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Winterreise for Three Basses

by

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Abstract

Winterreise for Three Basses

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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.

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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 Evelyn 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.

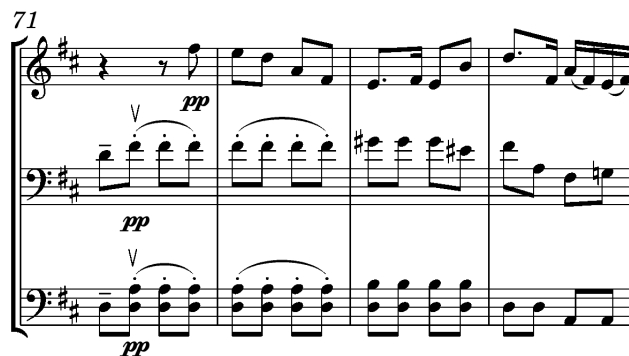


Figure 2.4. “Good Night” mm.71-74 full score, modulation to parallel major.

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 *decrecendo*. Schubert, though, seems to have made a distinction between these terms, with *diminuendo* meaning both decrease in loudness and a slowing of tempo, and *decrecendo* meaning only a lowering of volume (Dürr VIII). Therefore, implied in Schubert’s marking is a slight relaxation of tempo into the final chord.

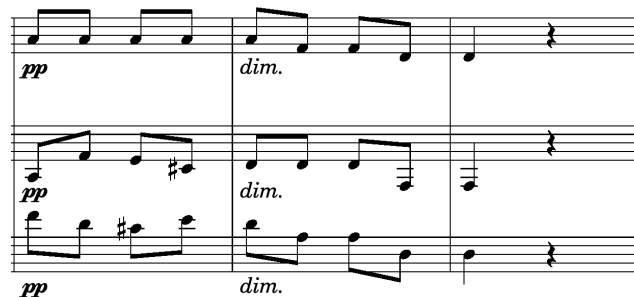


Figure 2.5. “Good Night” mm. 103-end full score, *diminuendo*.

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.

The image displays a musical score for the first seven measures of the piece "Frozen Tears". It features three staves for Double Bass (DB1, DB2, DB3) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system covers measures 1 through 3. In measure 1, DB1 is silent, while DB2 and DB3 play a walking bass line starting with a *pp* (pianissimo) dynamic. DB2 uses *pizz.* (pizzicato) and *sul D* (sul ponticello on the D string), while DB3 uses *pizz.* and *sul A* (sul ponticello on the A string). In measure 2, the bass lines continue. In measure 3, DB1 enters with a *fp* (fortissimo) dynamic, playing an arco (arco) section. The piano accompaniment in the second system (measures 4-7) features a *decresc.* (decrescendo) dynamic. The piano part includes *sul D* and *sul G* markings, along with *pizz.* (pizzicato) sections. The score uses various articulation marks such as accents (>) and slurs.

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.

The image shows a musical score for three double bass parts: Db1, Db2, and Db3. The score is for measures 14 and 15. Measure 14 starts with a treble clef and a key signature of one flat (Bb). Db1 plays a quarter note G4, followed by an eighth note A4, a quarter note Bb4, and a quarter note C5. Db2 plays a quarter note G3, followed by an eighth note A3, a quarter note Bb3, and a quarter note C4. Db3 plays a quarter note G2, followed by an eighth note A2, a quarter note Bb2, and a quarter note C3. Measure 15 continues with similar patterns, with Db1 playing a quarter note C5, a quarter rest, and a quarter note Bb4. Db2 plays a quarter note C4, a quarter rest, and a quarter note Bb3. Db3 plays a quarter note C3, a quarter rest, and a quarter note Bb2. There are accents (>) under the first notes of each part in both measures.

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.

The image shows a musical score for three parts. The score is for measures 6 and 7. Measure 6 starts with a treble clef and a key signature of one flat (Bb). The top part has a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The middle part has a quarter rest, followed by a quarter note Bb4, a quarter rest, and a quarter note C5. The bottom part has a quarter note G4, followed by an eighth note A4, a quarter note Bb4, and a quarter note C5. Measure 7 continues with similar patterns, with the top part playing a quarter note C5, a quarter rest, and a quarter note Bb4. The middle part plays a quarter note C4, a quarter rest, and a quarter note Bb3. The bottom part plays a quarter note C3, a quarter rest, and a quarter note Bb2. There are accents (>) under the first notes of each part in both measures. The word 'pizz.' is written above the notes in measure 7.

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.

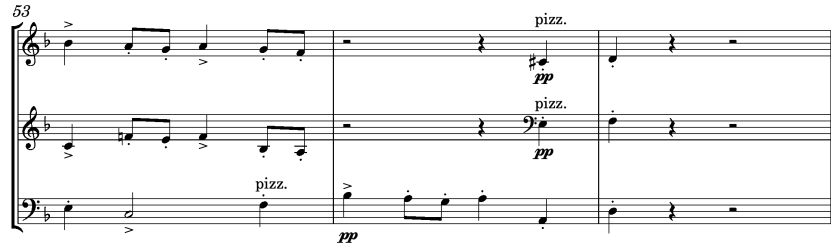


Figure 2.16. “Frozen Tears” mm. 53-55 full score, no ritard into final chord.

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.

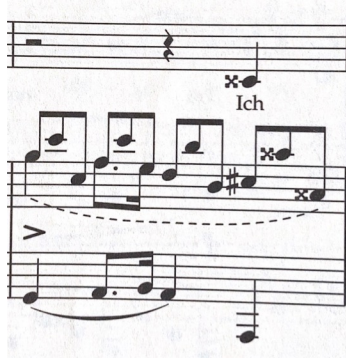


Figure 2.20. “Erstarrung” (Schubert G# minor) m. 24, inner voice hidden in triplets.



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.)

102 un poco ritard.
 —, ihr Bild da - hin.
 f un poco ritard. p a tempo

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

f un poco rit. p a tempo
 f un poco rit. p a tempo
 f un poco rit. p a tempo

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.”

106
 pp dim.
 pp dim.
 pp dim.

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.

The image shows a musical score for the transition between two pieces. It consists of three systems of staves. The first system has two staves: the upper staff contains a melodic line with four groups of triplets, each marked with a '3' above it, and the lower staff contains a rhythmic accompaniment of eighth notes, also in groups of four triplets. The dynamic marking *pp* is at the start, and *dim.* is placed between the first and second groups of triplets. The second system continues the same pattern with another four groups of triplets, also marked with '3' and *dim.*. The third system shows the final measure of the first piece, which is a whole note with a fermata, followed by a double bar line and the beginning of the second piece, which starts with a whole note. The dynamic marking *pp* is at the start of the first system, and *dim.* is at the start of the second system.

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

The image shows a musical score for three staves in 3/4 time, key of D major. The first staff (treble clef) begins with a piano (*pp*) dynamic and features a series of six triplet eighth notes. The second staff (bass clef) also starts with a piano (*pp*) dynamic and contains a series of six triplet eighth notes. The third staff (bass clef) begins with a piano (*pp*) dynamic and a 'V' marking, followed by a single eighth note. The score spans three measures, with a transition from 'Numbness.' indicated by a comma and a breath mark at the end of the second measure.

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.

The musical score for measures 4-7 of "The Linden Tree" is presented in three systems. The top system (treble clef) features a melodic line with triplets and a crescendo leading to a fortissimo piano (fp) dynamic. The middle system (bass clef) contains a complex bass line with triplets, a "play out" instruction, a crescendo, and a fortissimo piano (fp) dynamic. The bottom system (bass clef) shows a simpler bass line with a crescendo and a fortissimo piano (fp) dynamic.

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.

The musical score for measures 7-9 of "The Linden Tree" is presented in three systems. The top system (treble clef) shows the echo motif with dynamics of fortissimo piano (fp), triple piano (ppp), and piano (p). The middle system (bass clef) shows the bass line with dynamics of fp, ppp, and p. The bottom system (bass clef) shows the bass line with dynamics of fp, ppp, and p.

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.

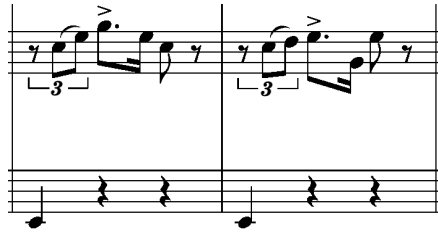


Figure 2.29. “The Linden Tree” mm. 32-33 DB2 and DB3, “broken” bass line.

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.

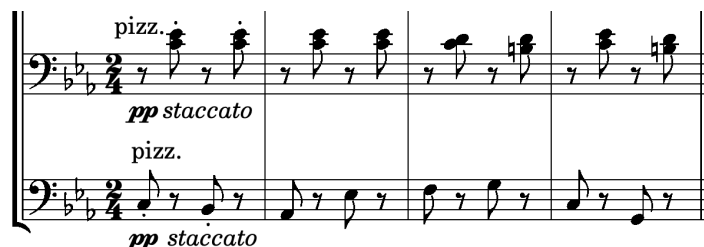


Figure 2.33. “On the River” mm. 1-4 DB2 and DB3, staccato.

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.

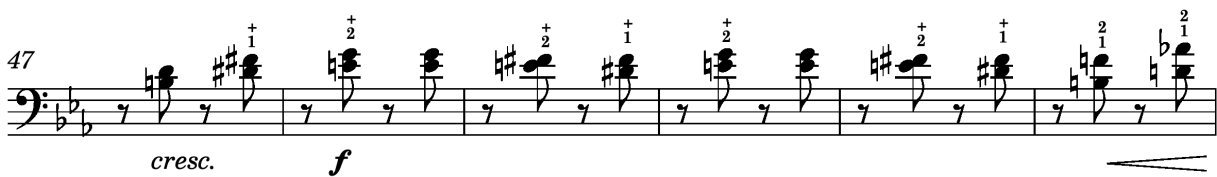


Figure 2.37. “On the River” mm. 47-52 DB2, double stop fingerings.

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).

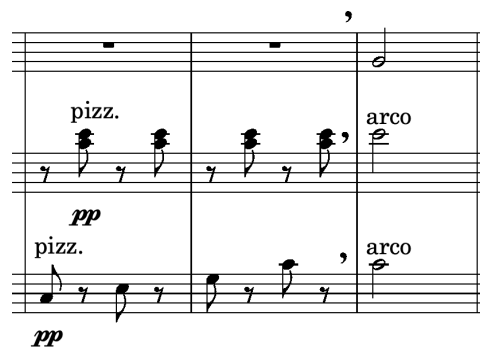


Figure 2.39. “On the River” mm. 72-74 full score, ending no ritard.

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.

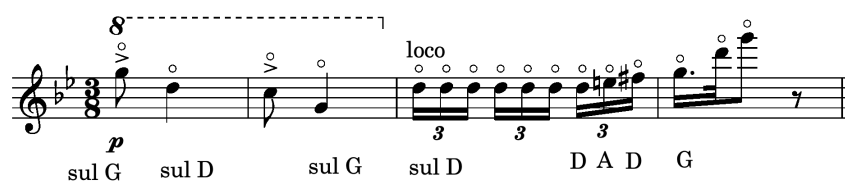


Figure 2.40. “Will-o’-the-Wisp” mm. 1-4 DB2, introduction in harmonics.

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 DB1 and 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.

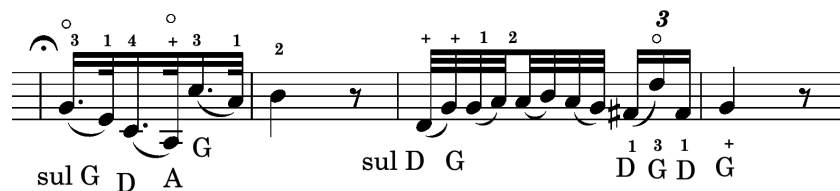


Figure 2.42. “Will-o’-the-Wisp” mm. 11-14 DB1, fingerings.

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.

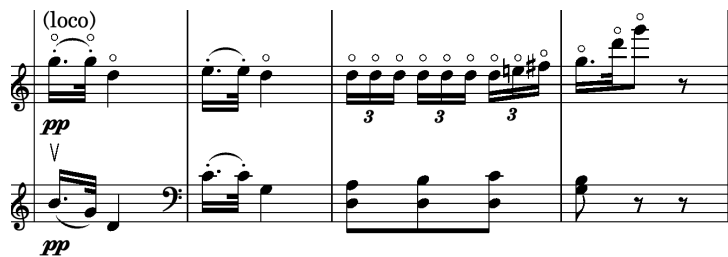


Figure 2.45. “Will-o’-the-Wisp” mm. 40-44 DB2 and DB3, ending.

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.

7 sul G (pizz with first or second finger)

sul A (open, pizz with thumb)

Figure 2.48. “Rest” mm. 7-10 DB3, fingerings for tenths and elevenths 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).

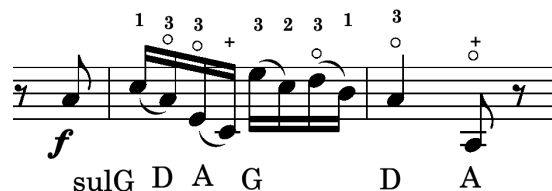


Figure 2.51. “Rest” mm. 30-31 DB1, alternate fingering with more harmonics.

“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.

♩. = 64 **Etwas bewegt (A little movement)**

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.

♩ = 74 **Slow**

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.

36

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.

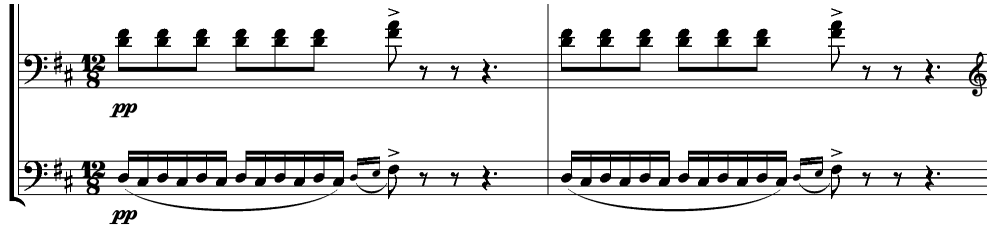


Figure 2.65. “In the Village” mm. 1-2 DB2 and DB3, variation of rustling motif.

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.

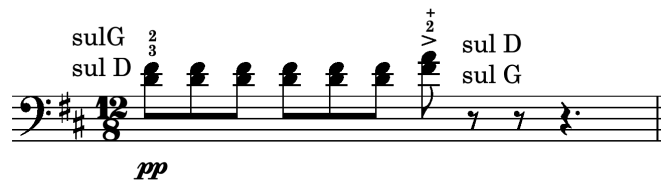


Figure 2.66. “In the Village” m. 1 DB2, fingering for harmonics.

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.

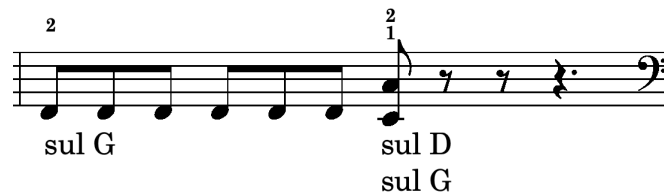


Figure 2.67. “In the Village” m. 6 DB2, fingering for harmonics.

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.

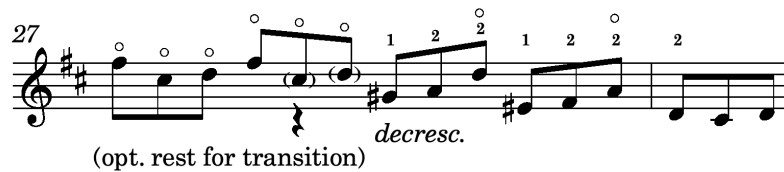


Figure 2.70. “In the Village” m. 27 DB2 solo transition.

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.

The image shows a musical score for the first five measures of "The Signpost". It is written in 2/4 time with a key signature of one sharp (F#). The score consists of three staves. The top staff is for the first double bass (DB1), the middle for the second (DB2), and the bottom for the third (DB3). All parts begin with a *pp* dynamic. The walking motif, consisting of four eighth notes, is present in all three parts. In measure 3, the bottom staff (DB3) has a *pp* dynamic and a *V* marking above the first note. In measure 4, the top staff (DB1) has a *p* dynamic and a *V* marking above the first note. The score ends with a double bar line in measure 5.

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.

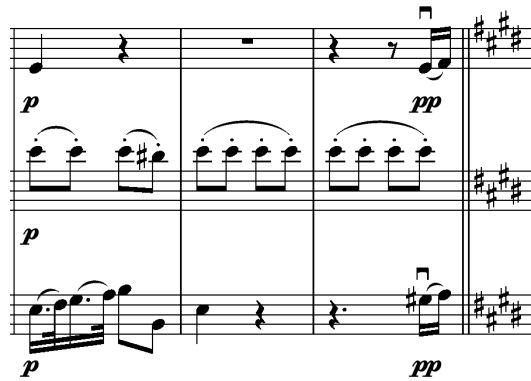


Figure 2.73. “The Signpost” mm. 19-21 full score, portato transition to major.

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.

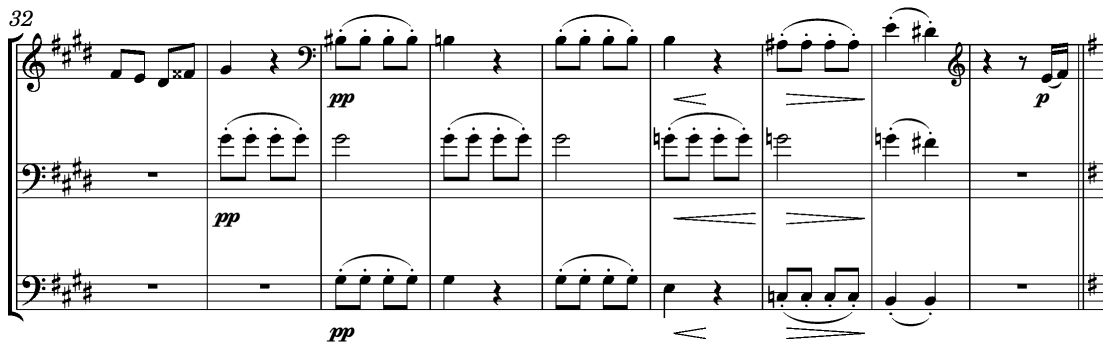


Figure 2.74. “The Signpost” mm. 32-40 full score, modulation from G# major to E minor.

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.

The image shows a musical score for 'The Signpost' (mm. 56-63). It features a full score with a portato motif. The score includes vocal lines and piano accompaniment. The lyrics are 'cre - - scen - - do'. The music is in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked 'pp' (pianissimo). The score is arranged for three parts: vocal, piano, and bass.

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).

The image shows a musical score for 'Der Wegweiser' (Schubert, Eb minor) mm. 71-75 full score, last verse. The score includes vocal lines and piano accompaniment. The lyrics are '- rückt vor mei-nem Blick, ei-ne Stra-ße muss ich ge-hen, die noch kei - - -'. The music is in a key with three flats (Eb minor) and a 3/4 time signature. The tempo is marked 'pp' (pianissimo). The score is arranged for three parts: vocal, piano, and bass.

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.

The image shows a musical score for three systems. The top system is a vocal line with lyrics "cre - - scen -". Above the second measure, there is a "7" above a note. The middle system is a guitar accompaniment with a walking motif, featuring a double bar line with a "2" below it (DB2 jump). The bottom system is a bass line with a walking motif.

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.

The image shows a musical score for three systems. The top system is a vocal line with lyrics "opt. 8va" and "loco". The middle system is a guitar accompaniment with a walking motif, featuring a double bar line with a "2" below it (DB2 jump). The bottom system is a bass line with a walking motif. The dynamics are marked "pp" (pianissimo).

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.

The musical score for "The Inn" (mm. 1-12) is presented in three systems. The first system (mm. 1-4) features three double bass parts (Db1, Db2, Db3) and three vocal parts (Db1, Db2, Db3). The double bass parts are marked *pp* and *cresc.*, while the vocal parts are marked *pp*. The second system (mm. 5-8) shows the first vocal entry, with the double bass parts marked *pp* and *cresc.*. The third system (mm. 9-12) shows the second vocal entry, with the double bass parts marked *cresc.*, *p*, and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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.

The image shows a musical score for three staves, numbered 12 at the beginning. The top staff is in treble clef, the middle in a soprano clef (C4), and the bottom in bass clef. The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes, with some rests and accidentals. Dynamics include *pp* (pianissimo) in the middle and bottom staves.

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)

The musical score is arranged for three double basses, labeled Db1, Db2, and Db3. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The tempo is Moderate (Mässig) at 104 beats per minute. The score is divided into four systems, each starting with a measure number (8, 16, 24).
- **System 1 (Measures 1-7):** Db1 has a whole rest. Db2 starts with a half note G2 (p), followed by eighth notes (fp), and ends with a half note G2 (pp). Db3 has a half note G2 (p) and continues with eighth notes, ending with a half note G2 (pp).
- **System 2 (Measures 8-15):** Db1 has a melodic line with eighth notes and a half note. Db2 and Db3 have accompaniment with eighth notes and a half note.
- **System 3 (Measures 16-23):** All parts are marked *legato*. Db1 has a melodic line with eighth notes and a half note. Db2 and Db3 have accompaniment with eighth notes and a half note.
- **System 4 (Measures 24-31):** Db1 has a melodic line with eighth notes and a half note. Db2 and Db3 have accompaniment with eighth notes and a half note. Db2 has *fp* markings.

32

Db1

Db2

Db3

fp

fp

Detailed description: This system covers measures 32 to 39. The Db1 part (treble clef) starts with a melodic line of eighth notes, followed by a rest, and then a few notes at the end. The Db2 part (bass clef) features a more active line with slurs and accents, including two *fp* markings. The Db3 part (bass clef) provides a steady accompaniment with eighth-note patterns and some slurs.

40

Db1

Db2

Db3

pp

Detailed description: This system covers measures 40 to 47. The Db1 part (treble clef) has a melodic line with some chromaticism and a *pp* marking at the end. The Db2 part (bass clef) continues with a rhythmic accompaniment, featuring slurs and accents. The Db3 part (bass clef) maintains the accompaniment with eighth-note patterns.

48

Db1

Db2

Db3

legato

pp legato

pp legato

Detailed description: This system covers measures 48 to 55. The Db1 part (treble clef) is marked *legato* and features a smooth melodic line. The Db2 part (bass clef) is marked *pp legato* and has a more complex rhythmic texture. The Db3 part (bass clef) is also marked *pp legato* and provides a consistent accompaniment.

56

Db1

Db2

Db3

Detailed description: This system covers measures 56 to 63. The Db1 part (treble clef) has a melodic line with some rests. The Db2 part (bass clef) features a rhythmic accompaniment with accents and slurs. The Db3 part (bass clef) continues with the accompaniment, including some slurs.

64

Db1

Db2

Db3

p

fp

fp

p

Detailed description: This system covers measures 64 to 70. The Db1 part (treble clef) starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Db2 part (bass clef) features a rhythmic pattern of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, with dynamic markings *p*, *fp*, and *fp*. The Db3 part (bass clef) plays a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3, with a dynamic marking *p*.

71

Db1

Db2

Db3

pp

pp

pp

Detailed description: This system covers measures 71 to 78. The Db1 part (treble clef) has a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, with a dynamic marking *pp*. The Db2 part (bass clef) plays a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, with a dynamic marking *pp*. The Db3 part (bass clef) plays a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3, with a dynamic marking *pp*.

79

Db1

Db2

Db3

legato

legato

legato

Detailed description: This system covers measures 79 to 86. The Db1 part (treble clef) has a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, with a dynamic marking *legato*. The Db2 part (bass clef) plays a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, with a dynamic marking *legato*. The Db3 part (bass clef) plays a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3, with a dynamic marking *legato*.

87

Db1

Db2

Db3

Detailed description: This system covers measures 87 to 94. The Db1 part (treble clef) has a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5. The Db2 part (bass clef) plays a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. The Db3 part (bass clef) plays a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3.

96

Db1

Db2

Db3

pp *un poco rit.* *a tempo*

pp *un poco rit.* *a tempo*

pp *un poco rit.* *a tempo*

101

Db1

Db2

Db3

p *pp* *dim.*

p *pp* *dim.*

p *pp* *dim.*

Double Bass 1

Winterreise for three basses

1. Good Night

(1. Gute Nacht)

Schubert/arr. Norwood

♩ = 104 Moderate (Mässig)

6
1-6 *pp*

12 *legato*

19

26

33 5
34-38

44 *pp legato*

50

Double Bass 2

Winterreise for three basses

1. Good Night

(1. Gute Nacht)

Schubert/arr. Norwood

♩ = 104 Moderate (Mässig)

The musical score for Double Bass 2 is written in bass clef with a 2/4 time signature. It consists of eight staves of music. The first staff begins with a dynamic of *p* and includes a *V* (accents) and *fp* (fortissimo piano) markings. The second staff starts at measure 8 and features a *V* marking. The third staff starts at measure 15 and is marked *legato*. The fourth staff starts at measure 22 and includes *fp* markings. The fifth staff starts at measure 27 and includes *fp* markings. The sixth staff starts at measure 33 and includes *fp* markings. The seventh staff starts at measure 40 and includes a *V* marking. The eighth staff starts at measure 47 and is marked *pp legato*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

♩ = 104 Moderate (Mässig)

p

8

15 *legato*

22

29

36

43 *pp legato*

50



3.2 FROZEN TEARS

Winterreise for three basses

2. Frozen Tears

(3. Gefrorne Tränen)

Schubert/arr. Norwood

♩ = 94 Not too slow (Nicht zu langsam)

The musical score is arranged for three double basses, labeled Double Bass 1, Double Bass 2, and Double Bass 3, and includes three additional parts labeled Db1, Db2, and Db3. The key signature has one flat (Bb) and the time signature is common time (C).

Double Bass 1: Starts with a whole rest, then plays a half note G2, followed by a half note F2, and a half note E2. Dynamics include *fp* and *decresc.*

Double Bass 2: Starts with a pizzicato (*pizz.*) half note G2, then a half note F2 with *pp* and *sul D* marking, and a half note E2 with *fp* and *decresc.* markings.

Double Bass 3: Starts with a pizzicato (*pizz.*) half note G2, then a half note F2 with *pp* and *sul A* marking, and a half note E2 with *fp* and *decresc.* markings.

Db1 (Measures 5-15): Features a melodic line starting with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *fp* and *decresc.*

Db2 (Measures 5-15): Features a melodic line starting with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *fp* and *decresc.*

Db3 (Measures 5-15): Features a melodic line starting with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *fp* and *decresc.*

Db1 (Measures 15-20): Features a melodic line starting with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *fp* and *decresc.*

Db2 (Measures 15-20): Features a melodic line starting with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *fp* and *decresc.*

Db3 (Measures 15-20): Features a melodic line starting with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *fp* and *decresc.*

Db1 (Measures 20-25): Features a melodic line starting with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *fp* and *decresc.*

Db2 (Measures 20-25): Features a melodic line starting with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *fp* and *decresc.*

Db3 (Measures 20-25): Features a melodic line starting with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *fp* and *decresc.*

Db1 (Measures 25-30): Features a melodic line starting with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *fp* and *decresc.*

Db2 (Measures 25-30): Features a melodic line starting with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *fp* and *decresc.*

Db3 (Measures 25-30): Features a melodic line starting with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *fp* and *decresc.*

20

Db1

pp

pizz.

arco

Db2

pp

pizz.

arco

Db3

pp

Detailed description: This system contains measures 20 through 24. It features three staves: Db1 (treble clef), Db2 (treble clef), and Db3 (bass clef). The key signature has one flat. Measure 20 has a *pp* dynamic. Measures 21-22 have *pizz.* markings. Measures 23-24 have *arco* markings. The Db3 staff has a *pp* dynamic at the start of measure 21.

25

Db1

pizz.

arco

Db2

pizz.

Db3

Detailed description: This system contains measures 25 through 29. It features three staves: Db1 (treble clef), Db2 (treble clef), and Db3 (bass clef). The key signature has one flat. Measures 25-26 have *pizz.* markings. Measures 27-29 have *arco* markings. The Db3 staff has a *pizz.* marking at the start of measure 25.

30

Db1

cresc.

arco

Db2

cresc.

Db3

cresc.

Detailed description: This system contains measures 30 through 34. It features three staves: Db1 (treble clef), Db2 (treble clef), and Db3 (bass clef). The key signature has one flat. Measures 30-34 show a *cresc.* dynamic. The Db3 staff has an *arco* marking at the start of measure 30.

35

Db1

p

Db2

p

Db3

sf

p

Detailed description: This system contains measures 35 through 39. It features three staves: Db1 (treble clef), Db2 (treble clef), and Db3 (bass clef). The key signature has one flat. Measures 35-39 show a *p* dynamic. The Db3 staff has *sf* markings at the start of measures 35, 36, and 37, and a *p* marking at the start of measure 39.

40

Db1 *cresc.*

Db2 *cresc.*

Db3 *cresc.*

Detailed description: This system contains measures 40 through 44. It features three staves: Db1 (treble clef), Db2 (treble clef), and Db3 (bass clef). The key signature has one flat. The music is characterized by a steady eighth-note accompaniment in the lower parts and a more melodic line in the upper parts. Dynamic markings include *cresc.* (crescendo) in all three staves.

45

Db1 *pizz.*

Db2 *pizz.*

Db3 *sf sf sf pizz.*

Detailed description: This system contains measures 45 through 49. The Db1 and Db2 staves show a shift to a more rhythmic, eighth-note pattern with *pizz.* (pizzicato) markings. The Db3 staff features a strong, accented eighth-note accompaniment with *sf* (sforzando) markings in measures 45, 46, and 47, followed by a *pizz.* marking in measure 49.

50

Db1 *arco decresc.*

Db2 *p arco decresc.*

Db3 *p arco decresc.*

Detailed description: This system contains measures 50 through 52. The Db1 staff has a *arco* marking and a *decresc.* (decrescendo) marking. The Db2 and Db3 staves have *p* (piano) markings and *arco* markings. The Db3 staff also includes a *decresc.* marking.

53

Db1 *pizz. pp*

Db2 *pizz. pp*

Db3 *pizz. pp*

Detailed description: This system contains measures 53 through 55. All three staves (Db1, Db2, and Db3) feature *pizz.* (pizzicato) markings and *pp* (pianissimo) dynamic markings. The Db1 staff has a *pp* marking in measure 54, and the Db2 and Db3 staves have *pp* markings in measure 55.

Double Bass 1

Winterreise for three basses

2. Frozen Tears

(3. Gefrorne Tränen)

Schubert/arr. Norwood

♩ = 94 Not too slow (Nicht zu langsam)

The musical score for Double Bass 1 consists of six staves of music in G minor, 3/4 time. The first staff (measures 1-5) begins with a fermata over measures 1-2, marked with a '2' above and '1-2' below. The music then continues with a forte (*fp*) dynamic and a decrescendo (*decresc.*) leading to an accent (>) on the final note of measure 5. The second staff (measures 6-10) continues the melodic line. The third staff (measures 11-14) shows a continuation of the melody. The fourth staff (measures 15-19) features a fermata over measures 18-19, marked with a '2' above and '18-19' below, ending with a pianissimo (*pp*) dynamic. The fifth staff (measures 21-24) continues the melodic development. The sixth staff (measures 25-28) concludes the piece with a final melodic phrase.

29

Musical staff 29: Treble clef, key signature of one flat, starting with a whole rest. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A hairpin crescendo is placed under the notes from G2 to C5.

33

Musical staff 33: Treble clef, key signature of one flat, starting with a whole rest. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A hairpin crescendo is placed under the notes from G2 to C5.

37

Musical staff 37: Treble clef, key signature of one flat, starting with a whole note G2. The melody consists of quarter notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A hairpin decrescendo is placed under the notes from G3 to C5.

41

Musical staff 41: Treble clef, key signature of one flat, starting with a quarter note G2. The melody consists of quarter notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A hairpin crescendo is placed under the notes from G2 to C5.

45

Musical staff 45: Treble clef, key signature of one flat, starting with a quarter note G2. The melody consists of quarter notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A hairpin decrescendo is placed under the notes from G2 to C5.

49

Musical staff 49: Treble clef, key signature of one flat, starting with a whole rest. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A hairpin decrescendo is placed under the notes from G2 to C5.

53

Musical staff 53: Treble clef, key signature of one flat, starting with a quarter note G2. The melody consists of quarter notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A hairpin decrescendo is placed under the notes from G2 to C5. The staff ends with a double bar line.

Double Bass 2

Winterreise for three basses

2. Frozen Tears

(3. Gefrorne Tränen)

Schubert/arr. Norwood

♩ = 94 Not too slow (Nicht zu langsam)

The musical score for Double Bass 2 is written in a single system with eight staves. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Not too slow (Nicht zu langsam)' with a quarter note equal to 94 beats per minute. The score includes various performance instructions such as 'pizz.', 'arco', 'sul D', 'pp', 'fp', 'decresc.', and 'cresc.'.

Staff 1: *pizz.*, *pp*, *sul D*, *arco*, *fp*, *decresc.*

Staff 2: *pizz.*

Staff 3: *arco*, *fp*, *decresc.*

Staff 4: *pizz.*, *pp*

Staff 5: *arco*, *pizz.*

Staff 6: *arco*

Staff 7: *arco*

Staff 8: *cresc.*

35

39

43

47

51

53

Double Bass 3

Winterreise for three basses

2. Frozen Tears

(3. Gefrorne Tränen)

Schubert/arr. Norwood

♩ = 94 Not too slow (Nicht zu langsam)

pp pizz. *fp* *decresc.* *arco* *fp* *decresc.* *8va* (opt.) *decresc.* (loco) *pp* pizz. *arco* *pp* pizz.

27

arco

31

cresc.

35

sf *sf* *sf* *p*

40

44

cresc. *sf* *sf* *sf*

48

pizz. *p* arco

52

decresc. *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)

The musical score is arranged for three double basses, labeled Double Bass 1, Double Bass 2, and Double Bass 3. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked as ♩ = 140, with the instruction "Pretty fast, not too fast (Ziemlich schnell, nicht zu geschwind)".

The score is divided into four systems, each starting with a measure number (1, 4, 7, 11).
- **System 1 (Measures 1-3):** Double Bass 1 has a whole rest. Double Bass 2 plays a continuous triplet eighth-note pattern starting on G2, marked *p*. Double Bass 3 plays a melodic line starting on G2, marked *p* and "play out", with a triplet eighth-note figure on the third measure.
- **System 2 (Measures 4-6):** Double Bass 1 has a whole rest. Double Bass 2 continues the triplet pattern, marked *p*. Double Bass 3 continues the melodic line, marked *p*, with a *cresc.* marking and a triplet eighth-note figure on the fifth measure.
- **System 3 (Measures 7-10):** Double Bass 1 has a melodic line starting on G2, marked *p*. Double Bass 2 continues the triplet pattern, marked *pp*. Double Bass 3 continues the melodic line, marked *pp*, with a triplet eighth-note figure on the eighth measure.
- **System 4 (Measures 11-14):** Double Bass 1 has a melodic line. Double Bass 2 continues the triplet pattern. Double Bass 3 continues the melodic line, with a triplet eighth-note figure on the thirteenth measure.

15

Db1

Db2

Db3

Musical score for measures 15-18. Db1: Treble clef, quarter notes, eighth notes, and half notes. Db2: Bass clef, continuous eighth-note triplets. Db3: Bass clef, quarter notes and eighth-note triplets.

19

Db1

Db2

Db3

Musical score for measures 19-22. Db1: Treble clef, quarter notes and eighth notes. Db2: Bass clef, continuous eighth-note triplets. Db3: Bass clef, quarter notes and eighth-note triplets.

23

Db1

Db2

Db3

Musical score for measures 23-26. Db1: Treble clef, quarter notes, half notes, and eighth notes. Db2: Bass clef, eighth-note triplets and quarter notes. Db3: Bass clef, quarter notes and eighth-note triplets. Dynamics: *mf*.

27

Db1

Db2

Db3

Musical score for measures 27-30. Db1: Treble clef, quarter notes and eighth notes. Db2: Bass clef, quarter notes and eighth notes. Db3: Bass clef, eighth-note triplets. Dynamics: *f*.

31

Db1
decresc. *p* *fp*

Db2
decresc. *p* *fp*

Db3
decresc. *p* *fp*

Detailed description: This system covers measures 31 to 34. The Db1 part starts with a half note, followed by quarter notes, and ends with a half note. The Db2 part has a similar rhythmic pattern. The Db3 part consists of continuous eighth-note triplets. Dynamics include *decresc.*, *p*, and *fp*. There are also accents and a fermata in the Db1 part.

35

Db1

Db2

Db3

Detailed description: This system covers measures 35 to 38. The Db1 part features quarter notes and half notes with slurs. The Db2 part has a sparse accompaniment with quarter notes. The Db3 part continues with eighth-note triplets. Dynamics are mostly *p* and *f*.

39

Db1
f *decresc.*

Db2
f *decresc.*

Db3
f *decresc.*

Detailed description: This system covers measures 39 to 42. The Db1 part has quarter notes with slurs. The Db2 part has a similar pattern. The Db3 part has eighth-note triplets. Dynamics include *f* and *decresc.*.

43

Db1
p

Db2
p

Db3
p

Detailed description: This system covers measures 43 to 46. The Db1 part has a half note followed by a whole note. The Db2 part has a dense texture of eighth-note triplets. The Db3 part has eighth-note triplets. Dynamics are *p*.

47

Db1 *p*

Db2 *pp legato* *sotto voce*

Db3 *pp*

Detailed description: This system covers measures 47 to 50. The Db1 part (treble clef) features a melodic line with a dynamic of *p*. The Db2 part (treble clef) consists of a continuous triplet eighth-note accompaniment, starting with *pp legato* and *sotto voce*. The Db3 part (bass clef) provides a harmonic foundation with a dynamic of *pp*.

51

Db1 *cresc.*

Db2 *cresc.* *p*

Db3 *cresc.* *p*

Detailed description: This system covers measures 51 to 54. The Db1 part (treble clef) has a melodic line with a *cresc.* dynamic. The Db2 part (treble clef) continues the triplet accompaniment, with a *cresc.* dynamic in measures 51-53 and a *p* dynamic in measure 54. The Db3 part (bass clef) has a *cresc.* dynamic throughout the system.

55

Db1 *cresc.*

Db2 *fp* *cresc.*

Db3 *fp* *cresc.*

Detailed description: This system covers measures 55 to 58. The Db1 part (treble clef) has a melodic line with a *cresc.* dynamic. The Db2 part (treble clef) features a triplet accompaniment with a *fp* dynamic in measure 55 and a *cresc.* dynamic in measures 56-58. The Db3 part (bass clef) has a *fp* dynamic in measure 55 and a *cresc.* dynamic in measures 56-58.

59

Db1 *pp* *cresc.*

Db2 *pp* *cresc.*

Db3 *pp* *cresc.*

Detailed description: This system covers measures 59 to 62. The Db1 part (treble clef) has a melodic line with a *pp* dynamic in measure 59 and a *cresc.* dynamic in measures 60-62. The Db2 part (treble clef) has a triplet accompaniment with a *pp* dynamic in measure 59 and a *cresc.* dynamic in measures 60-62. The Db3 part (bass clef) has a *pp* dynamic in measure 59 and a *cresc.* dynamic in measures 60-62.

63

Db1 *f* *p*

Db2 *f* *p*

Db3 *f* *p*

Detailed description: This system covers measures 63 to 66. Db1 (Trumpet 1) starts with a forte (*f*) dynamic, playing a half note G4, then a quarter rest, followed by quarter notes A4, B4, and C5. It then switches to piano (*p*) for a half note G4. Db2 (Trumpet 2) plays a continuous eighth-note triplet pattern starting with a forte (*f*) dynamic, switching to piano (*p*) at measure 64. Db3 (Trumpet 3) plays a half note G3 with a forte (*f*) dynamic, then a half note A3 with piano (*p*) dynamic, followed by quarter notes B3 and C4 with piano (*p*) dynamic.

67

Db1

Db2

Db3

Detailed description: This system covers measures 67 to 70. Db1 (Trumpet 1) plays a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4. Db2 (Trumpet 2) continues the eighth-note triplet pattern from the previous system. Db3 (Trumpet 3) plays a half note G3, then a half note A3, followed by quarter notes B3 and C4.

71

Db1

Db2

Db3

Detailed description: This system covers measures 71 to 74. Db1 (Trumpet 1) plays a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4. Db2 (Trumpet 2) continues the eighth-note triplet pattern. Db3 (Trumpet 3) plays a half note G3, then a half note A3, followed by quarter notes B3 and C4.

75

Db1

Db2

Db3

Detailed description: This system covers measures 75 to 78. Db1 (Trumpet 1) plays a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4. Db2 (Trumpet 2) continues the eighth-note triplet pattern. Db3 (Trumpet 3) plays a half note G3, then a half note A3, followed by quarter notes B3 and C4.

79

Db1

Db2

Db3

mf

mf

mf

This system contains measures 79-82. The Db1 staff has a melodic line with a *mf* dynamic. The Db2 staff features a rhythmic accompaniment of eighth-note triplets, with a *mf* dynamic starting at measure 81. The Db3 staff has a melodic line with a *mf* dynamic and a triplet accompaniment.

83

Db1

Db2

Db3

This system contains measures 83-86. The Db1 staff has a melodic line with a *mf* dynamic. The Db2 staff has a melodic line with a *mf* dynamic. The Db3 staff features a rhythmic accompaniment of eighth-note triplets.

87

Db1

Db2

Db3

f *decresc.* *p*

f *decresc.* *p*

f *decresc.* *p*

This system contains measures 87-90. The Db1 staff has a melodic line with dynamics *f*, *decresc.*, and *p*. The Db2 staff has a melodic line with dynamics *f*, *decresc.*, and *p*. The Db3 staff features a rhythmic accompaniment of eighth-note triplets with dynamics *f*, *decresc.*, and *p*.

91

Db1

Db2

Db3

fp

fp

fp

This system contains measures 91-94. The Db1 staff has a melodic line with a *fp* dynamic. The Db2 staff has a melodic line with a *fp* dynamic. The Db3 staff features a rhythmic accompaniment of eighth-note triplets with a *fp* dynamic.

95

Db1

Db2

Db3

ff

decresc.

ff

decresc.

ff

decresc.

Detailed description: This system covers measures 95 to 98. The Db1 staff has a melodic line with a crescendo to *ff* and a decrescendo. The Db2 staff has a similar melodic line with a crescendo to *ff* and a decrescendo. The Db3 staff has a continuous triplet accompaniment with a crescendo to *ff* and a decrescendo.

99

Db1

Db2

Db3

p

f un poco rit.

p

f un poco rit.

p

f un poco rit.

Detailed description: This system covers measures 99 to 102. The Db1 staff has a melodic line starting *p* and becoming *f un poco rit.*. The Db2 staff has a melodic line starting *p* and becoming *f un poco rit.*. The Db3 staff has a continuous triplet accompaniment starting *p* and becoming *f un poco rit.*.

103

Db1

Db2

Db3

p a tempo

p a tempo

p a tempo

Detailed description: This system covers measures 103 to 105. The Db1 staff is mostly silent with a *p a tempo* marking. The Db2 staff has a continuous triplet accompaniment starting *p a tempo*. The Db3 staff has a melodic line starting *p a tempo*.

106

Db1

Db2

Db3

pp

dim.

pp

dim.

pp

dim.

Detailed description: This system covers measures 106 to 108. The Db1 staff has a melodic line starting *pp* and becoming *dim.*. The Db2 staff has a continuous triplet accompaniment starting *pp* and becoming *dim.*. The Db3 staff has a melodic line starting *pp* and becoming *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)

6

1-6

7

11

15

19

The musical score for Double Bass 1 begins with a 6-measure rest, indicated by a large '6' above the staff and '1-6' below it. The first staff of music starts at measure 7 and continues through measure 19. The music is written in 4/4 time and features a melodic line with various rhythmic values, including quarter, eighth, and sixteenth notes, often beamed together. The piece is marked 'p' (piano) and includes dynamic markings like 'p' and 'f'.

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*



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)

4

7

10

13

16

19

22

mf

26

30 *f* *decresc.* *p*

34 *fp*

39 *f* *decresc.*

43 *p* 3 3 3 3 3 3 3 3

46 3 3 3 3 3 3 3 3 3 3 3 3 *pp legato* *sotto voce*

49 3 3 3 3 3 3 3 3 3 3 3 3

52 *cresc.* *p* 3

55 *fp* *cresc.*

58 3 *pp*

Detailed description: This musical score is for the Double Bass 2 part of a piece titled '3. Numbness'. It consists of ten staves of music, numbered 26 through 58. The notation is primarily in bass clef, with some staves (46, 49, 52, 55, 58) using a treble clef. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and triplets. Dynamic markings such as *f* (forte), *p* (piano), *fp* (fortissimo piano), *pp* (pianissimo), *pp legato*, *sotto voce*, *cresc.* (crescendo), and *decresc.* (decrescendo) are used throughout. Performance instructions like slurs and accents (>) are also present. The score concludes with a *pp* marking at the end of measure 58.

61

cresc. *f*

64

p

67

70

73

76

79

mf

83

87

f *decresc.* *p*

91

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)

p play out 3

5
cresc. 3 *p* *pp* 3

10 3 3

14 3 3 3 3 3 3

19 3

23 *mf* 3 3 3 3 3 3 3 3

27 3 3 3 3 3 3 3 3 3 3 3 3

30 *f* *decresc.* 3 3 3 3 3 3 3 3 *p*

33

fp

36

39

f *decresc.*

42

p

46

pp

50

cresc.

54

p *fp* *cresc.*

58

pp

61

cresc. *f* *p*

3. Numbness

Double Bass 3

3

65

p 3

69

3

74

3

79

mf 3 3 3 3

83

3 3 3 3 3 3 3 3 3 3 3 3

86

f *decresc.* 3 3 3 3 3 3 3 3 3 3 3 3

89

p 3 3 3 3 3 3 3 3 3 3 3 3 *fp*

92

3 3 3 3 3 3 3 3 3 3 3 3

95

ff 3 3 3 3 3 3 3 3 3 3 3 3

98

decresc. *p* 3 3 3 3 3 3 3 3 3 3 3 3

101

f un poco rit. *p a tempo*

105

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)

The musical score is arranged for three basses, labeled Double Bass 1, Double Bass 2, and Double Bass 3, and then Db1, Db2, and Db3. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Moderate, moderate slow (Mässig, mässig langsam)' with a quarter note equal to 64 beats. The score is divided into four systems. The first system (measures 1-3) features a rhythmic pattern of eighth notes with triplets in the upper parts, marked *pp*. The second system (measures 4-6) shows a crescendo in the upper parts, marked *cresc.* and *fp*, while the lower parts have a 'play out' instruction and a *mp* marking. The third system (measures 7-13) features a *ppp* marking in the upper parts and a *p* marking in the lower parts. The fourth system (measures 14-16) features a *fp* marking in the upper parts and a *fp* marking in the lower parts. The score includes various musical notations such as triplets, slurs, and dynamic markings.

20

Db1

Db2

Db3

pp

Detailed description: This system covers measures 20 to 24. The key signature is three sharps (F#, C#, G#). The music is in 3/4 time. The Db1 part (treble clef) features a melodic line with slurs and accents. The Db2 part (treble clef) provides harmonic support with chords and moving lines. The Db3 part (bass clef) has a bass line starting with a *pp* dynamic. The system concludes with a double bar line.

25

Db1

Db2

Db3

p

pp

pp

Detailed description: This system covers measures 25 to 29. It begins with a key signature change to two sharps (F#, C#). Measures 25-26 feature complex triplet patterns in all three parts, marked with a *p* dynamic. Measures 27-29 continue with melodic and harmonic development, including a *pp* dynamic in the Db1 part. The system ends with a double bar line.

30

Db1

Db2

Db3

Detailed description: This system covers measures 30 to 35. The key signature remains two sharps. The Db1 part has a melodic line with triplets. The Db2 part features a rhythmic accompaniment of eighth-note triplets. The Db3 part has a simple bass line with quarter notes. The system concludes with a double bar line.

36

Db1

Db2

Db3

Detailed description: This system covers measures 36 to 40. The key signature changes to one sharp (F#). The Db1 part has a melodic line with slurs. The Db2 part features a rhythmic accompaniment of eighth-note triplets. The Db3 part has a bass line with triplets. The system concludes with a double bar line.

41

Db1

Db2

Db3

p

fz

fz

Detailed description: This system covers measures 41 to 45. The Db1 part (treble clef) features a melodic line with slurs and rests. The Db2 part (treble clef) contains triplets of eighth notes, with a dynamic marking of *p* and a crescendo leading to *fz*. The Db3 part (bass clef) also features triplets of eighth notes, with a dynamic marking of *p* and a crescendo leading to *fz*. The key signature is three sharps (F#, C#, G#).

46

Db1

Db2

Db3

p

fz

p

cresc.

f

sim. triplets

Detailed description: This system covers measures 46 to 51. The Db1 part (treble clef) has a melodic line with a crescendo leading to *f*. The Db2 part (treble clef) features 'sim. triplets' of eighth notes, with dynamics *p*, *fz*, and *p*. The Db3 part (bass clef) has a steady eighth-note accompaniment with dynamics *p*, *fz*, and *p*. The key signature is three sharps (F#, C#, G#).

52

Db1

Db2

Db3

decresc.

p

fp

fp

fp

Detailed description: This system covers measures 52 to 57. The Db1 part (treble clef) starts with a melodic line marked *decresc.* and *p*, followed by a rest, and then a final note marked *fp*. The Db2 part (treble clef) has a rhythmic accompaniment of eighth notes, with a final note marked *fp*. The Db3 part (bass clef) has a steady eighth-note accompaniment, with a final note marked *fp*. The key signature is three sharps (F#, C#, G#).

58

Db1

Db2

Db3

ppp

pp

ppp

pp

ppp

pp

Detailed description: This system covers measures 58 to 63. The Db1 part (treble clef) has a melodic line with dynamics *ppp* and *pp*. The Db2 part (treble clef) features triplets of eighth notes with dynamics *ppp* and *pp*. The Db3 part (bass clef) has a melodic line with dynamics *ppp* and *pp*. The key signature is three sharps (F#, C#, G#).

64

Db1

Db2

Db3

3

3

3

3

3

3

fp

Detailed description: This system covers measures 64 to 69. The Db1 part (treble clef) features a melodic line with eighth and quarter notes, including a triplet in measure 65. The Db2 part (bass clef) consists of a rhythmic accompaniment of eighth-note triplets, with a dynamic marking of *fp* starting in measure 66. The Db3 part (bass clef) provides a simple harmonic accompaniment with quarter and eighth notes.

70

Db1

Db2

Db3

3

3

3

3

3

3

fp

fp

Detailed description: This system covers measures 70 to 75. The Db1 part continues the melodic line with eighth and quarter notes. The Db2 part maintains the eighth-note triplet accompaniment, with a dynamic marking of *fp* in measure 74. The Db3 part continues its harmonic accompaniment, with a dynamic marking of *fp* in measure 74.

76

Db1

Db2

Db3

pp

pp

pp

Detailed description: This system covers measures 76 to 79. The Db1 part features a melodic line with eighth notes and a dynamic marking of *pp* in measure 77. The Db2 part has a rhythmic accompaniment of eighth-note triplets, also marked *pp* in measure 77. The Db3 part continues the harmonic accompaniment, marked *pp* in measure 77.

80

Db1

Db2

Db3

mp

decresc.

decresc.

dim.

dim.

dim.

Detailed description: This system covers measures 80 to 83. The Db1 part features a melodic line with eighth notes, marked *mp* in measure 80 and *decresc.* in measure 81. The Db2 part has a rhythmic accompaniment of eighth-note triplets, marked *decresc.* in measure 81. The Db3 part continues the harmonic accompaniment, marked *mp* in measure 80 and *decresc.* in measure 81.

Double Bass 1

Winterreise for three basses

4. The Linden Tree

(5. Der Lindenbaum)

Schubert/arr. Norwood

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

4

7

12

18

23

27

31

Double Bass 2

Winterreise for three basses

4. The Linden Tree

(5. Der Lindenbaum)

Schubert/arr. Norwood

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

The musical score is written for a double bass in bass clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of five staves of music. The first staff begins with a series of six triplet eighth notes, followed by a quarter rest and a half note. The second staff continues with a series of triplet eighth notes, with a *cresc.* marking. The third staff features a melodic line with dynamics *fp*, *ppp*, and *p*. The fourth staff is a continuation of the melodic line. The fifth staff concludes with a melodic line and a *fp* dynamic marking.

21

25

29

33

37

42

46

sim. triplets

51

56

61

4. The Linden Tree

Double Bass 2

3

66

3 3 3 3 *fp*

70

3 3 3 3 *fp* 3 3

75

3 3 3 3 3 3 3 3 *pp*

79

3 3 3 3 3 3 3 3 3 3 3 3 *decresc.*

81

3 3 3 3 3 3 *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)

pp < > mp play out cresc.

7 fp ppp p

13

18 pp

24 p < > pp

30

36

41 fz

46

p fz p

Musical notation for measures 46-50. The key signature is three sharps (F#, C#, G#). The notation consists of eighth and sixteenth notes with stems pointing down. Dynamics include *p*, *fz*, and *p*. A hairpin crescendo is shown between measures 48 and 50.

51

Musical notation for measures 51-55. The notation consists of eighth and sixteenth notes with stems pointing down.

56

fp ppp pp

Musical notation for measures 56-61. The notation includes eighth notes, quarter notes, and half notes with stems pointing down. Dynamics include *fp*, *ppp*, and *pp*. There are accents and a fermata over a note in measure 59.

62

Musical notation for measures 62-67. The notation includes quarter notes and half notes with stems pointing down. There are accents and hairpin crescendos.

68

Musical notation for measures 68-73. The notation includes quarter notes, eighth notes, and a triplet of eighth notes. There are accents and hairpin crescendos.

74

fp *pp*

Musical notation for measures 74-77. The notation includes quarter notes, eighth notes, and a triplet of eighth notes. Dynamics include *fp* and *pp*. There are accents and hairpin crescendos.

78

mp *decresc.* *dim.*

Musical notation for measures 78-83. The notation includes quarter notes, eighth notes, and a half note with a fermata. Dynamics include *mp*, *decresc.*, and *dim.*. There are hairpin decrescendos.

3.5 ON THE RIVER

30

Db1

Db2

Db3

36

Db1

Db2

Db3

40

Db1

Db2

Db3

47

Db1

Db2

Db3

54

Db1

Db2

Db3

p

pp

cresc.

mp

ppp

cresc.

61

Db1

Db2

Db3

f

f

f

tr

68

Db1

Db2

Db3

sfz

fp

decresc.

pp

pizz.

arco

pp

pizz.

arco

Double Bass 1

Winterreise for three basses

5. On the River

(7. Auf dem Flusse)

Schubert/arr. Norwood

♩ = 80 Slow (Langsam)

4

1-4

p

8 (very quiet) *pp*

13 (very quiet) *p* *pp*

20 *p*

26 *mp* *p*

33 *2* 39-40

41

p *pp* *cresc.*

Musical staff 41-47: Treble clef, key signature of two flats, 4/4 time. Measures 41-47. Dynamics: *p* (measures 41-42), *pp* (measures 43-44), *cresc.* (measures 45-47).

48

f *p*

Musical staff 48-54: Treble clef, key signature of two flats, 4/4 time. Measures 48-54. Dynamics: *f* (measures 48-50), *p* (measures 51-54).

55

pp *cresc.*

Musical staff 55-61: Treble clef, key signature of two flats, 4/4 time. Measures 55-61. Dynamics: *pp* (measures 55-56), *cresc.* (measures 57-61).

62

f

Musical staff 62-67: Treble clef, key signature of two flats, 4/4 time. Measures 62-67. Dynamics: *f* (measures 62-67).

68

2
71-72

Musical staff 68-72: Treble clef, key signature of two flats, 4/4 time. Measures 68-72. Measure 71 contains a fermata with a '2' above it. Measure 72 contains a fermata with a comma above it.

Double Bass 2

Winterreise for three basses

5. On the River

(7. Auf dem Flusse)

Schubert/arr. Norwood

♩ = 80 Slow (Langsam)

pizz.

pp *staccato*

5

(very quiet)

ppp

12

arco

pizz.

(very quiet)

pp *ppp*

19

arco

pp

25

mp

31

p

36

dim.

41 (arco)

p *pp* *cresc.*

48

f

54

p *ppp* *cresc.*

61

f

68

decresc. *pp* *pizz.* *arco*

Double Bass 3

Winterreise for three basses

5. On the River

(7. Auf dem Flusse)

Schubert/arr. Norwood

♩ = 80 Slow (Langsam)

pizz.

mp *staccato*

5 (very quiet)

ppp

12 arco pizz. (very quiet)

mp *ppp*

19 arco

pp

25

mp

31

p

36 Melody

dim. *mp*

41

pp

46

cresc. *f*

52

mp *ppp*

59

cresc. *f*

65

sfz

70

fp *decresc.* *pp* *pizz.* *arco*

3.6 WILL-O'-THE-WISP

Full Score

Winterreise for three basses

6. Will-o'-the-Wisp

(9. Irrlicht)

Schubert/arr. Norwood

$\text{♩} = 52$ Slow (Langsam)

Double Bass 1

Double Bass 2

Double Bass 3

9

Db1

Db2

Db3

17

Db1

Db2

Db3

25

Db1

Db2

Db3

Double Bass 1

Winterreise for three basses

6. Will-o'-the-Wisp

(9. Irrlicht)

Schubert/arr. Norwood

$\text{♩} = 52$ Slow (Langsam)

4
1-4

9

2
15-16

21

28
f *p* *pp*

35
mf

38
ral. *ad lib.* 3
41-43

Detailed description: The score is written for a single double bass line in 3/8 time. It begins with a tempo marking of 52 beats per minute and the instruction 'Slow (Langsam)'. The key signature has two flats (B-flat and E-flat). The piece is divided into measures, with some measures containing triplets. Dynamics include forte (f), piano (p), pianissimo (pp), and mezzo-forte (mf). Performance instructions include 'ad lib.' and 'ral.' (rallentando). The score ends with a final triplet of notes.

Double Bass 2

Winterreise for three basses

6. Will-o'-the-Wisp

(9. Irrlicht)

Schubert/arr. Norwood

♩ = 52 Slow (Langsam)

8

p (solo)

loco

3 3 3

2

5-6

7

p

13-14

15

23

25-26

f

31

p < *pp* *mf* <

(loco)

38

pp *ral.* *pp*

3 3 3

Double Bass 3

Winterreise for three basses

6. Will-o'-the-Wisp

(9. Irrlicht)

Schubert/arr. Norwood

♩ = 52 Slow (Langsam)

The musical score for Double Bass 3 consists of four staves of music. The first staff begins with a 4-measure rest (1-4) and a 2-measure rest (5-6), followed by notes marked *p*. The second staff starts with a 4-measure rest (13-16) and continues with notes marked *p*. The third staff begins with a 4-measure rest (25-28) and features notes marked *f*, *p*, and *pp*. The fourth staff starts at measure 36 and includes notes marked *mf*, *pp*, and *pp*, with a *ral.* (rallentando) marking.

3.7 REST

Full Score

Winterreise for three basses

7. Rest

(10. Rast)

Schubert/arr. Norwood

♩ = 44 Moderate (Mässig)

The musical score is arranged for three basses (Db1, Db2, Db3) and includes performance instructions such as *pizz.*, *p*, *dim.*, *arco*, and *pizz.*. The score is divided into four systems, with measures 6, 11, and 16 marked at the beginning of each system. The first system shows the initial entries for Double Bass 1, 2, and 3. The second system (measures 6-10) features a melodic line for Db1 and accompaniment for Db2 and Db3. The third system (measures 11-15) continues the melodic line for Db1 and accompaniment for Db2 and Db3, with *arco* and *pizz.* markings. The fourth system (measures 16-20) concludes the piece with a final melodic line for Db1 and accompaniment for Db2 and Db3.

20 (quiet) (strong)

Db1 Db2 Db3

pp *pizz.* *arco* *cresc. f* *f* *pizz.*

pp *cresc. f*

Detailed description: This system contains measures 20 through 25. The Db1 staff (treble clef) starts with a rest, then plays a melodic line with dynamics *pp* and *f*, and includes performance instructions (quiet) and (strong). The Db2 staff (bass clef) plays a bass line with dynamics *pp* and *cresc. f*, and includes *pizz.* and *arco* markings. The Db3 staff (bass clef) plays a bass line with dynamics *pp* and *cresc. f*, and includes *arco* and *pizz.* markings.

26 (quiet) (strong) (opt. 8vb)

Db1 Db2 Db3

pizz. *p* *arco* *cresc. f* *f* *pizz.* *p* *pizz.*

pp *arco* *cresc. f* *p*

Detailed description: This system contains measures 26 through 32. The Db1 staff (treble clef) has a rest in measure 26, then plays a melodic line with dynamics *p* and *f*, and includes (quiet), (strong), and (opt. 8vb) markings. The Db2 staff (bass clef) plays a bass line with dynamics *pp* and *p*, and includes *pizz.* and *arco* markings. The Db3 staff (bass clef) plays a bass line with dynamics *pp* and *p*, and includes *arco* and *pizz.* markings.

33

Db1 Db2 Db3

dim. *pp*

dim. *pp*

Detailed description: This system contains measures 33 through 40. The Db1 staff (treble clef) has a rest in measures 33-34, then plays a melodic line with dynamics *pp*. The Db2 staff (bass clef) plays a bass line with dynamics *dim.* and *pp*. The Db3 staff (bass clef) plays a bass line with dynamics *dim.* and *pp*.

41

Db1 Db2 Db3

arco *pizz.*

arco *pizz.*

Detailed description: This system contains measures 41 through 45. The Db1 staff (treble clef) has a rest in measure 41, then plays a melodic line with dynamics *pizz.*. The Db2 staff (bass clef) plays a bass line with dynamics *arco* and *pizz.*. The Db3 staff (bass clef) plays a bass line with dynamics *arco* and *pizz.*.

46 (quiet)

Db1

Db2

Db3

51 (strong)

Db1

Db2

Db3

56 (quiet) (strong) (opt. 8vb)

Db1

Db2

Db3

62

Db1

Db2

Db3

41

48

54

59

Double Bass 2

Winterreise for three basses

7. Rest

(10. Rast)

Schubert/arr. Norwood

♩ = 44 Moderate (Mässig)

The musical score for Double Bass 2 consists of eight staves of music. The first staff begins with a *pizz.* marking and a dynamic of *p*. The second staff continues with *pizz.* and *dim.* markings. The third staff starts with *arco* and *pizz.* markings. The fourth staff features *pizz.*, *arco*, and dynamics of *pp* and *cresc. f*. The fifth staff begins with *pizz.* and *arco* markings, with dynamics of *pp* and *cresc. f*. The sixth staff starts with *pizz.* and *dim.* markings. The seventh staff continues with *pizz.* and *arco* markings. The eighth staff begins with *arco* and *pizz.* markings.

50

pizz. *mp* arco *cresc.* *f*

Detailed description: This musical staff contains measures 50 through 55. It begins with a bass clef and a 7/8 time signature. Measure 50 starts with a quarter rest, followed by a quarter note with an accent (>) and a slur. Measure 51 has a quarter rest followed by a quarter note with a slur. Measure 52 has a quarter rest followed by a quarter note with a slur. Measure 53 has a quarter rest followed by a quarter note with a slur. Measure 54 has a quarter rest followed by a quarter note with a slur. Measure 55 has a quarter rest followed by a quarter note with an accent (>) and a slur. The dynamics are *mp* from measure 51 to 53, *cresc.* from measure 54 to 55, and *f* at the end of measure 55. The playing technique is *pizz.* (pizzicato) for measures 50-53 and *arco* (arco) for measures 54-55. There is a hairpin symbol (two lines pointing left) under the *f* dynamic.

56

pizz. *pp* arco *cresc.* *f*

Detailed description: This musical staff contains measures 56 through 60. It begins with a bass clef and a 7/8 time signature. Measure 56 starts with a quarter rest followed by a quarter note with a slur. Measure 57 has a quarter rest followed by a quarter note with a slur. Measure 58 has a quarter rest followed by a quarter note with a slur. Measure 59 has a quarter rest followed by a quarter note with a slur. Measure 60 has a quarter rest followed by a quarter note with a slur. The dynamics are *pp* from measure 56 to 58, *cresc.* from measure 59 to 60, and *f* at the end of measure 60. The playing technique is *pizz.* (pizzicato) for measures 56-58 and *arco* (arco) for measures 59-60. There is a hairpin symbol (two lines pointing right) under the *f* dynamic.

61

pizz. *p* *decresc.*

Detailed description: This musical staff contains measures 61 through 65. It begins with a bass clef and a 7/8 time signature. Measure 61 starts with a quarter rest followed by a quarter note with a slur. Measure 62 has a quarter rest followed by a quarter note with a slur. Measure 63 has a quarter rest followed by a quarter note with a slur. Measure 64 has a quarter rest followed by a quarter note with a slur. Measure 65 has a quarter rest followed by a quarter note with a slur. The dynamics are *p* from measure 61 to 63, and *decresc.* (decrescendo) from measure 64 to 65. The playing technique is *pizz.* (pizzicato) for measures 61-65. The staff ends with a double bar line.

Double Bass 3

Winterreise for three basses

7. Rest

(10. Rast)

Schubert/arr. Norwood

♩ = 44 Moderate (Mässig)

pizz.

p *dim.*

7

arco

14

pizz.

21

pp *cresc.* *f* *pizz.* *pp* *arco*

28

cresc. *f* *p* *arco* *pizz.*

32

dim.

37 *pp* arco

43 pizz.

50 arco pizz.

mp *cresc.* *f* < *mp*

58 arco pizz.

cresc. *f* < *p*

63 *decresc.*

3.8 DREAM OF SPRING

Winterreise for three basses

8. Dream of Spring

(11. Frühlingstraum)

Schubert/arr. Norwood

♩. = 64 A little movement (Etwas bewegt)

Double Bass 1

Double Bass 2

Double Bass 3

5

Db1

Db2

Db3

11

♩. = 88 Quick (Schnell)

Db1

Db2

Db3

17

Db1

Db2

Db3

22

Db1

Db2

Db3

p

f

ff

Detailed description: This system contains measures 22 through 26. The Db1 part (treble clef) features a melodic line with rests and eighth notes. The Db2 part (bass clef) has a bass line with a long note in measure 23, followed by a crescendo to a fortissimo (ff) section in measure 25. The Db3 part (bass clef) consists of a steady eighth-note accompaniment throughout the system.

27 $\text{♩} = 74$ Slow (Langsam)

Db1

Db2

Db3

mp

mp

Detailed description: This system contains measures 27 through 33. The tempo is marked 'Slow (Langsam)' with a quarter note equal to 74. The Db1 part (treble clef) has a sparse melodic line. The Db2 part (bass clef) features a rhythmic pattern of eighth notes with a mezzo-piano (mp) dynamic. The Db3 part (bass clef) has a simple bass line with a mezzo-piano (mp) dynamic.

34

Db1

Db2

Db3

Detailed description: This system contains measures 34 through 39. The Db1 part (treble clef) has a melodic line with some grace notes. The Db2 part (bass clef) has a rhythmic pattern of eighth notes. The Db3 part (bass clef) has a simple bass line.

40

1. a tempo 1

2.

Db1

Db2

Db3

dim.

dim.

dim.

(solo)

Detailed description: This system contains measures 40 through 44. It features a first ending (1. a tempo 1) and a second ending (2.). The Db1 part (treble clef) has a melodic line that ends with a 'dim.' (diminuendo) marking. The Db2 part (bass clef) has a rhythmic pattern that ends with a '(solo)' marking. The Db3 part (bass clef) has a simple bass line that ends with a 'dim.' marking.

Double Bass 1

Winterreise for three basses

8. Dream of Spring

(11. Frühlingstraum)

Schubert/arr. Norwood

♩. = 64 A little movement (Etwas bewegt)

1-3 *mp*

8

11

♩. = 88 Quick (Schnell)

14

19

23

$\text{♩} = 74$ Slow (Langsam)

27

34

40

Double Bass 2

Winterreise for three basses

8. Dream of Spring

(11. Frühlingstraum)

Schubert/arr. Norwood

♩. = 64 A little movement (Etwas bewegt)

1

5

9

14

18

22

♩ = 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

♩. = 64 A little movement (Etwas bewegt)

Measures 1-4 of the piece. The notation is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The music begins with a repeat sign. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, 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E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, 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F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, 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G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F36

27 $\text{♩} = 74$ Slow (Langsam)

pp

33

39

dim.

1. a tempo 1

2.

6/8

2/4

3.9 LONELINESS

Winterreise for three basses

9. Loneliness

(12. Einsamkeit)

Schubert/arr. Norwood

♩ = 88 Slow (Langsam)

Double Bass 1

Double Bass 2

Double Bass 3

8

Db1

Db2

Db3

16

Db1

Db2

Db3

24

Db1

Db2

Db3

pp *fp* *fp* *p*

pp *fp* *fp*

pp

f *pizz.* *arco* *f* *cresc.*

f *trem.* *p* *fp* *f* *trem.* *p* *fp* *cresc.* *f* *f* *f* *f*

f *trem.* *p* *f* *trem.* *p* *cresc.* *f* *f* *f* *f*

30

Db1

Db2

Db3

38

Db1

Db2

Db3

43

Db1

Db2

Db3

fz *p* *f*

fz *p* *fp* *cresc.* *f trem.* *p* *fp*

fz *p* *fp* *cresc.* *f trem.* *p*

f trem. *p* *fp* *cresc.* *f* *fz* *p*

f trem. *p* *p cresc.* *f* *fz* *p*

p *opt. 8va...* *pp* *dim.*

fp *pp* *dim.*

fp *pp* *dim.*

Double Bass 1

Winterreise for three basses

9. Loneliness

(12. Einsamkeit)

Schubert/arr. Norwood

$\text{♩} = 88$ Slow (Langsam)

The musical score for Double Bass 1 consists of eight staves of music. The first staff begins with a *pp* dynamic, followed by *fp* dynamics and a *p* dynamic. The second staff starts at measure 7. The third staff starts at measure 14. The fourth staff starts at measure 18. The fifth staff starts at measure 23 and includes a *f* dynamic. The sixth staff starts at measure 29 and includes *fz*, *p*, and *f* dynamics. The seventh staff starts at measure 36 and includes *fz* and *p* dynamics. The eighth staff starts at measure 42 and includes *fz*, *p*, *opt. 8va. ↓*, and *pp* dynamics. The score concludes with a final note in the eighth staff.

Double Bass 2

Winterreise for three basses

9. Loneliness

(12. Einsamkeit)

Schubert/arr. Norwood

♩ = 88 Slow (Langsam)

The musical score for Double Bass 2 consists of eight staves of music. The first staff begins with a *pp* dynamic and features slurs and accents. The second staff continues with similar phrasing. The third staff includes a *pizz.* instruction followed by an *arco* section. The fourth staff contains dynamics such as *cresc.*, *f trem.*, *p*, and *fp*. The fifth staff is characterized by triplet patterns with dynamics *cresc.*, *f*, *fz*, and *p*. The sixth staff features *fp*, *cresc.*, and *f trem.* markings. The seventh staff includes *f trem.*, *p*, *fp*, *cresc.*, and *fz* dynamics. The final staff concludes with *fp*, *pp*, and *dim.* dynamics.

Double Bass 3

Winterreise for three basses

9. Loneliness

(12. Einsamkeit)

Schubert/arr. Norwood

♩ = 88 Slow (Langsam)

pp

7

15

21

cresc. *f* trem. *p* *f* trem. *p*

28

cresc. *f* *fz* *p*

33

fp *cresc.* *f* trem. *p* *f* trem. *p*

40

p *cresc.* *f* *fz* *p*

43

fp *pp* *dim.*

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)

The musical score is arranged for three basses (Double Bass and two Contrabasses, labeled Db.). It is in 3/8 time and the key signature has two sharps (D major). The score is divided into four systems, each containing three staves. The first system (measures 1-2) features a Double Bass staff with rests, a middle Db. staff with chords and a melodic line starting with a *pp* dynamic, and a bottom Db. staff with a rhythmic accompaniment of eighth notes, also starting with *pp*. The second system (measures 3-4) begins with a *cresc.* marking in the middle and bottom Db. staves, followed by a *p* dynamic. The third system (measures 5-6) starts with a *pp* dynamic in the middle and bottom Db. staves. The fourth system (measures 7-8) continues the melodic and rhythmic patterns. The score concludes with a final measure in the bottom Db. staff.

9

Db. *cresc.*

Db. *cresc.*

Db. *cresc.*

Detailed description: This system contains measures 9 and 10. The top staff (Db.) has a melody starting with a quarter note, followed by a half note, and a quarter note, with a crescendo marking. The middle staff (Db.) has a rhythmic accompaniment of eighth notes. The bottom staff (Db.) has a complex accompaniment with many sixteenth notes and a crescendo marking.

11

Db. *p*

Db. *p* *pp*

Db. *p* *pp*

Detailed description: This system contains measures 11 and 12. The top staff (Db.) has a melody starting with a half note, followed by a quarter note, and a half note, with a piano marking. The middle staff (Db.) has a rhythmic accompaniment of eighth notes, with a piano marking in measure 11 and a pianissimo marking in measure 12. The bottom staff (Db.) has a complex accompaniment with many sixteenth notes, with a piano marking in measure 11 and a pianissimo marking in measure 12.

13

Db. *cresc.*

Db. *cresc.*

Db. *cresc.*

Detailed description: This system contains measures 13 and 14. The top staff (Db.) has a melody starting with a quarter note, followed by a half note, and a quarter note, with a crescendo marking. The middle staff (Db.) has a rhythmic accompaniment of eighth notes, with a crescendo marking. The bottom staff (Db.) has a complex accompaniment with many sixteenth notes, with a crescendo marking.

15

Db.

Db.

Db.

Detailed description: This system contains measures 15 and 16. The top staff (Db.) has a melody starting with a quarter note, followed by a half note, and a quarter note. The middle staff (Db.) has a complex accompaniment with many sixteenth notes. The bottom staff (Db.) has a complex accompaniment with many sixteenth notes.

17 *ritard.* *a tempo*

Db. *ritard.* *a tempo*

Db. *ritard.* *a tempo*

dim.

Detailed description: This system contains measures 17 and 18. It features three staves for the Double Bass (Db.). The top staff has a melodic line with a slur over measures 17-18. The middle staff has a rhythmic accompaniment with a slur over measures 17-18. The bottom staff has a rhythmic accompaniment with a slur over measures 17-18. The tempo markings 'ritard.' and 'a tempo' are placed above the first and second measures respectively. The dynamic marking 'dim.' is placed below the bottom staff at the end of measure 18.

19 *p*

Db. *p*

Db. *p*

Db. *p*

Detailed description: This system contains measures 19, 20, and 21. It features three staves for the Double Bass (Db.). The top staff has a melodic line with slurs and accents. The middle staff has a rhythmic accompaniment with slurs and accents. The bottom staff has a rhythmic accompaniment with slurs and accents. The dynamic marking 'p' is placed above the first measure and below the middle and bottom staves.

22

Db.

Db.

Db.

Detailed description: This system contains measures 22, 23, and 24. It features three staves for the Double Bass (Db.). The top staff has a melodic line with slurs and accents. The middle staff has a rhythmic accompaniment with slurs and accents. The bottom staff has a rhythmic accompaniment with slurs and accents.

25

Db. (solo) (opt. rest for transition)

Db. *decesc.*

Db.

Detailed description: This system contains measures 25, 26, and 27. It features three staves for the Double Bass (Db.). The top staff has a melodic line with slurs and accents. The middle staff has a rhythmic accompaniment with slurs and accents. The bottom staff has a rhythmic accompaniment with slurs and accents. The dynamic marking 'decesc.' is placed below the middle staff at the end of measure 27. The text '(solo)' is placed above the middle staff at the start of measure 26, and '(opt. rest for transition)' is placed above the middle staff at the start of measure 27.

28

Db. *p*

Db. (end solo)
pp

Db. *pp*

31

Db. *cre* - - -

Db. *cre* - - - -

Db. *cre* - - - - -

33

Db. *scen* - - -

Db. *scen* - - - -

Db. *do*

35

Db. *p*

Db. *p*

37

Db. *pp*

Db. *pp*

Db. *pp*

Musical score for measures 37-39. The top staff (Db.) has a melody starting with a quarter note, followed by a half note, and then a quarter note with a slur. The middle staff (Db.) has a rhythmic accompaniment of eighth notes. The bottom staff (Db.) has a bass line with a slur over the first two measures.

40

Db. *sub p* *pp*

Db. *sub p* *pp*

Db. *sub p* *pp*

Musical score for measures 40-41. The top staff (Db.) has a melody with a slur and a dynamic marking of *sub p* followed by *pp*. The middle staff (Db.) has a rhythmic accompaniment with a dynamic marking of *sub p* followed by *pp*. The bottom staff (Db.) has a bass line with a slur and a dynamic marking of *sub p* followed by *pp*.

42

Db. *cresc.* *fp*

Db. *cresc.* *fp*

Db. *cresc.* *fp*

Musical score for measures 42-45. The top staff (Db.) has a melody with a slur and dynamic markings of *cresc.* and *fp*. The middle staff (Db.) has a rhythmic accompaniment with a dynamic marking of *cresc.* followed by *fp*. The bottom staff (Db.) has a bass line with a slur and dynamic markings of *cresc.* and *fp*.

46

Db. *pp*

Db. *pp*

Db. *pp*

Musical score for measures 46-47. The top staff (Db.) has a melody with a slur and a dynamic marking of *pp*. The middle staff (Db.) has a rhythmic accompaniment with a dynamic marking of *pp*. The bottom staff (Db.) has a bass line with a slur and a dynamic marking of *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)

5
1-5
p

24

3

27-29

30

p *cresc.* - - - -

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

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

pp

3
cresc. *p*

5
pp

7

9
cresc.

11
p *pp*

13
cresc.

15

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

37 38 39

40

40 41

sub p *pp*

42

42 43

cresc. *fp*

45

44 45

48

46 47 48

pp

Double Bass 3

Winterreise for three basses

10. In the Village

(17. Im Dorfe)

Schubert/arr. Norwood

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

pp

3 *cresc.* *p*

5 *pp*

7

9 *cresc.*

11 *p* *pp*

13 *cresc.*

15

17 ritard. a tempo

dim.

19

p

22

24

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

♩ = 88 **Moderate (Mässig)**

The musical score is arranged for three basses (Db1, Db2, Db3) and three double basses (Double Bass 1, 2, 3). The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into four systems, each starting with a measure number (1, 8, 15, 22).
- **System 1 (Measures 1-7):** Double Bass 1, 2, and 3 play a rhythmic accompaniment with dynamics *pp* and *p*.
- **System 2 (Measures 8-14):** Db1 has a melodic line with dynamics *mp*. Db2 and Db3 provide accompaniment with dynamics *p* and *mp*.
- **System 3 (Measures 15-21):** All parts feature a *cresc.* (crescendo) leading to a *p* (piano) dynamic. Db1 ends with *pp*.
- **System 4 (Measures 22-28):** The music concludes with a *fp* (fortissimo piano) dynamic across all parts.

30

Db1 *fp* *pp*

Db2 *fp* *pp*

Db3 *fp* *pp*

Detailed description: This system covers measures 30 to 38. The Db1 part (treble clef) starts with a forte-piano (*fp*) dynamic and features a melodic line with slurs and accents. The Db2 part (bass clef) provides harmonic support with chords and moving lines, also marked *fp* and *pp*. The Db3 part (bass clef) has a more active bass line with slurs and accents, marked *fp* and *pp*.

39

Db1 *p* *mp*

Db2 *p* *mp*

Db3 *p* *mp*

Detailed description: This system covers measures 39 to 46. The Db1 part (treble clef) has a melodic line with slurs and accents, marked *p* and *mp*. The Db2 part (bass clef) has a more active bass line with slurs and accents, marked *p* and *mp*. The Db3 part (bass clef) has a more active bass line with slurs and accents, marked *p* and *mp*.

47

Db1

Db2

Db3 *cresc.*

Detailed description: This system covers measures 47 to 52. The Db1 part (treble clef) has a melodic line with slurs and accents. The Db2 part (bass clef) has a more active bass line with slurs and accents. The Db3 part (bass clef) has a more active bass line with slurs and accents, marked *cresc.*

53

Db1 *p* *pp*

Db2 *p* *decesc.* *pp*

Db3 *p* *pp*

Detailed description: This system covers measures 53 to 59. The Db1 part (treble clef) has a melodic line with slurs and accents, marked *p* and *pp*. The Db2 part (bass clef) has a more active bass line with slurs and accents, marked *p*, *decesc.*, and *pp*. The Db3 part (bass clef) has a more active bass line with slurs and accents, marked *p* and *pp*.

61

Db1
cre - - scen - - - do *f* *p* *pp*

Db2
cre - - scen - - - do *f* *p*

Db3
cre - - scen - - - do *f* *p*

69

Db1
cre - - scen - - do *f*

Db2
pp cre - - scen - - do *f*

Db3
pp cre - - scen - - do *f*

76 *opt. 8^{va}* *loco*

Db1
p *pp*

Db2
p *pp*

Db3
p *pp*

Double Bass 1

Winterreise for three basses

11. The Signpost

(20. Der Wegweiser)

Schubert/arr. Norwood

♩ = 88 Moderate (Mässig)

The musical score for Double Bass 1 is written in 2/4 time with a key signature of one sharp (F#). It consists of eight staves of music, alternating between bass and treble clefs. The tempo is Moderate (Mässig) at 88 beats per minute. The score includes various dynamic markings: *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *cresc.* (crescendo), and *fp* (fortissimo). The piece is titled "11. The Signpost" (20. Der Wegweiser) and is an arrangement by Norwood of Schubert's original work.

56 *pp* cre - - scen - -

63 - do *f* *p* *pp*

70 cre - - scen - - do *f*

76 *opt. 8^{va}* *loco*
p *pp*

Double Bass 2

Winterreise for three basses

11. The Signpost

(20. Der Wegweiser)

Schubert/arr. Norwood

♩ = 88 Moderate (Mässig)

pp **3**
6-8

p *mp*

cresc. *p*

pp

fp *fp*

pp

41 *p* *mp*

48 *cresc.* *p*

55 *decresc.* *pp* *cre - - scen - -*

63 *- do* *f* *p* *pp*

71 *cre - - scen - - do* *f*

77 *p* *pp*

Detailed description: This is a musical score for Double Bass 2, measures 41 to 77. The music is written in bass clef with a key signature of one sharp (F#). The score consists of six staves of music. Measure 41 starts with a piano (*p*) dynamic and features a series of eighth notes. A crescendo hairpin leads to a mezzo-piano (*mp*) dynamic in measure 48. Measure 48 continues with eighth notes and includes a *cresc.* marking. Measure 55 begins with a decrescendo (*decresc.*) and piano-piano (*pp*) dynamic, with lyrics "cre - - scen - -". Measure 63 starts with a forte (*f*) dynamic and includes the lyric "- do". A decrescendo hairpin leads to a piano (*p*) dynamic, and another decrescendo leads to a piano-piano (*pp*) dynamic. Measure 71 continues with the lyrics "cre - - scen - - do" and a forte (*f*) dynamic. Measure 77 concludes with a piano (*p*) dynamic followed by a piano-piano (*pp*) dynamic.

Double Bass 3

Winterreise for three basses

11. The Signpost

(20. Der Wegweiser)

Schubert/arr. Norwood

♩ = 88 Moderate (Mässig)

Measures 1-7 of the piece. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a piano (*pp*) dynamic. The first measure contains a quarter rest followed by a quarter note chord. The second measure has a quarter note chord. The third measure has a quarter note chord. The fourth measure has a quarter note chord. The fifth measure has a quarter note chord. The sixth measure has a quarter note chord. The seventh measure has a quarter note chord. The piece ends with a piano (*p*) dynamic.

Measures 8-13 of the piece. The music continues with a mezzo-piano (*mp*) dynamic. The eighth measure has a quarter note chord. The ninth measure has a quarter note chord. The tenth measure has a quarter note chord. The eleventh measure has a quarter note chord. The twelfth measure has a quarter note chord. The thirteenth measure has a quarter note chord.

Measures 14-19 of the piece. The music continues with a mezzo-piano (*mp*) dynamic. The fourteenth measure has a quarter note chord. The fifteenth measure has a quarter note chord. The sixteenth measure has a quarter note chord. The seventeenth measure has a quarter note chord. The eighteenth measure has a quarter note chord. The nineteenth measure has a quarter note chord. The piece ends with a piano (*p*) dynamic.

Measures 20-26 of the piece. The music continues with a piano (*pp*) dynamic. The twentieth measure has a quarter note chord. The twenty-first measure has a quarter note chord. The twenty-second measure has a quarter note chord. The twenty-third measure has a quarter note chord. The twenty-fourth measure has a quarter note chord. The twenty-fifth measure has a quarter note chord. The twenty-sixth measure has a quarter note chord.

Measures 27-34 of the piece. The music continues with a piano (*pp*) dynamic. The twenty-seventh measure has a quarter note chord. The twenty-eighth measure has a quarter note chord. The twenty-ninth measure has a quarter note chord. The thirtieth measure has a quarter note chord. The thirty-first measure has a quarter note chord. The thirty-second measure has a quarter note chord. The thirty-third measure has a quarter note chord. The thirty-fourth measure has a quarter note chord. The piece ends with a piano (*pp*) dynamic.

Measures 35-40 of the piece. The music continues with a piano (*pp*) dynamic. The thirty-fifth measure has a quarter note chord. The thirty-sixth measure has a quarter note chord. The thirty-seventh measure has a quarter note chord. The thirty-eighth measure has a quarter note chord. The thirty-ninth measure has a quarter note chord. The fortieth measure has a quarter note chord. The piece ends with a piano (*pp*) dynamic.

41

p *mp*

48

cresc.

54

p *pp* *cresc.*

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

♩ = 58 Very slow (Sehr langsam)

Double Bass 1

Double Bass 2

Double Bass 3

5

Db1

Db2

Db3

9

Db1

Db2

Db3

13

Db1

Db2

Db3

17

Db1

Db2

Db3

p *mp*

Detailed description: This system covers measures 17 through 20. It features three parts: Db1 (treble clef), Db2 (bass clef), and Db3 (bass clef). The key signature has one flat. Measure 17 starts with a piano (*p*) dynamic and includes a hairpin. Measure 18 begins with a mezzo-piano (*mp*) dynamic. The music consists of eighth and quarter notes with various articulations like accents and slurs.

21

Db1

Db2

Db3

p *mp*

Detailed description: This system covers measures 21 through 24. It features three parts: Db1 (treble clef), Db2 (bass clef), and Db3 (bass clef). The key signature has one flat. Measure 21 starts with a piano (*p*) dynamic. Measure 22 includes a 'V' marking above the notes. Measure 23 begins with a mezzo-piano (*mp*) dynamic. The music features eighth and quarter notes with slurs and accents.

25

Db1

Db2

Db3

cresc. *p* *cresc.*

Detailed description: This system covers measures 25 through 27. It features three parts: Db1 (treble clef), Db2 (bass clef), and Db3 (bass clef). The key signature has one flat. Measure 25 starts with a piano (*p*) dynamic. Measure 26 includes a 'cresc.' (crescendo) marking. Measure 27 begins with a piano (*p*) dynamic. The music consists of eighth and quarter notes with slurs and accents.

28

Db1

Db2

Db3

p

Detailed description: This system covers measures 28 through 31. It features three parts: Db1 (treble clef), Db2 (bass clef), and Db3 (bass clef). The key signature has one flat. Measure 28 starts with a piano (*p*) dynamic. Measure 29 includes a 'p' marking. Measure 30 begins with a piano (*p*) dynamic. The music consists of eighth and quarter notes with slurs and accents.

Double Bass 1

Winterreise for three basses

12. The Inn

(21. Das Wirtshaus)

Schubert/arr. Norwood

♩ = 58 Very slow (Sehr langsam)

The musical score for Double Bass 1 is written in a single treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked as 'Very slow (Sehr langsam)' with a quarter note equal to 58 beats. The score consists of eight staves of music, with measure numbers 1, 5, 9, 13, 17, 21, 24, and 28 indicated at the beginning of each staff. The music features a variety of dynamics, including *pp* (pianissimo), *cresc.* (crescendo), *p* (piano), *mp* (mezzo-piano), and *p* (piano). There are also accents and phrasing slurs throughout the piece. The score concludes with a double bar line at the end of the eighth staff.

Double Bass 2

Winterreise for three basses

12. The Inn

(21. Das Wirtshaus)

Schubert/arr. Norwood

♩ = 58 Very slow (Sehr langsam)

pp *cresc.* *p*

5 pp

9 *p*

13

17 *p* *mp*

21 *p* *mp*

25 *cresc.* *p* *cresc.*

28 *p*

Double Bass 3

Winterreise for three basses

12. The Inn

(21. Das Wirtshaus)

Schubert/arr. Norwood

♩ = 58 Very slow (Sehr langsam)

The musical score for Double Bass 3, 'The Inn' by Schubert, arranged by Norwood, is presented in bass clef with a key signature of one flat (B-flat). The tempo is 'Very slow (Sehr langsam)' with a quarter note equal to 58 beats. The score consists of eight staves of music, with measure numbers 5, 9, 13, 17, 21, 25, and 28 indicated at the beginning of their respective lines. The dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano), with various crescendos and accents. The notation includes slurs, accents, and dynamic markings such as *pp*, *cresc.*, *p*, *mp*, and *> p*.

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VITA

JEFF NORWOOD, BASSIST

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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, Conservatorio de las Rosas, Morelia, Michoacán, MX. April 2014.
- Collaborative performance with Joe Santiago, visiting artist, UW Ethnomusicology Dept. 2010
- Collaborative performance with Laura Reboloso, 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
- Escuela 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 Reboloso 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.