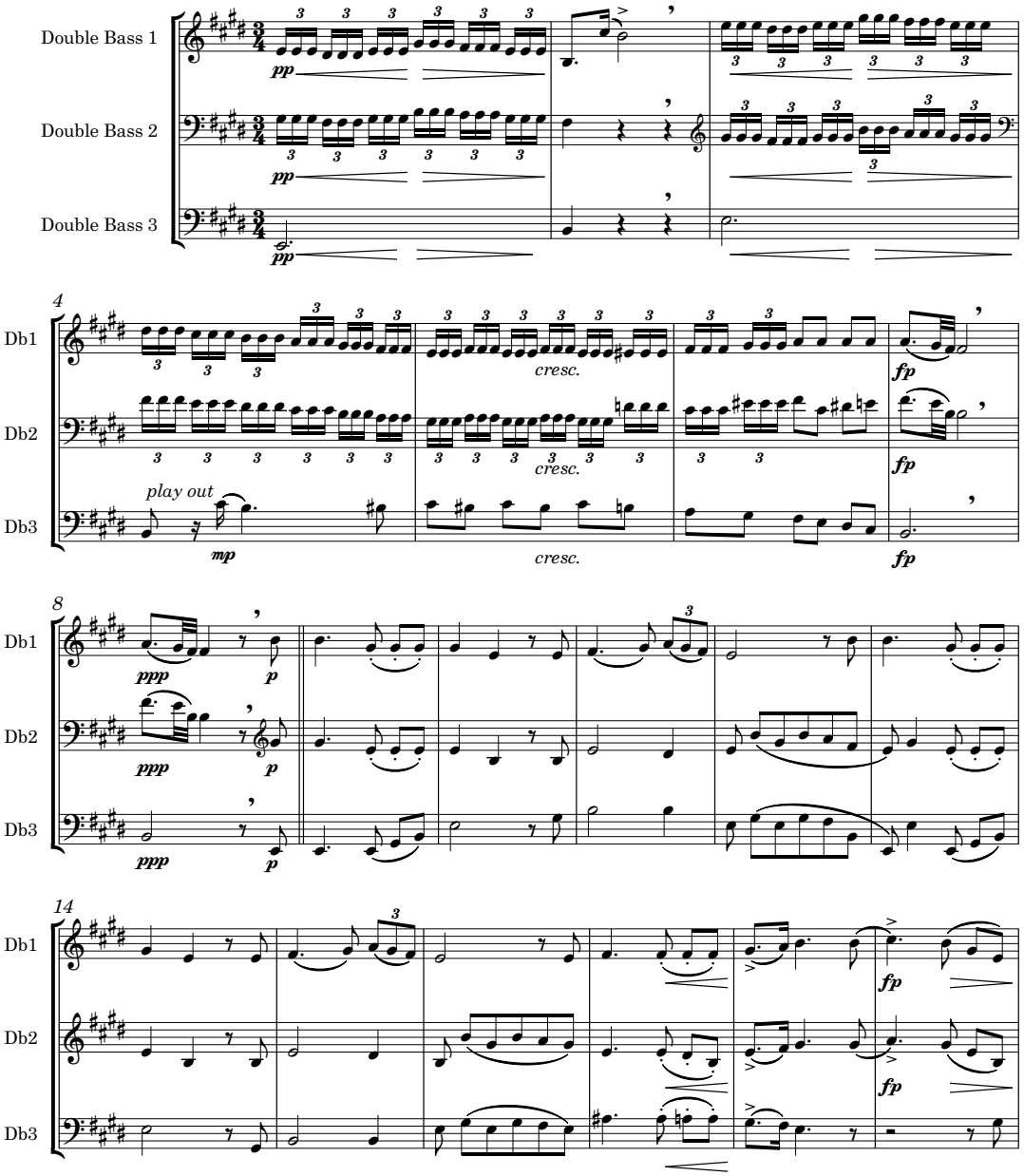
Winterreise for three basses

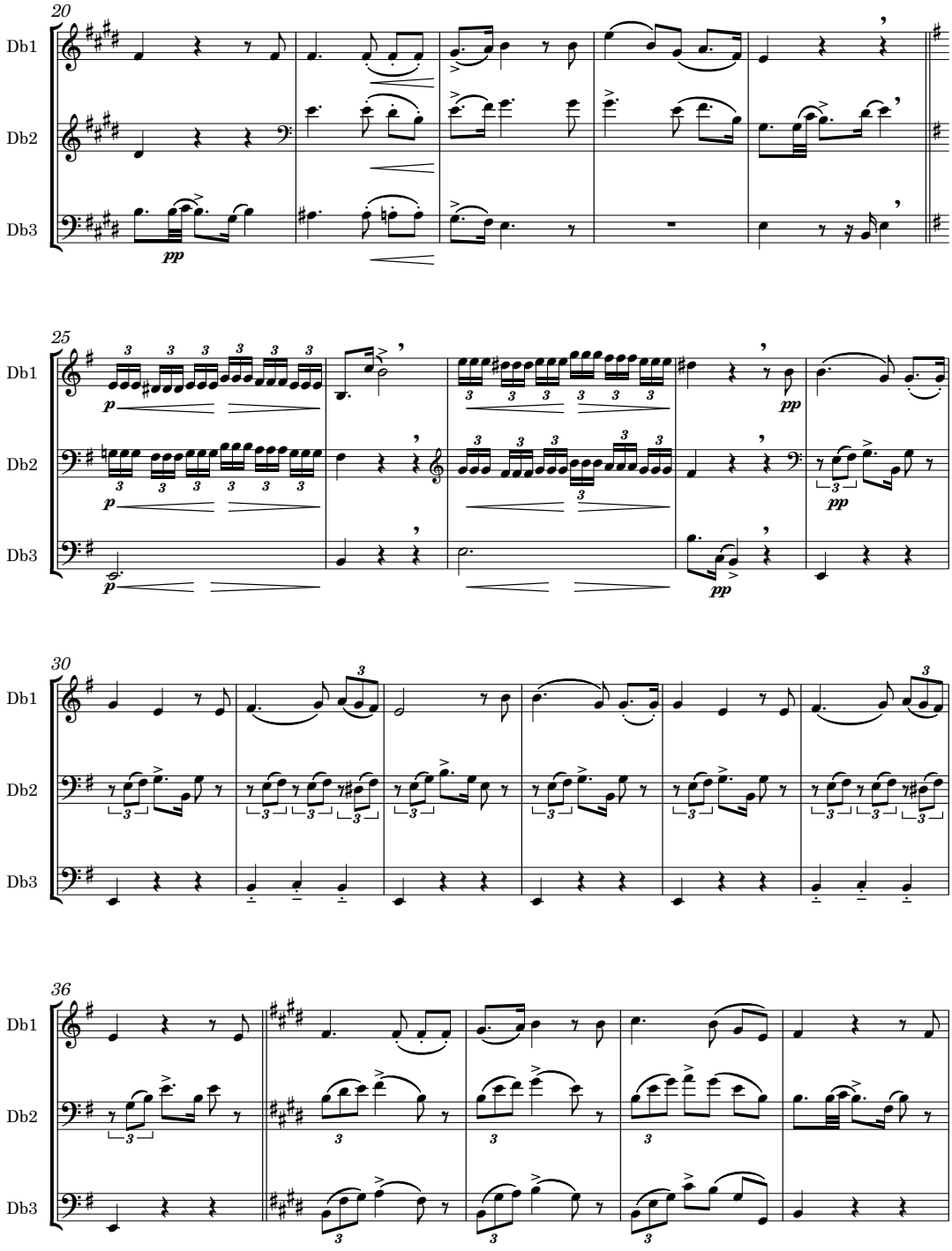
4. The Linden Tree

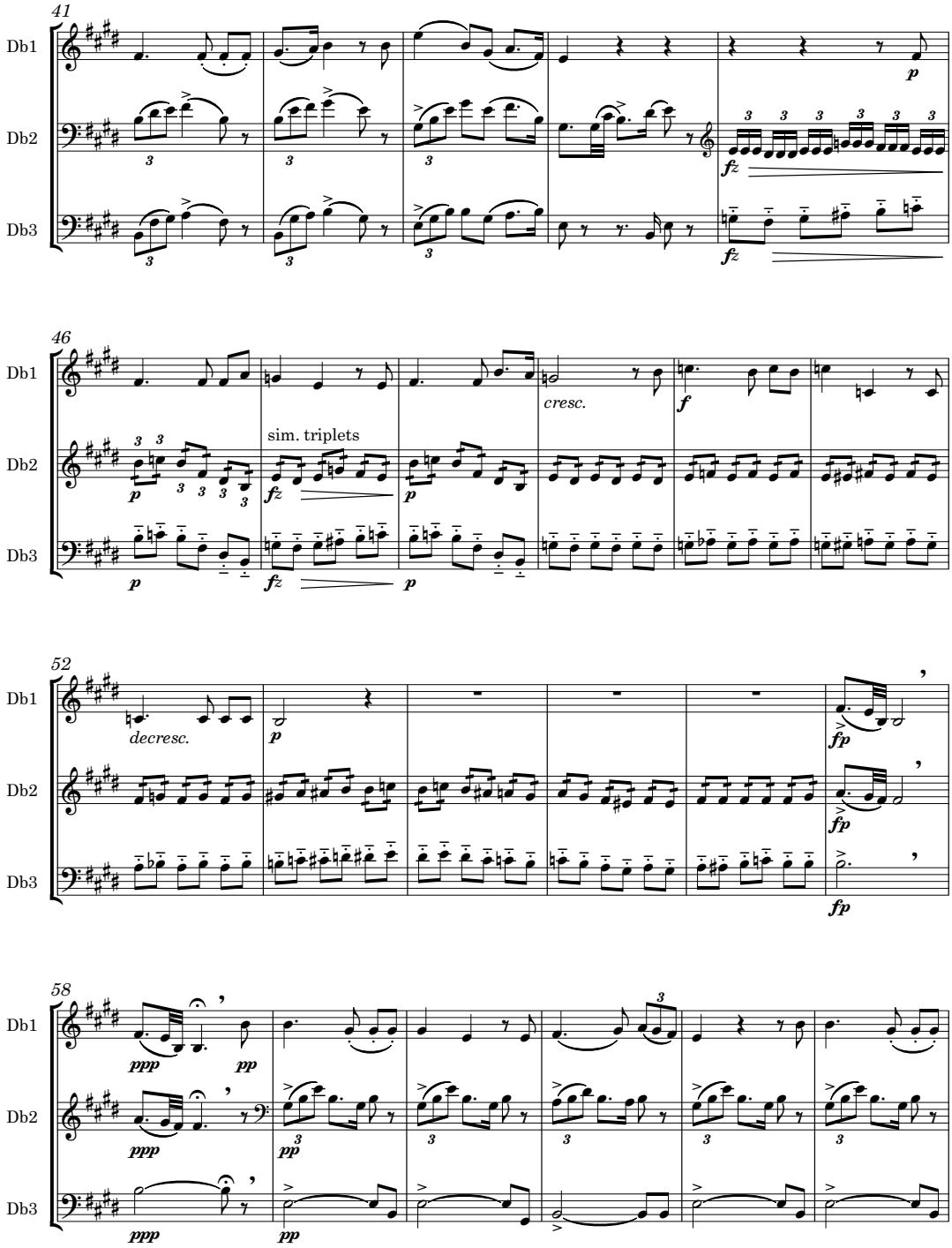
(5. Der Lindenbaum)

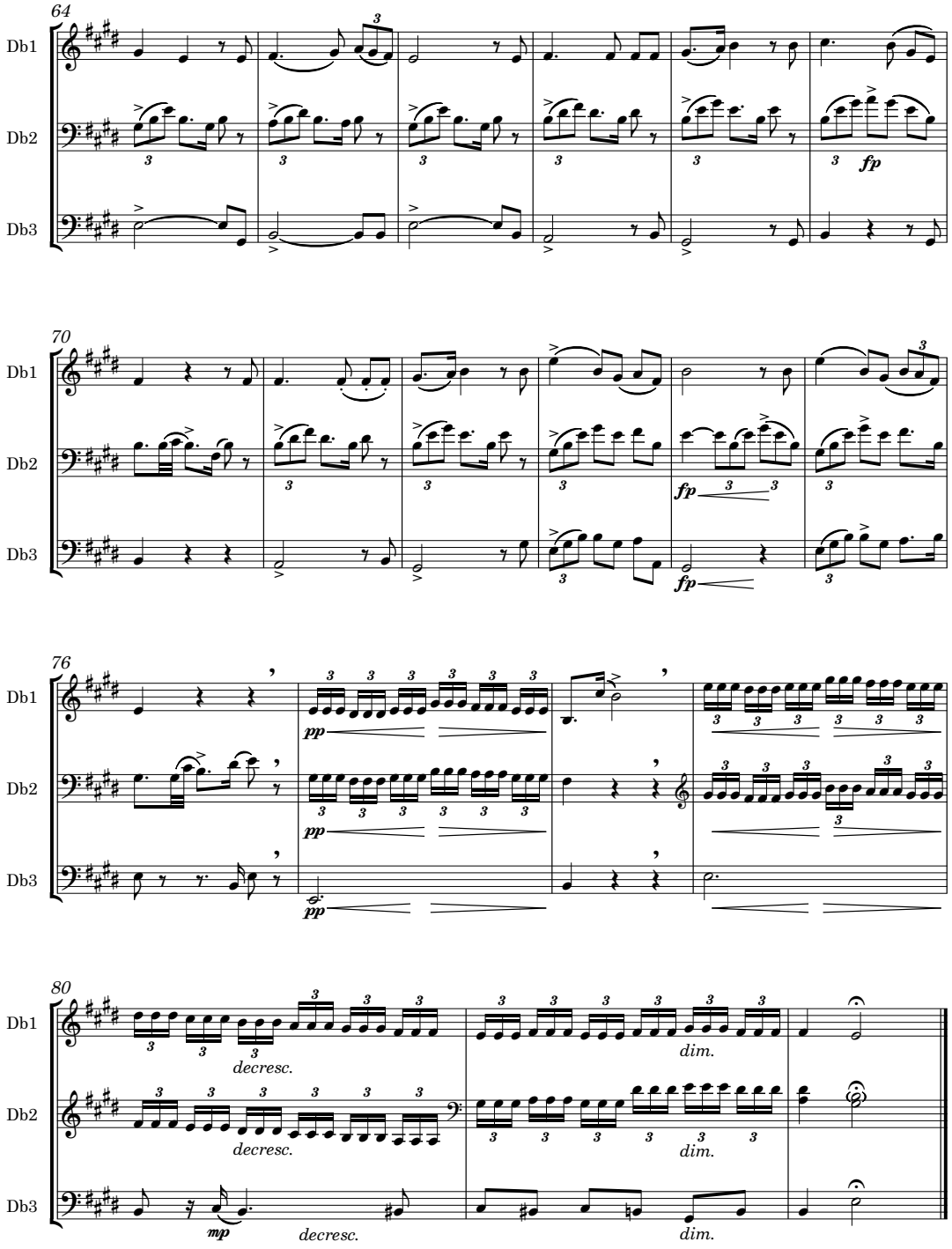
Schubert/arr. Norwood

♩ = 64 **Moderate, moderate slow (Mässig, mässig langsam)**




20
Db1
Db2
Db3
pp
25
p
pp
30
36


41
Db1
Db2
Db3
46
sim. triplets
cresc.
52
decresc.
58


64
Db1
Db2
Db3
fp
70
Db1
Db2
Db3
fp
fp
76
Db1
Db2
Db3
pp
pp
pp
80
Db1
Db2
Db3
decresc.
dim.
decresc.
dim.
mp
decresc.
dim.

Double Bass 1

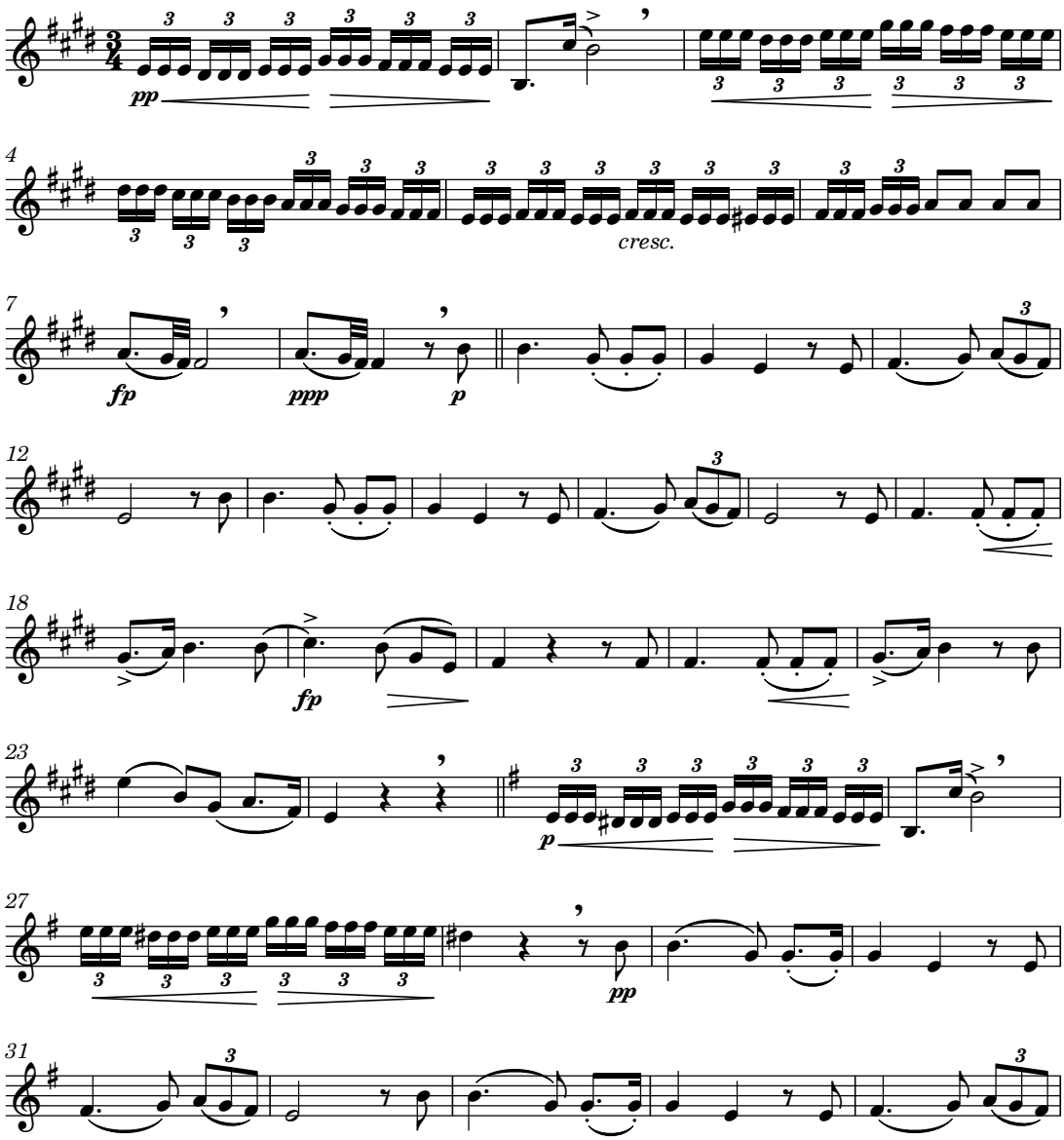
Winterreise for three basses

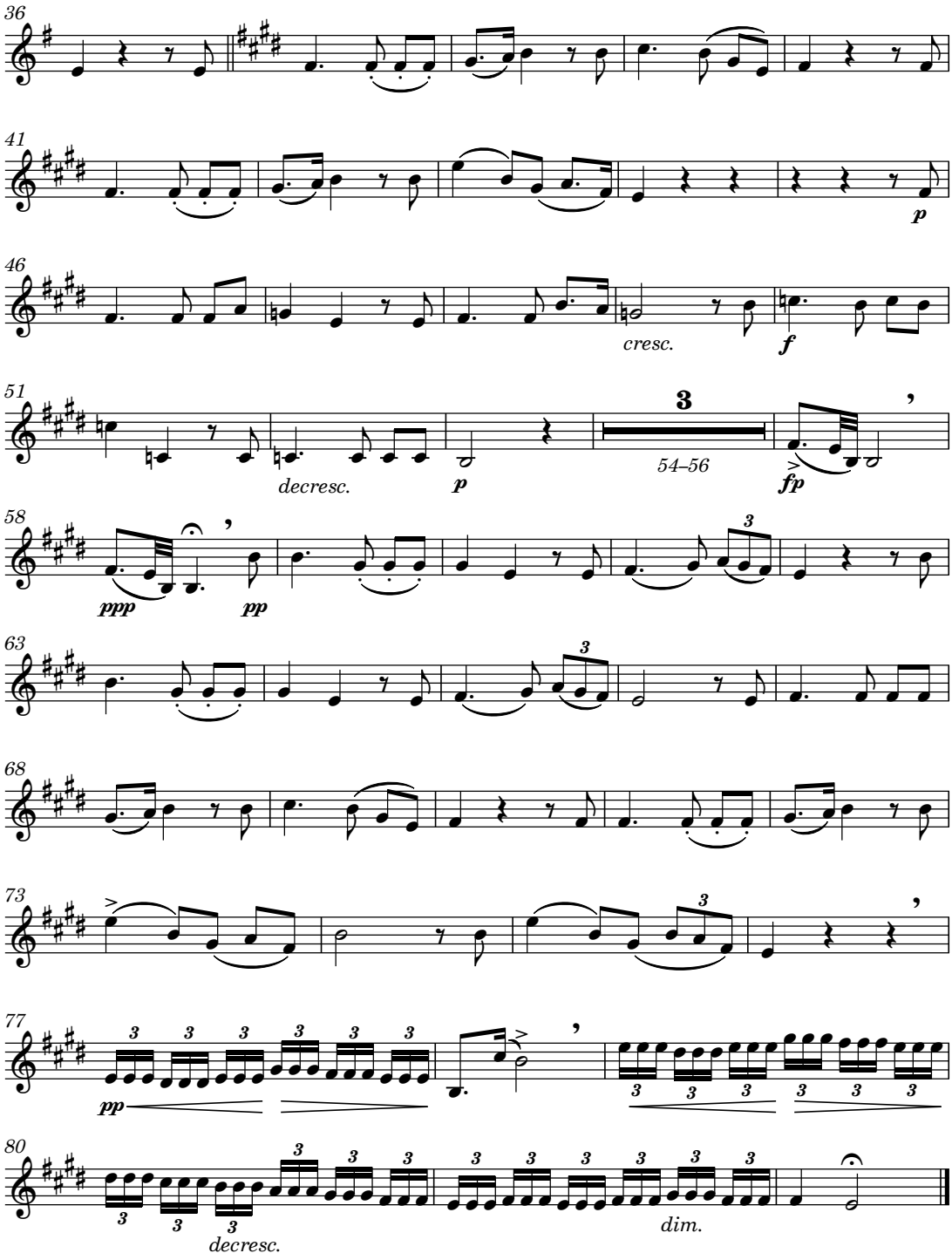
4. The Linden Tree

(5. Der Lindenbaum)

Schubert/arr. Norwood

♩ = 64 **Moderate, moderate slow (Mässig, mässig langsam)**




36
41
p
46
cresc.
f
51
decresc.
p
3
54–56
fp
58
ppp
pp
63
68
73
77
pp
80
decresc.
dim.

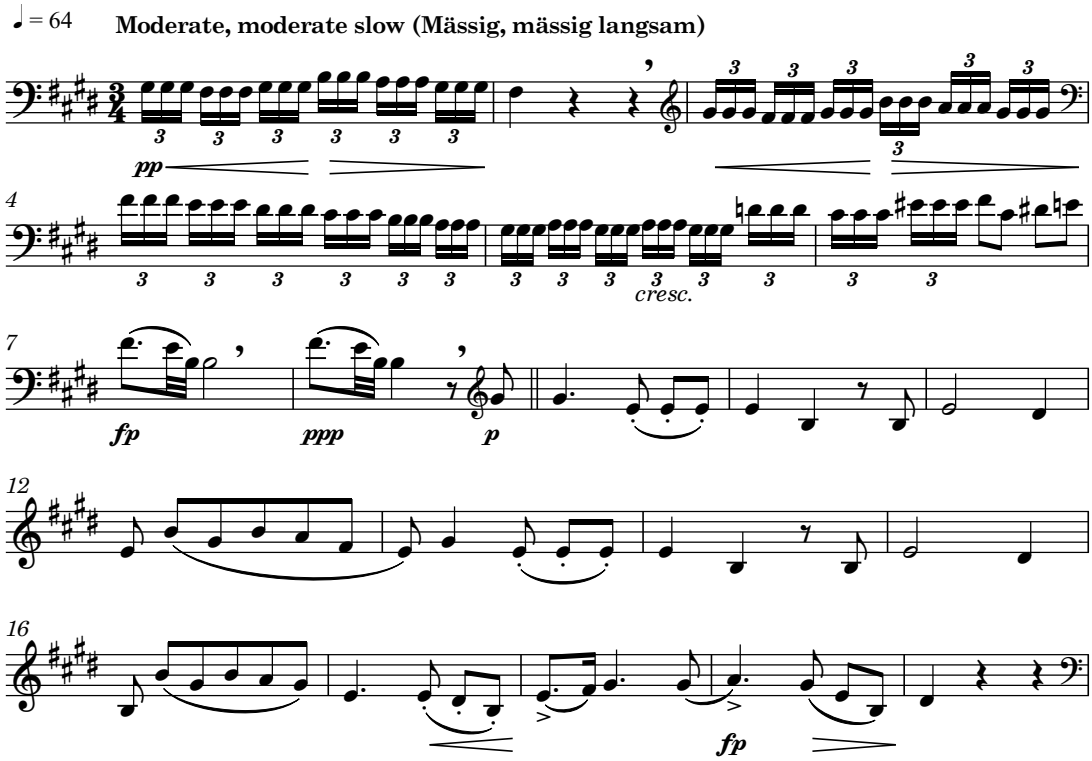
Double Bass 2

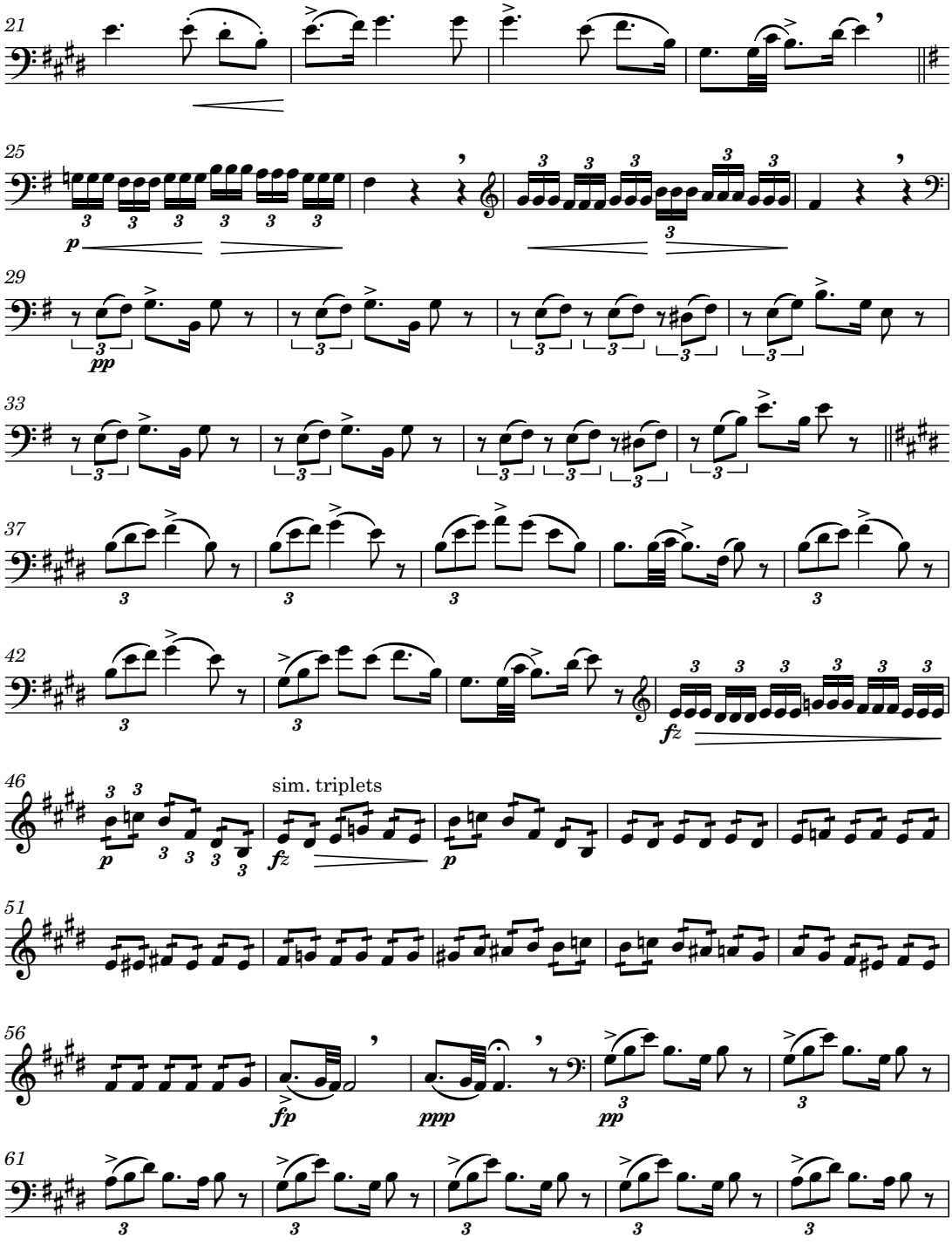
Winterreise for three basses

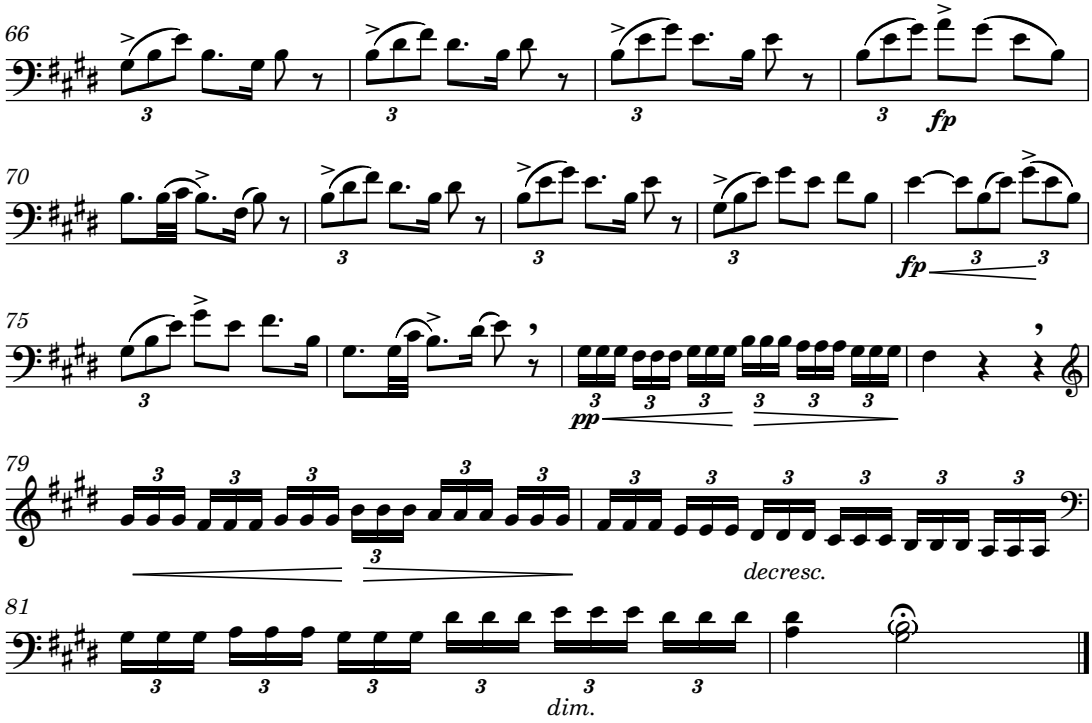
4. The Linden Tree

(5. Der Lindenbaum)

Schubert/arr. Norwood




21
25
p
29
pp
33
37
42
fz
46
sim. triplets
p
fz
p
51
56
fp
ppp
pp
61


66
fp
70
fp
75
pp
79
decresc.
81
dim.

Double Bass 3

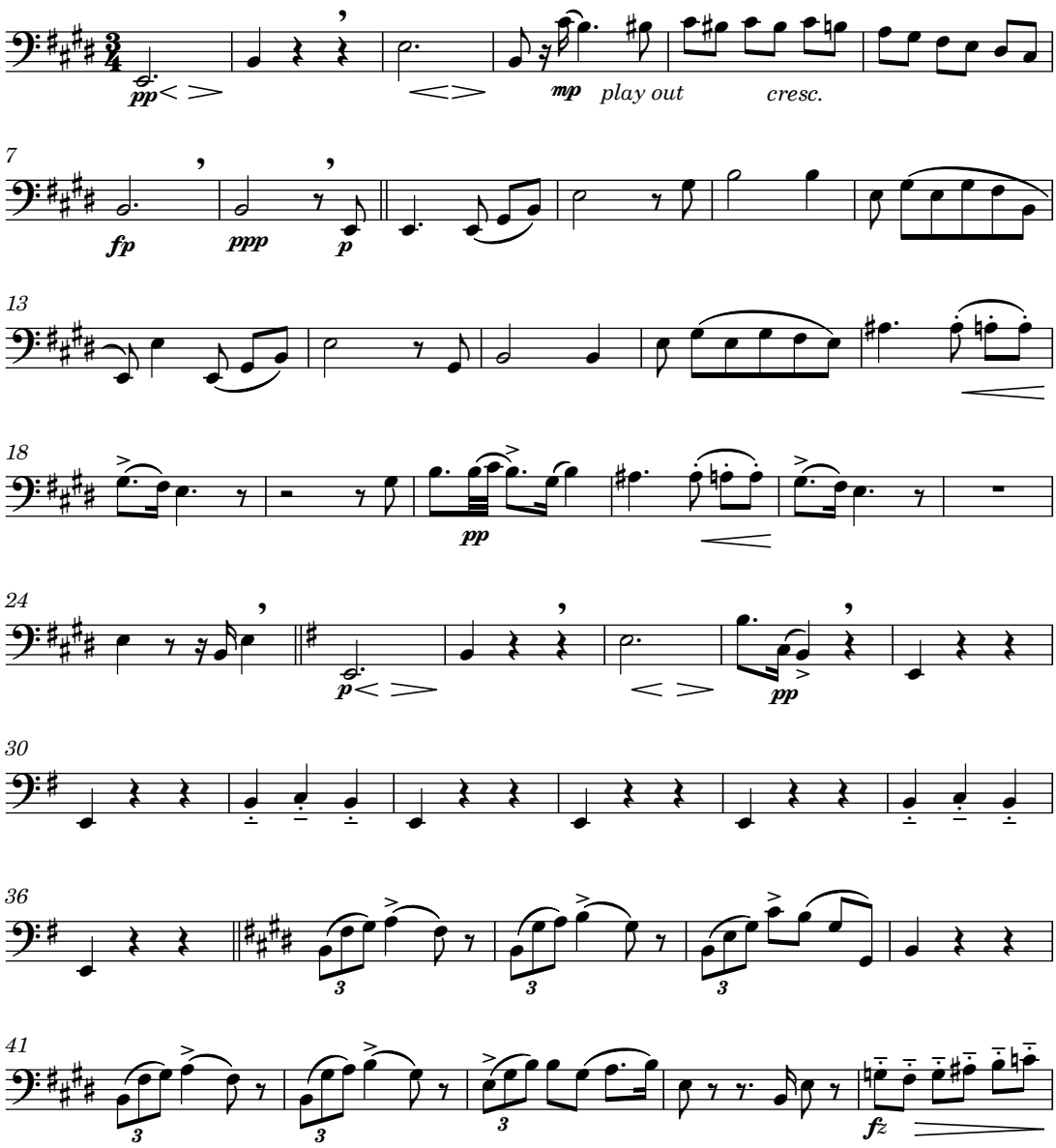
Winterreise for three basses

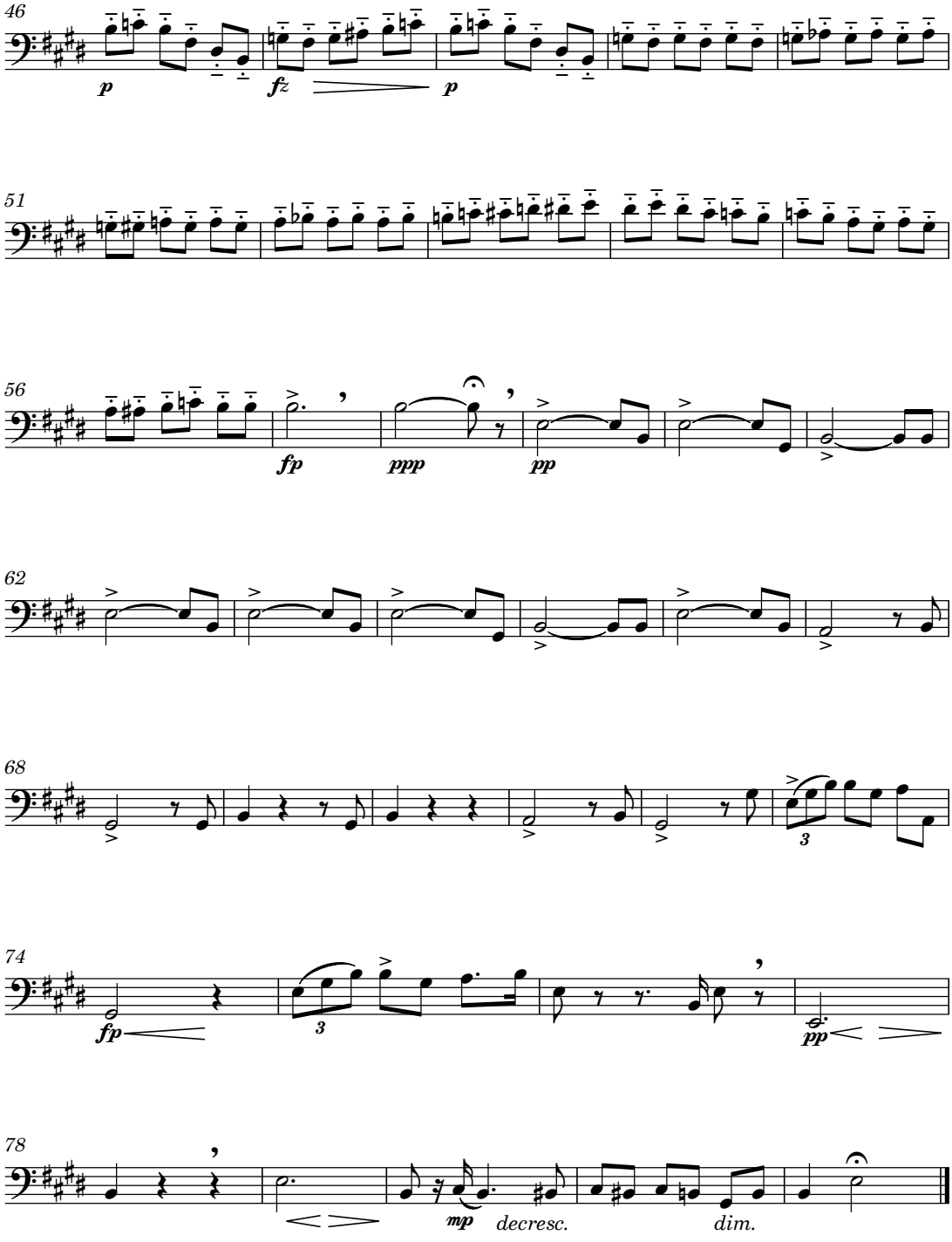
4. The Linden Tree

(5. Der Lindenbaum)

Schubert/arr. Norwood

♩ = 64 **Moderate, moderate slow (Mässig, mässig langsam)**




46
p
fz
p
51
56
fp
ppp
pp
62
68
3
74
fp
3
pp
78
mp
decresc.
dim.

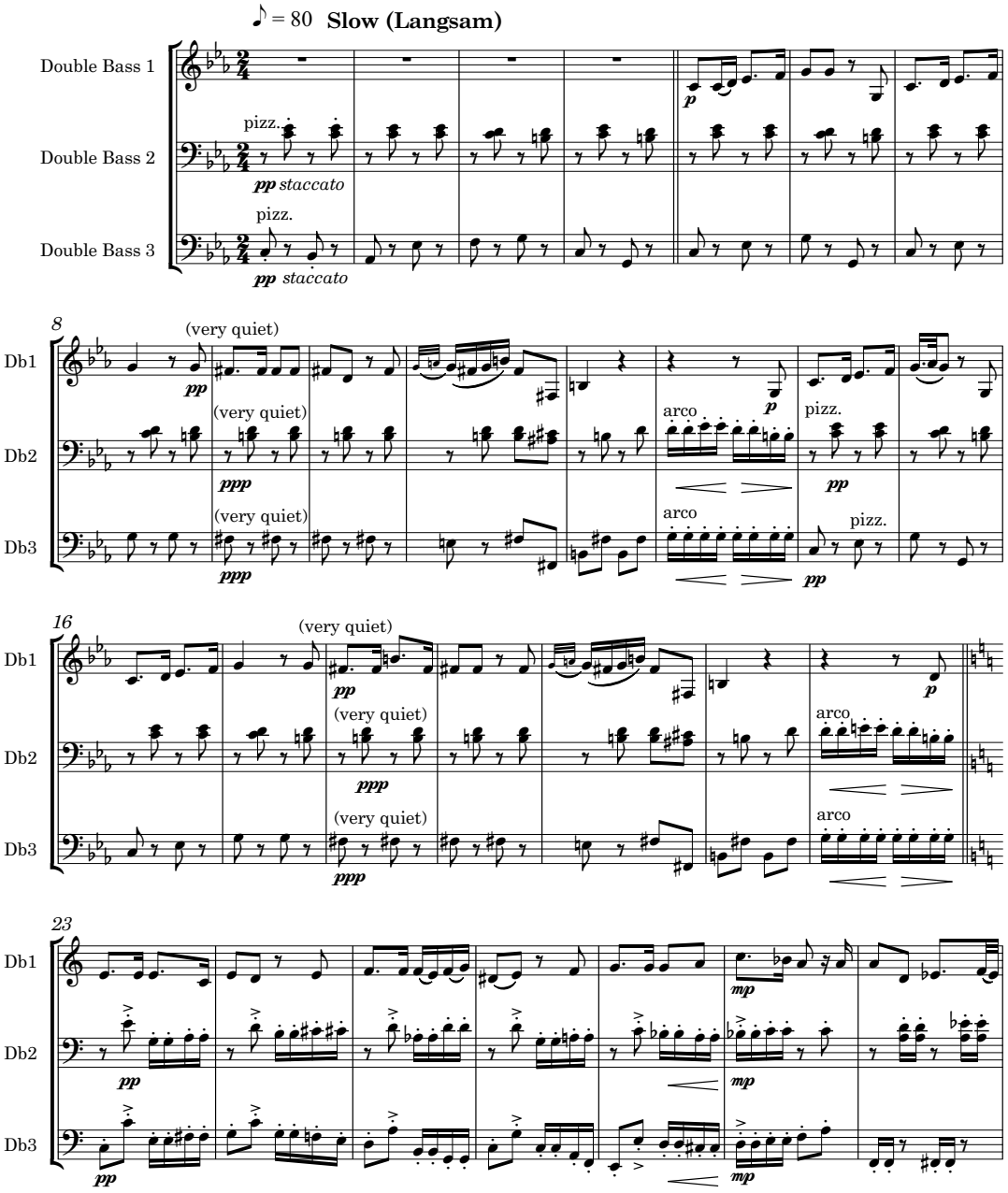
3.5 On the River

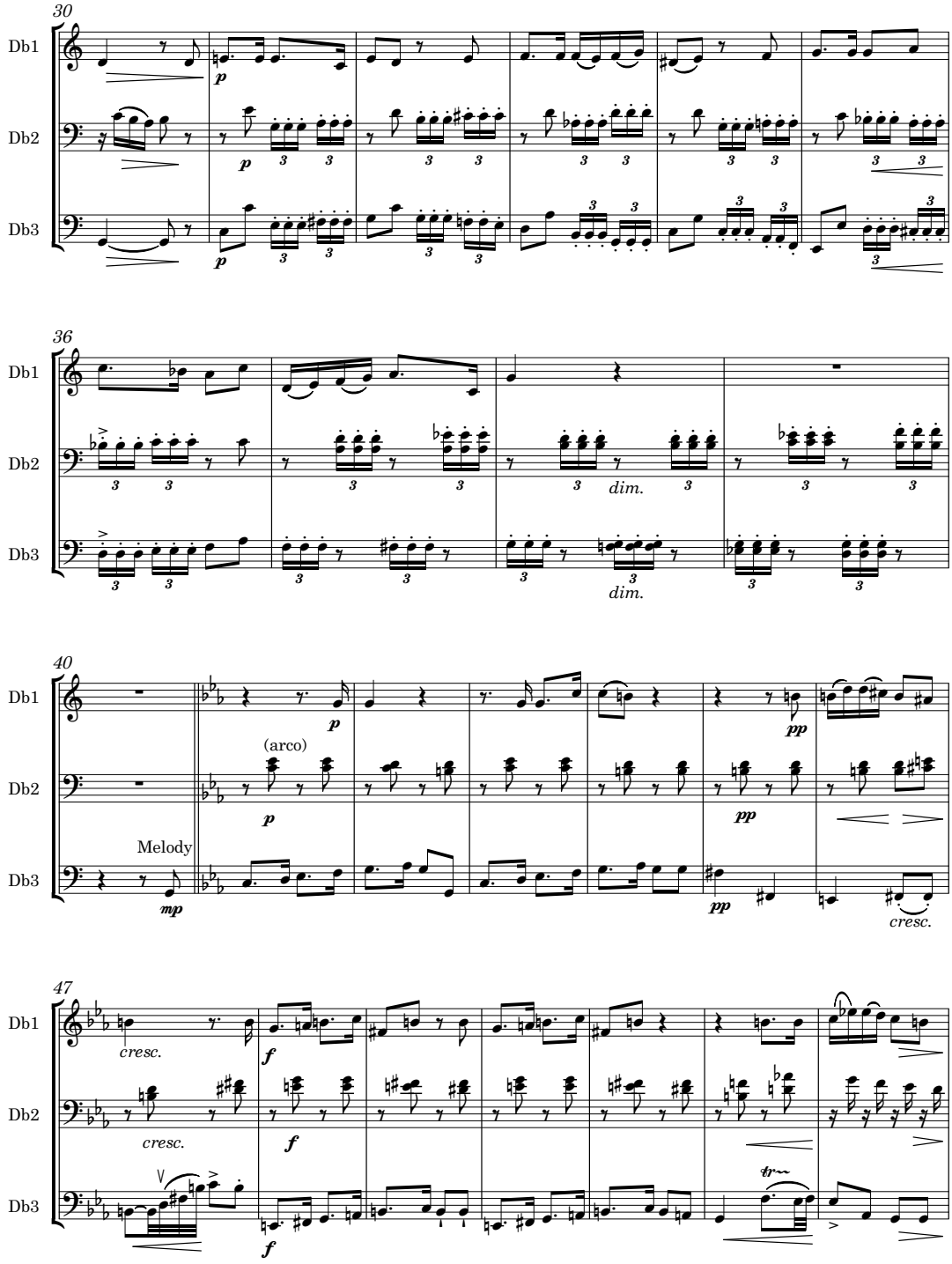
Winterreise for three basses

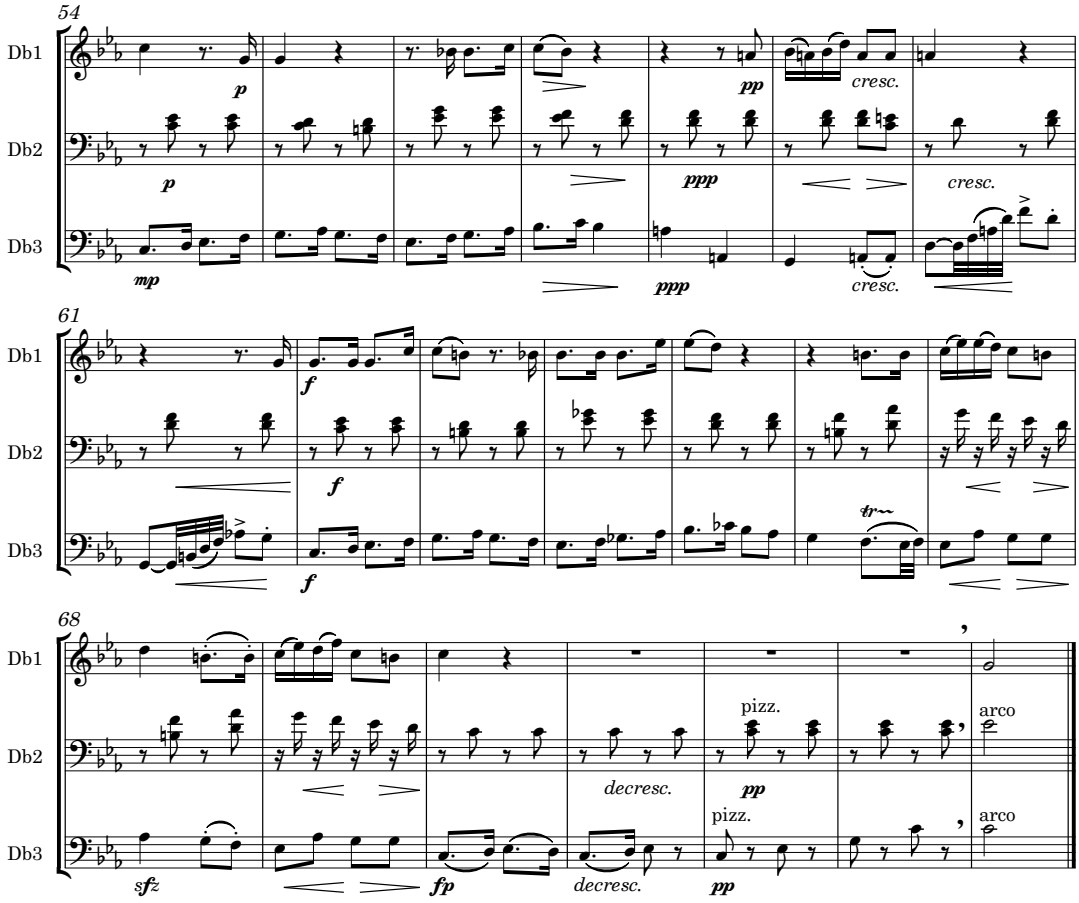
5. On the River

(7. Auf dem Flusse)

Schubert/arr. Norwood




30
Db1
Db2
Db3
36
dim.
dim.
40
(arco)
Melody
cresc.
47
cresc.
cresc.


54
Db1
Db2
Db3
p
mp
ppp
pp
cresc.
61
f
tr
68
sfz
fp
decresc.
pizz.
arco

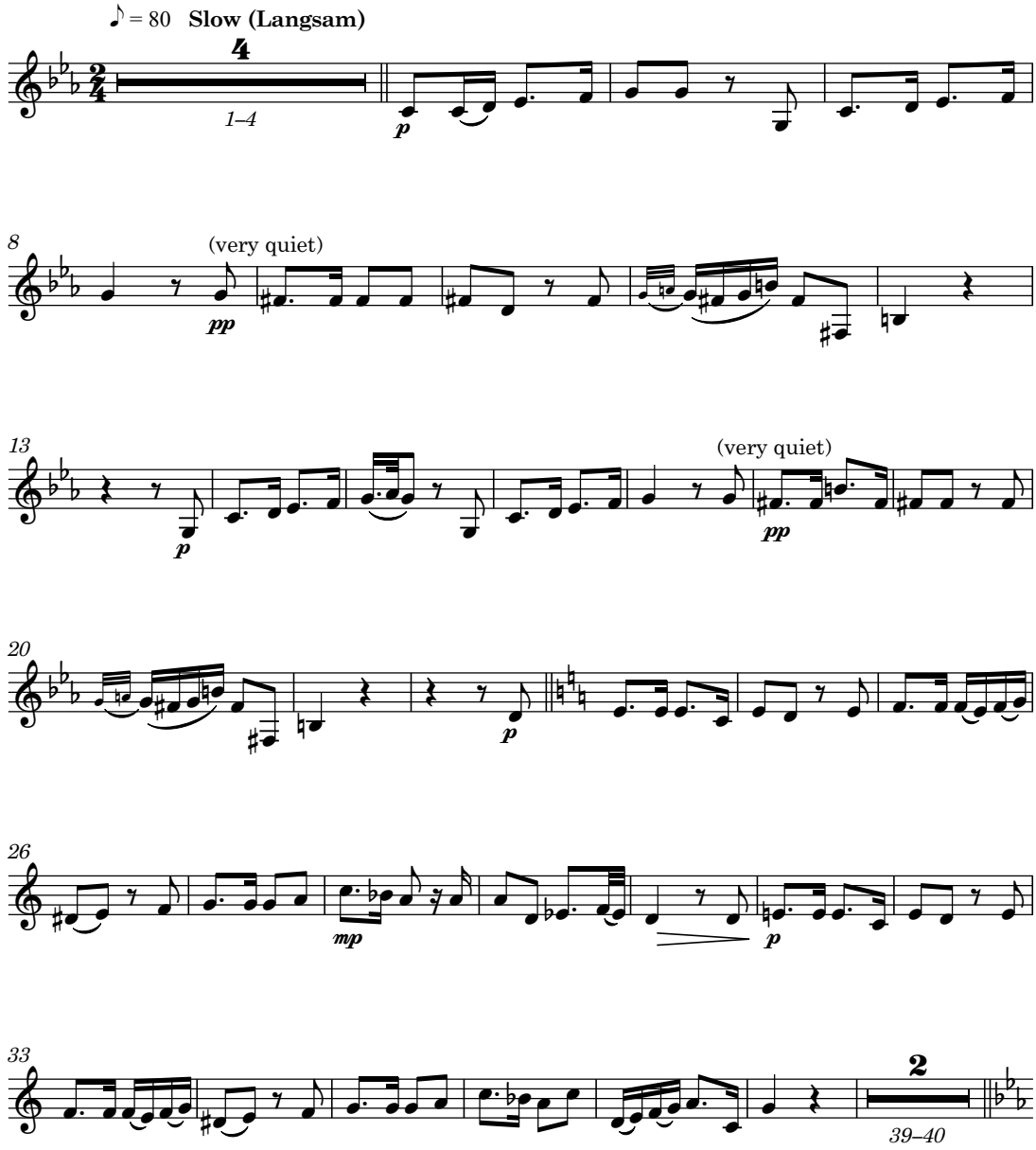
Double Bass 1

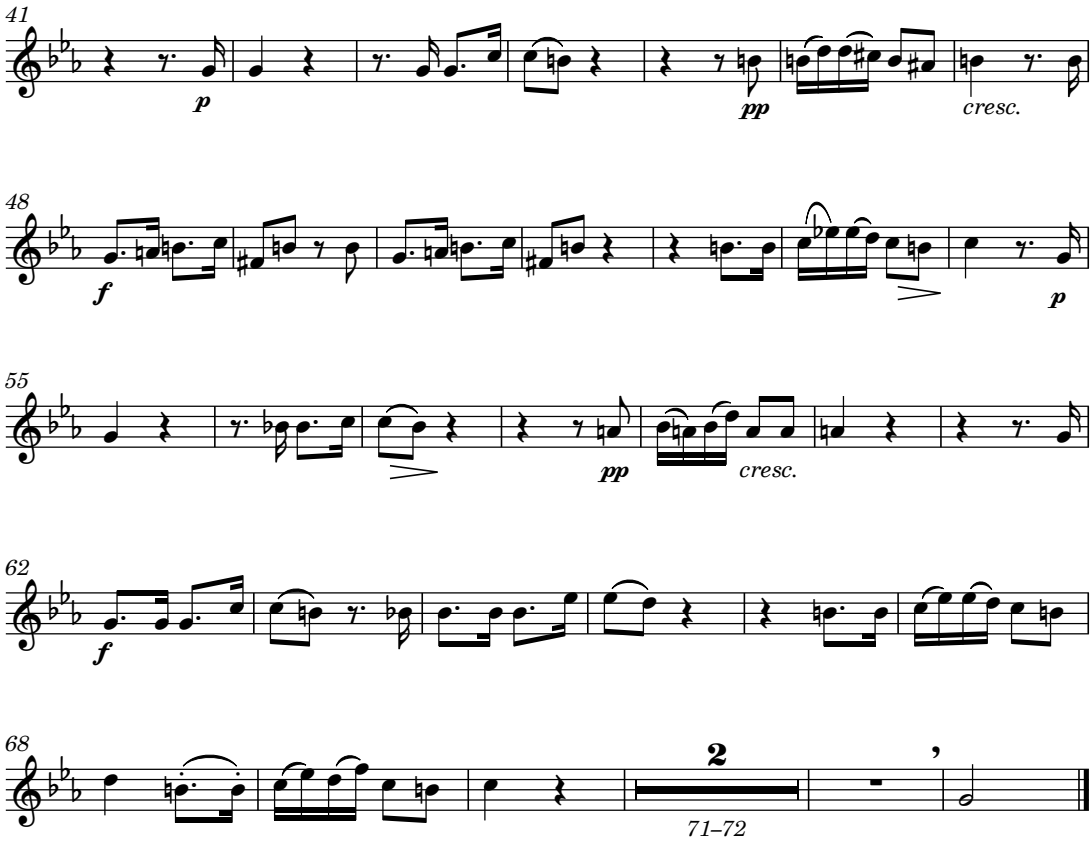
Winterreise for three basses

5. On the River

(7. Auf dem Flusse)

Schubert/arr. Norwood




41
p
pp
cresc.
48
f
p
55
pp
cresc.
62
f
68
2
71–72

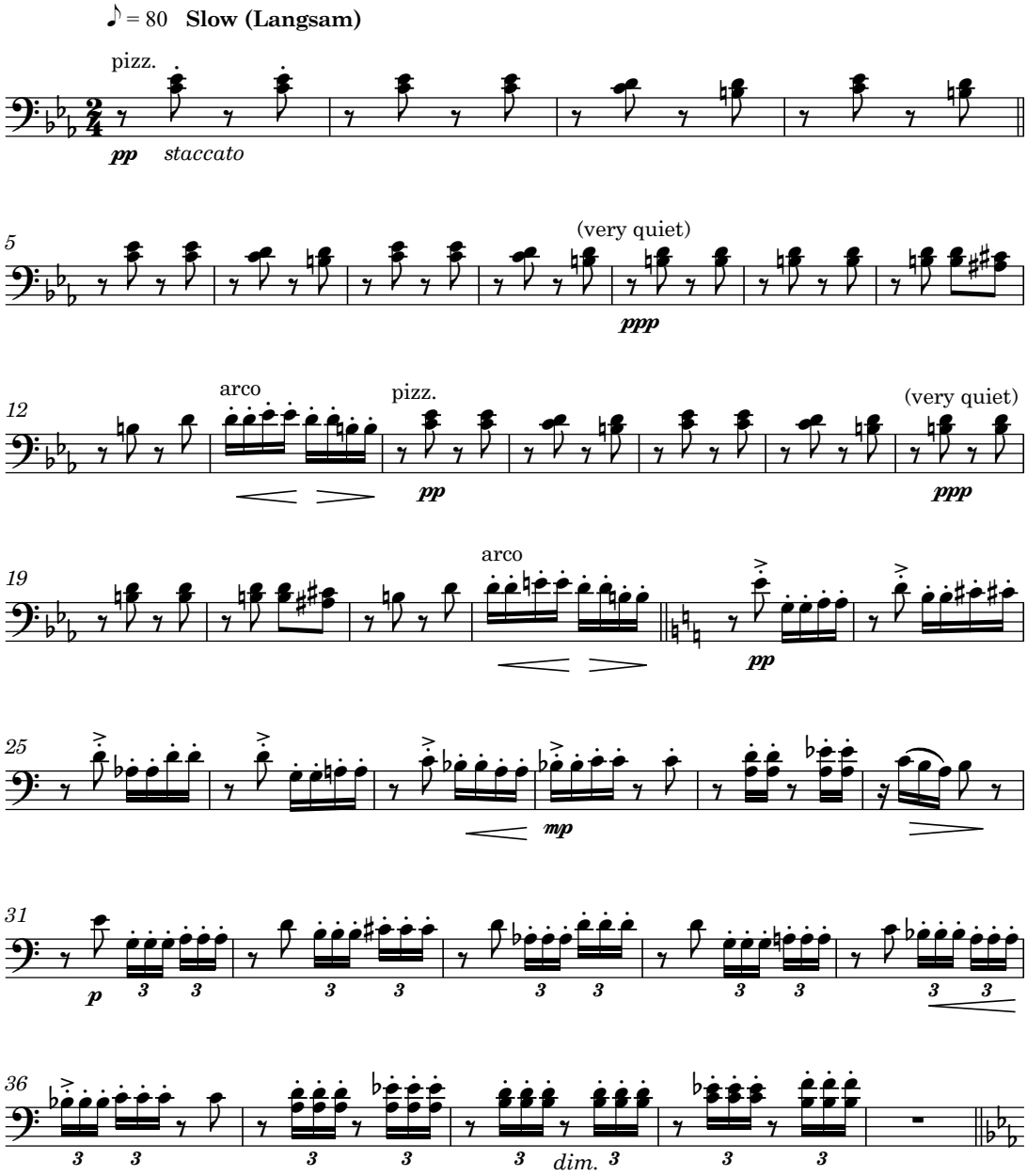
Double Bass 2

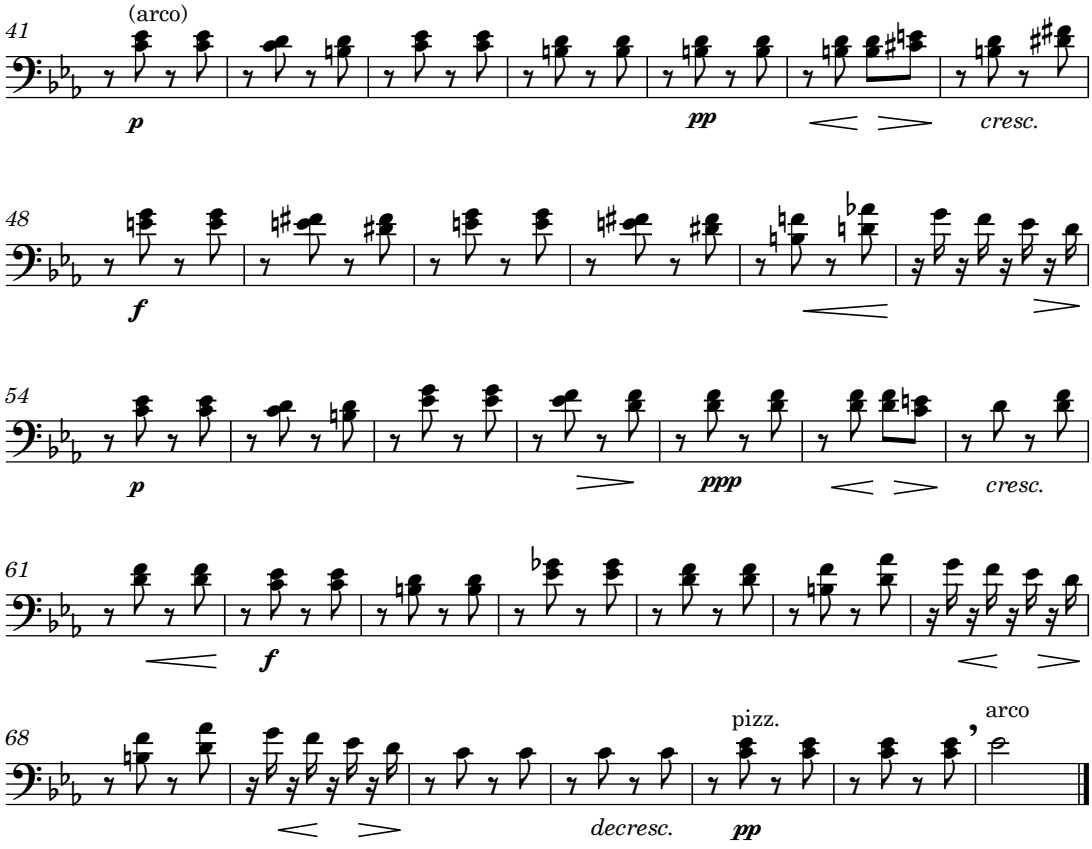
Winterreise for three basses

5. On the River

(7. Auf dem Flusse)

Schubert/arr. Norwood




41
(arco)
p
pp
cresc.
48
f
54
p
ppp
cresc.
61
f
68
pizz.
arco
decresc.
pp

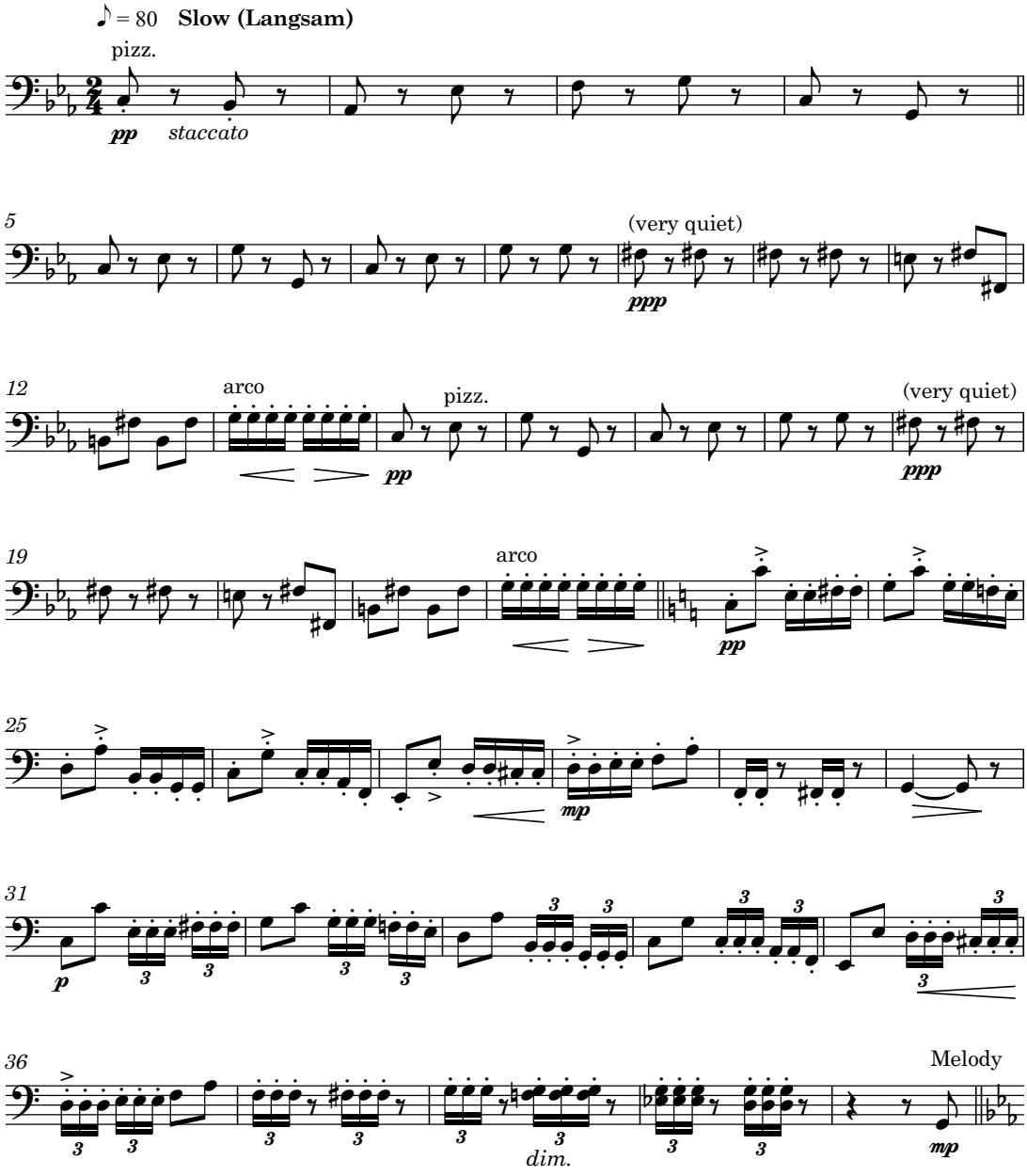
Double Bass 3

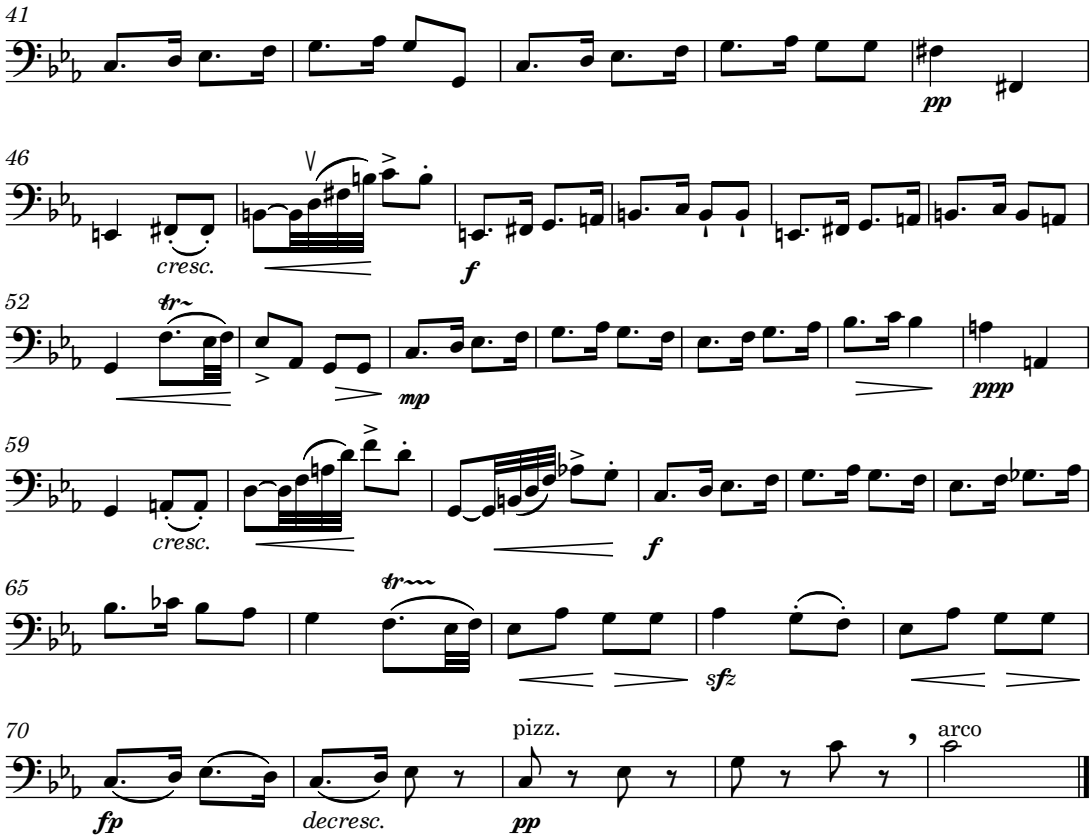
Winterreise for three basses

5. On the River

(7. Auf dem Flusse)

Schubert/arr. Norwood




41
pp
46
cresc.
f
52
tr~
mp
ppp
59
cresc.
f
65
tr
sfz
70
fp
decresc.
pizz.
pp
arco

3.6 WILL-O'-THE-WISP

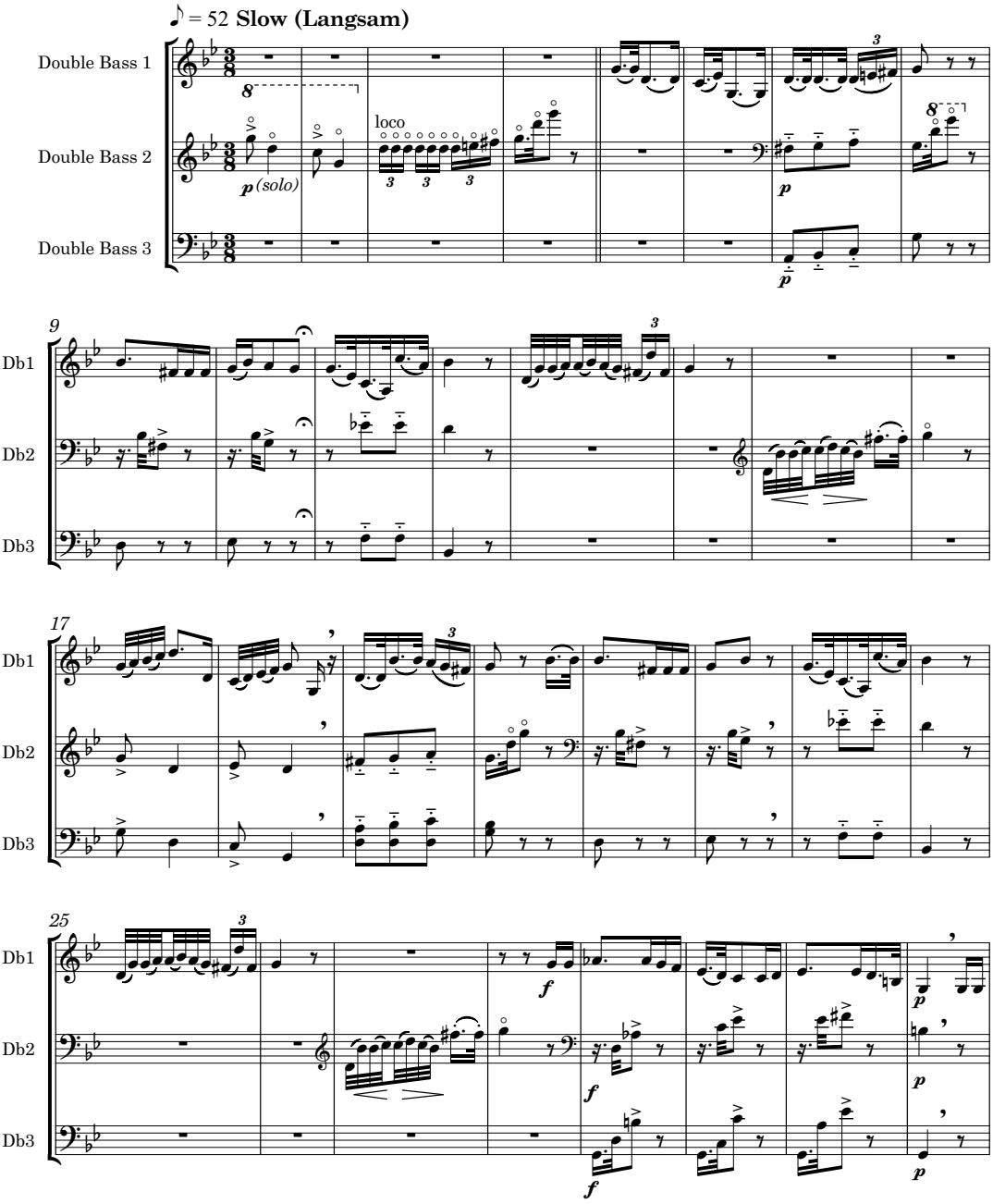
Full Score

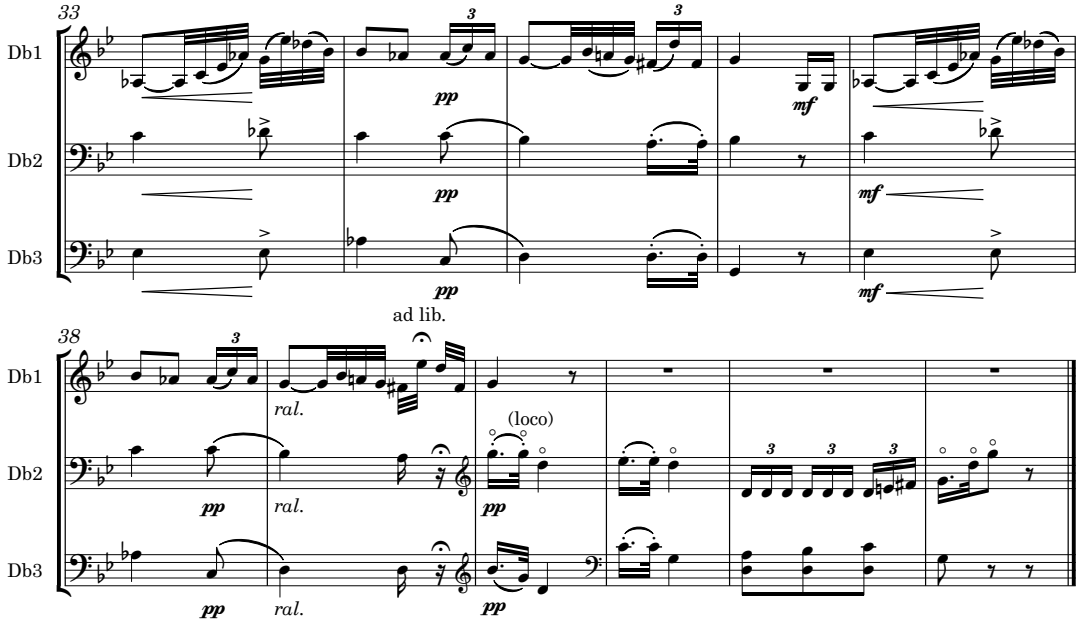
Winterreise for three basses

6. Will-o'-the-Wisp

(9. Irrlicht)

Schubert/arr. Norwood




33
Db1
Db2
Db3
pp
mf
ad lib.
38
ral.
(loco)

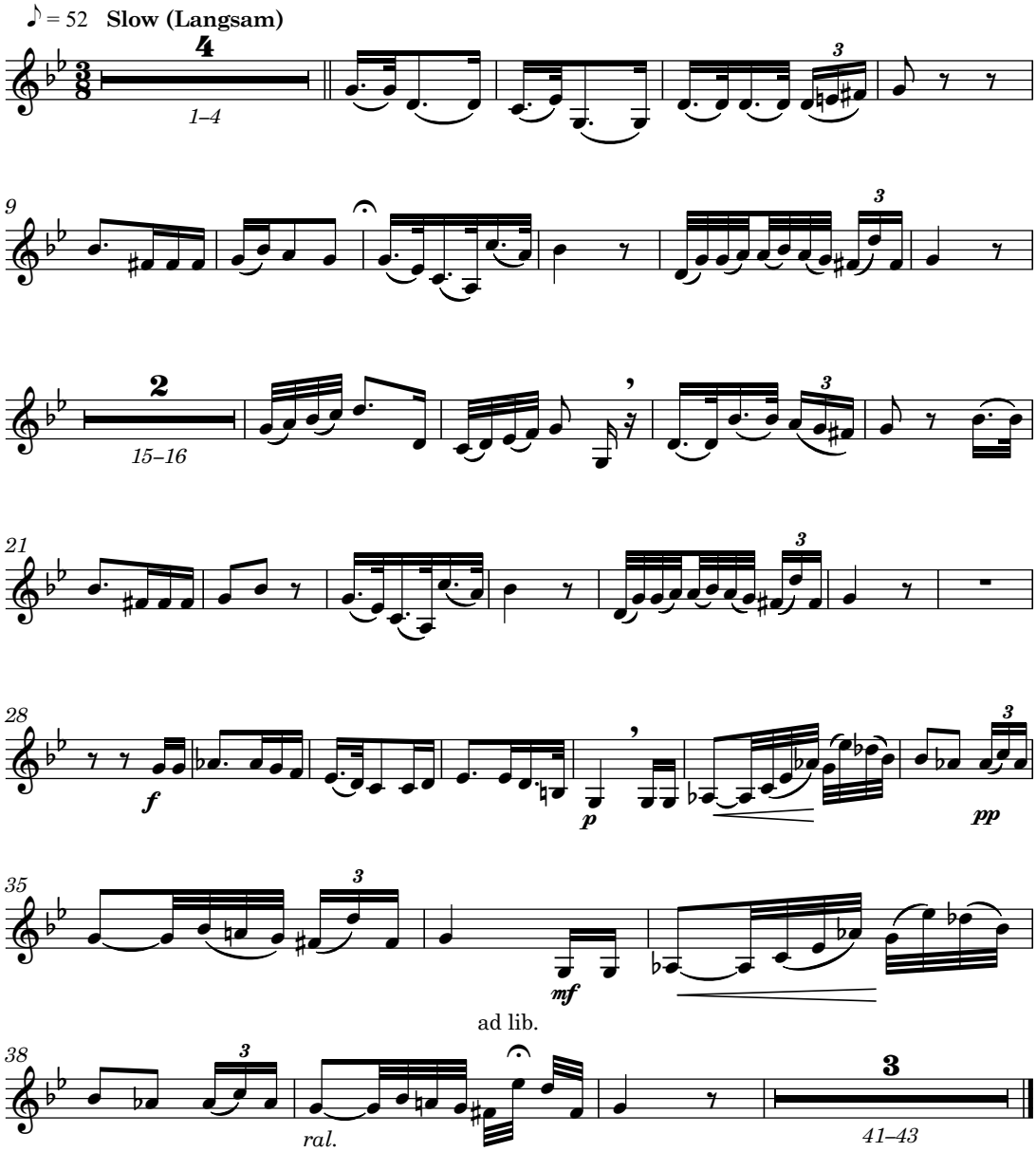
Double Bass 1

Winterreise for three basses

6. Will-o'-the-Wisp

(9. Irrlicht)

Schubert/arr. Norwood



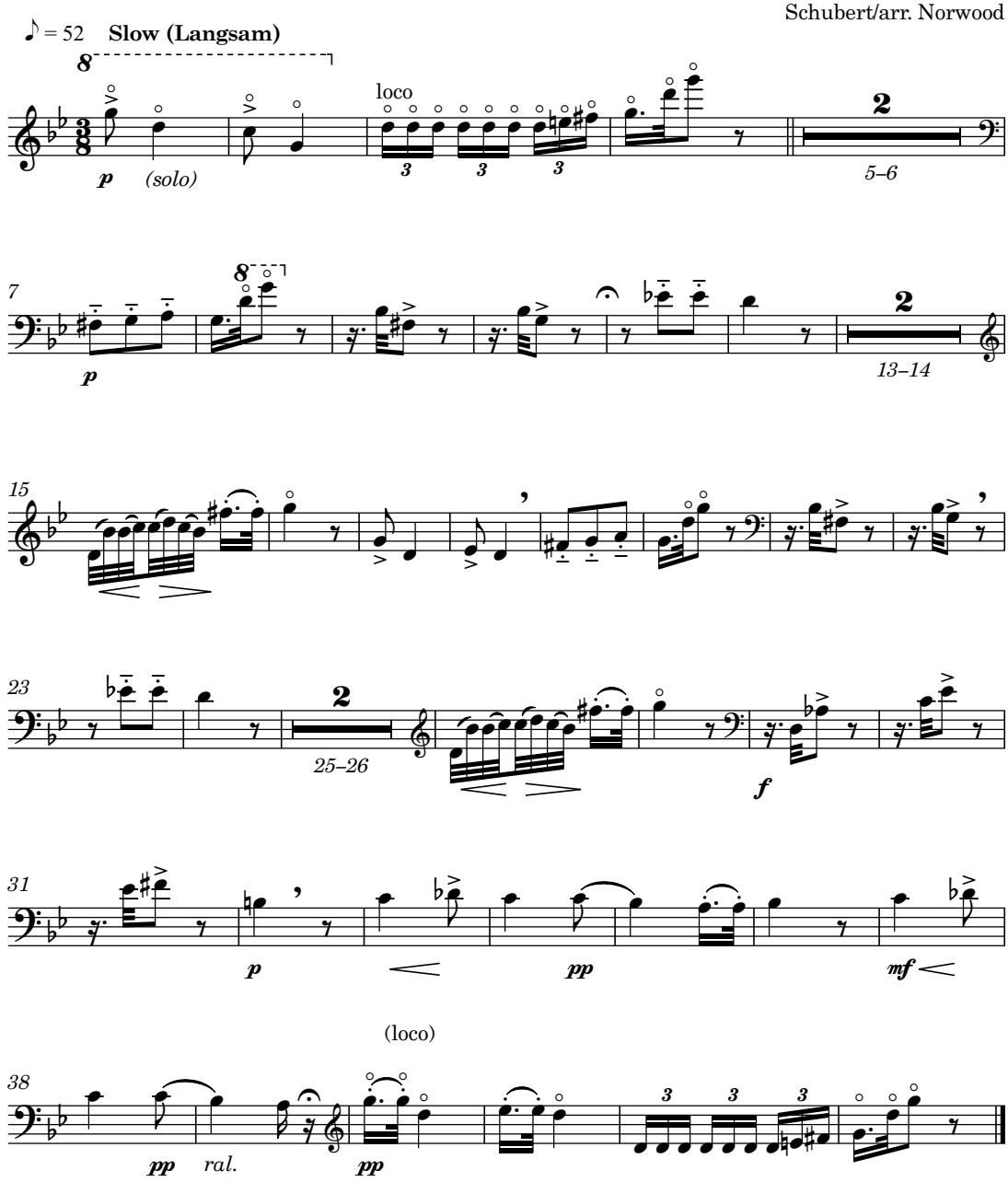
Double Bass 2

Winterreise for three basses

6. Will-o'-the-Wisp

(9. Irrlicht)

Schubert/arr. Norwood



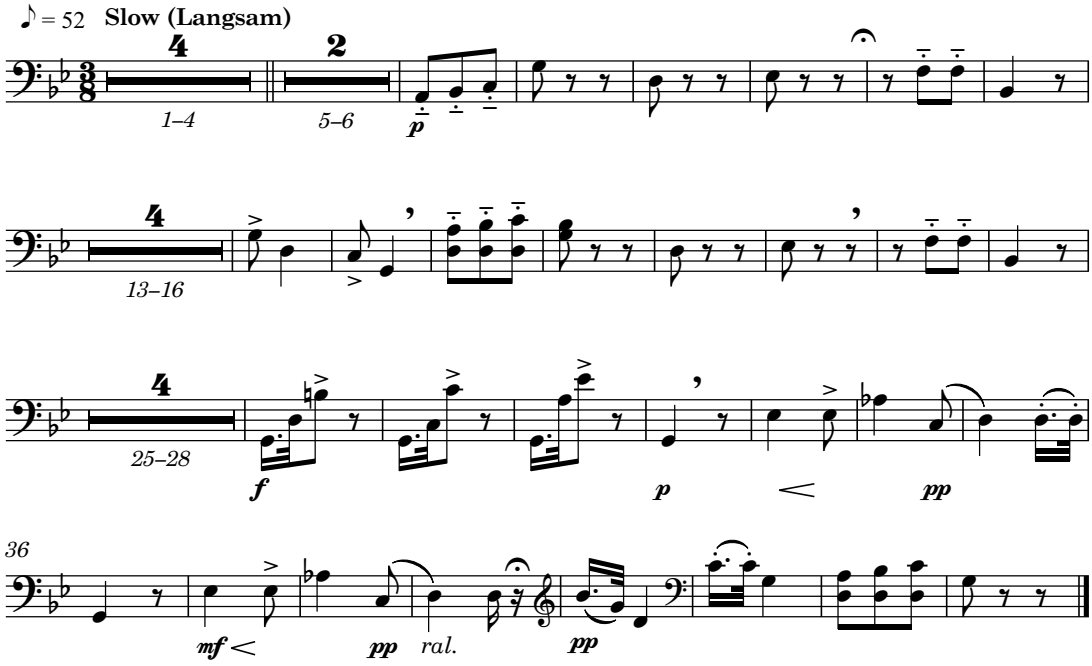
Double Bass 3

Winterreise for three basses

6. Will-o'-the-Wisp

(9. Irrlicht)

Schubert/arr. Norwood



3.7 REST

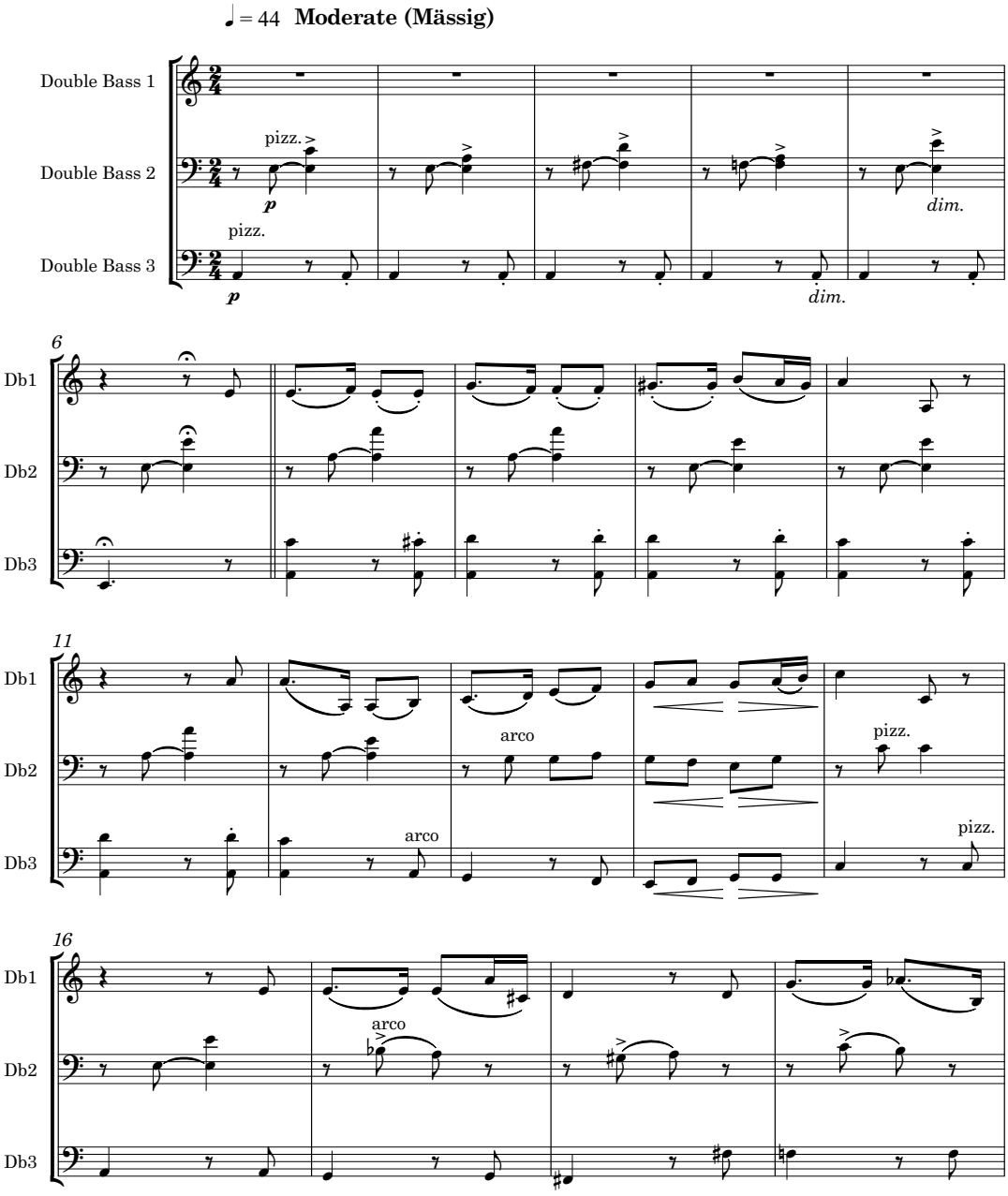
Full Score

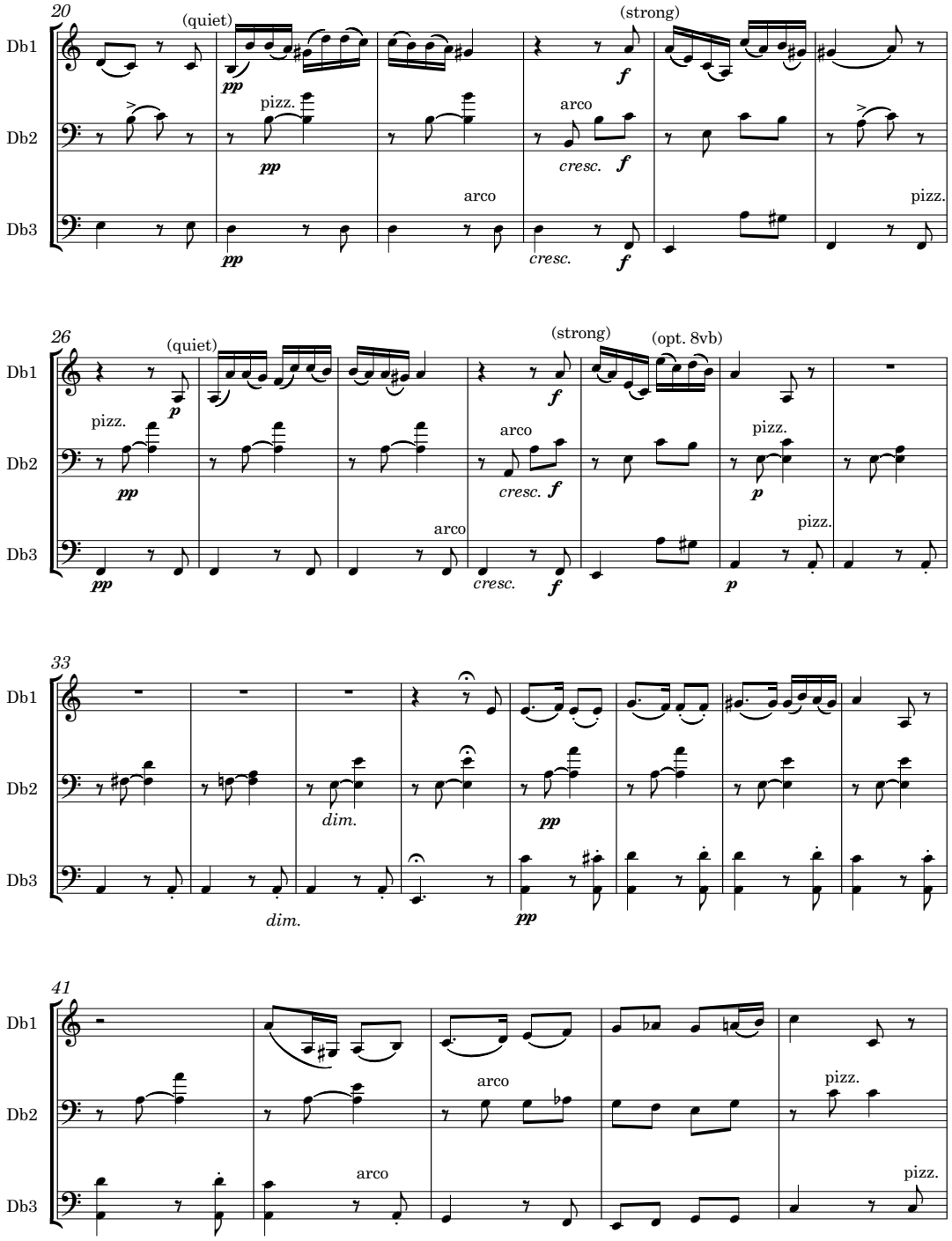
Winterreise for three basses

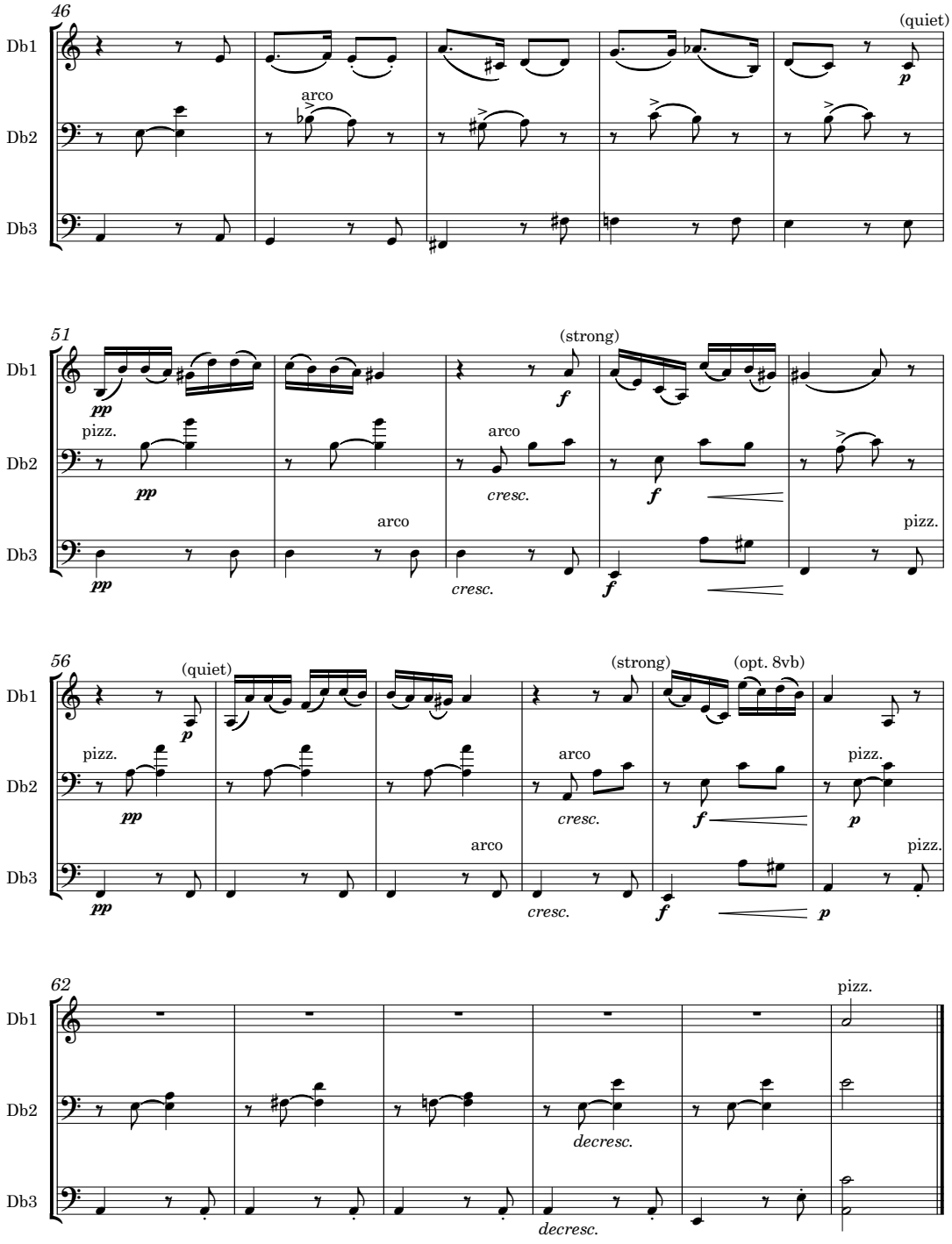
7. Rest

(10. Rast)

Schubert/arr. Norwood




20
(quiet)
(strong)
Db1
Db2
Db3
pizz.
arco
cresc.
26
(quiet)
(strong)
(opt. 8vb)
33
dim.
41


46
Db1
Db2
Db3
arco
(quiet)
p
51
pp
pizz.
(strong)
f
arco
cresc.
arco
pizz.
56
(quiet)
(strong)
(opt. 8vb)
62
decresc.
decresc.

Double Bass 1

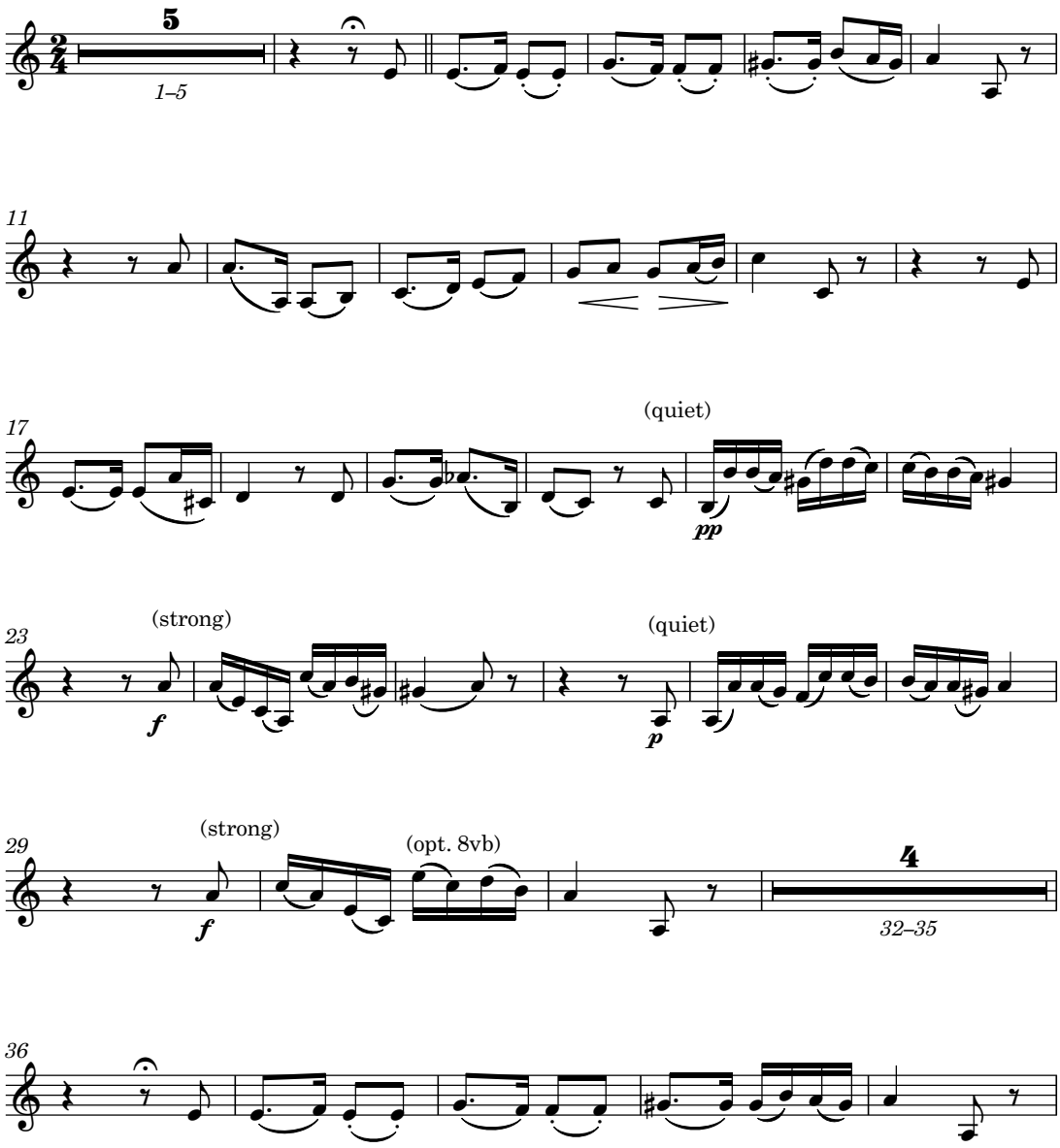
Winterreise for three basses

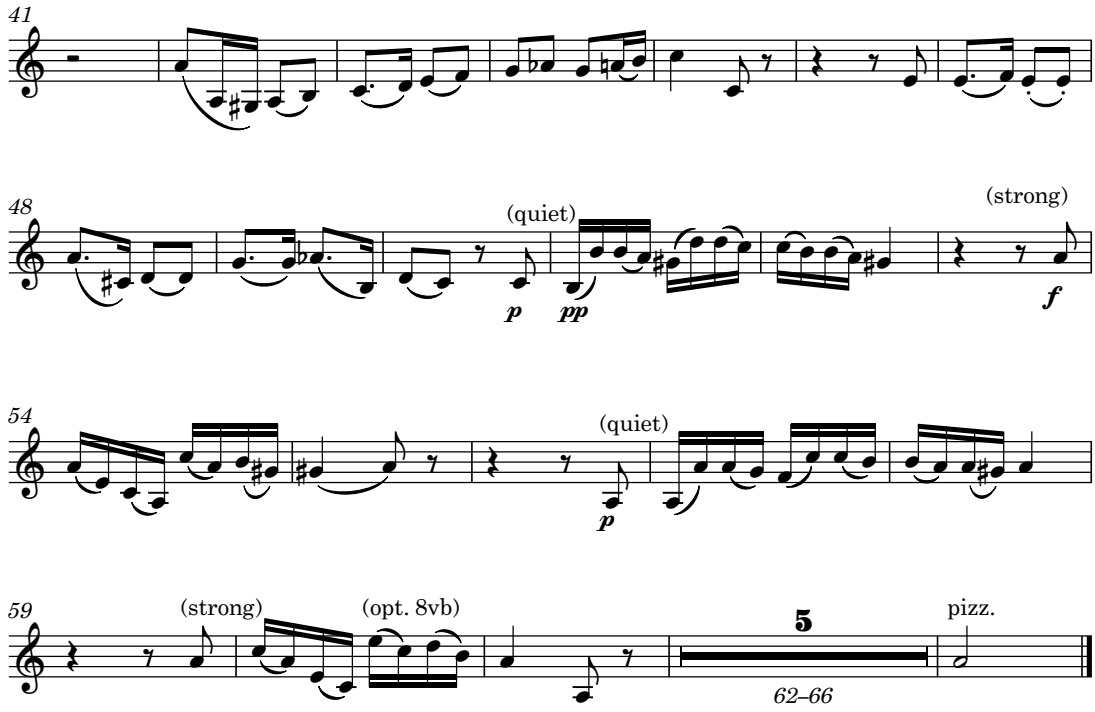
7. Rest

(10. Rast)

Schubert/arr. Norwood

♩ = 44 **Moderate (Mässig)**




41
48
(quiet)
p
pp
(strong)
f
54
(quiet)
p
59
(strong)
(opt. 8vb)
5
62–66
pizz.

Double Bass 2

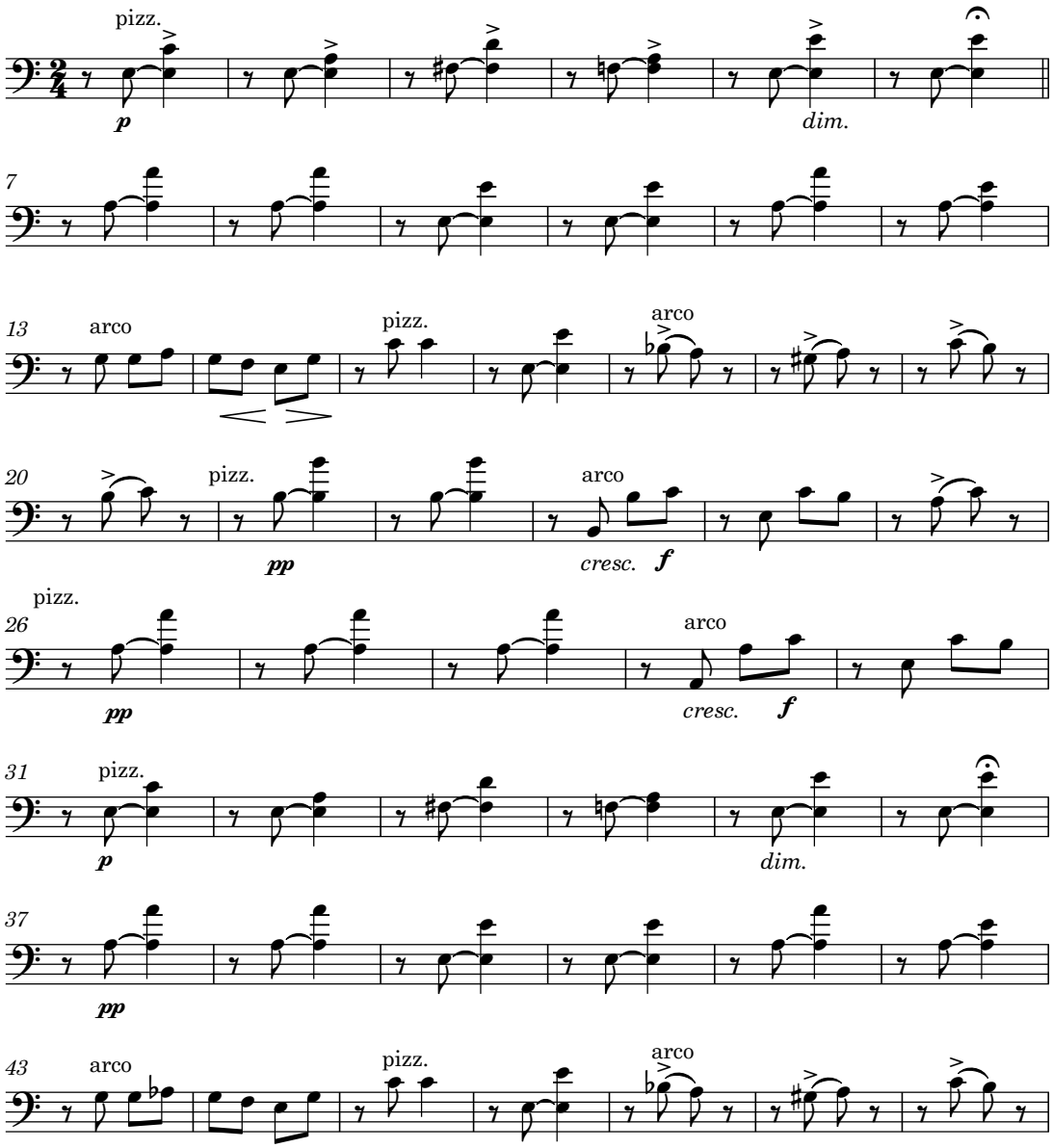
Winterreise for three basses

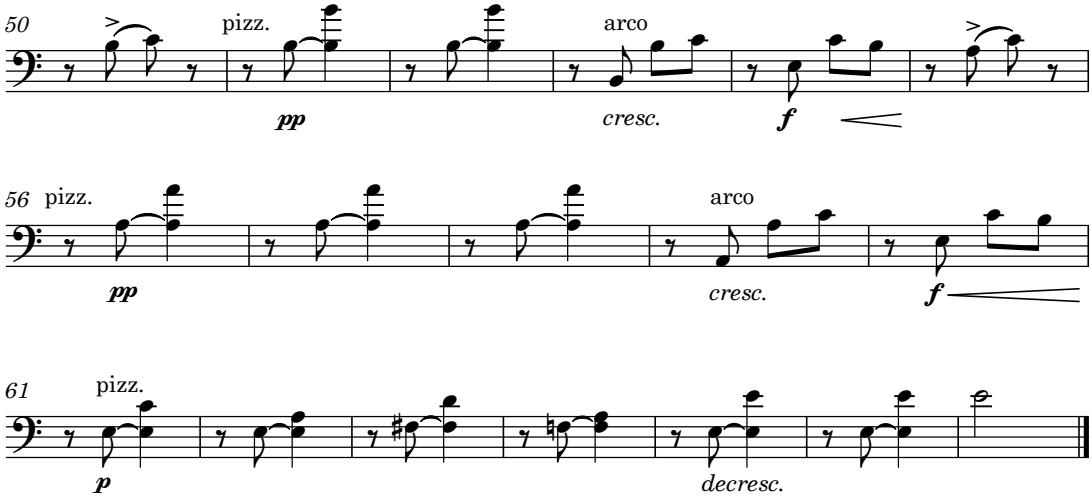
7. Rest

(10. Rast)

Schubert/arr. Norwood

♩ = 44 **Moderate (Mässig)**




50
pizz.
arco
pp
cresc.
f
56
pizz.
arco
pp
cresc.
f
61
pizz.
p
decresc.

Double Bass 3

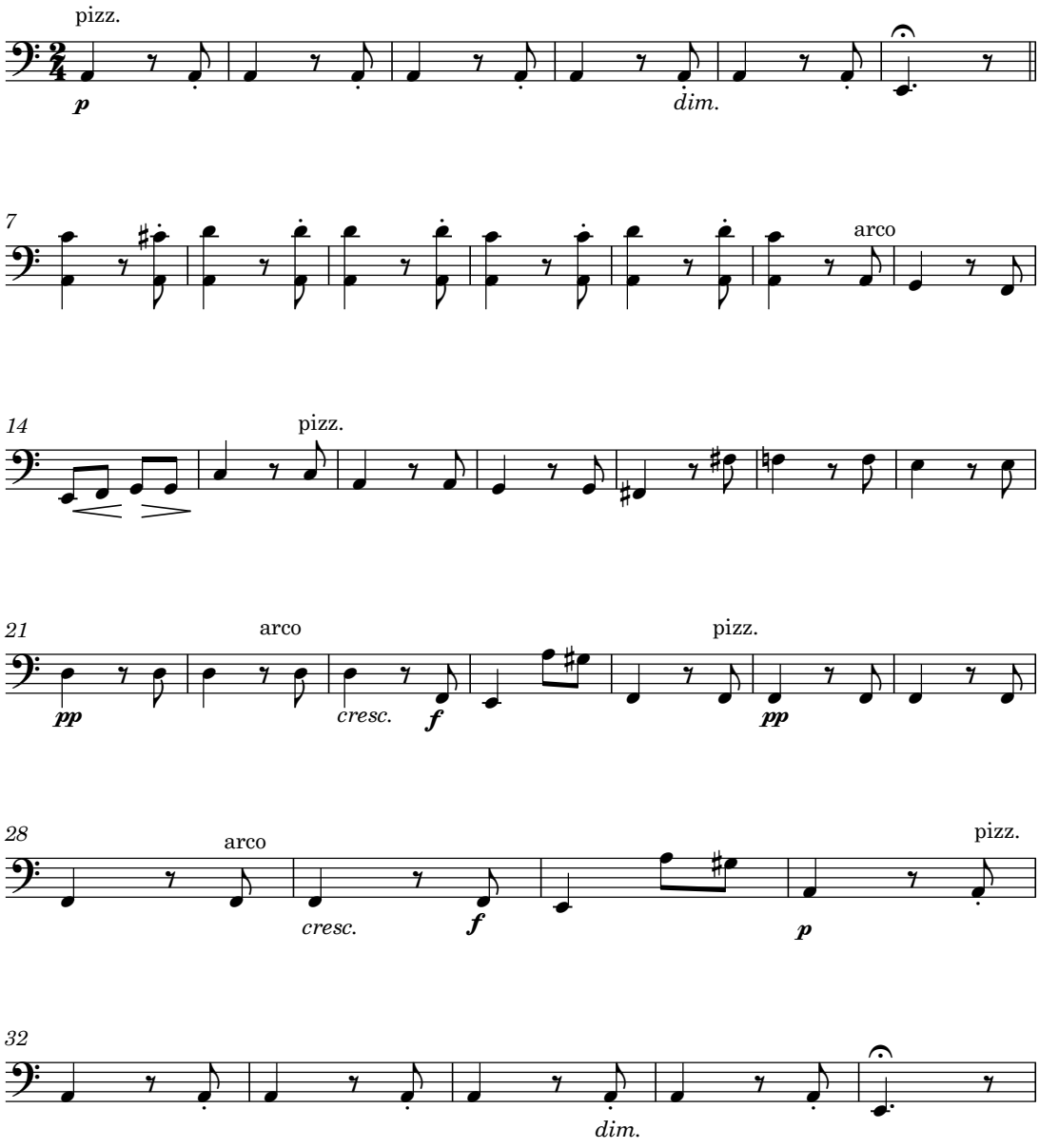
Winterreise for three basses

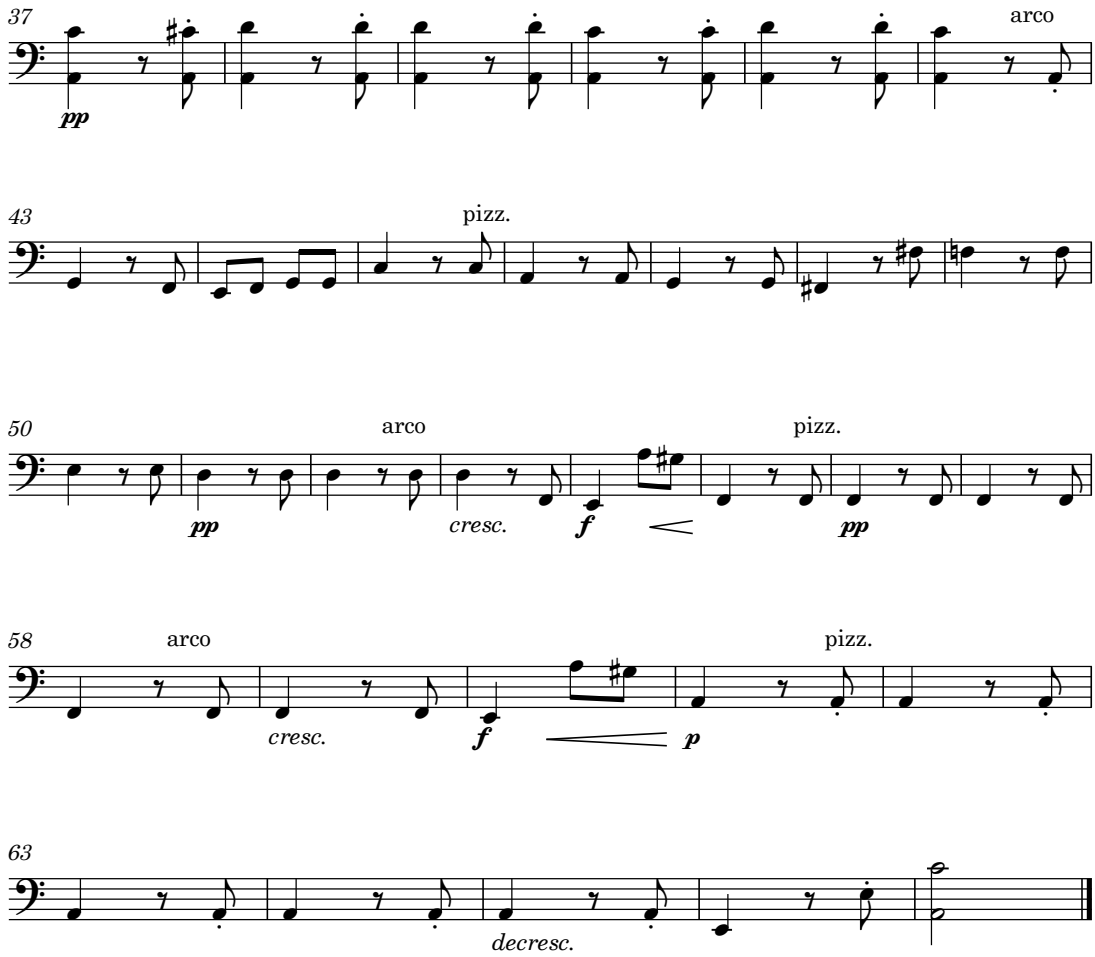
7. Rest

(10. Rast)

Schubert/arr. Norwood

♩ = 44 **Moderate (Mässig)**




37
pp
arco
43
pizz.
50
arco
pp
cresc.
f
pizz.
pp
58
arco
cresc.
f
p
pizz.
63
decresc.

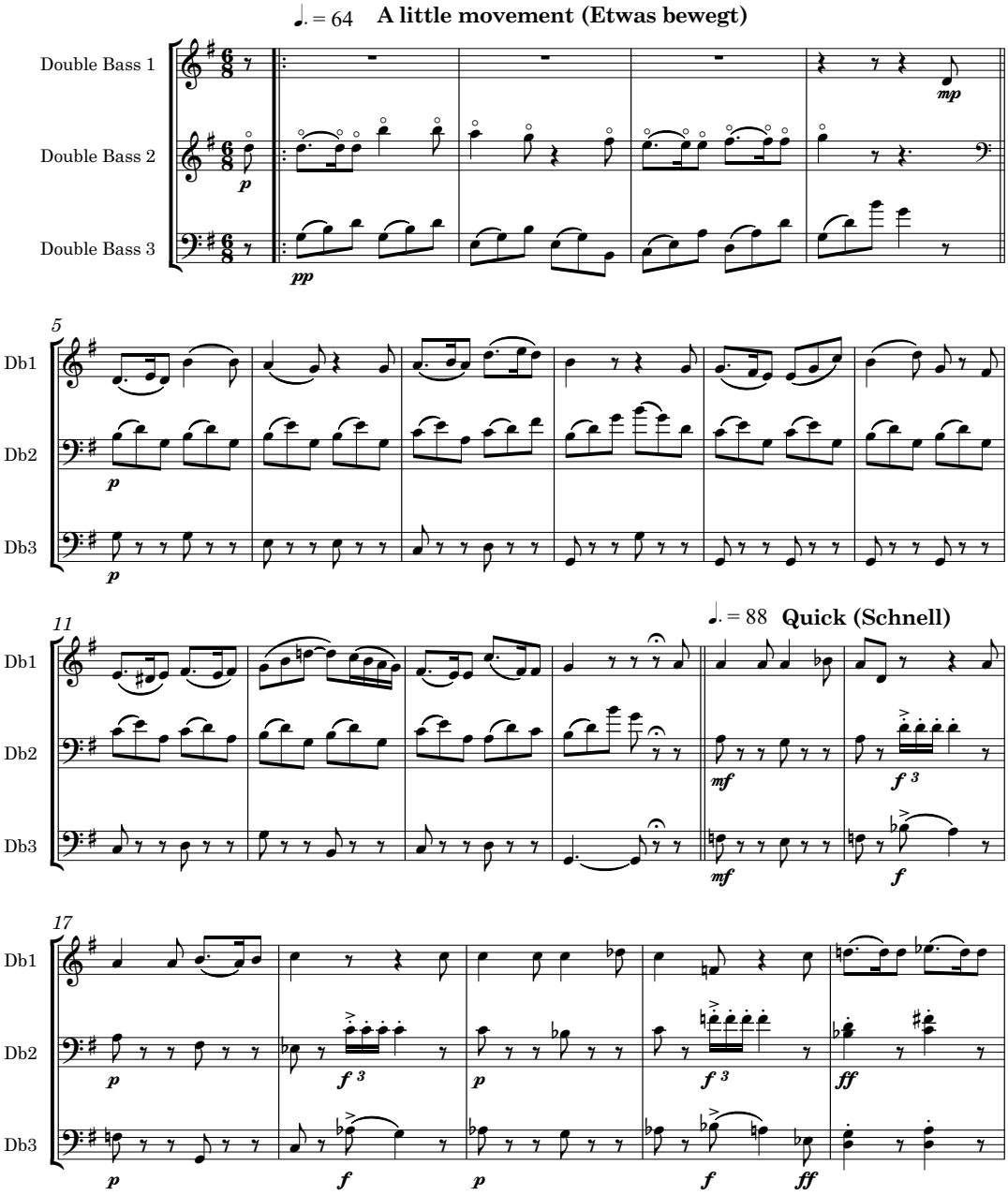
3.8 Dream of Spring

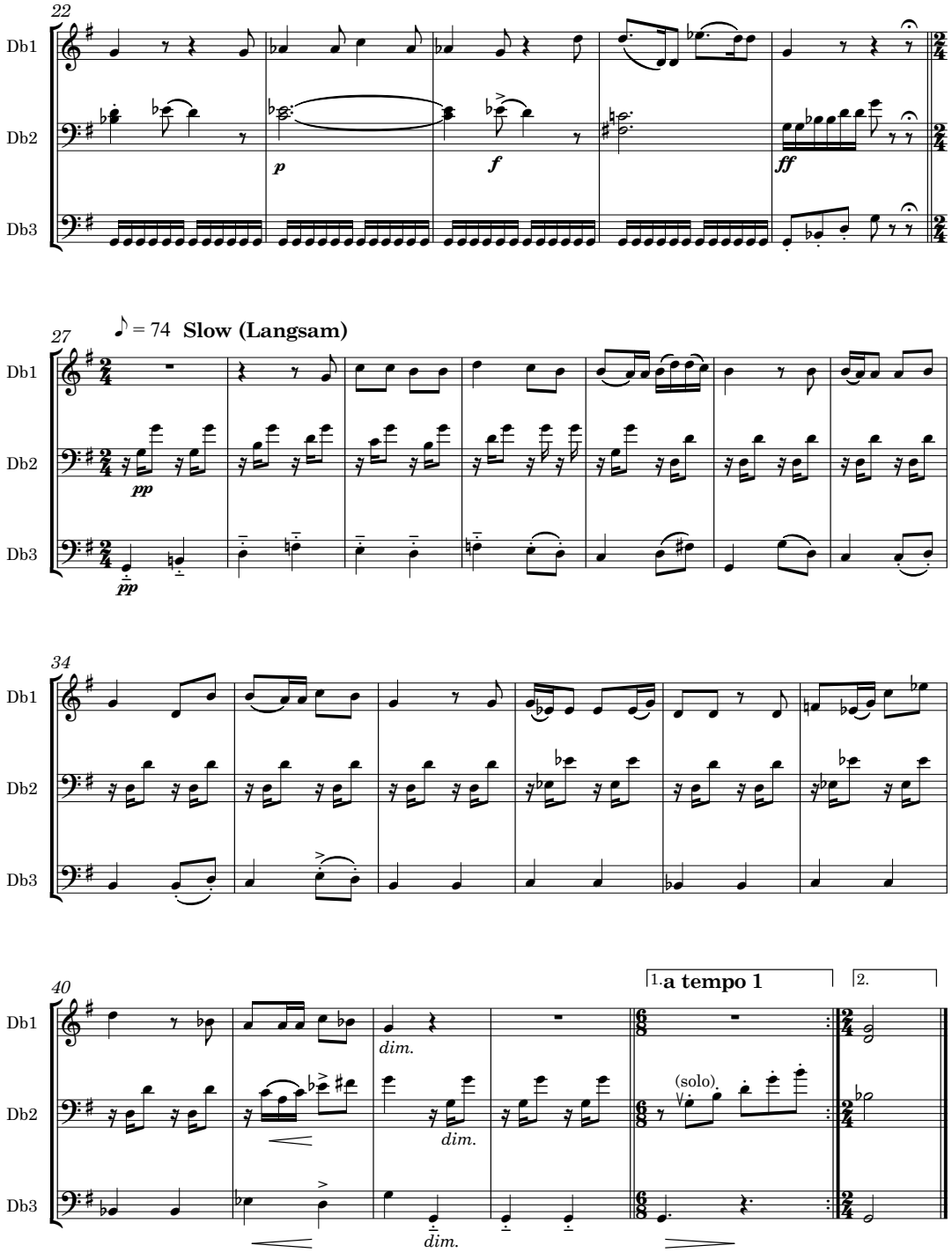
Winterreise for three basses

8. Dream of Spring

(11. Frühlingstraum)

Schubert/arr. Norwood




22
Db1
Db2
Db3
p
f
ff
27
♪ = 74 Slow (Langsam)
pp
pp
34
40
1. a tempo 1
2.
dim.
dim.
dim.
(solo)

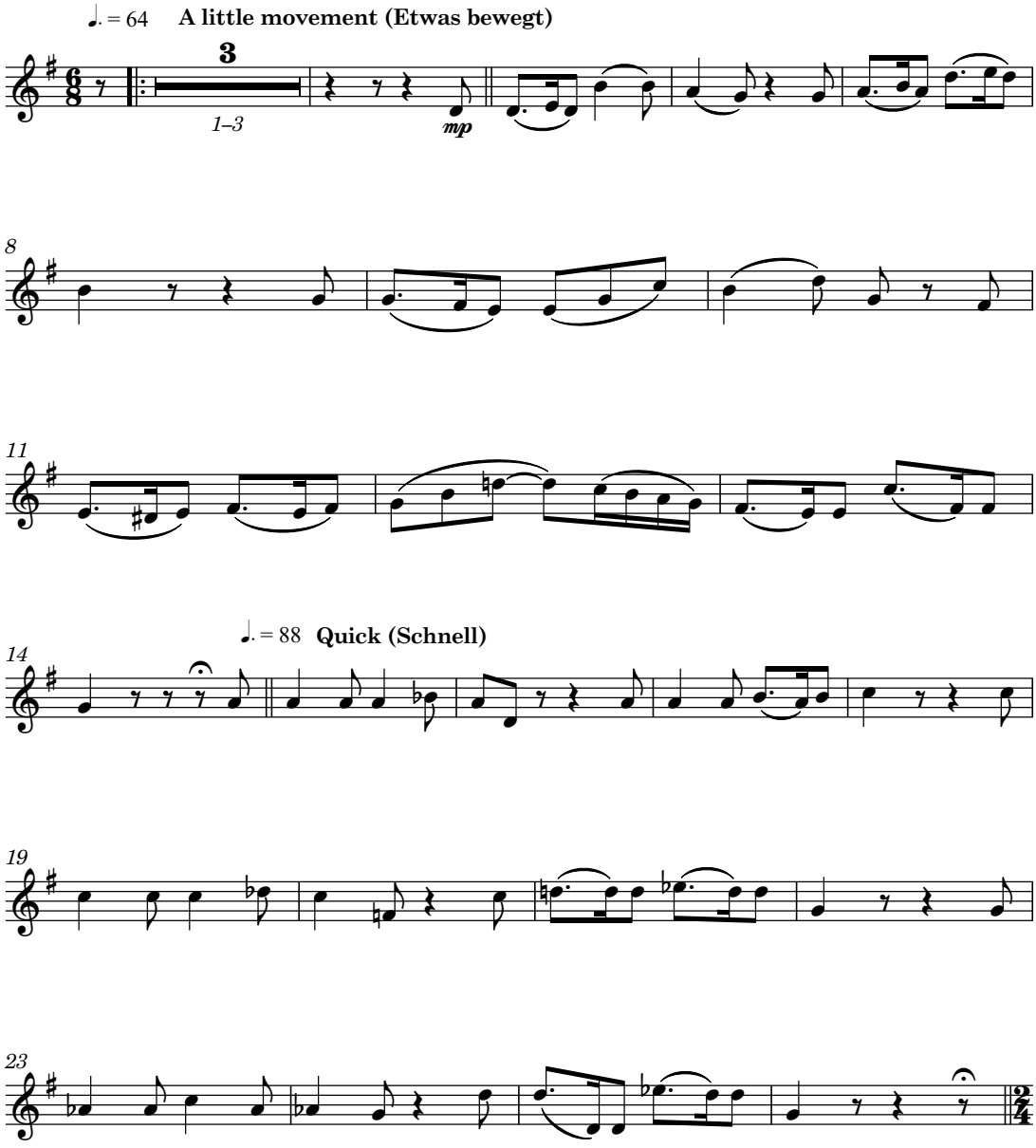
Double Bass 1

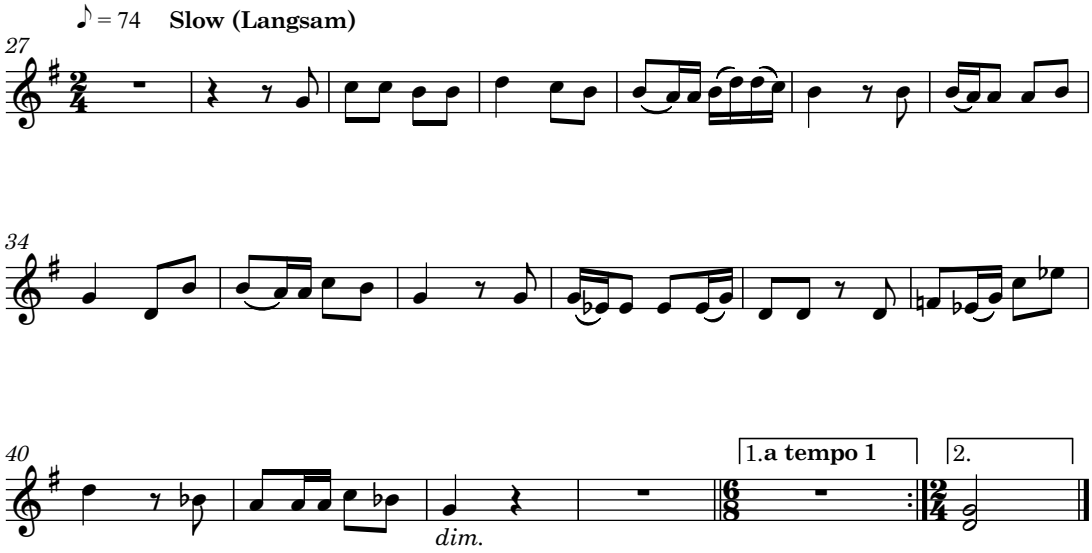
Winterreise for three basses

8. Dream of Spring

(11. Frühlingstraum)

Schubert/arr. Norwood




♪ = 74 Slow (Langsam)
27
34
40
dim.
1.a tempo 1
2.

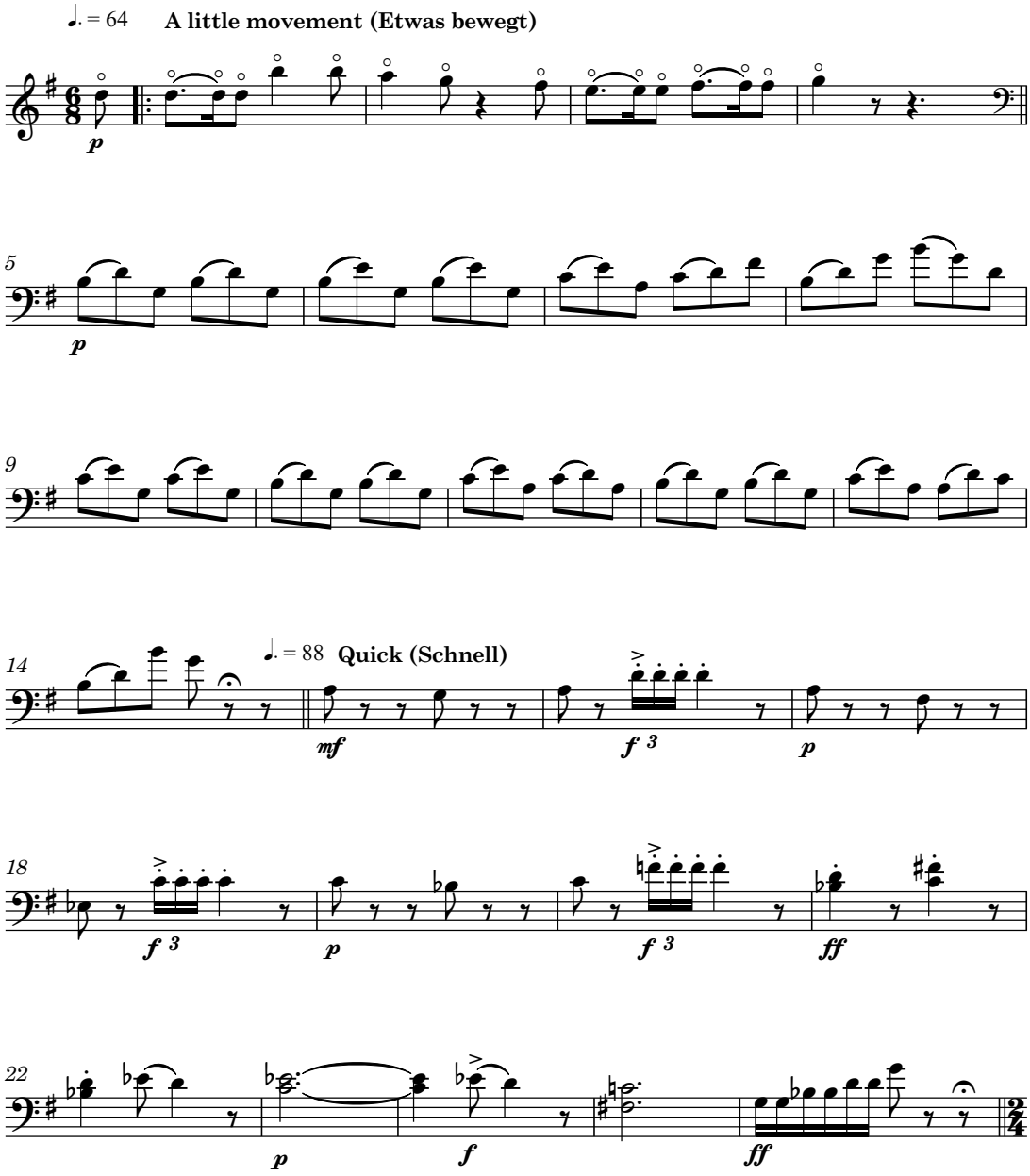
Double Bass 2

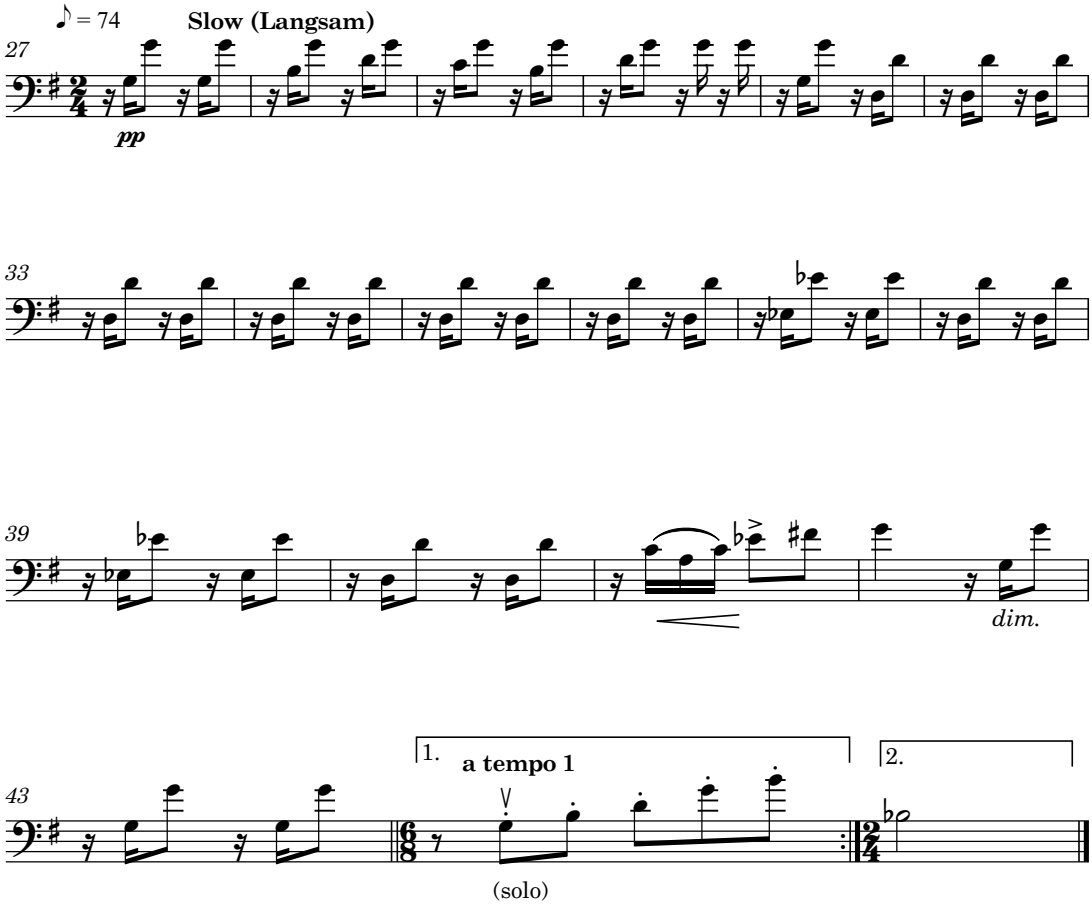
Winterreise for three basses

8. Dream of Spring

(11. Frühlingstraum)

Schubert/arr. Norwood




♪ = 74
Slow (Langsam)
27
pp
33
39
dim.
43
1.
a tempo 1
2.
(solo)

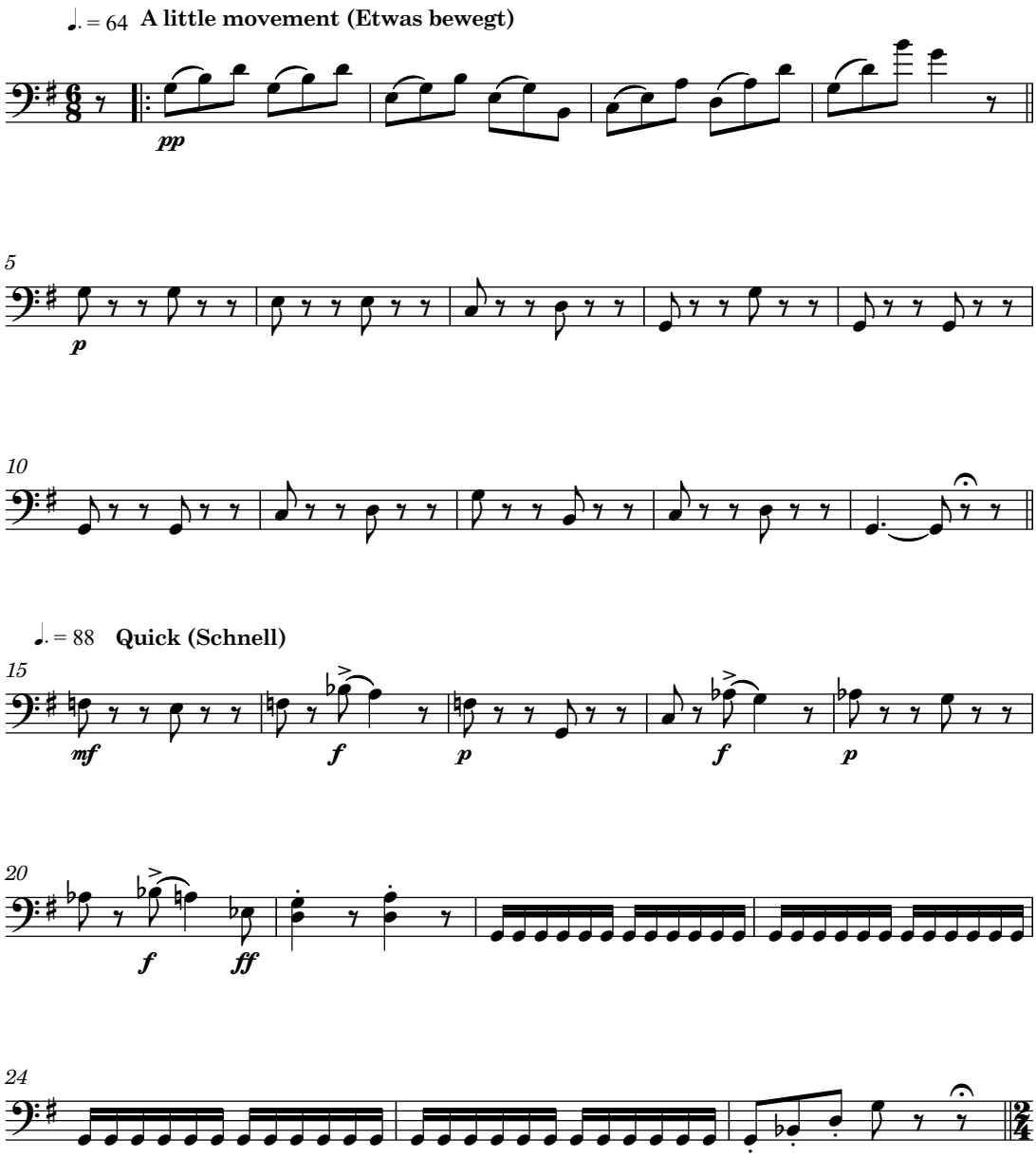
Double Bass 3

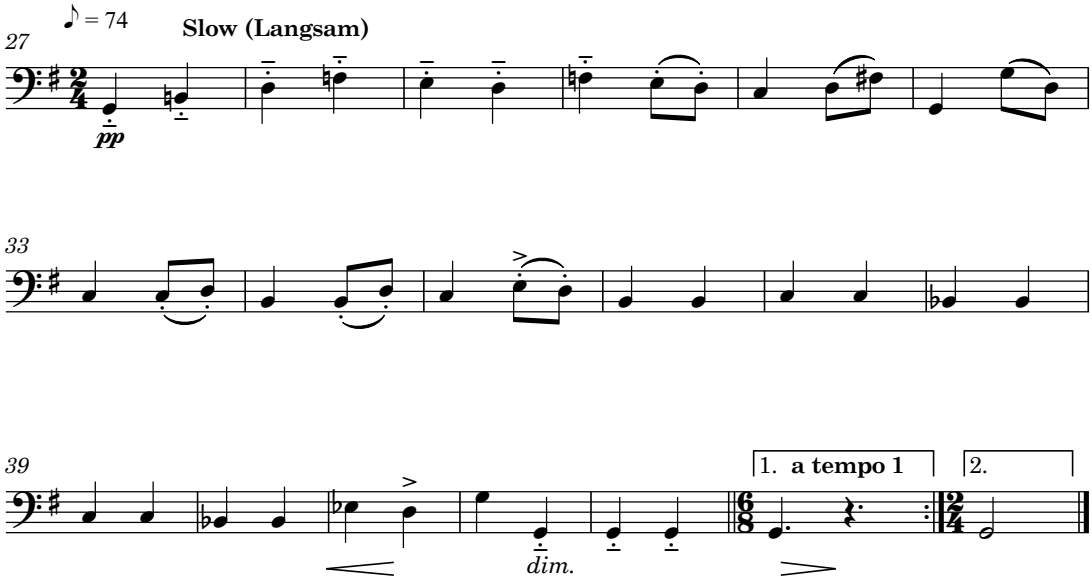
Winterreise for three basses

8. Dream of Spring

(11. Frühlingstraum)

Schubert/arr. Norwood




♪ = 74
Slow (Langsam)
27
pp
33
39
1. a tempo 1
2.
dim.

3.9 LONELINESS

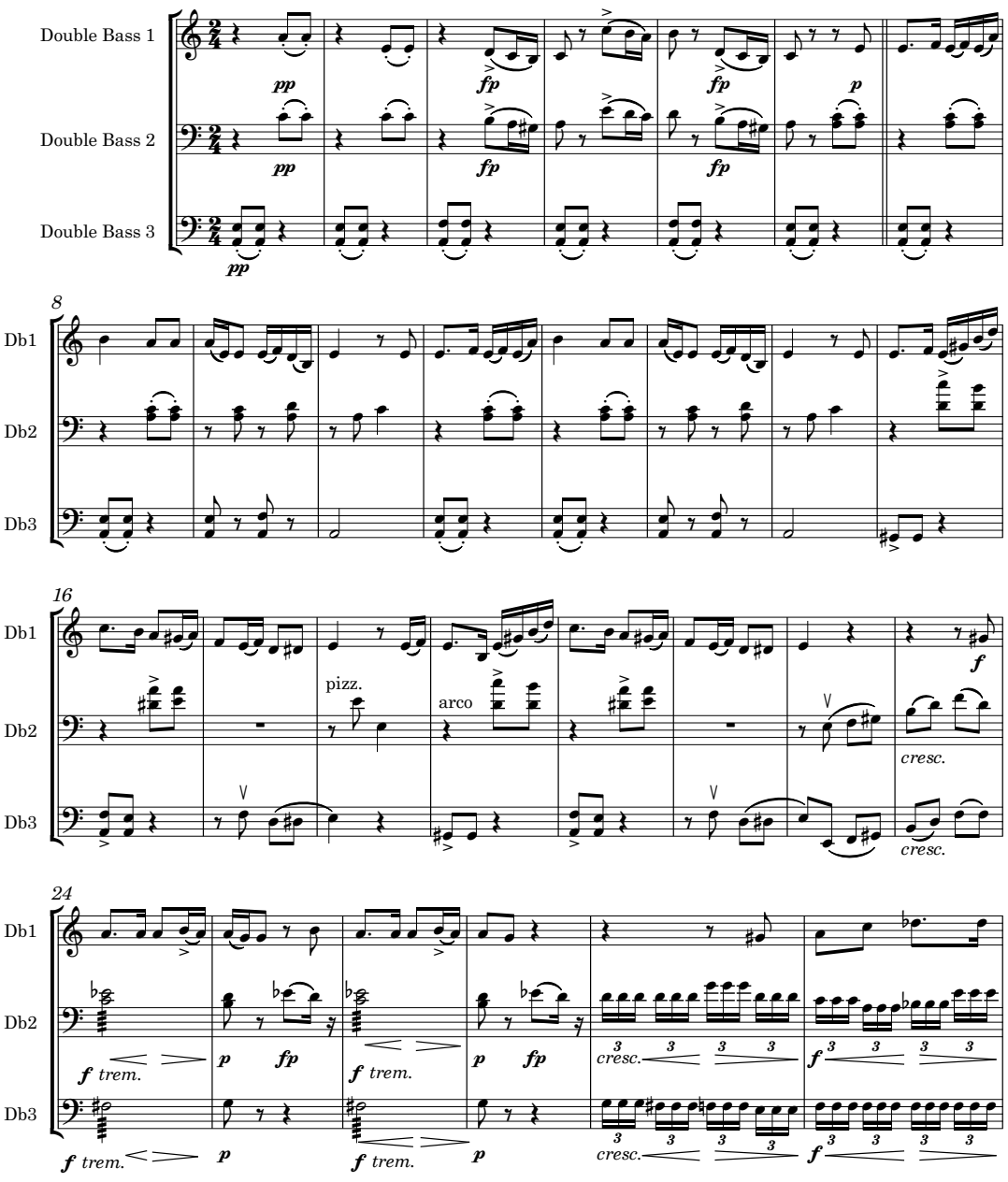
Winterreise for three basses

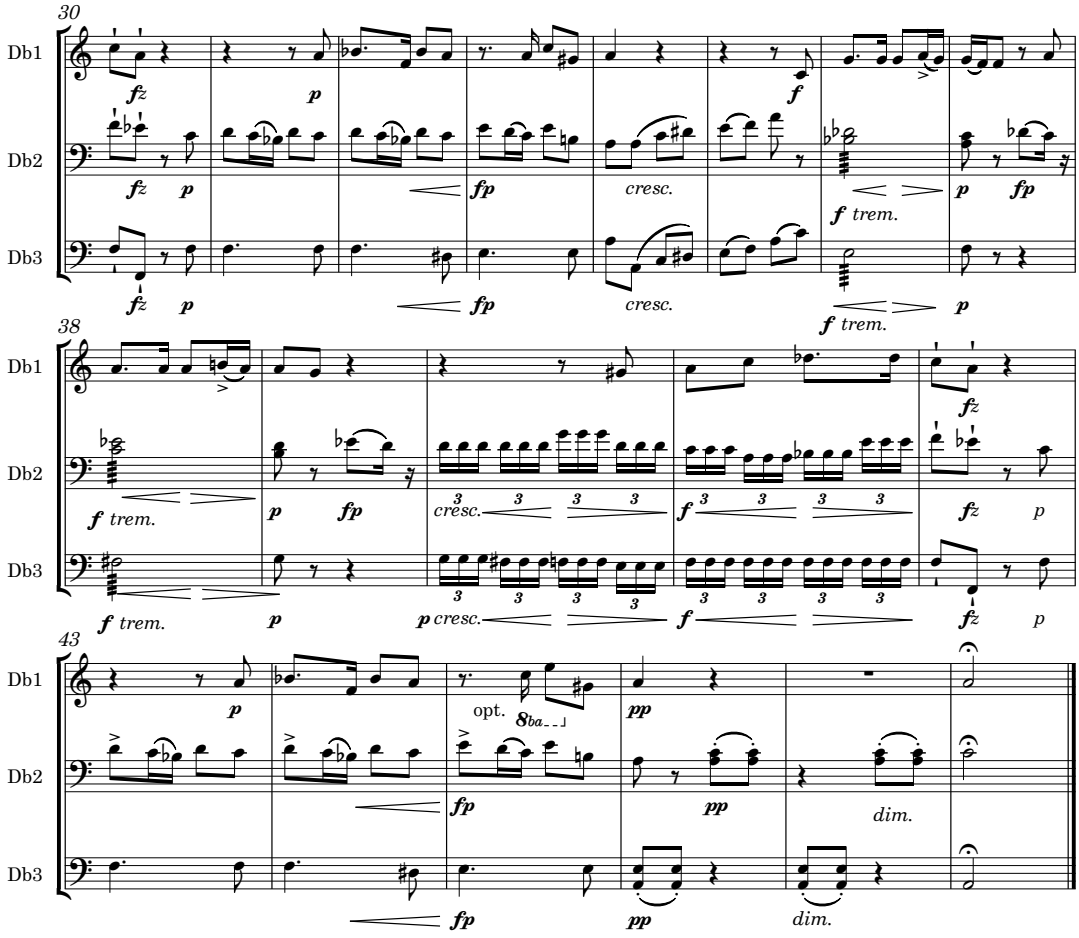
9. Loneliness

(12. Einsamkeit)

Schubert/arr. Norwood

♪ = 88 **Slow (Langsam)**




30
Db1
Db2
Db3
fz
p
fp
cresc.
f
trem.
38
cresc.
43
opt.
pp
dim.

Double Bass 1

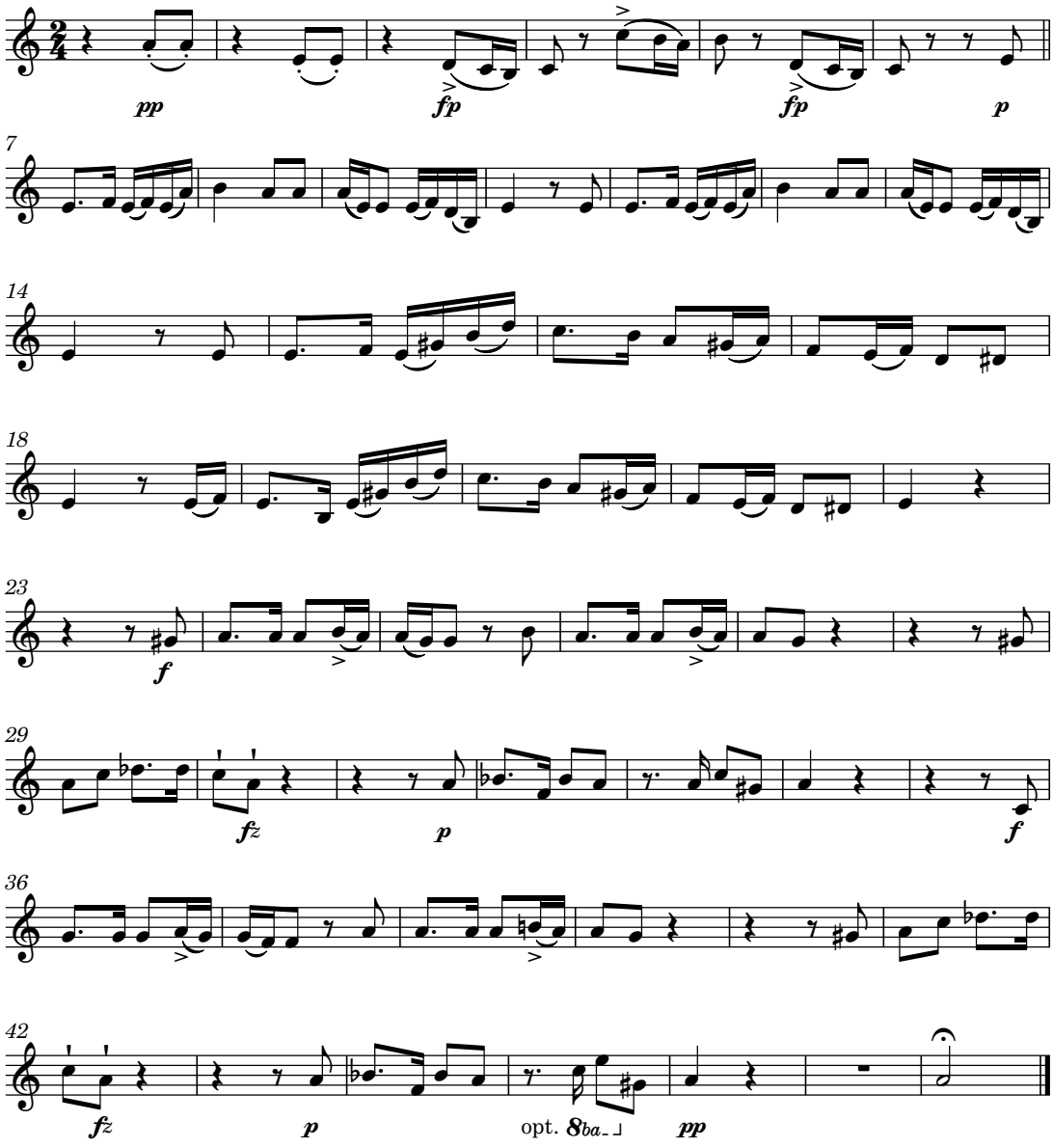
Winterreise for three basses

9. Loneliness

(12. Einsamkeit)

Schubert/arr. Norwood

♪ = 88 **Slow (Langsam)**



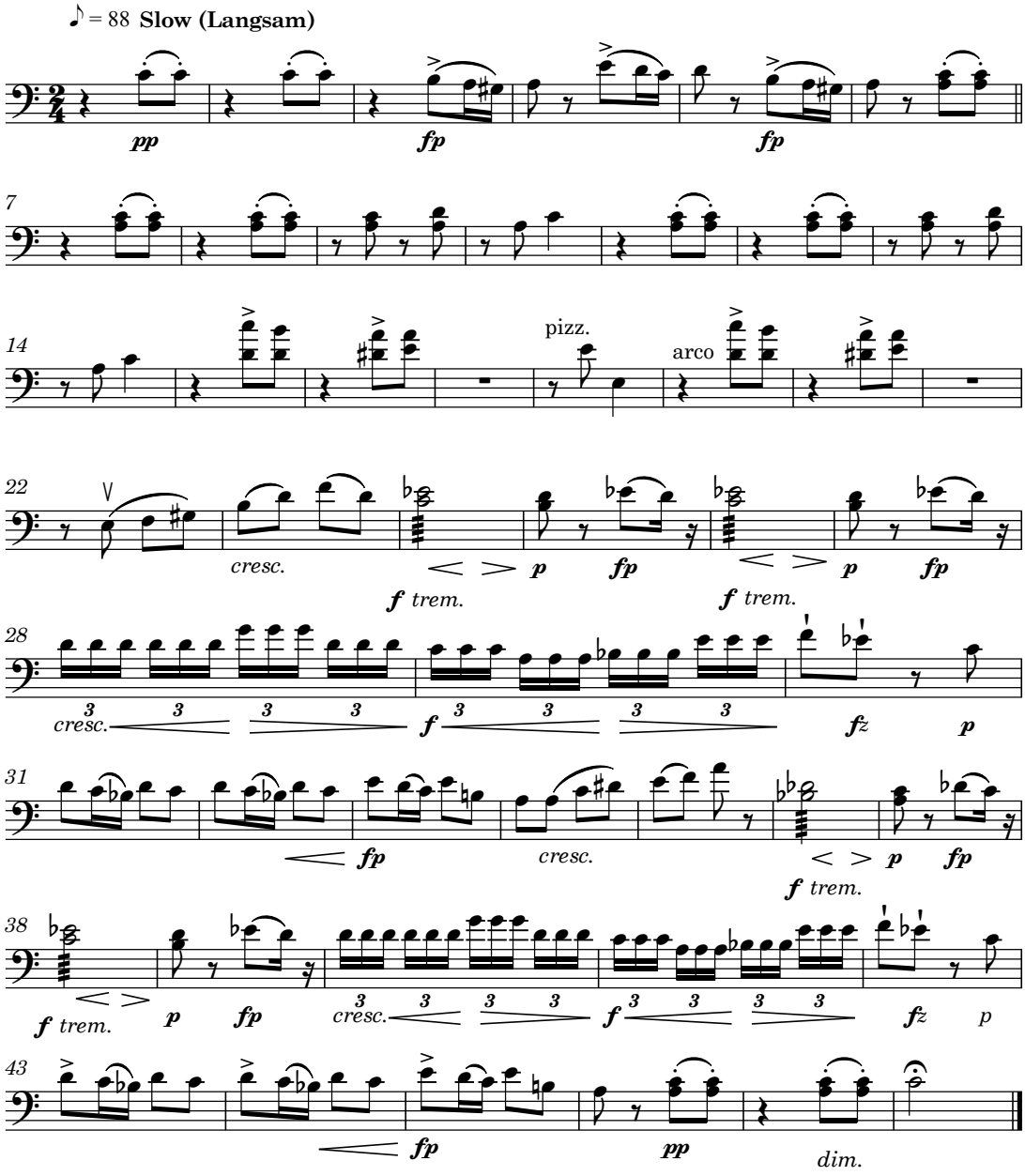
Double Bass 2

Winterreise for three basses

9. Loneliness

(12. Einsamkeit)

Schubert/arr. Norwood



Double Bass 3

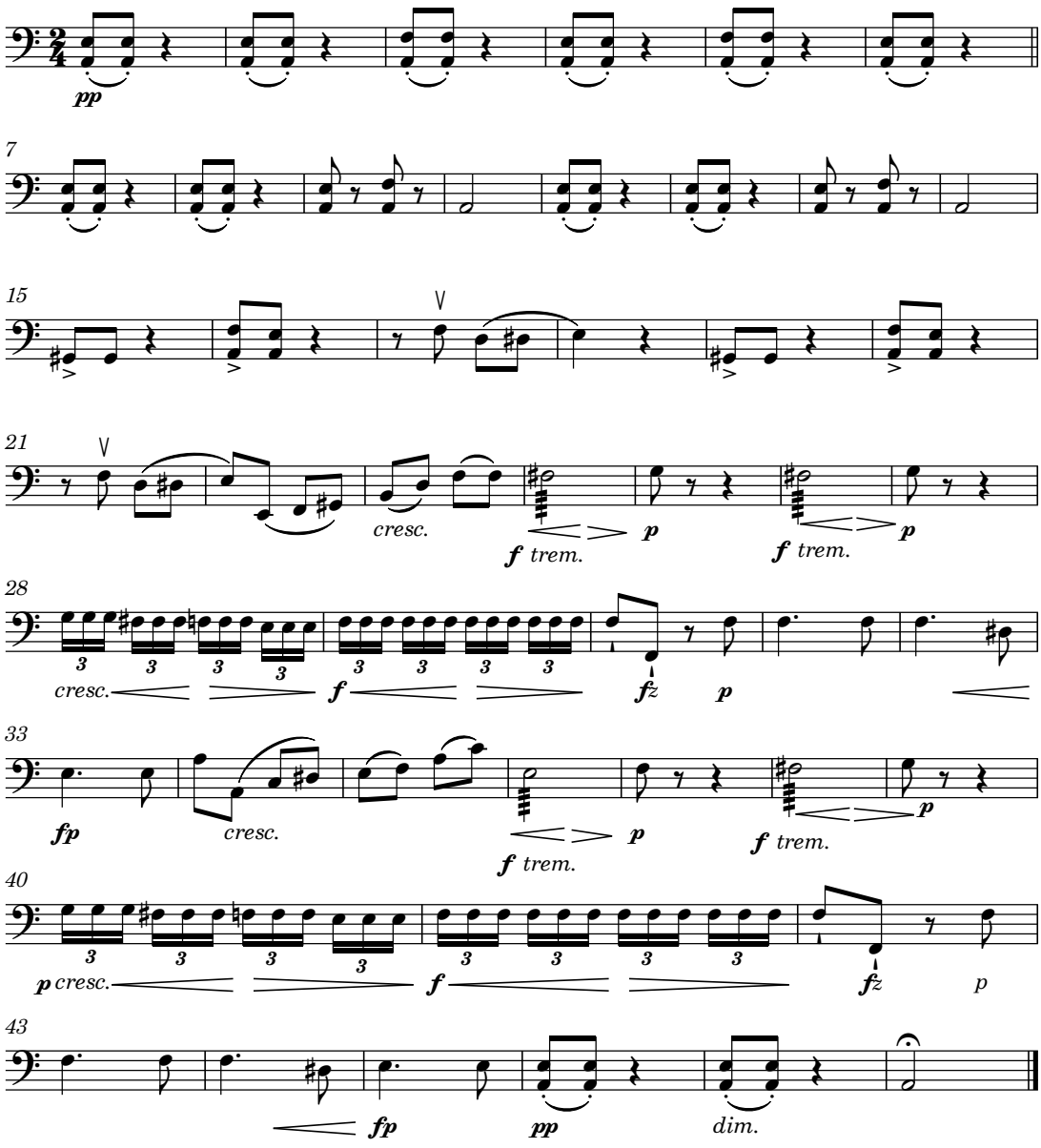
Winterreise for three basses

9. Loneliness

(12. Einsamkeit)

Schubert/arr. Norwood

♪ = 88 **Slow (Langsam)**



3.10 In the Village

Full Score

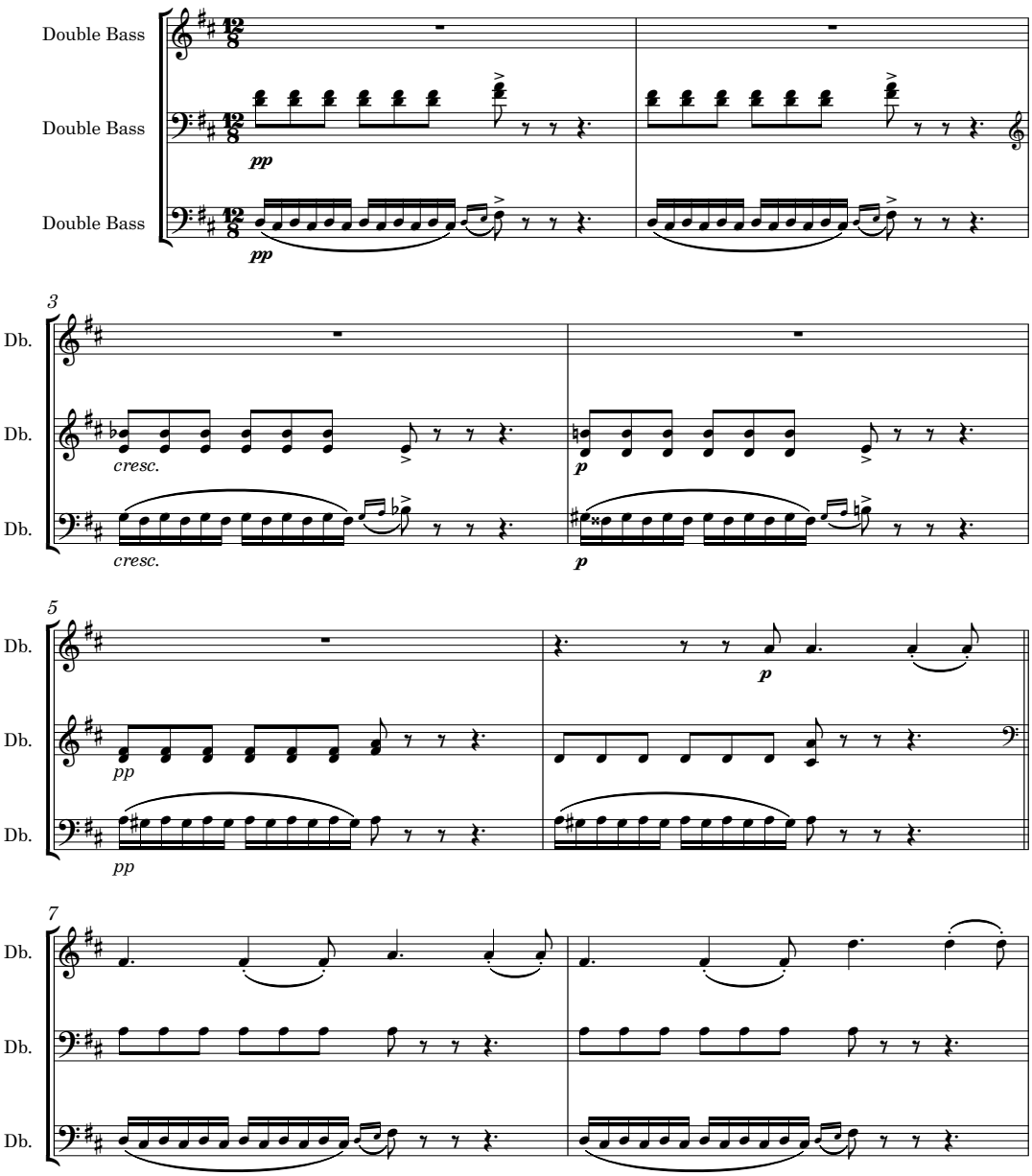
Winterreise for three basses

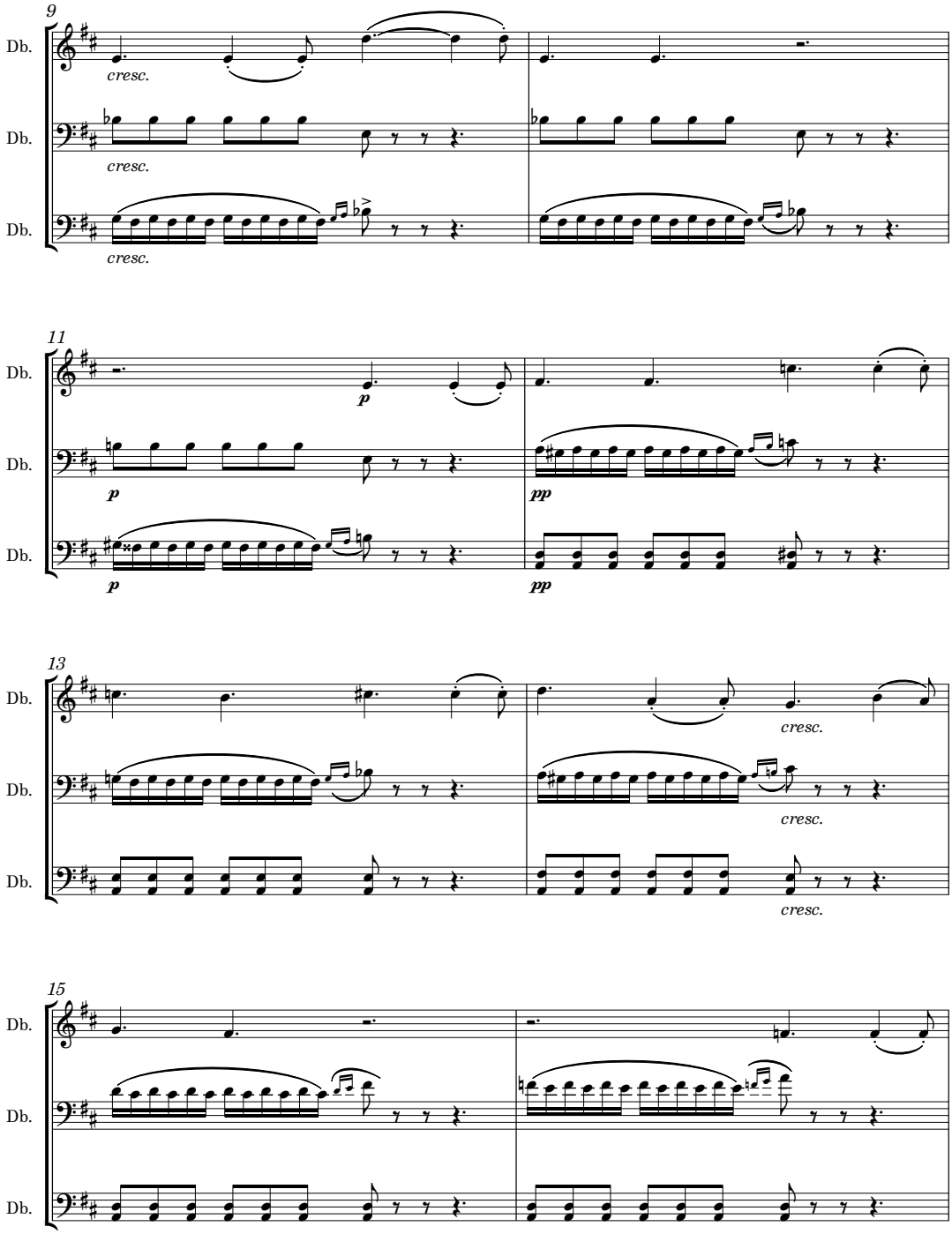
10. In the Village

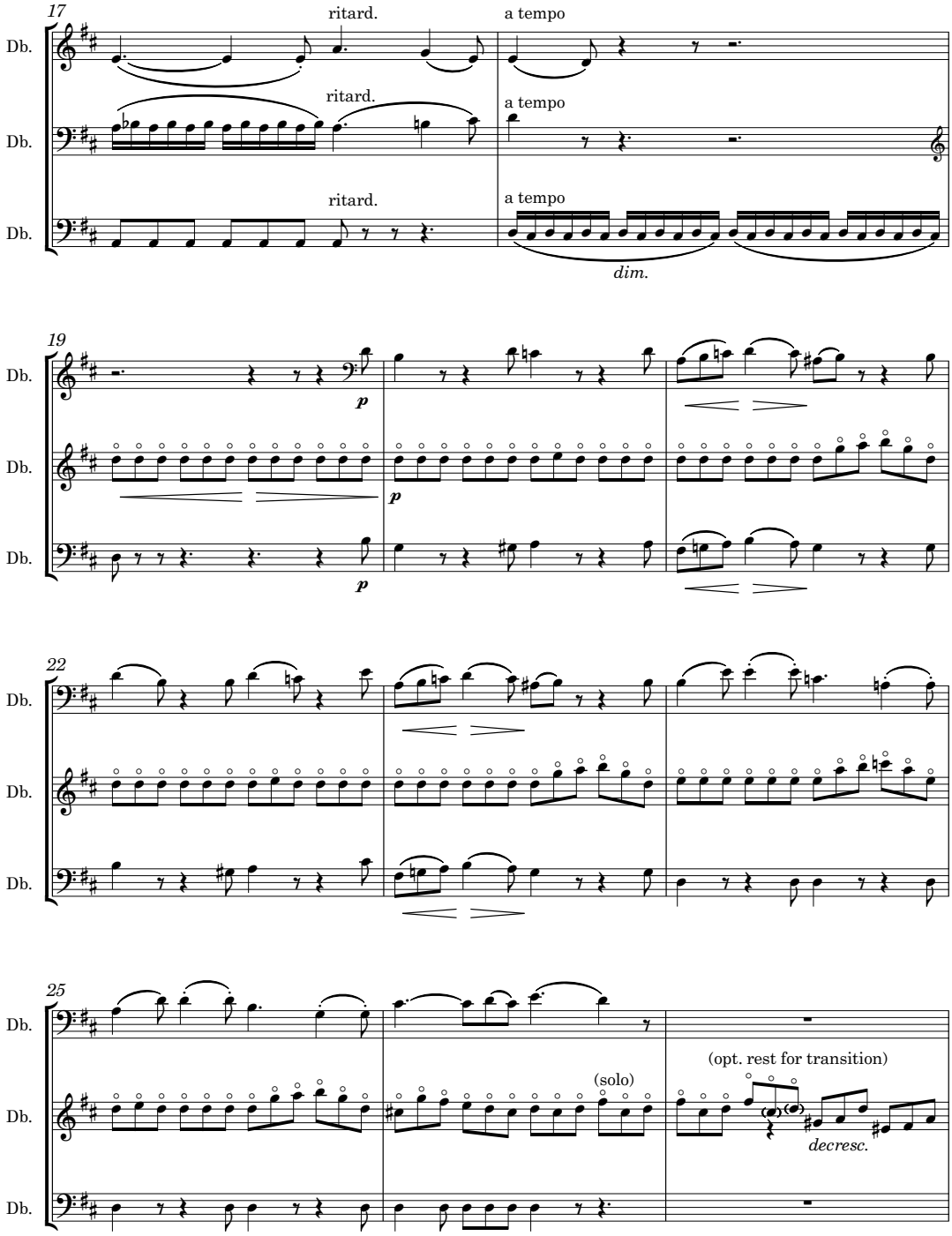
(17. Im Dorfe)

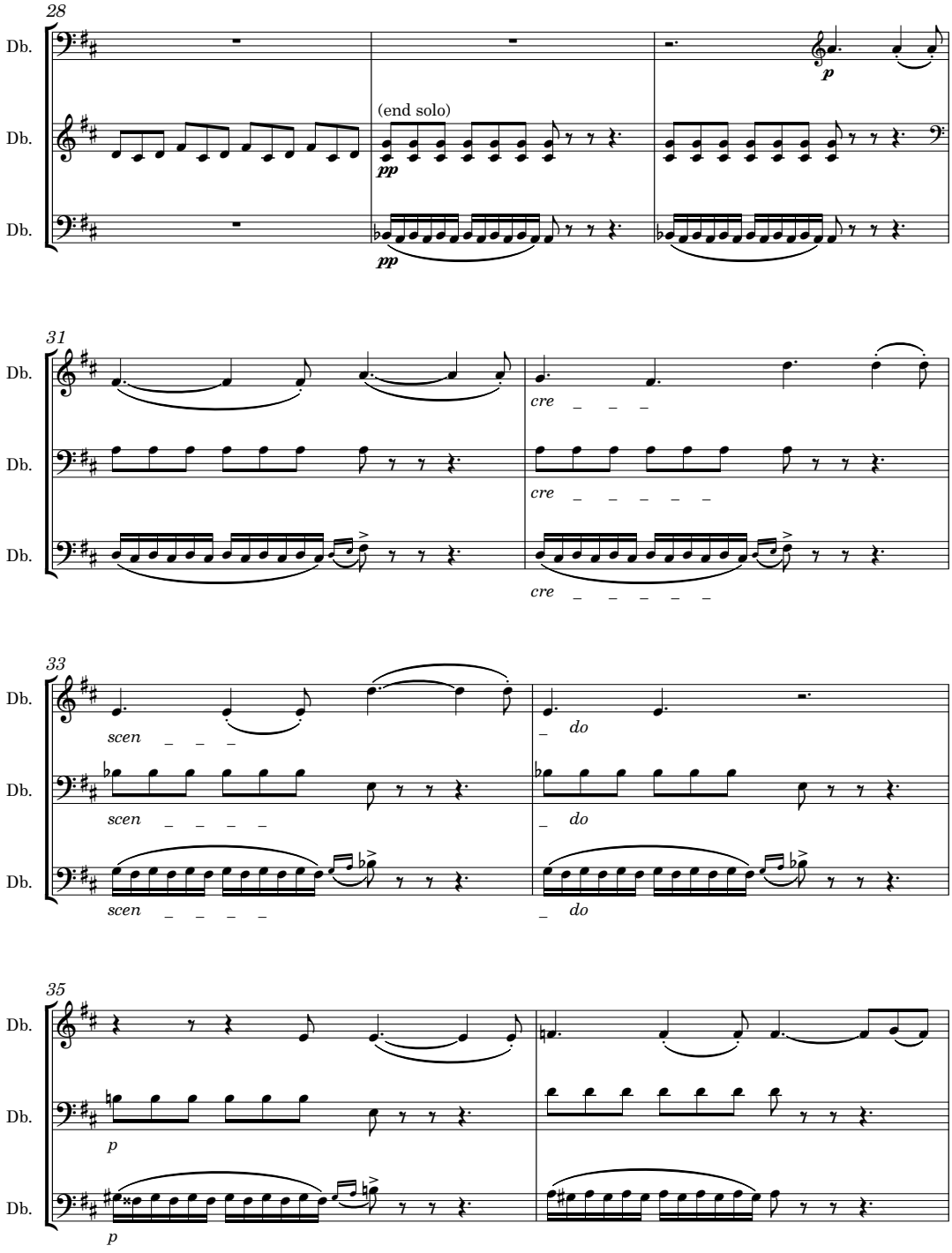
Schubert/arr. Norwood

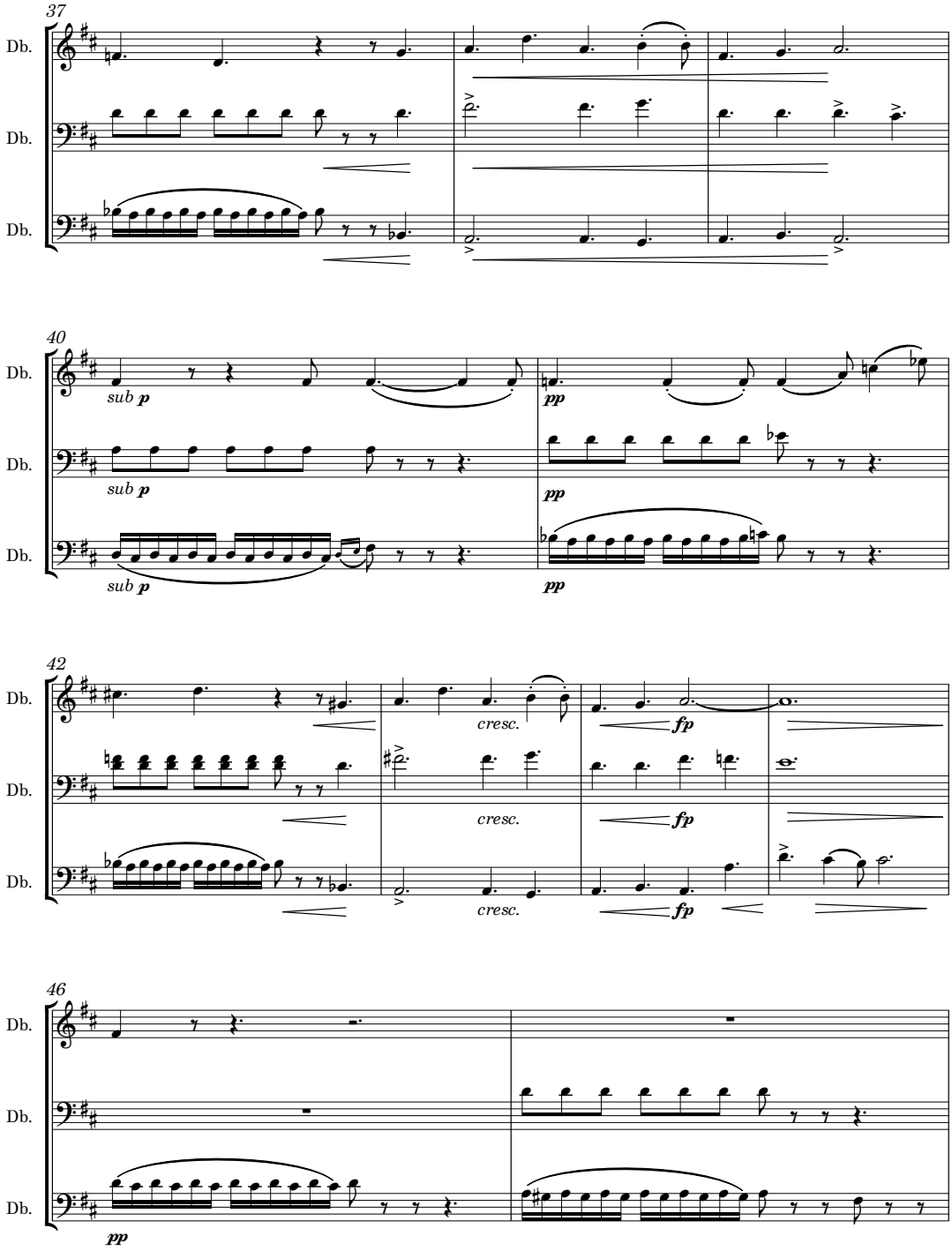
♩. = 70-74 **A little slow (Etwas langsam)**

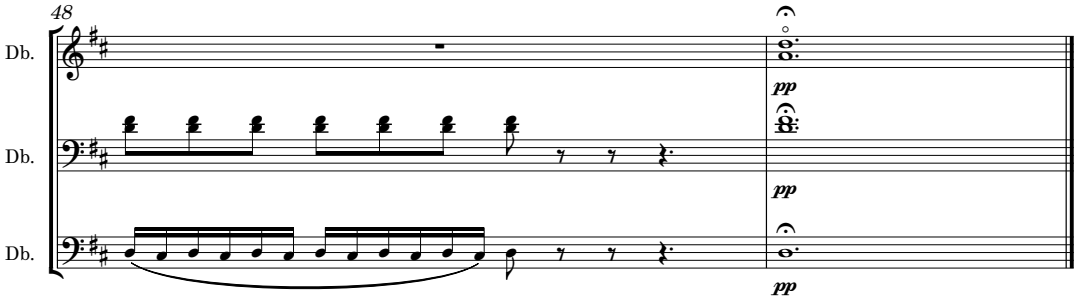



9
Db.
cresc.
Db.
cresc.
Db.
cresc.
11
Db.
p
Db.
p
Db.
p
pp
pp
13
Db.
cresc.
Db.
cresc.
Db.
cresc.
15
Db.
Db.
Db.


17
ritard.
a tempo
Db.
ritard.
a tempo
Db.
ritard.
a tempo
Db.
dim.
19
Db.
p
Db.
p
Db.
p
22
Db.
Db.
Db.
25
Db.
(solo)
(opt. rest for transition)
decresc.
Db.
Db.


28
Db.
Db.
Db.
(end solo)
pp
pp
p
31
Db.
Db.
Db.
cre
cre
cre
33
Db.
Db.
Db.
scen
scen
scen
do
do
do
35
Db.
Db.
Db.
p
p


37
Db.
Db.
Db.
40
sub p
pp
42
cresc.
fp
46
pp


48
Db.
Db.
Db.
pp
pp
pp

Double Bass 1

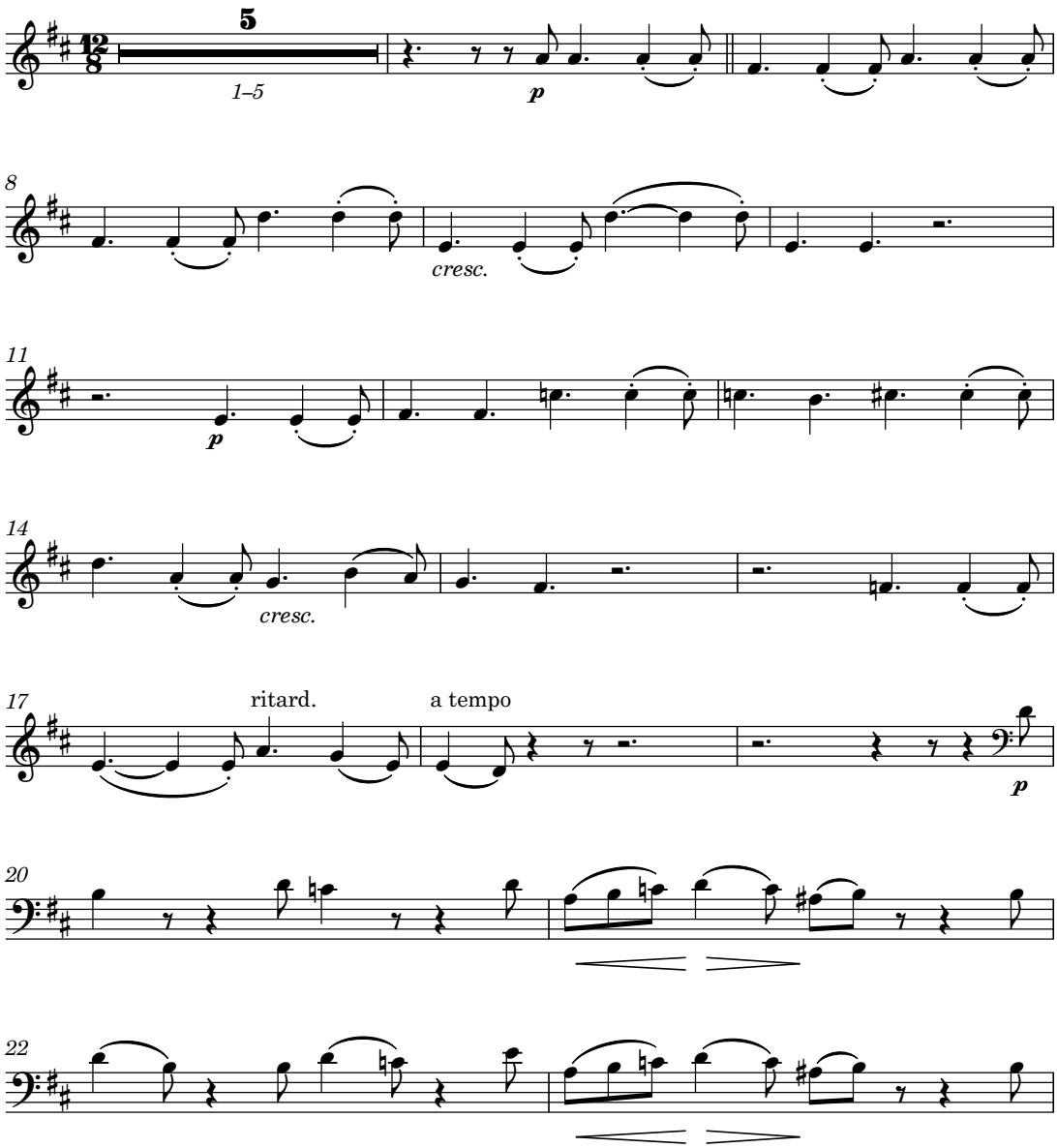
Winterreise for three basses

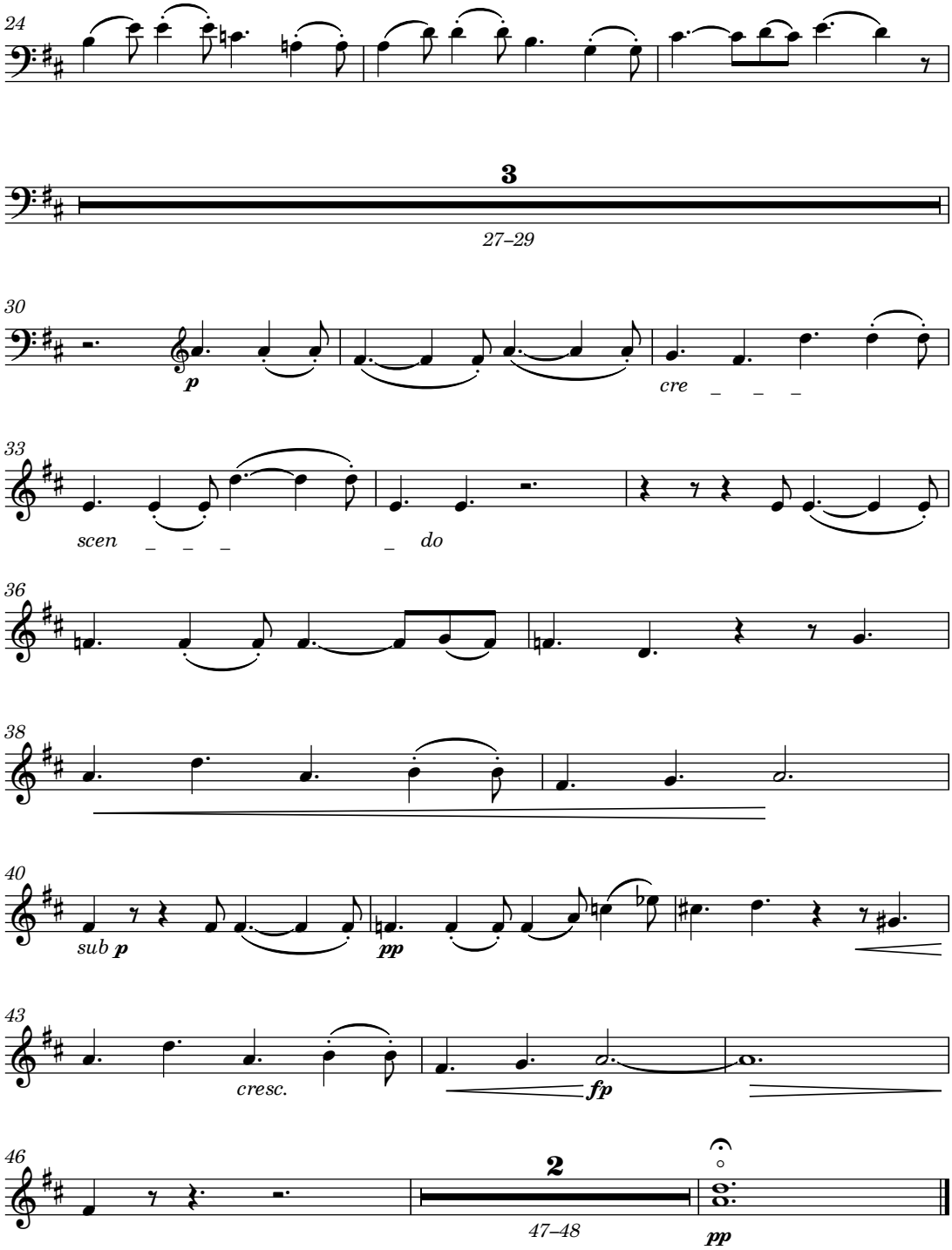
10. In the Village

(17. Im Dorfe)

Schubert/arr. Norwood

♩. = 70-74 **A little slow (Etwas langsam)**




24
3
27–29
30
p
cre
33
scen
do
36
38
40
sub p
pp
43
cresc.
fp
46
2
47–48
pp

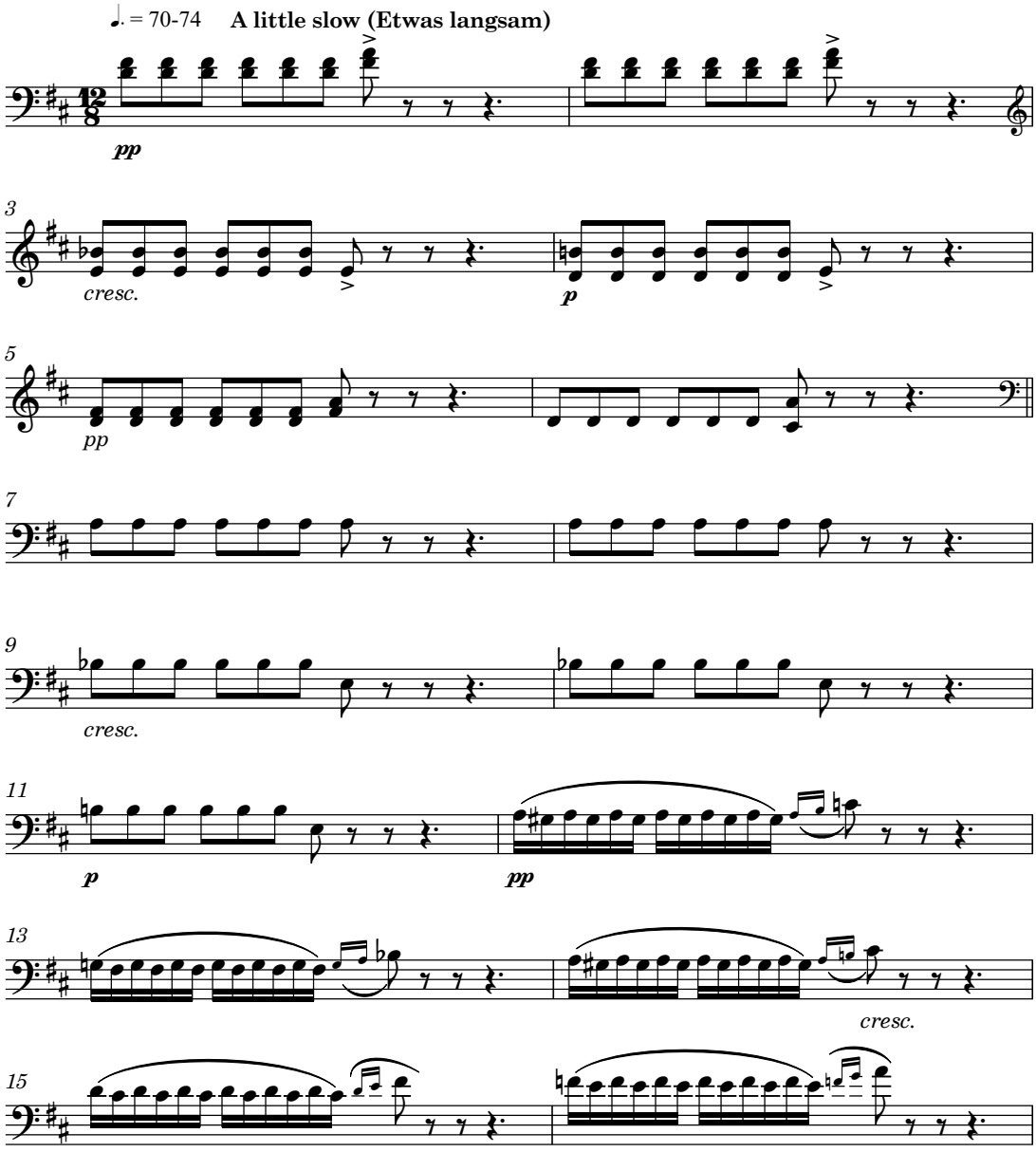
Double Bass 2

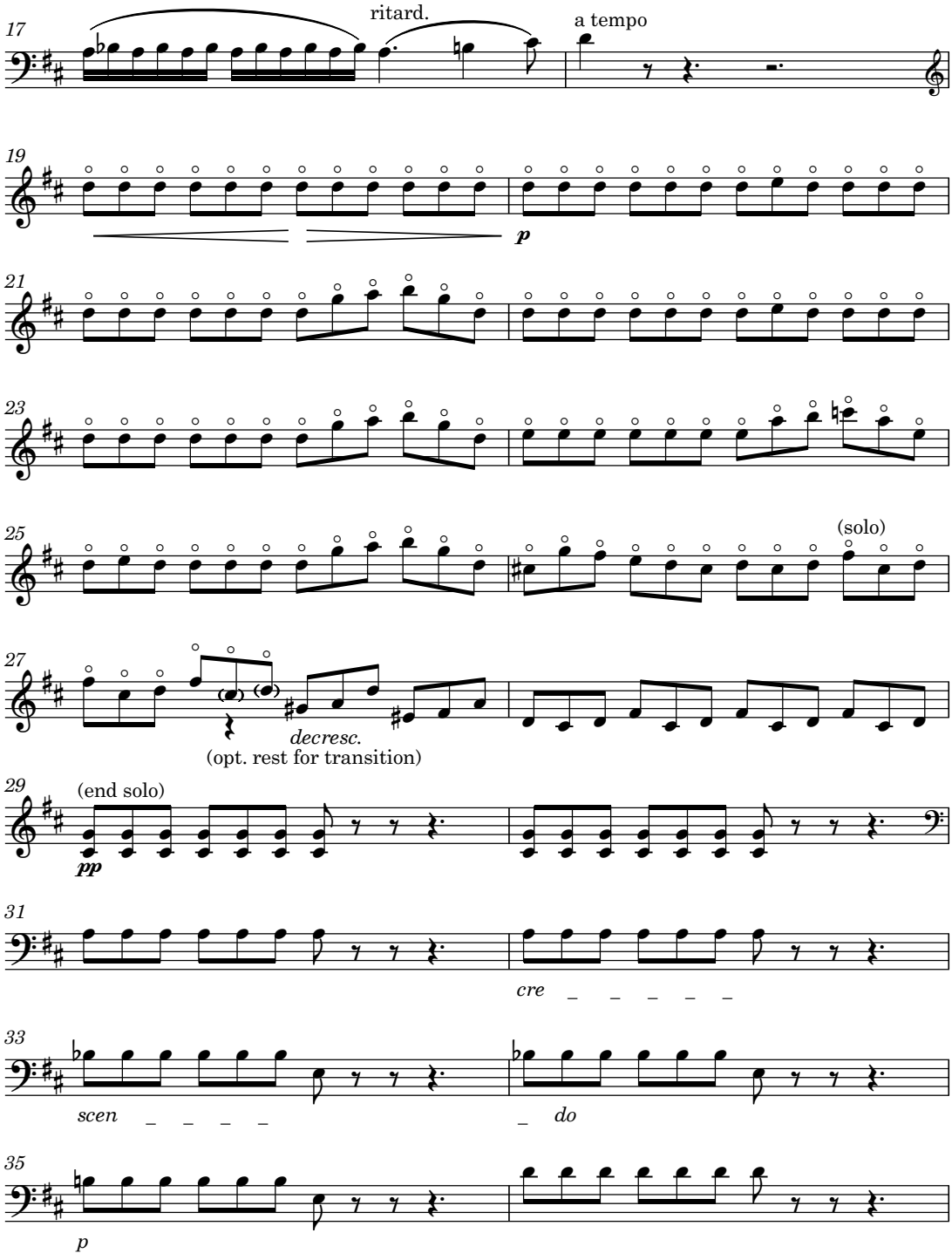
Winterreise for three basses

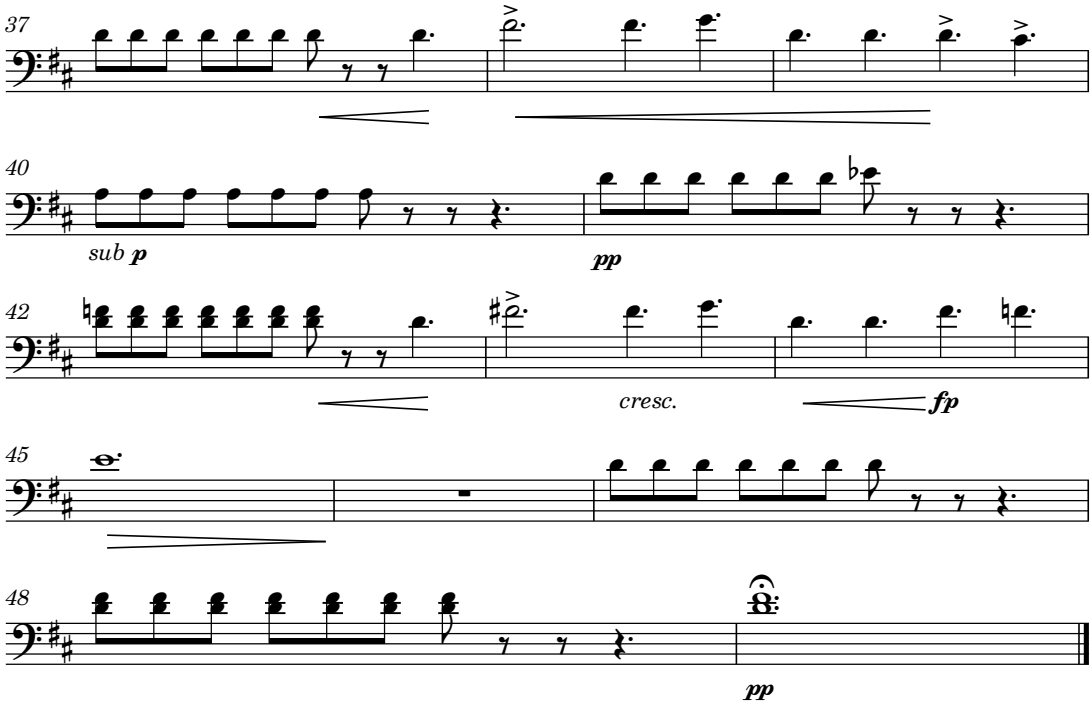
10. In the Village

(17. Im Dorfe)

Schubert/arr. Norwood




17
ritard.
a tempo
19
p
21
23
25
(solo)
27
decresc.
(opt. rest for transition)
29
(end solo)
pp
31
cre
33
scen
do
35
p


37
40
sub p
pp
42
cresc.
fp
45
48
pp

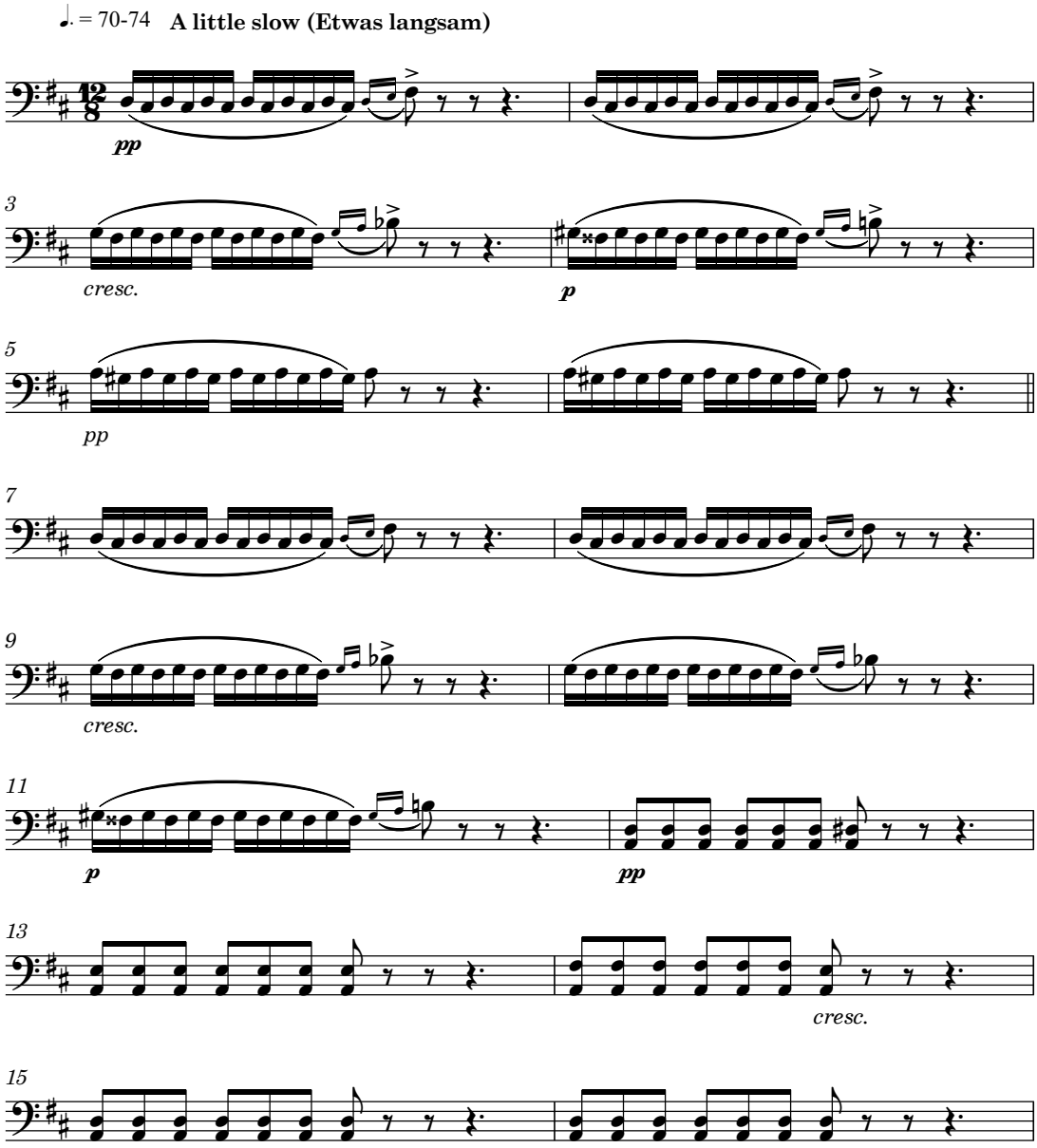
Double Bass 3

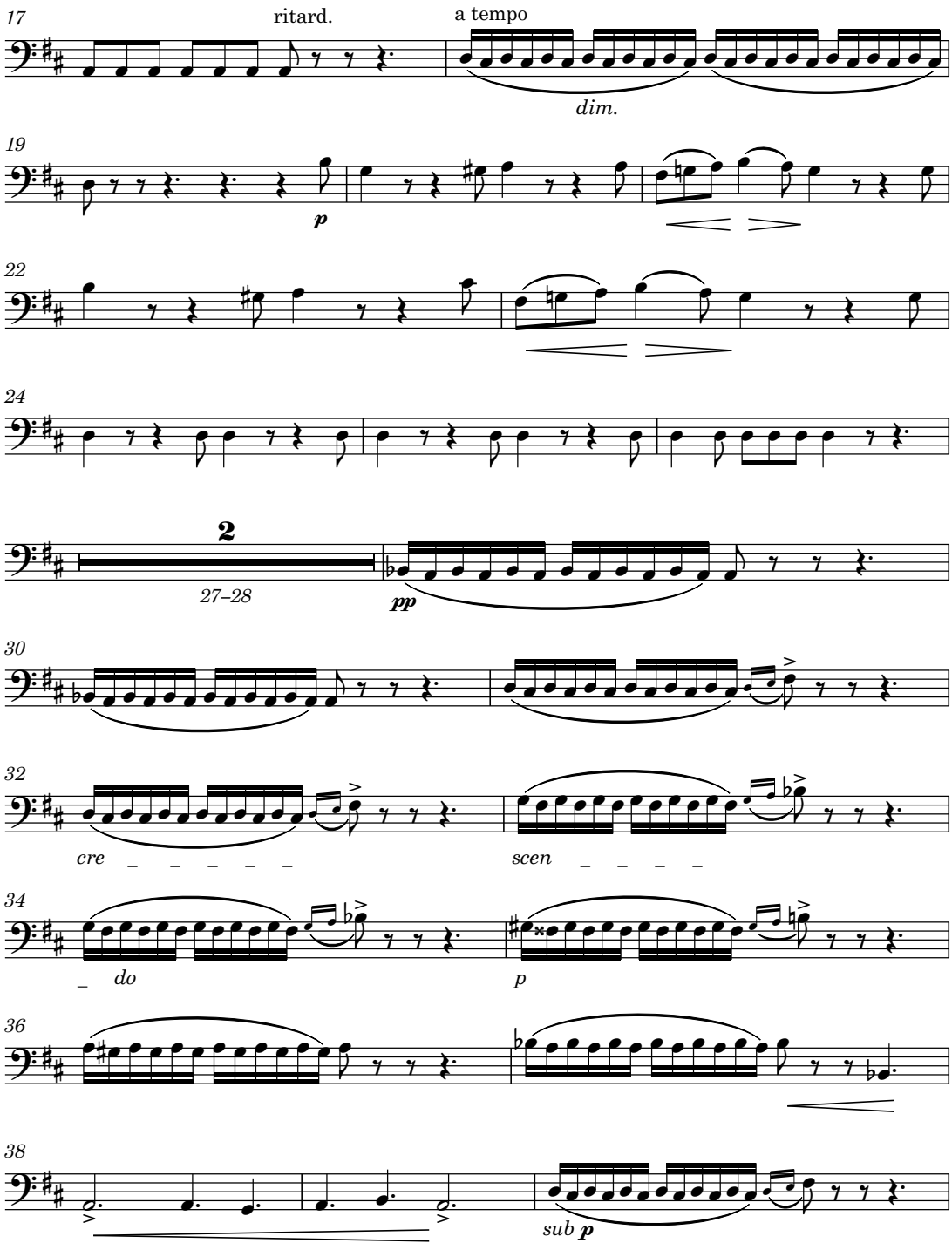
Winterreise for three basses

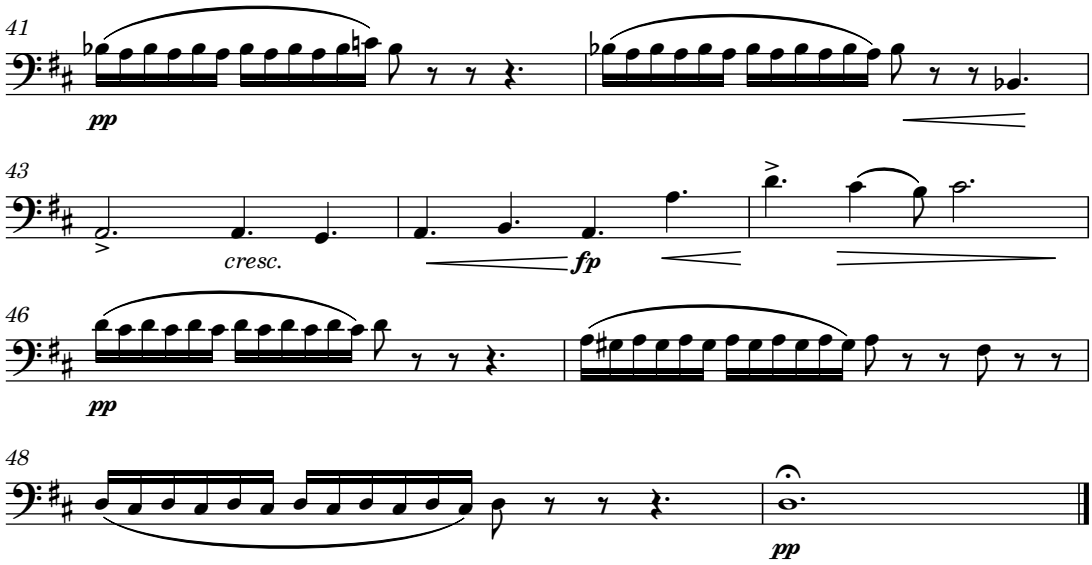
10. In the Village

(17. Im Dorfe)

Schubert/arr. Norwood




17
ritard.
a tempo
dim.
19
p
22
24
2
27–28
pp
30
32
cre
scen
34
do
p
36
38
sub p


41
pp
43
cresc.
fp
46
pp
48
pp

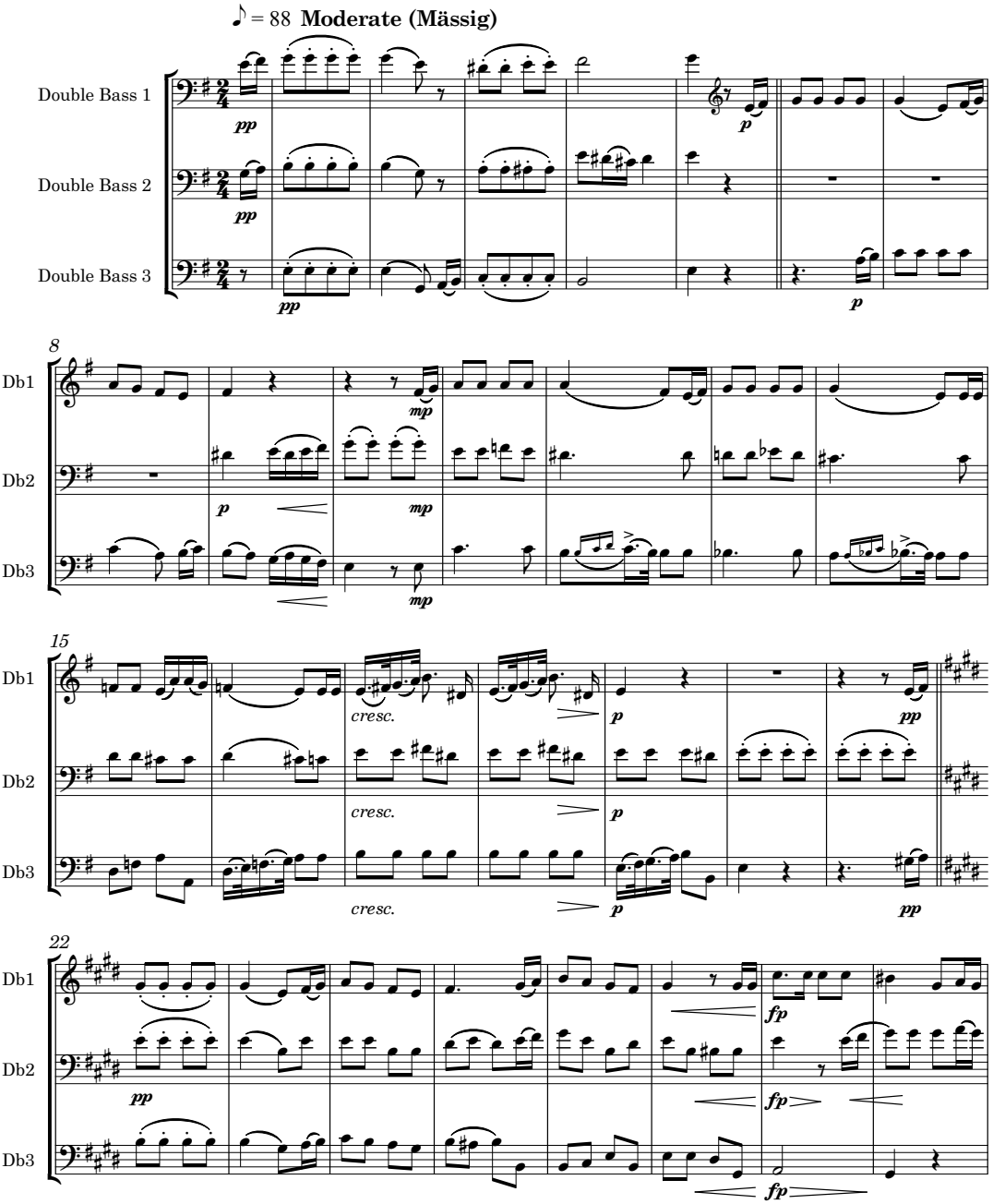
3.11 THE SIGNPOST

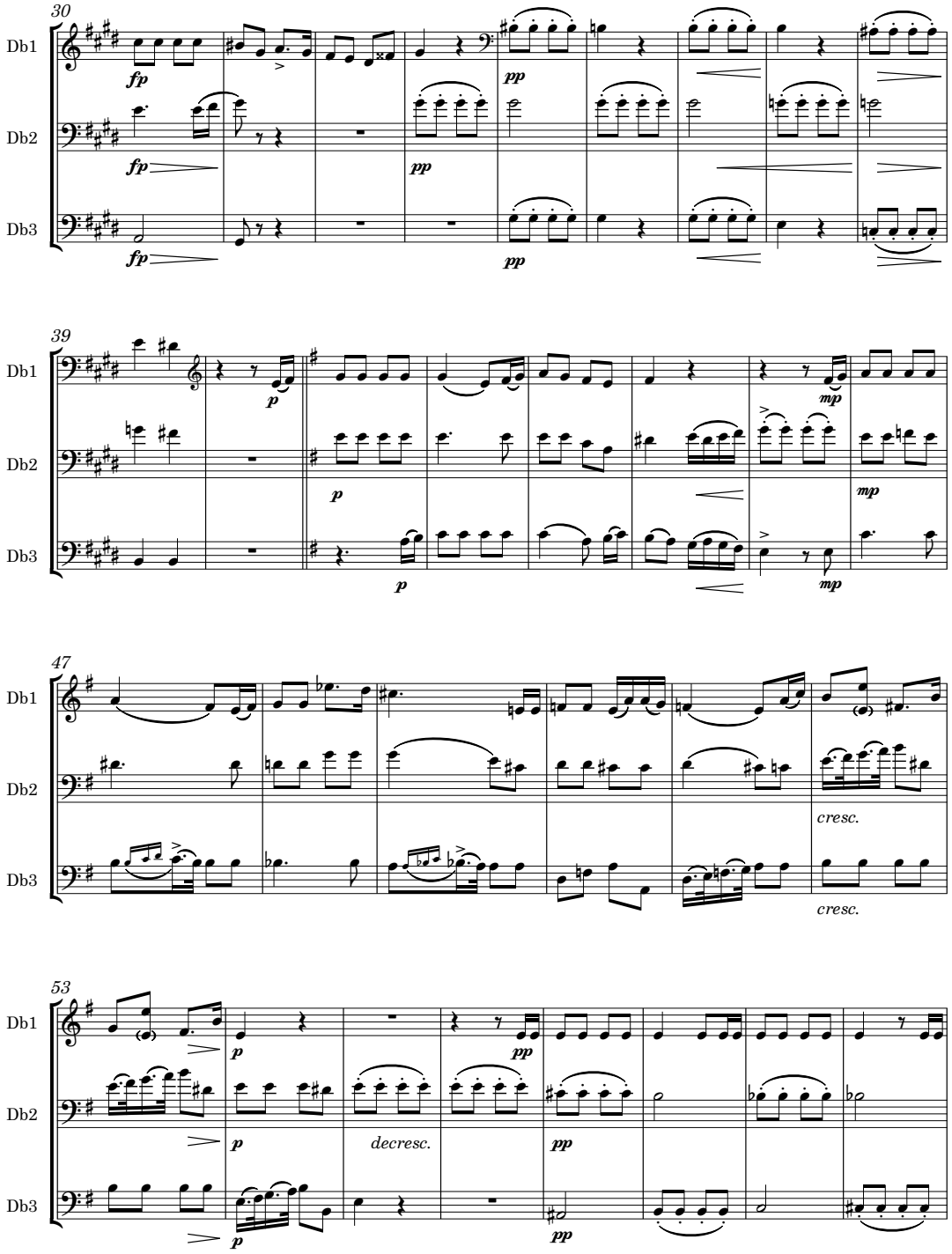
Winterreise for three basses

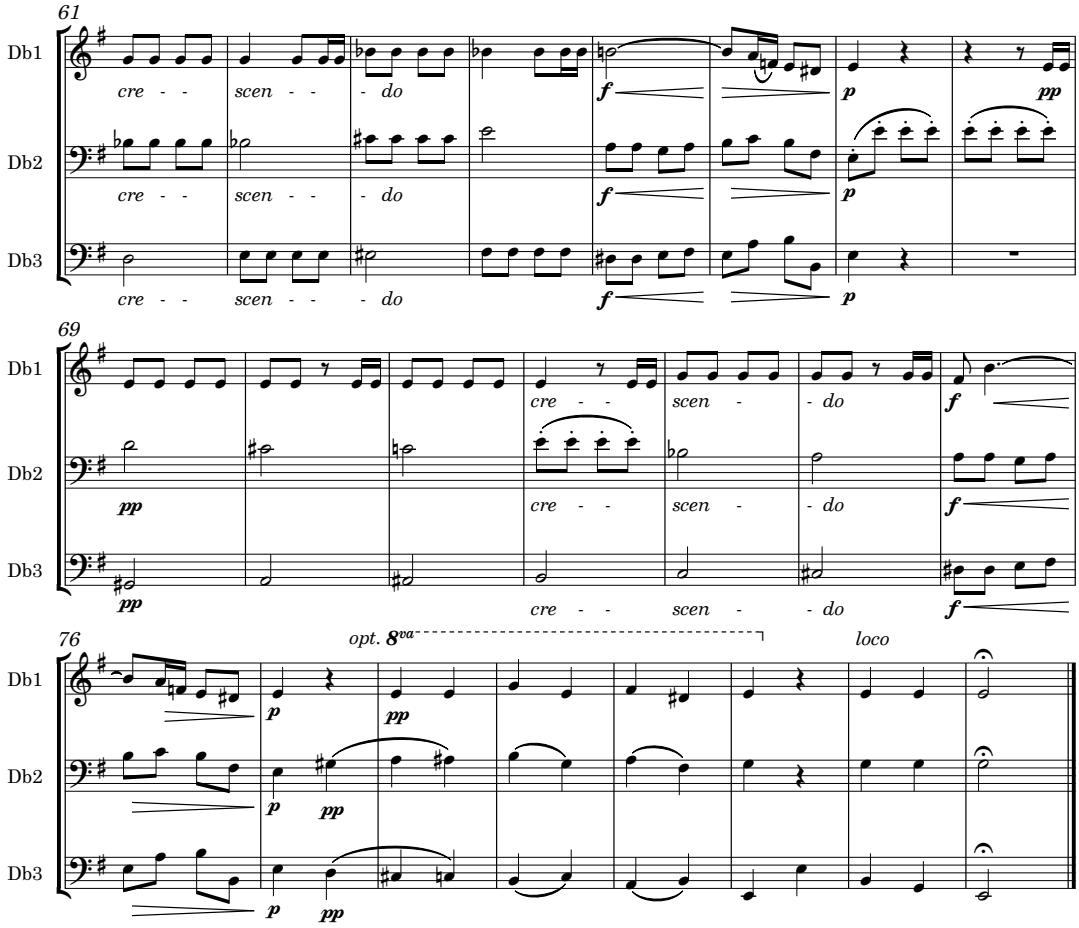
11. The Signpost

(20. Der Wegweiser)

Schubert/arr. Norwood




30
Db1
Db2
Db3
fp
pp
39
p
mp
47
cresc.
53
decresc.


61
Db1
Db2
Db3
cre - - scen - - - do
f
p
pp
69
pp
76
opt. 8va
loco

Double Bass 1

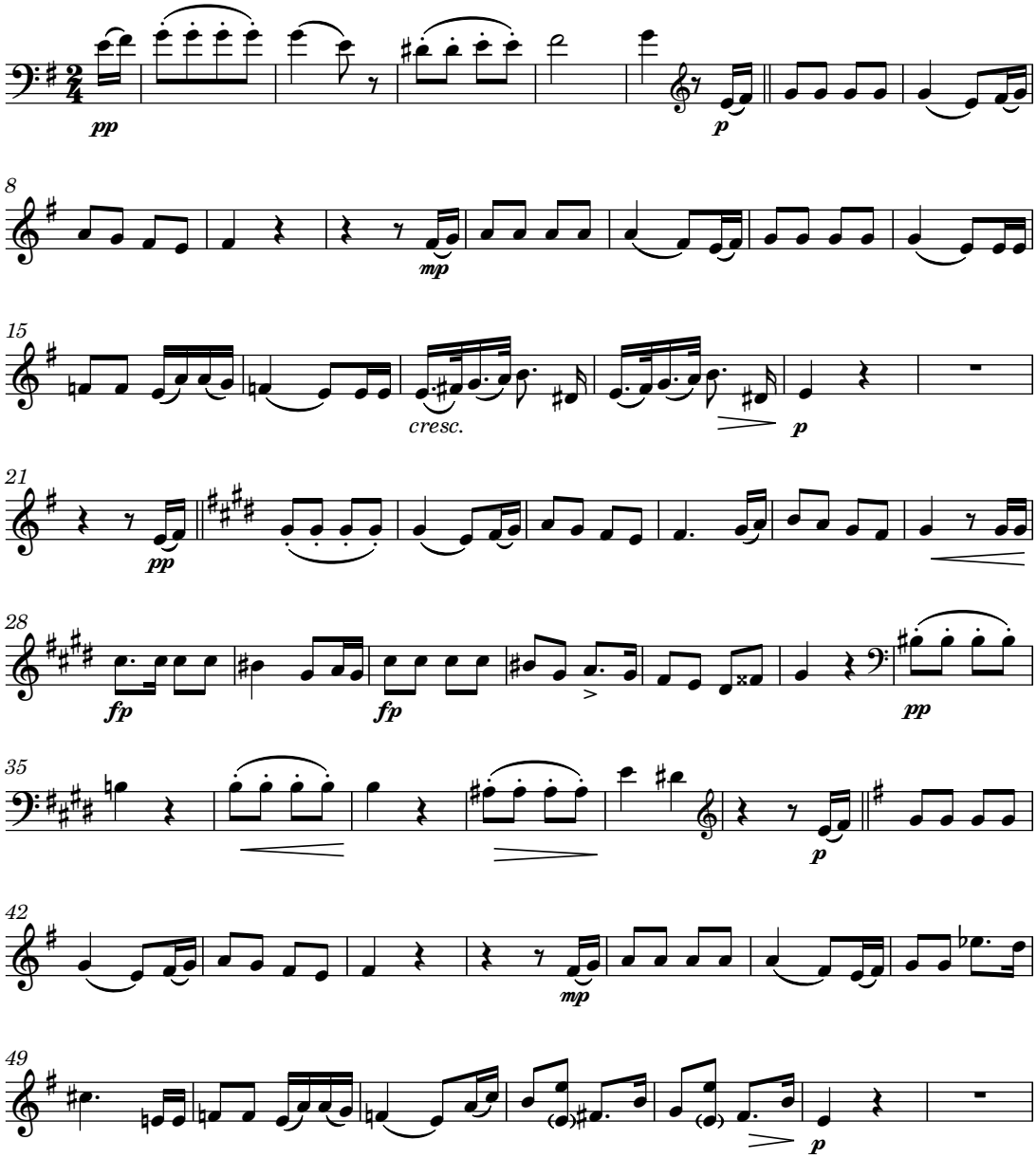
Winterreise for three basses

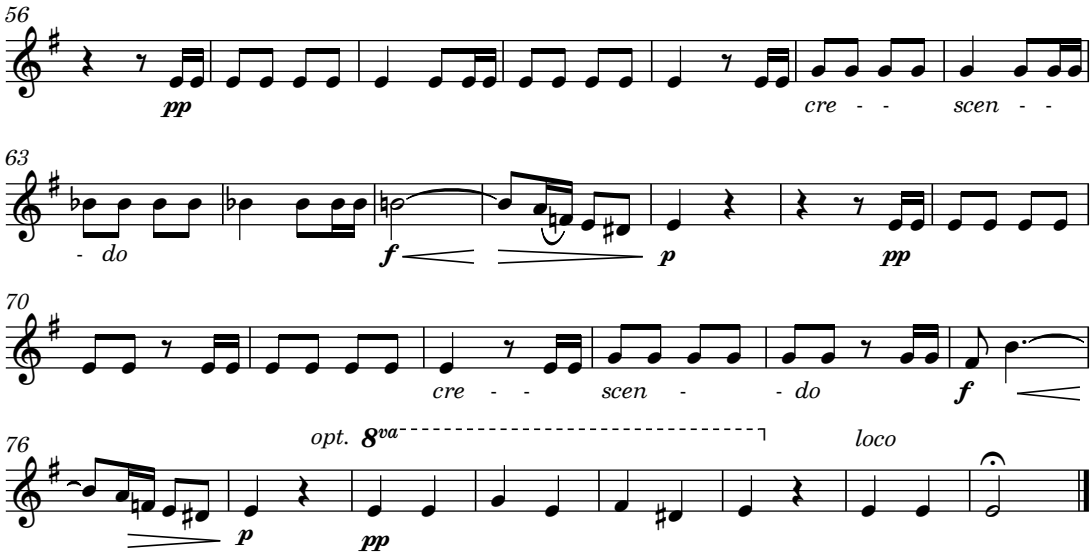
11. The Signpost

(20. Der Wegweiser)

Schubert/arr. Norwood

♪ = 88 **Moderate (Mässig)**




56
pp
cre - - scen - -
63
- do
f
p
pp
70
cre - - scen - - do
f
76
opt. 8va
loco
p
pp

Double Bass 2

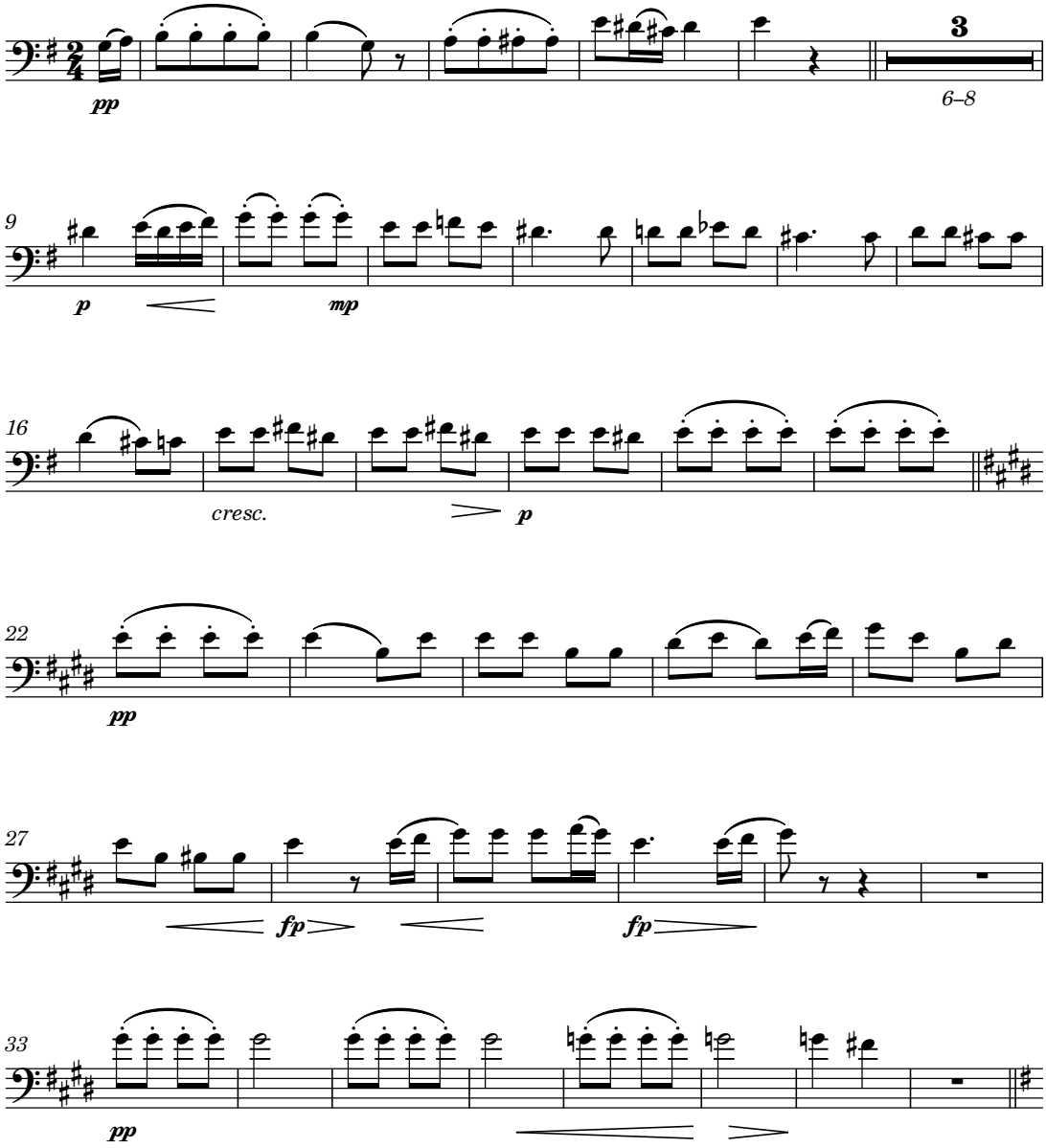
Winterreise for three basses

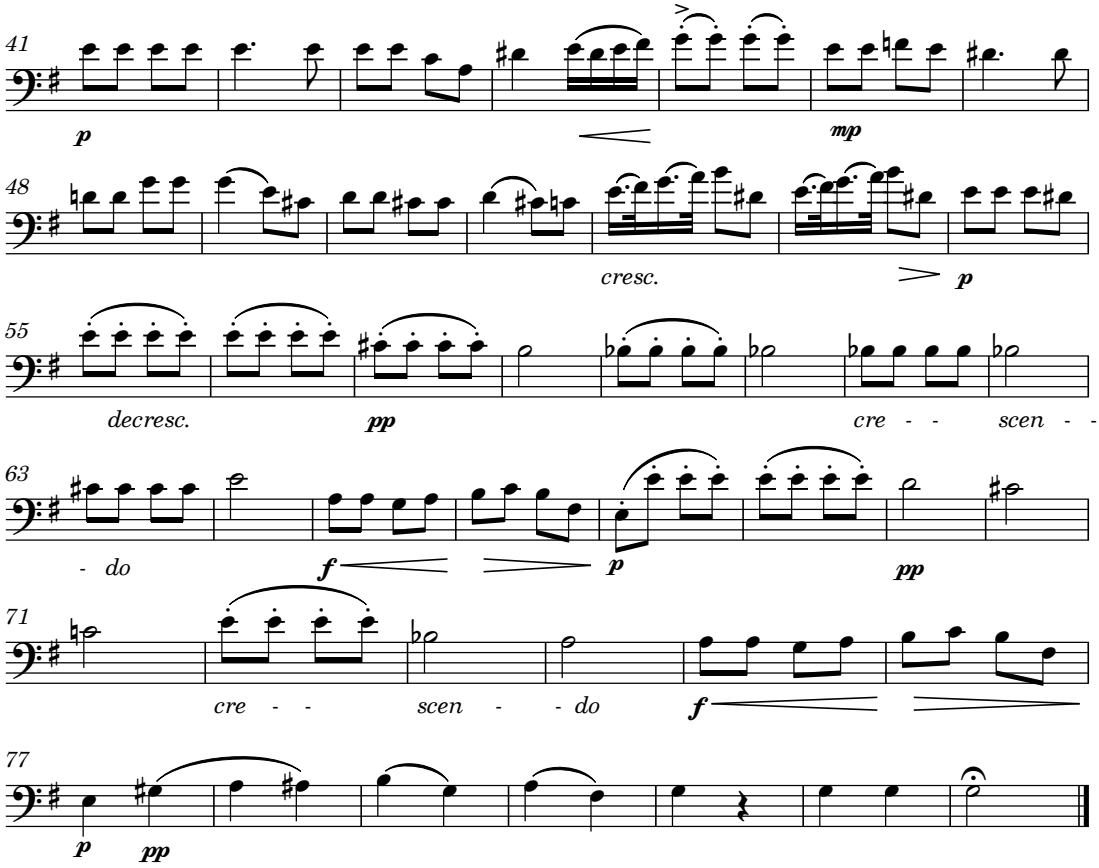
11. The Signpost

(20. Der Wegweiser)

Schubert/arr. Norwood

♪ = 88 **Moderate (Mässig)**




41
p
mp
48
cresc.
p
55
decresc.
pp
cre - - scen - -
63
- do
f
p
pp
71
cre - - scen - - do
f
77
p
pp

Double Bass 3

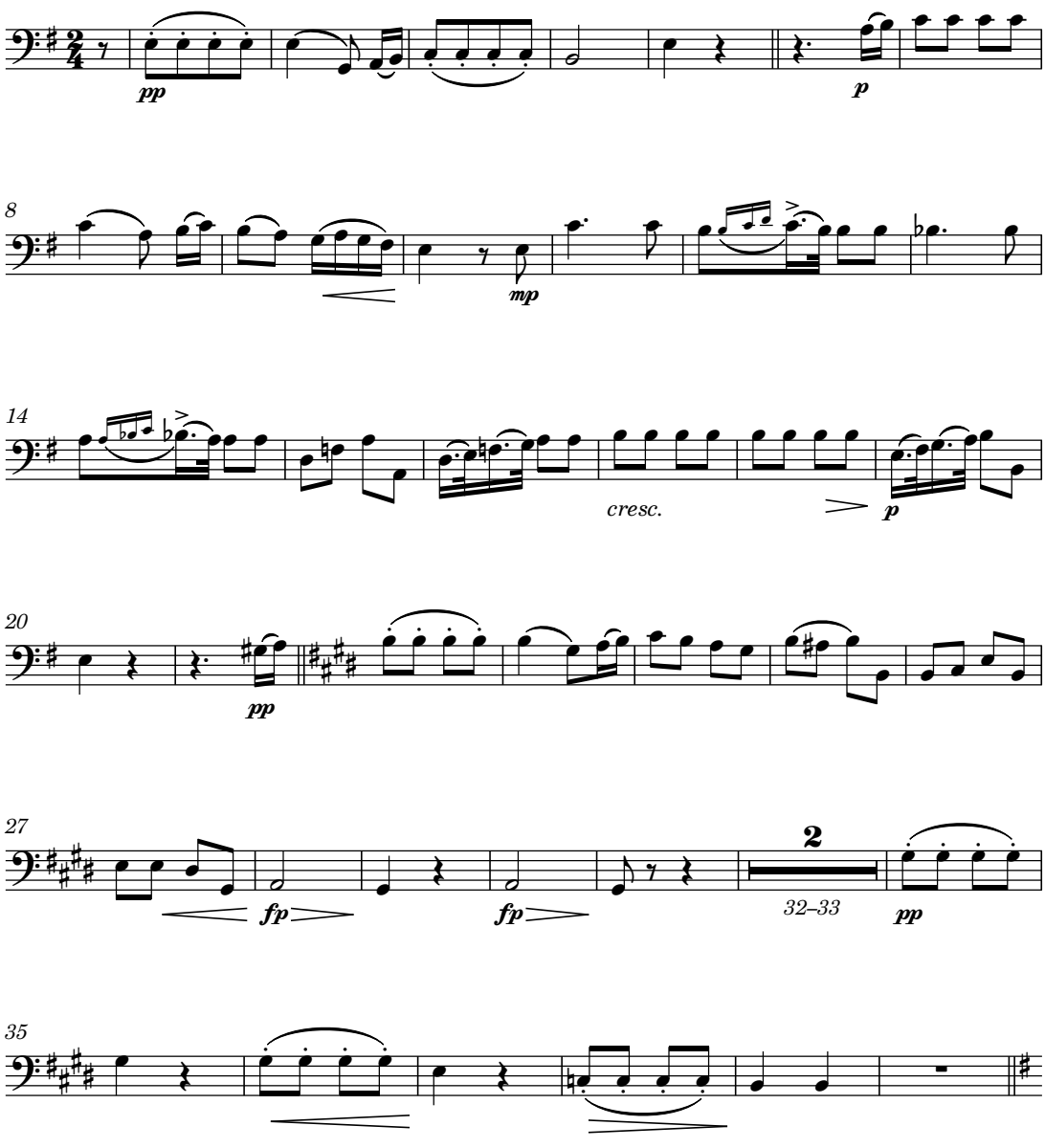
Winterreise for three basses

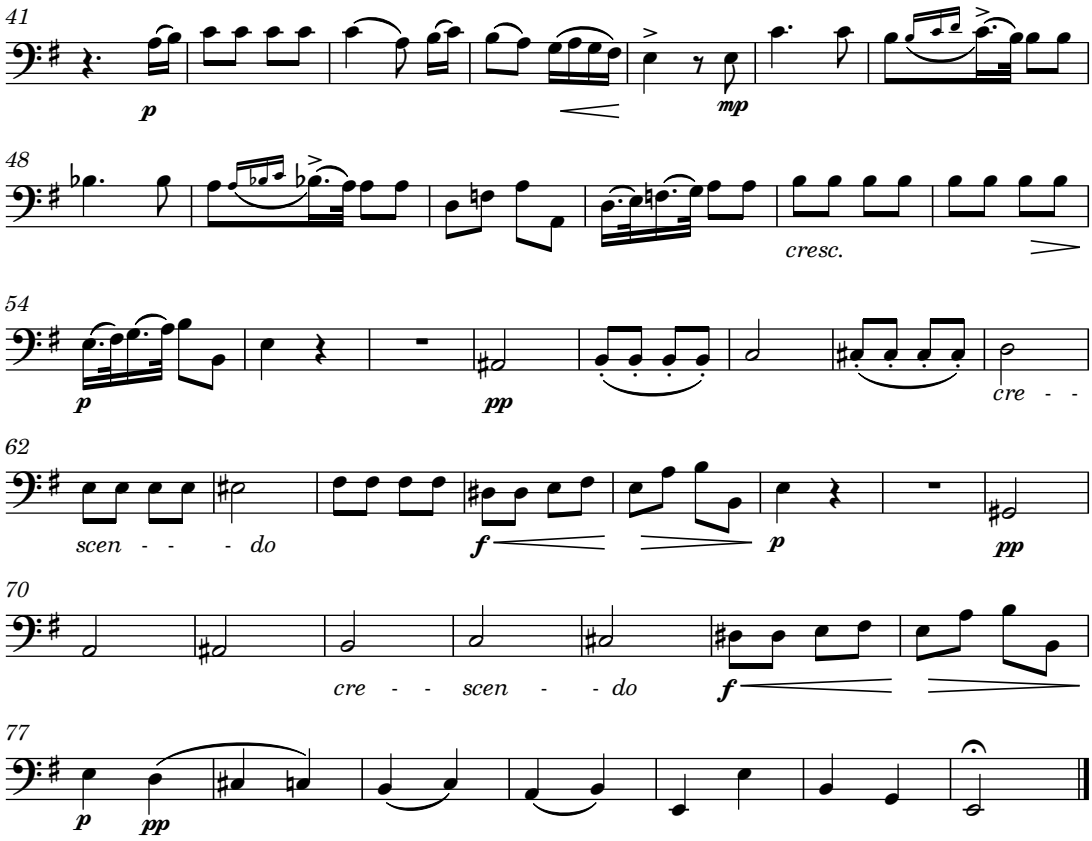
11. The Signpost

(20. Der Wegweiser)

Schubert/arr. Norwood

♪ = 88 **Moderate (Mässig)**




41
p
mp
48
cresc.
54
p
pp
cre - -
62
scen - - - do
f
p
pp
70
cre - - scen - - do
f
77
p
pp

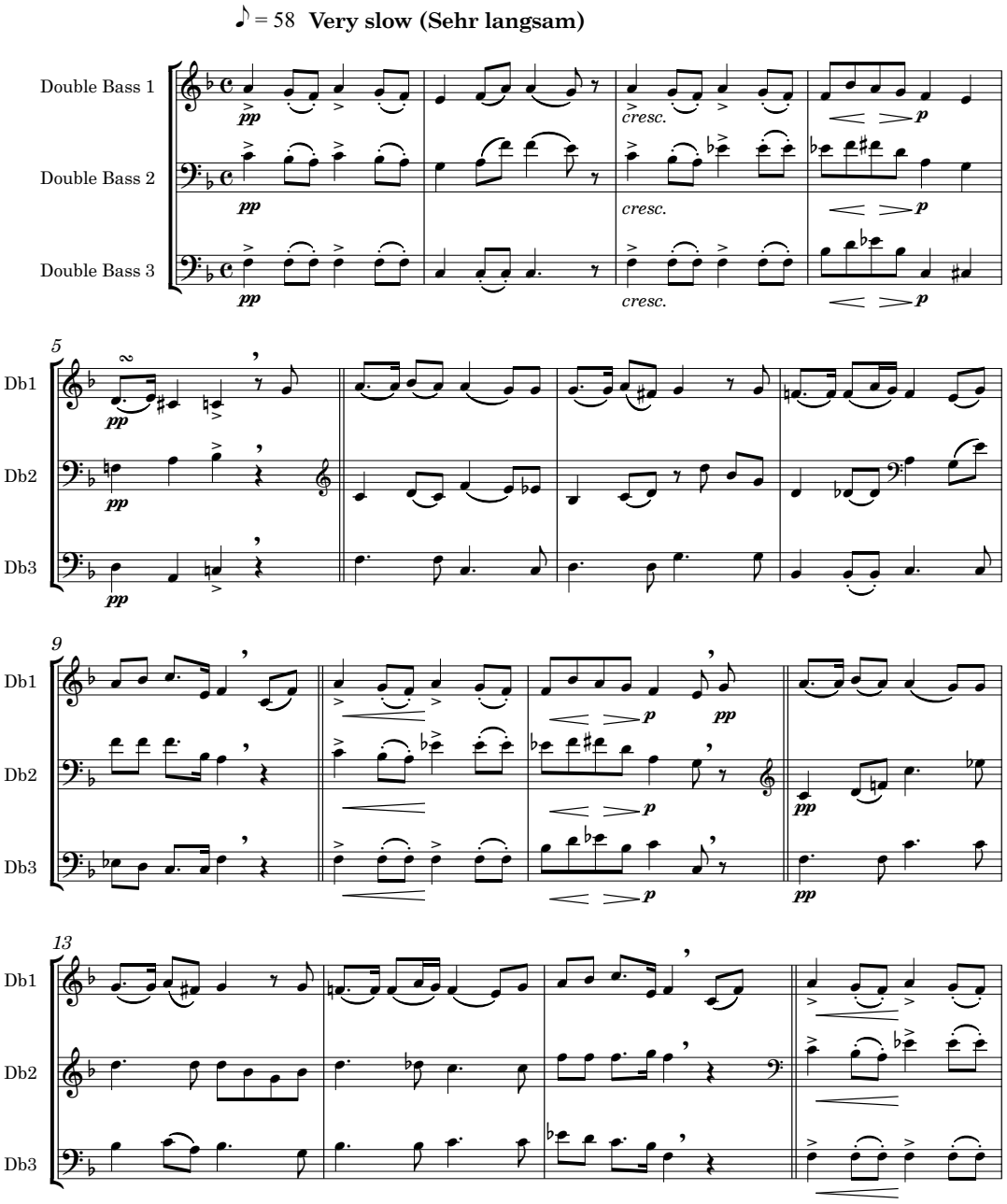
3.12 The Inn

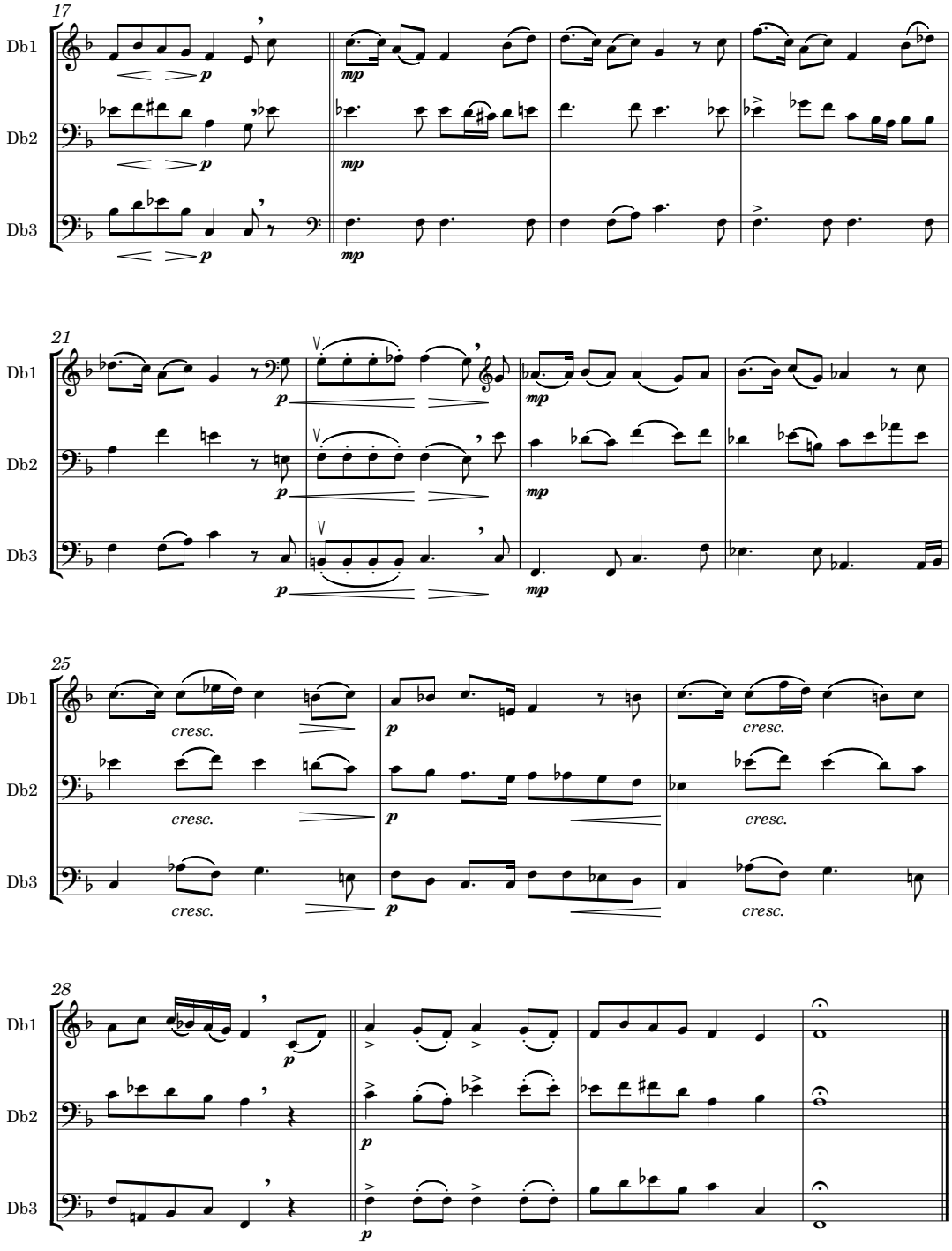
Winterreise for three basses

12. The Inn

(21. Das Wirtshaus)

Schubert/arr. Norwood




17
Db1
Db2
Db3
21
25
cresc.
28

Double Bass 1

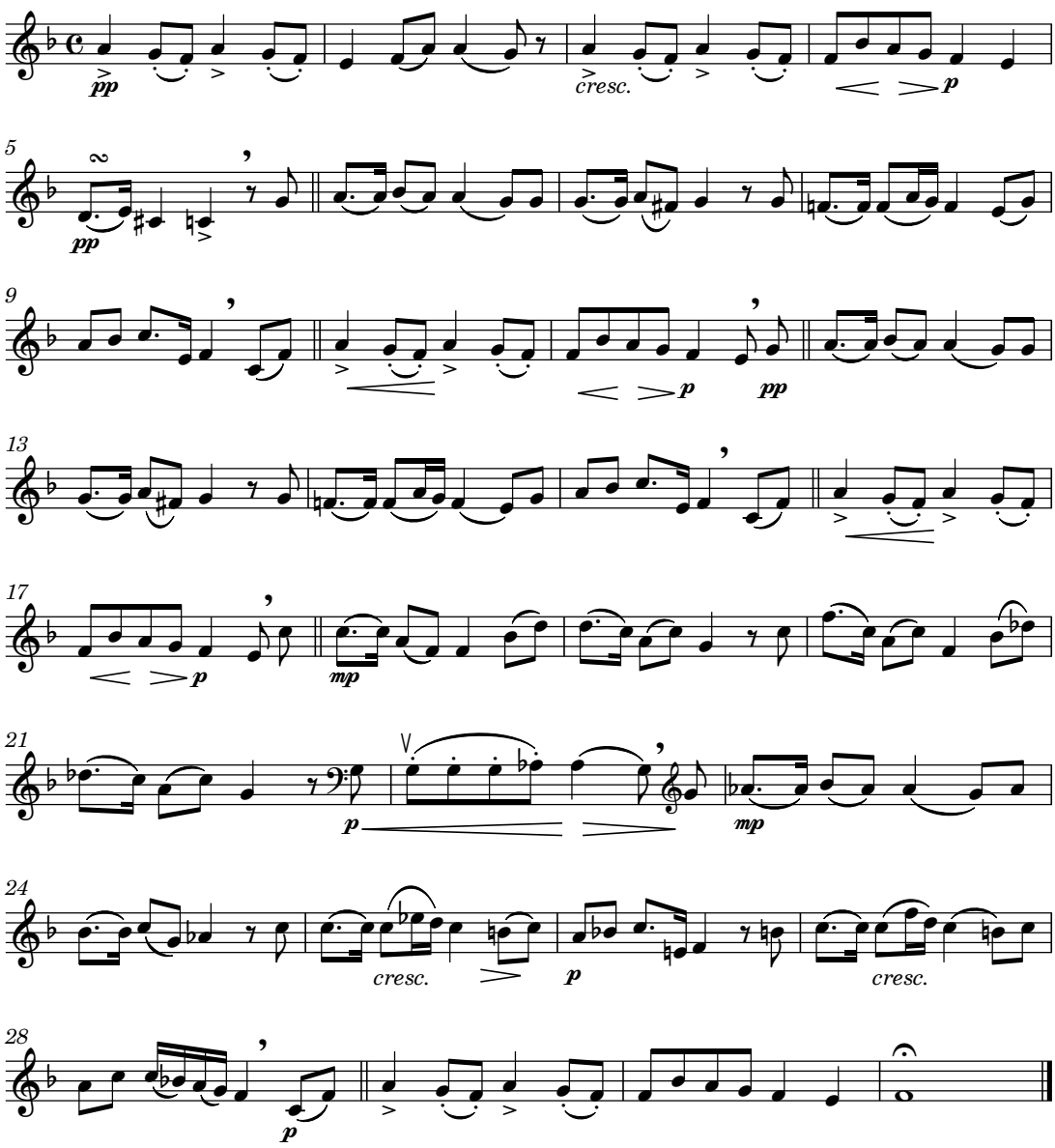
Winterreise for three basses

12. The Inn

(21. Das Wirtshaus)

Schubert/arr. Norwood

♪ = 58 **Very slow (Sehr langsam)**



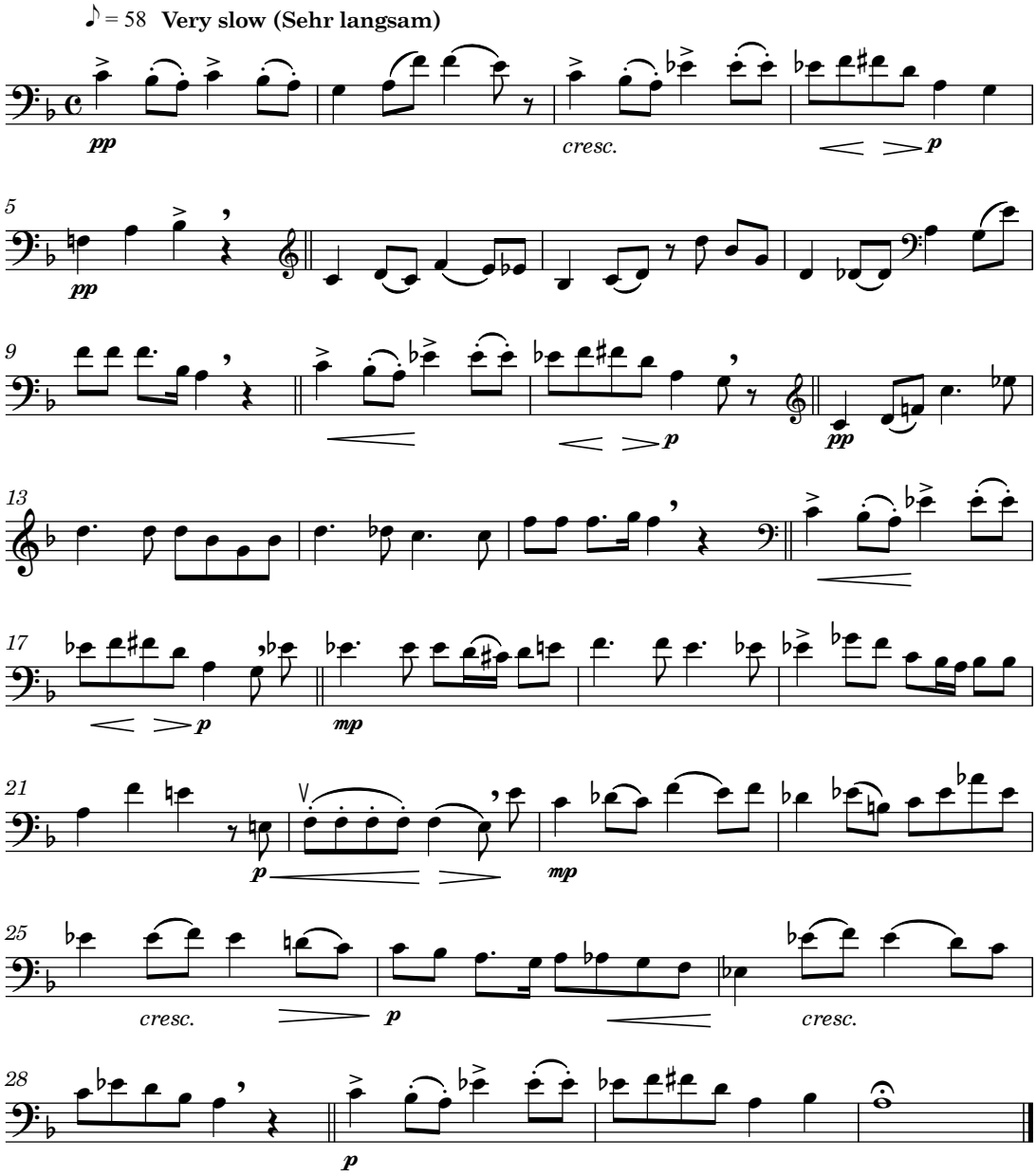
Double Bass 2

Winterreise for three basses

12. The Inn

(21. Das Wirtshaus)

Schubert/arr. Norwood



Double Bass 3

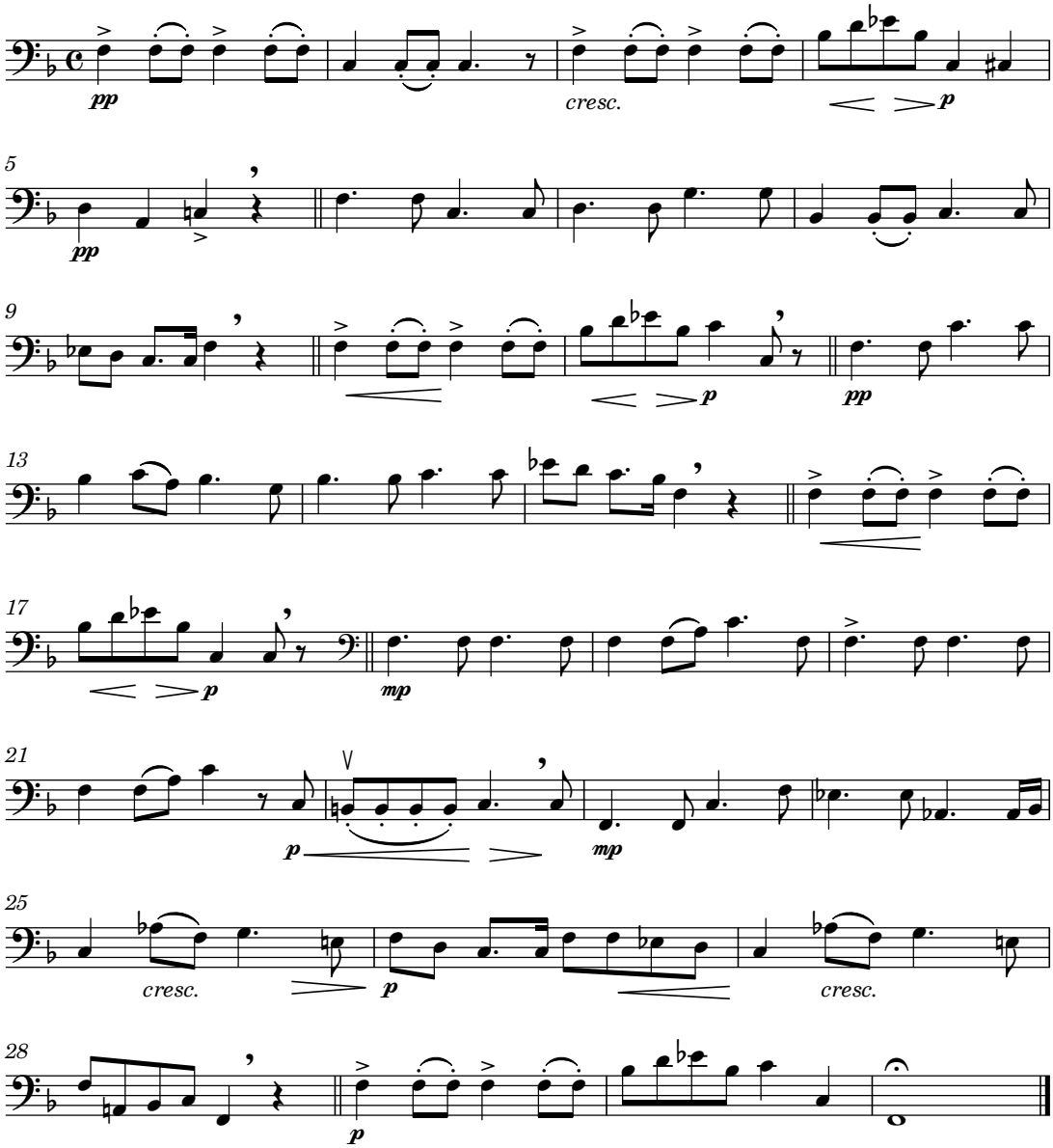
Winterreise for three basses

12. The Inn

(21. Das Wirtshaus)

Schubert/arr. Norwood

♪ = 58 **Very slow (Sehr langsam)**



BIBLIOGRAPHY

Aldrich, P. (1949). Bach's Technique of Transcription and Improvised Ornamentation. *The Musical Quarterly*, *35*(1), 26–35. http://www.jstor.org/stable/739578

Baines, F. (1988). The five string fretted double-bass. *The Galpin Society Journal*, *41*, 107–09. https://doi.org/10.2307/842715

Barone, J. (2019, December 16). Review: A conceptual 'Winterreise' puts a spin on Schubert. *The New York Times*. https://www.nytimes.com/2019/12/16/arts/music/review-winterreise-didonato.html

Baumann, C. C., & Luetgert M. J. (1982). Die Winterreise: the secret of the cycle's appeal. *Mosaic: A Journal for the Interdisciplinary Study of Literature*, *15*(1), 41–52. http://www.jstor.org/stable/24777746

Broude, R. (1977). Arrangement, Transcription, Edition: Some Problems in Terminology. *The Choral Journal*, *18*(1), 25–29. http://www.jstor.org/stable/23544286

Brun, P. (2000). *A new history of the double bass*. Villeneuve d' Ascq: Paul Brun Productions.

Carrigan, J. (2022, August 5). Decoding the music masterpieces: Schubert's Winterreise. *The Conversation*. https://theconversation.com/decoding-the-music-masterpieces-schuberts-winterreise-81553

Cellier, A., & Rothwell, F. (1925). Is Transcription Permissible? *The Musical Times*, *66*(992), 900–902. https://doi.org/10.2307/913419

Chapman, D. (2003). Historical and practical considerations for the tuning of double bass instruments in fourths. *The Galpin Society Journal*, *56*, 224–33. http://www.jstor.org/stable/30044426

Cho, H. (2010). *Double bass: Transcribed and contemporary repertoire* [Doctoral dissertation, University of California, San Diego]. https://escholarship.org/uc/item/3wm227n2

Echlin, F. A. (1940). The double bass: Its music and players. *The Musical Times*, *81*(1169), 302–03. https://doi.org/10.2307/920862

Gibbs, C. H. (1995). Komm geh' mit mir: Schubert's uncanny Erlkönig. *19th-Century Music*, *19*(2), 115–35. https://doi.org/10.2307/746658

Gonçalvez de Azevedo, F. (2014). *Fryderyk Chopin's music on double bass: Four etudes transcribed for double bass and piano* [DMA dissertation, Unversity of Georgia]. https://getd.libs.uga.edu/pdfs/goncalves-de-azevedo_francisco_201408_dma.pdf

Hamm, C. & Hughes, B. (2021, July 1). American standard pitch notation (ASPN). *Open Music Theory*. https://viva.pressbooks.pub/openmusictheory/chapter/aspn/

Hascher, X. (2021). A winter of poetry: Connections among the songs in Schubert's Winterreise. In M. W. Hirsch & L. Feurzeig (Eds.). *Cambridge companion to Schubert's 'Winterreise,'* 184–205. Cambridge University Press.

Hirsch, M. W. (2021). Tradition and innovation in Schubert's Lieder. In M. W. Hirsch & L. Feurzeig (Eds.). *Cambridge companion to Schubert's 'Winterreise,'* 24–42. Cambridge University Press.

Howard-Jones, E. (1935). Arrangements and transcriptions. *Music & Letters*, *16*(4), 305–11. http://www.jstor.org/stable/728727

Hugely, A. (2015). Violins: Mute/harmonics. *The Orchestra: A User's Manual - Violin Mute/Harmonics*. https://andrewhugill.com/OrchestraManual/violin_muteharmonics.html

Hurst, L. (n.d.). *Solo and soli double bass excerpts from the orchestral repertoire*. [Unpublished manuscript]. Indiana University.

Jolly, J. (Host). (2021, April 23). *Joyce DiDonato on Schubert's Winterresie*. In *The Gramophone Podcast*. https://gramophone.libsyn.com/joyce-didonato-on-schuberts-winterreise

Jones, D. W. (1982). Vanhal, Dittersdorf and the violone. *Early Music*, *10*(1), 64–67. http://www.jstor.org/stable/3126735

Kregor, J. (2010). *Liszt as transcriber*. Cambridge University Press.

Leavis, R. (1977). J. S. Bach's violone parts. *The Galpin Society Journal*, *30*, 155–56. https://doi.org/10.2307/841379

Levin, R. D. (1997). Performance prerogatives in Schubert. *Early Music*, *25*(4), 723–27. http://www.jstor.org/stable/3128416

Lindmayr-Brandl, A. (2021). Music and culture in Schubert's Vienna. *Cambridge Companion to Schubert's 'Winterreise.'* Cambridge University Press.

Liszt, F. (1996). *The Schubert song transcriptions for solo piano/series II: The complete Winterreise and seven other great songs*. Dover Publications.

Min-Tzu, C. (2011). *Interpretation and expressive imagery in The Butterfly Lovers violin concerto on double bass: transcribed by Yung-Chiao Wei*. LSU Doctoral Dissertations. https://digitalcommons.lsu.edu/gradschool_dissertations/1807

Montgomery, D. (1997). Modern Schubert interpretation in the light of the pedagogical sources of his day. *Early Music*, *25*(1), 101–18. http://www.jstor.org/stable/3128169

Norris, D. O. (1985). Liszt's Winterreise. *The Musical Times*, *126*(1711), 521–25. https://doi.org/10.2307/964455

Palmer, F. (1997). *Domenico Dragonetti in England (1794-1846): The career of a double bass virtuoso.* Oxford University Press.

Penrose, J. F. (1995). MUSIC: The piano transcriptions of Franz Liszt. *The American Scholar*, *64*(2), 272–76. http://www.jstor.org/stable/41212325

Planyavsky, A. (1998). *The baroque double bass violone*. Scarecrow Press.

Ralo, R. (2018). [Liner notes]. In *Schubert: Winterresie*. Analektra.

Schubert, F. (2021). *Winterreise* [Album recorded by J. DiDonato and Y. Nézet-Séguin]. Warner Classics. (Original work published 1828) https://joycedidonato.com/recordings/schubert-winterreise/

Schubert, F. (2009). *Winterreise op. 89 tiefe stimme/low voice* (W. Dürr, Ed.). Baerenreiter-Verlag. (Original work published 1828)

Slatford, R. (1970). Domenico Dragonetti. *Proceedings of the Royal Musical Association*, *97*, 21–28. http://www.jstor.org/stable/766188

Slatford, R. (1986). Virtuoso double bass. *The Musical Times*, *127*(1720), 446–446. https://doi.org/10.2307/965171

Stein, D. (2021). Discontinuity in Winterreise. In M. W. Hirsch & L. Feurzeig (Eds.). *Cambridge companion to Schubert's 'Winterreise,'* 206–223. Cambridge University Press.

Térey-Smith, M. (1983). Joseph Kämpfer, a contrabass virtuoso from Pozsony (Bratislava). *Studia Musicologica Academiae Scientiarum Hungaricae*, *25*(1/4), 183–89. https://doi.org/10.2307/901971

Merriam-Webster. (n.d.) Transcription. *Merriam-Webster*. https://www.merriam-webster.com/dictionary/transcription

Tunbridge, L. (2021). Canonicity and influence. In M. W. Hirsch & L. Feurzeig (Eds.). *Cambridge companion to Schubert's 'Winterreise,'* 242–256. Cambridge University Press.

Ueno, A. (2021, May 4). Review: Schubert - Winterreise - Joyce DiDonato, Yannick Nézet-Séguin. *The Classic Review*. https://theclassicreview.com/album-reviews/review-schubert-winterreise-joyce-didonato-yannick-nezet-seguin/

Walker, A. (2003, March 16). Do arrangers destroy or create? *The New York Times*. https://www.nytimes.com/2003/03/16/arts/music-do-arrangers-destroy-or-create.html

Walker, A. (2013). *In defense of transcription [Video presentation].* https://www.loc.gov/item/webcast-6357

Walker, A. (1981). Liszt and the Schubert song transcriptions. *The Musical Quarterly*, *67*(1), 50–63. http://www.jstor.org/stable/742164

Webster, J. (1978). Correction: Violoncello and double bass in the chamber music of Haydn and his Viennese contemporaries, 1750-1780. *Journal of the American Musicological Society*, *31*(1), 178–178. https://doi.org/10.2307/831401

Webster, J. (1977). The bass part in Haydn's early string quartets. *The Musical Quarterly*, *63*(3), 390–424. http://www.jstor.org/stable/741433

Webster, J. (1974). Towards a history of Viennese chamber music in the early classical period. *Journal of the American Musicological Society*, *27*(2), 212–47. https://doi.org/10.2307/830559

Webster, J. (1976). Violoncello and double bass in the chamber music of Haydn and His Viennese contemporaries, 1750-1780. *Journal of the American Musicological Society*, *29*(3), 413–38. https://doi.org/10.2307/830968

White, A. C. (1886). The double bass. *Proceedings of the musical association*, *13*, 99–112. http://www.jstor.org/stable/765466

Wollenberg, S. (2021). Text-music relationships. In M. W. Hirsch & L. Feurzeig (Eds.). *Cambridge companion to Schubert's 'Winterreise,'* 147–164. Cambridge University Press.

Youens, S. (1997). *Horrifying songs: Schubert's Winterresie*. Hampsong Foundation. https://hampsongfoundation.org/resource/horrifying-songs-schuberts-winterreise/

Youens, S. (1991). *Retracing a winter's journey: Schubert's Winterreise*. Cornell University Press.

VITA

JEFF NORWOOD, BASSIST

13433 Roosevelt Way N apt 308, Seattle WA
(206) 550-8379, norwoodbass@gmail.com

EDUCATION

- University of Washington, Seattle, WA
  Doctor of Musical Arts (ABD), double bass, anticipated completion December 2022
- Cal Poly San Luis Obispo, CA. June 1995
  Bachelor of Arts in Music, Magna Cum Laude

TEACHING EXPERIENCE

- Yakima Valley Community College, Yakima, WA
  - Full-Time Tenure Track Instructor, Director of Instrumental Music, 2016-Present
  - Part-Time Adjunct Instructor, 2013–2015
  - Courses Taught: Music Appreciation; Music of the World; History of Jazz; History of Rock; first year Music Theory, Private Bass
  - Ensemble Director: Jazz Ensemble; Salsa Band; Jazz Combo; Fusion Combo; Tango Quartet
  - Developed the YVC Jazz Ensemble, regular performances on campus and in the community, including an invitational performance at the WA State Music Educators Association conference in 2016
  - Spring Latin Jazz Concert 2016-2019
  - YVC Jazz Hang 2018-2019, high school jazz students visit YVC for a day of music sharing and workshops featuring faculty from YVC, CWU, EWU, U of I, etc.
  - YVC Jazz Jam sessions in the community, 2016-2019
- University of Washington, Seattle, WA
  - September 2006-June 2010
  - Teaching Assistant for History of Jazz
  - Small Jazz Combo Director
  - Adjunct Instructor, designed and taught Lower Strings Techniques course for Music Education majors

AWARDS AND SCHOLARSHIPS

- Harold P. & Rosalie Davidson Memorial Music Scholarship, Cal Poly, San Luis Obispo, CA. 1993 and 1994
- Craig & Astrid Russell Scholarship, Cal Poly, San Luis Obispo, CA. 1995 and 1996
- Teaching Assistant, University of Washington, Seattle, WA. 2006-2008
- Orchestra Scholarship, University of Washington, Seattle, WA. 2009 and 2010

OTHER EXPERIENCE

- Freelance musician, performance in a variety of styles and settings. 1990-Present
- Orchestra librarian, University of Washington, Seattle, WA. 2009-2010
- Commissioned to write orchestra program notes, University of Washington, 2009-2010
- Music copyist, Sheldon Music, Cambria, CA. 1999-2002
- Cruise Ship musician, 2000-2001
- Toured Spain with SLO Symphony, 1996
- Performed at Monterey Jazz Festival; Montreux Jazz Festival; North Sea Jazz Festival; Jazztival Michoacán; Earshot Jazz Festival Seattle; Ballard Jazz Festival Seattle; Jazz in the Valley Ellensburg; Lake Chelan Wine and Jazz Festival

PRESENTATIONS

- Masterclass, Conservatario de las Rosas, Morelia, Michoacán, MX. April 2014.
- Collaborative performance with Joe Santiago, visiting artist, UW Ethnomusicology Dept. 2010
- Collaborative performance with Laura Rebolloso, visiting artist, UW Ethnomusicology Dept. 2007
- "Collective Improvisation in Mainstream Jazz." With the Paul Rinzler Trio, International Society of Jazz Educators conference. January 2005

OUTREACH and COMMUNITY

- Regular performances in Yakima area with the Joe Brooks Quintet; The Professors Jazz Trio with Chris Bruya, 2016-present
- Mid-Columbia Symphony, principal bass, 2018-2019
- Yakima Symphony Orchestra, section bass sub, 2015-present
- Yakima Symphony Orchestra, Meet The Orchestra Story Hour volunteer, 2016-2018
- Yakima Youth Symphony, bass coach, 2013-present
- Davis High School, Jazz Band 2 volunteer director, 2017-2018
- Yakima Music en Acion, guest artist and teacher, 2016-2017
- Two Rivers Youth Jazz Orchestra, guest director, 2014-2016
- Performances and workshops in schools and public spaces, Michoacán, MX. April 2014
- YVCC Latin Music Celebration, guest artist, performances and workshops in schools and public spaces, Yakima County, WA, 2012-2016
- "Presentation of Latin American Music in Rural and Suburban Communities." With the Elspeth Savani Quintet, various libraries, King County, WA, 2009-2010
- "Direct Flight: Havana-Seattle," collaborative performance of Afro-Cuban music and dance, Seattle, WA, March 27, 2010

PROFESSIONAL DEVELOPMENT

- Jazz Education Network Conference 2020, New Orleans as part of YVC Exceptional Faculty Award
- Reed Tango Music Institute, Portland, OR. 2013 and 2014
- Performed in double bass masterclasses with Gary Karr, Thomas Martin, Jordan Anderson, Scott Pingel, University of Washington, Seattle, WA. 2006-2010
- Esquela Falcon, Spanish language intensive, Guanajuato, MX. October 2005

- International Association of Jazz Educators, Long Beach, CA. January 2005
- Hammond Ashley Memorial Double Bass Workshop, studied with Jeff Bradetich, Tacoma, WA, 1998
- Stanford Jazz Workshop, studied with Ray Brown, Palo Alto, CA. August 1997

PERFORMING EXPERIENCE

- Classical
    - MidColumbia Symphony, Principal Bass, 2018-2019
    - UW Symphony Orchestra, principal and solo bass, 2006-2010
    - San Luis Obispo Symphony, 1990-2001
    - Santa Maria Symphony, 1996-2001
    - Pacific Repertory Opera, principal bass, 1995- 2000
    - Sub work with Tacoma, Sammamish, Yakima and Bakersfield symphonies
- Theater
    - PCPA Theaterfest, Santa Maria/Solvang, CA, pit, onstage and recording, 1993-2001.
    - Santa Barbara Civic Light Opera, Santa Barbara, CA, pit musician, 1997
- Jazz and Latin
    - Performed and/or recorded with:
    - Sonando
    - Orchestra Zarabanda
    - Steve Guasch y Su Orquesta Nueva Era
    - Guaschara
    - Latin Expression
    - Tangabrazo/Ben Thomas Tango Ensemble
    - HoloTrad Band
    - Trio Vangaurd
    - Elspeth Savani Quintet
    - Jovino Santos Neto
    - Carlos Cascante
    - Alex Guilbert
    - Doug Beavers
    - Memo Acevedo
    - Roberto Vizcaino Guillot

SELECTED RECORDINGS

- Alex Guilbert Trio, On The Ground. 2012.
- Laura Rebolloso y Ensamble Peregrino*, La Bruja (por Mexico)*. 2010.
- Guaschara, *Influencias.* Salsaneo Records 2009.
- Elspeth Savani, *Flights of Mind (Pensamientos en vuelo).* 2011.
- Orchestra Zarabanda, *Gallo Que Canta*. 2007.
- Paul Rinzler Trio, *Active Listening*. Sea Breeze Jazz 1999.