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## Schubert's "The Trout", Lied to Quintet and back to Lied: a contextual analysis of the pair

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**HAL Id: tel-03005335**

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SCHUBERT'S "THE TROUT": LIED TO QUINTET AND BACK TO LIED

A CONTEXTUAL ANALYSIS OF THE PAIR

by

YOSHIKI OKITA

AN HONORS THESIS SUBMITTED TO

THE FACULTY OF THE HUMANITIES

IN PARTIAL FULFILMENT OF THE REQUIREMENT FOR THE

HONORS BACHELOR OF MUSIC DEGREE

DEPARTMENT OF MUSIC

© YOSHIKI OKITA

BROCK UNIVERSITY

ST. CATHARINES ONTARIO

April 2020

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This thesis has been accepted as conforming to the required standard.

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Dr. Matthew Royal

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## ACKNOWLEDGEMENTS

I wish to acknowledge the teachers, staff and students of the Music Department of Brock University for teaching, guiding, advising, and accepting me as one of their own.

I would particularly like to thank Dr. Debly and Dr. Royal for encouraging and guiding me and particularly for labouring through my writings throughout this project.

Special thanks go to Dr. Royal who, many years ago when I was drifting along as a part time student, suggested that I pursue the degree course. Without his advice I would not have discovered how wide the musical field is and how enjoyable it is.

Finally I would like to thank my wife for putting up with my tantrums while working on the project.

## Abstract

Schubert wrote a letter to his brother Ferdinand on October 29, 1818, when he was 21 years old, in which he said:

“...As for me, I shall never turn my inmost feelings to personal or political account: what I feel in my heart I give to the world, and there is an end of it...”

The “Trout” set composed by Schubert: Lied **Die Forelle**, D550, (early 1817), *Piano Quintet in A “The Trout”*, D667, (fall 1819), and Lied **Die Forelle**, D550, version #5 (October 1821) is a manifestation of what his heart gave to the world, full of sorrow and full of love.

The beautiful and popular Lied **Die Forelle** has been the subject of diverse interpretations, on the ground that “it is too simple,” or that “there must be more,” from various points of view such as sexual, psychological, political, etc. These “interpreters” do not seem to take into account the fact that Schubert himself left his interpretation of the Lied in the form of its version #5 and the Quintet. Too often also the Quintet is dismissed as a “happy” piece or a “popular” piece or its movement 4 as just a typical example of a “theme and variations.” Due respect appears not to have been paid to how seriously Schubert took the terms of commission that the Quintet was to be “based” on the Lied and how his effort resulted in a piece that is always enjoyable and could be said to be a prototype of program music.

In Chapter 1 of this thesis, I will show that the poem *Die Forelle* was a light hearted imaginative sketch and when Schubert discarded the last stanza, wide varieties of feelings from the characters in the poem were left hanging, making the poem, as used in the Lied, lose its focus at the end.

In Chapter 2 the Lied is analyzed in detail, but in spite of the musically skillful formulation and beautiful melodies and accompaniments, I will show that the loss of focus in the text made the Lied itself unfocused and unfinished.

In Chapter 3, I will review the resources Schubert might have had for composing the Quintet literarily and musically. Especially for the latter, all the Lieder he composed before the fall of 1819 were reviewed for watery-words and/or watery-scenes and the accompaniments he used for them were

complied. It will be shown in Chapter 4 that many of these accompaniments were used in the Quintet directly or indirectly.

In Chapter 4, I will show that, from the overall structure of the Quintet and especially from the structure of movement 4, Schubert must have re-interpreted the poem by changing its point of view to a single one, that of the trout, and created the coherent and strong poetical narrative necessary for a long composition. Then against the new interpretation of the poem, each movement will be analyzed in detail, mainly on the use of themes and motifs, all of them found traceable to the music of the Lied. A sufficient amount of harmonic analysis is made to indicate how these themes and motifs are combined together to support the narrative. I will also show that the often-commented dismissal of the Quintet as being a work of a “simple copy-and-paste” is far from the truth and that almost every measure of the “copied” section is changed. Special attention is paid to movement 4, which can best be described as “story-telling in the story,” where I will show how carefully Schubert organized his variations, how effectively he used various themes and motifs, and how beautifully he ended the storytelling in the story.

In Chapter 5, I will suggest how the narrative for the Quintet made Schubert revise the Lied into version #5, with which he appeared to have been satisfied since it is the last revision of the Lied.

I recommend performing Lied version #5 and the Quintet together. An example of a lecture-recital program is included.

## Chapter 1. The poem *Die Forelle* (The Trout)

### 1.1 Introduction

<i>In einem Bächlein helle,</i>	In a limpid brook
<i>Da schoß in froher Eil'</i>	The capricious trout
<i>Die launische Forelle</i>	In joyous haste
<i>Vorüber wie ein Pfeil.</i>	Darted by like an arrow. <sup>1</sup>

So begins the text of the popular Franz Schubert's Lied, *Die Forelle*<sup>2</sup> (D 550, 1817, Christian Friedrich Daniel Schubart) using a D $\flat$  major triad "folk-like" melody with a distinct piano accompaniment featuring "fishy wiggles".<sup>3</sup> Unlike Berlioz and other Romantic composers, and also many modern composers, who often provided extensive scripts or "explanations" of their compositions,<sup>4</sup> F. Schubert left little commentary on his compositions aside from a few references in his letters. This situation has left open its interpretation, and the text of this Lied, written by C.F.D. Schubart, with an apparently pastoral and simple depiction/story, is no exception. It has been analyzed in a variety of ways and preconceived theories. Some of them include: Who is the narrator, male or female? What is the symbolism of the trout? Is the song really about a maiden rather than about a trout?<sup>5</sup> Are the narrator and the fisherman competing for a female (the trout)?<sup>6</sup> If the narrator is a male, is he stating his wish to be a female?<sup>7</sup> Is

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<sup>1</sup> English translation by Wigmore (1988: 151-152) unless otherwise noted. Richard Wigmore, [Schubert--the complete song texts: texts of the Lieder and Italian songs](#) (New York: Schirmer Books, 1988).

<sup>2</sup> In this thesis, all song titles in German by F. Schubert are in italic and bold followed by, in brackets in the normal font, Deutsch number, year of composition, and the name of the poet.

<sup>3</sup> So named by Hogwood describing the pattern with a chromatic rise followed by a leap up and down: Christopher Hogwood, "Vienna and Schubert: The 'Trout' Quintet". December 6, 2012. Gresham lecture series: <https://www.gresham.ac.uk/lectures-and-events/vienna-and-schubert-the-trout-quintet>, an MP3 file of the live lecture demonstration and a Word file of lecture transcript. Accessed 2012-12-06.

<sup>4</sup> For example, Berlioz supplied a very long narrative for his *Symphonie Fantastique* (1830): Hector Berlioz, "Symphonie Fantastique: the symphony's programme", 1845 and 1855, trans. Michael Austin, 2017, <http://www.hberlioz.com/Scores/fants.htm>. Accessed 2017-09-24). John Estacio (b. 1966) writes about his *Spring's Promise* (2004. Duration 11 minutes) in the program brochure, [Overture](#), of 2015/2016 season by the Niagara Symphony Orchestra, p 36. ~150 words.

<sup>5</sup> Francis Kayali, "Fish roles in music: reaching for an understanding through synesthetic representation." Unpublished, Fall 2006, <http://franciskayali.com/papers/fich.pdf> Accessed 2016-12-23

<sup>6</sup> In this thesis, for the pronoun of the trout, "she" is used to avoid confusion although the German *die Forelle* can be both male and female. C.F.D. Schubart's poem, especially stanza #4, points strongly to a female.

<sup>7</sup> Lawrence Kramer, *Franz Schubert: Sexuality, Subjectivity, Song* (Cambridge: Cambridge University Press, 1998), 75-92. Chapter 3 "Mermaid Fancies: Schubert's Trout," and the "Wish to be Woman."



the poem a political statement?<sup>8</sup> Is the poem a description of the trickery and imprisonment of C.F.D. Schubart and his anger?<sup>9</sup>

These discussions assume that the poet C.F.D. Schubart, and also the interpreter-composer F. Schubert, understood the nature of fish and the art of fishing and used words and music accordingly. None of them have taken into account the *Piano Quintet in A major "The Trout"* (D667) composed two years later, although it gives the most concrete and authoritative information available on how F. Schubert interpreted the poem.

In this chapter, the text of the Lied ***Die Forelle***, as written originally by the poet C.F.D. Schubart, as well as that used by F. Schubert will be examined. Table 1.1-01<sup>10</sup> shows the complete text used by F. Schubert for the fourth version of the Lied, his one before the last, in German<sup>11</sup> and in English translation.<sup>12</sup> For the fifth and final version, prepared as a fair copy for publication,<sup>13</sup> F. Schubert made many small changes which will be discussed as follows: in the text, discussed in Chapter 1 Section 1.4, several changes in the music, discussed in Chapter 2 Section 2.4, and a discussion of the significance of these changes on the Lied version #5, presumably from composing the Quintet, in Chapter 5.

The story given in version #4 in a nutshell is as follows:

Stanza #1: A narrator is on the bank of a small stream watching a trout darting about and he feels happy and peaceful.

Stanza #2: There is a fisherman on the bank watching the same fish and the narrator thinks the fish is safe as long as the water is clear.

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<sup>8</sup> Daniel Chu Brown, "A political interpretation of C.F.D. Schubart's poem *Die Forelle* and the musical settings of the same title by Schubart and Franz Schubert" (Ph.D. diss., University of Memphis, 2015).

<sup>9</sup> Richard, a blog "*Die Forelle* chapter 5," in *Figures of Speech*: URL: <http://figures-of-speech.com/2016/02/die-forelle-5.htm>. Accessed 2016-12-22.

<sup>10</sup> In this thesis, Tables and Figures are numbered by section number followed by the sequence in appearance in the section, e.g., Table 1.1-01 means the first table in the Section 1.1.

<sup>11</sup> German text as shown in the NSA (*Neue Schubert Ausgabe*) score. English translation by Wigmore (1988, 151-2). This version was a template for the Diabelli publication in 1823 with the addition of a prelude by Diabelli, which in turn was the basis for the popular Peters Edition.

<sup>12</sup> Wigmore (1988) said in preface that he "attempted to provide clear, straightforward translations that remain closer to the originals.....original line order has been followed though not if English becomes too contorted." Here for example, lines 2 and 3 are reversed; the word "darted" should be in line 2.

<sup>13</sup> John Reed, *The Schubert song companion* (Manchester: Manchester University Press, 1985) 159

Stanza #3: The fisherman muddies the stream and the fish is on the hook. The narrator is furious about the situation.

Table 1.1-01 Poem *Die Forelle* Text,<sup>14</sup>

Stanza	German	English translation
1	<i>In einem Bächlein helle, Da schoß in froher Eil' Die launische Forelle Vorüber wie ein Pfeil. Ich stand an dem Gestade Und sah in süßer Ruh' Des muntern Fischleins Bade Im klaren Bächlein zu.</i>	In a limpid brook The capricious trout In joyous haste Darted by like an arrow. I stood on the bank In blissful peace, watching The lively fish swim In the clear brook.
2	<i>Ein Fischer mit der Rute Wohl an dem Ufer stand,<sup>15</sup> Und sah's mit kalten Blute, Wie sich das Fischlein wand. Solang dem Wasser Helle, So dacht'ich, nicht gebricht, So fängt er die Forelle Mit seiner Angel nicht.</i>	An angler with his rod Stood on the bank, Cold-bloodedly watching The fish's contortions. As long as the water Is clear, I thought, He won't catch the trout With his rod.
3	<i>Doch endlich ward dem Diebe Die Zeit zu lang. Er macht Das Bächlein tückisch trübe, Und eh ich es gedacht, So zuckte seine Rute, Das Fischlein zappelt dran, Und ich mit regem Blute Sah die Betrog'ne an.</i>	But at length the thief Grew impatient. Cunningly He made the brook cloudy, And in an instant His rod quivered, And the fish struggled on it. And I, my blood boiling, Looked at the cheated creature

The collected poems of C.F.D. Schubart was published in two volumes in 1786 (*Die Forelle* was in volume 2, p. 139). It was published on a subscription basis with the subscriber's name at the end of the book, where there were over 1000 names listed. However, there were only four names in *Wien* (Vienna) indicating that this edition was unlikely available to Schubert. It was published in two volumes

<sup>14</sup> As used by F. Schubert for the fourth version of the Lied. The forth stanza, not used, is as follows\*:

German	English (by the author**)
<i>Die ihr am gold'nen Quelle Der sichern Jugend weilt, Denkt doch an die Forelle; Seht ihr Gefahr, so eilt! Meist fehlt ihr nur aus Mangel Der Klugheit. Mädchen, seht Verführer mit der Angel--- Sonst blutet ihr zu spät</i>	The one who in the golden spring Of sure youth dwells, Think however of the trout, Look, you are in danger, so flee! Most of the time you miss for want Of prudence. Girl, see through The seducer with the fishing rod--- Otherwise you bleed too late!

\*From *Faktur* text of 1803

\*\*As close to the direct translation as possible, using Chrome translator.

<sup>15</sup> In line 2, Wigmore did not include *wohl* in his translation.

again by his son in 1803 in Frankfurt. The poems were sorted according to topic in this edition (*Die Forelle* was under the folksong and on p. 225/6 of volume 2). It was available in Vienna<sup>16</sup> in the same year under the imprint of a publishing house in Vienna (Bauer und Direnböck), which most likely was used by F. Schubert. It should be noted that in both the 1786 and 1803 editions, stanza #4, where the narrator (or C.F.D. Schubart) advises a young maiden to be wary of a man with a fishing rod to avoid sharing the same fate as the trout, was included. Obviously F. Schubert saw it and then discarded it from his composition. This stanza has been used by interpreters to bolster their arguments in various ways as discussed above.

### 1.2 C.F.D. Schubart's resources for the poem *Die Forelle*

What the poet C.F.D. Schubart knew on the topic, such as *das Bächlein* (stream), *die Forelle* (trout), *der Fischer* (angler) and sports-fishing, etc., can best be sought in his autobiography: *Leben und Gesinnungen* (Life and Idea).<sup>17</sup> It was dictated<sup>18</sup> to a fellow inmate in the next cell of a prison during his second and third year of imprisonment and covers his birth up until the 819<sup>th</sup> day of a 10-year-incarceration (freed in 1787). It was published in two parts in 1791 (by him) and 1793 (by his son).<sup>19</sup> It is divided into twenty *Period* (periods),<sup>20</sup> covering chronologically various times and places when/where he was active.<sup>21</sup> Since the poem was written in 1782 (5<sup>th</sup> year of incarceration),<sup>22</sup> the use of the autobiography is justified to determine the information he had when he wrote the poem *Die Forelle*.

There are only two instances that any word for flowing water is mentioned in the autobiography and both are in *Period 1* (1739-1753; birth to 14 years old, in Aalen, Germany). He said he hated studying around 7 years old and threw his books “*in Bach* (into a brook)”. The possible brook (*der Bach*)

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<sup>16</sup> C.F.D. Schubart, *Gedichte*, URL's (at National Bibliothek in Wien, catalog # 656056 – A): volume 1 [http://digital.onb.ac.at/OnbViewer/viewer.faces?doc=ABO\\_%2BZ204920905](http://digital.onb.ac.at/OnbViewer/viewer.faces?doc=ABO_%2BZ204920905) and volume 2 [http://digital.onb.ac.at/OnbViewer/viewer.faces?doc=ABO\\_%2BZ204921004](http://digital.onb.ac.at/OnbViewer/viewer.faces?doc=ABO_%2BZ204921004)

<sup>17</sup> C.F.D. Schubart, “*Leben und Gesinnungen* (Life and Idea)” <http://www.zeno.org/Literatur/M/Schubart,+Christian+Friedrich+Daniel/Autobiographisches/Leben+und+Gesinnungen> accessed 2017-05-15

<sup>18</sup> Through a hole in the wall because he was still not allowed to write.

<sup>19</sup> C.F.D. Schubart died in October 1791.

<sup>20</sup> Section 20<sup>th</sup> *Period* has a preface and 12 sub-sections and discusses life in prison in more detail.

<sup>21</sup> The content is heavily based on his feelings/concepts about Christianity and states how a wild un-believing lip-serving soul was transformed into a true believer, showing how effective the solitary-confinement was.

<sup>22</sup> The 1803 edition gives 1783 as the date.

is *Taufbach*, flowing on the east side of the old city of Aalen (about two blocks away from his home, close enough for a 7-year old boy), and is less than 1 m wide in its current tamed state (appears to be running underground in the city).<sup>23</sup> This experience defines his idea of the size of *der Bach* (the brook). Therefore the size of *das Bächlein* (the stream) in the Lied text must be much less than 1 m wide (for C.F.D. Schubart) since *-lein* is a diminutive suffix.<sup>24</sup> It is doubtful that the stream would have the preferred depth (more than 30 cm)<sup>25</sup> for the trout. In any case using a fishing rod would be out of the question in such a narrow stream.<sup>26</sup>

He also said he remembered the city of Aalen for its natural beauties, mentioning it as having *der Fluß* (a river).<sup>27</sup> The river must be the *Kocher*, which is about 5 m wide currently<sup>28</sup> but must have had a much wider riverbed in his time, probably closer to the western limit of the “old town” of Aalen. It is wide enough and deep enough to accommodate the trout and allow the use of a fishing rod. However, it curves away from the old city of Aalen meaning that the high bank would be on the other side of the river and the city side would be a flat flood plain (all built up now). Therefore C.F.D. Schubart in his youth would not have seen any fish from the bank as such, and therefore placing the “narrator” and “the fisherman” on the bank to peer down into the water flow to see the activities of the trout must be based on experiences other than in his youth in Aalen.

There appears to have been plenty of opportunity for him to see a large water flow from a bank since many of the cities where he was active have a “river” with proper banks nearby, e.g., Augsburg (name of river: *Lech*, width at present in 2019: ~40 m), Erlangen (*Regnitz*, ~30 m), Geisslingen (*Eyb*, ~ 3

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<sup>23</sup> Estimated from Google map satellite view at the largest magnification.

<sup>24</sup> We would need to allow a very wide margin of “poetic” licence for any size larger. The word *Bächlein* is prominent in *Wohin?*, no. 2 in *Die Schöne Müllerein* (D 795, 1823, Wilhelm Müller). The size of the water flow is described large enough to make the mill-wheels roar in this song cycle (in No.3 *Halt!*). However, it is clearly used as an endearment since the poem ends with *In jedem klaren Bach* and not *Bächlein*.

<sup>25</sup> Needed for migration upstream: T.C. Bjornn and D.W. Reiser, “Habitat requirements of salmonids in streams”, chapter 4 in Influences of Forest and Rangeland Management on Salmonid Fishes and Their Habitats, American Fisheries Society Special Publication 19, 1991: 83-138

<sup>26</sup> *Bächlein* is not to assonate with *Fischlein* in the 7<sup>th</sup> line since it is F. Schubert who changed *Fisches* to *Fischleins*.

<sup>27</sup> The actual words used were *seine Flüsse* (her rivers). He probably counted in *Aal*, the upstream tributary of *Kocher*.

<sup>28</sup> Estimated from Google Maps satellite picture at highest magnification.

m), Nördlingen (*Eger*, ~ 5 m), Nuremberg (*Pegnitz*, ~20 m), and Ulm (*Danube*, ~75 m).<sup>29</sup> Also some of these cities were probably large enough then to have a sufficient number of “gentlemen” who would have indulged in the art of sport-fishing as a hobby. Thus it is reasonable to assume his witnessing of fishermen on these banks. However water in these large rivers is often not crystal clear due to fine silt and it is unlikely that the “darting of fish” can be seen regularly.

In the Section *Period 9* (1760-63, 21-24 years old), he said he was a travelling preacher based in Esslingen/Aalen covering many small villages along the river *Kocher* downstream of Aalen. He travelled on horseback “through the forest” to get to his destinations, meaning that he would have needed to cross numerous small streams that discharged into the *Kocher*. Therefore there is no doubt that he saw “clear small streams” and saw some darting trout (or any fish gathered at the discharge points) in the *Kocher* trying to escape from the looming shadow of a mounted horse. He might have dismounted and “stood on the bank” to see the darting fish (unlikely because by then the fish would be well in hiding and he had appointments to keep). It should be noted also that the clear fast flowing stream is unlikely to have settled silt at the bottom (to be used for muddying the water in stanza #3).

It is clear from the foregoing analysis, all the elements for the scenic depiction for the first two stanzas (and a part of stanza #3) of the poem were in C.F.D. Schubart’s memory but the combination as per the poem did not and would not have existed.

What would have been known about fishing and fishermen in C.F.D. Schubart’s time? Sport fishing on the river using a fishing rod had been well-established by his time as a hobby for the elite, or gentleman class (Figure 1.2-01). *The Complete Angler* by Izaak Walton was first published in 1653 in England followed by many revised editions thereafter.<sup>30</sup> In it, the art of “angling” is presented as a discussion between a city-dwelling visitor and a fishing expert, both being engaged in the art as a hobby (they talk about getting their catches of trout cooked for dinner at a hotel, not keeping them to sell as a living). They discussed the different kind of trout seen in Germany, indicating that hobby fishing was popular in Germany as well. The fishing expert described how wary the trout was and how one must be

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<sup>29</sup> Estimated from Google Maps satellite view at large magnifications.

<sup>30</sup> Izaak Walton, *The Complete Angler* (London, Richard Marriot, 1653). , Project Gutenberg EBook #9198, [www.gutenberg.org/files/9198/9198-h/9198-h.htm#chapIV](http://www.gutenberg.org/files/9198/9198-h/9198-h.htm#chapIV)

careful not to be seen by the fish and must walk softly to avoid alarming the fish with sounds and vibration from stepping feet.

Figure 1.2-01 Hobby fishing and netting a fish.<sup>31</sup>



Modern day trout-fishing experts echo this description.<sup>32</sup> It appears to be a completely different method is needed for clear-water fishing and for muddy-water fishing (the former relying on the sight of the trout and the latter relying on the detection by the trout of the scent and the vibration of the bait).<sup>33</sup> In addition, they discuss how difficult it is to land the trout after it is caught on the hook.<sup>34</sup>

By presenting the fisherman in the poem as staring down at the fish in stanza #2 and conducting the un-thinkable act of muddying the water (by wading into the stream, presumably<sup>35</sup>) in stanza #3, as well as stating that the fish is caught instantly, C.F.D. Schubart showed his complete ignorance of the art of trout-fishing. His ignorance is understandable because his autobiography suggests that he was not of

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<sup>31</sup> R. Brookes, *The art of angling, rock and sea-fishing* (London: T. Lowndes, 1766). (Front cover, edited. Fisherman and his servant).

<sup>32</sup> L. Vachon, *The simple art of fly fishing* (Cold Spring Harbour: Cold Spring Press, 2003) 17, 103.

<sup>33</sup> Karl, "Bait showdown – baits for murky water vs clear water", blog in <https://shopkarls.com/blog/bait-showdown-baits-for-murky-water-vs-clear-water/> accessed 2017-06-26

<sup>34</sup> Tony Bishop, "How to strike, play and land a trout correctly" URL: <http://www.bishfish.co.nz/articles/fresh/landing.htm>, accessed 2017-06-28

<sup>35</sup> The gentleman-fisherman would likely have his servant tagging along so that the latter could help him land the trout with a net as depicted in Figure 1.2-01. He certainly would not have personally waded into the river to "muddy the water" as per the description in the poem.

the elite class: he describes his family as “poor”<sup>36</sup>, they were in church-related occupations and never fished for living. His successes with the elite class of people in his adult life were mostly as a musician-performer, then the servant class. His journalistic activities apparently routinely criticized the elite and privileged classes (including and especially church establishments), so much so that it became the cause of his imprisonment by the Duke of Württemberg and his excommunication from the church<sup>37</sup>.

There is a curious aspect in the poem concerning where the narrator and the fisherman actually stood. The poem states that they are on the bank of a stream (actually a river as discussed above), most likely on a sunny afternoon.<sup>38</sup> As is the case with a bright sky, the under-surface view of the river from the bank would be severely limited by the glare-reflection of the sky on a rippling water surface. Without the use of modern polarized glasses, the visible range of scene under the surface of water would be limited to less than a five metre radius away from the bank for a man of average height (or the viewing angle of more than 30 degrees from the surface of water, due to the difference in the reflectivity of air and water). The swimming speed of a trout is 1.2 – 2.4 m/s,<sup>39</sup> which allows at most 4 seconds to see the darting in stanza #1 and #2. Stanza #2 acknowledges that the fisherman was already there.<sup>40</sup> He needs to be, indeed, in order to catch this 4-second event, since throughout the poem the trout is expressed as a feminine-singular noun meaning that one and only one trout is discussed. In fact, since the fish is trying to get away from figures on the bank, she would go directly away from and not along the bank. This requires that the viewing positions of the narrator and the fisherman must be very close. It may even hint that the narrator and the fisherman are the same person, although that contradicts the description in stanza #3, where the narrator is angry at the deception by the fisherman.

It has been shown so far that the first three stanzas of the original poem have too many contradictions and impossibilities to be a credible story. Then why were stanzas #1~3 written? Obviously

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<sup>36</sup> The city of Aalen currently preserves his house and describes it as a “middle class” house.

<sup>37</sup> The aim of imprisonment must have been truly for the reformation of C.F.D. Schubart since apparently his family was financially supported by the Duke (Richard, a blog in *Figures of Speech*, 2016).

<sup>38</sup> Someone who fishes for living would choose early morning or near sunset when the fish bite.

<sup>39</sup> T.C. Bjornn, and D.W. Reiser, (1991): 83-138. The value is for migration upstream. It may be higher for darting in the local pool.

<sup>40</sup> The fisherman did not arrive later on the scene as some interpreters contend. A word *Wohl* (indeed), starts line 2 of stanza #2.

it is not possible to decipher the inner workings for the inspiration of an imprisoned poet of the eighteenth century.<sup>41</sup> However, it is clear from his autobiography that the hard solitary confinement of 1777<sup>42</sup> seemed to have affected/corrected C.F.D. Schubart's wild devil-may-care attitude into that of a pious god-fearing/god-loving person<sup>43</sup> and one year later in the Section *Period 20-VI* (March 1778), he describes his fondness for females as lust and sin to be atoned. It is possible that, in his repenting mood, he conceived stanza #4 first to warn young girls of the type of predator that he was, then the train of association from a girl to salvation (with Christ as fish<sup>44</sup>) to a female noun of *die Forelle* led to the made-up story of the first three stanzas. Alternatively it has been suggested that he was still combative and the trout is C.F.D. Schubart himself, that stanzas #1, #2 and #3 of the poem described how he was tricked and captured, that he angrily vowed never to fall into such a trap, and that stanza #4 was a diversion to avoid detection by his captors.<sup>45</sup>

C.F.D. Schubart's other poems set by F. Schubert have no such difficulty in their context, i.e., **An den Tod** (*To Death*, D 518, 1817) echoes what he describes in his autobiography - the feeling, after a few months in solitary confinement, of wishing to die, **An mein Klavier** (*To my piano*, D 342, 1816?) echoes his feelings when he was allowed to play the piano for the first time after his solitary confinement, **Grablied auf einen Soldaten** (*Dirge for a soldier*, D 454, 1816) which is a standard praise for bravery and a prayer for the soldier's soul.<sup>46</sup>

It should be noted that, for the Lied **Die Forelle** as completed by F. Schubert, these speculations (and other theories and conjectures discussed earlier on this made-up story) based on and/or projected back from stanza #4 are irrelevant since the Lied employs only stanzas #1-3. The enigmatic and un-

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<sup>41</sup> There are many analysts willing to provide the answer.

<sup>42</sup> He was in a small stone-walled basement room with no window, at first chained. Meals were delivered but no talking allowed, except for an occasional visit by the captor to check on his "progress". The hardest for him apparently was to be deprived of means to write. He mentioned of various hallucinations, religious and otherwise. There is no mention of the hygiene problem, however.

<sup>43</sup> The autobiography is full of "hind-sight" revulsion of his behaviour and pious declarations of religious fervour. In *Period 20-V*, he wrote a 20 stanza 8-line hexamer of fervent devotion.

<sup>44</sup> A well-known Christian symbol.

<sup>45</sup> Highly unlikely since if modern day scholars can spot the cover-up so easily, his captors would certainly have recognized it as such.

<sup>46</sup> There are 218 poems in the 1803 edition of collected poems by C.F.D. Schubart. It is remarkable that F. Schubert picked only four out of these indicating how specific he was in choosing a poem for his Lied.



resolved problem for the Lied is that, by eliminating stanza #4, the whole poem (and music consequently) is “left hanging in mid-air”<sup>47</sup>. How F. Schubert solved this problem is the topic of discussion in Section 4.2.

### 1.3 F. Schubert’s resources for the interpretation of the poem *Die Forelle*

What did the interpreter-composer F. Schubert know about the same topic when he composed the Lied, such as *das Bächlein* (stream), *die Forelle* (trout), *der Fischer* (angler) and sports-fishing, etc.? Schubert was a city-person,<sup>48</sup> enjoying interacting with people,<sup>49</sup> and when he ventured outside the city, it was to enjoy nature with fellow human beings and not to immerse himself alone in nature. F. Schubert’s love of nature is documented by himself, e.g., his letter about walking out with his brother Karl outside the city wall,<sup>50</sup> his letter to his brother Ferdinand describing the scene during a coach trip to lower Austria with Vogel.<sup>51</sup> Schubert was in a choir-music boarding school (Imperial Seminary) by 11 years old and was too busy to do any extracurricular activities.<sup>52</sup> Immediately after he was discharged from the school due to his voice change, he was forced, by family obligation, to be a full time and very busy teacher in his father’s school. And it was during this period that he composed *Die Forelle*. Obviously he did not have time to indulge in a hobby such as fishing.

All the biographical information shows that Schubert would not have any time/inclination to be involved in sport-fishing, which was then the activity of the “gentleman class” and not his. In his letter lamenting the decline of his “Reading Club”, he wrote that it was taken over by the boors talking about

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<sup>47</sup> Particularly for the poor trout.

<sup>48</sup> How deeply he was attached to Vienna is vividly shown in his letter. Deutch (1974), 40: item 12, August 1818, “...To Vienna! To Vienna! Yes, beloved Vienna, you hold in your narrow compass the dearest and most precious things in my life...”

<sup>49</sup> F. Schubert’s letter during the second stay in Zseliz in service for the Esterházy literally cries out for such company. Deutch (1974) 88: item 38, September 1824, “...That time when in our intimate circle each showed the other, the children of his Art, and waited ... for the verdict that Love and Truth would pronounce upon them...”

<sup>50</sup> Deutch (1974) 27: item 14, June 1816.

<sup>51</sup> Deutch (1974) 101-108: item 42, September 1825.

<sup>52</sup> The modern day school schedule at Westminster Abby Choir School (started as a boarding school in fourteenth century) shows fully packed activities starting from breakfast at 7:15 AM. Schubert’s school life would have been as busy or busier. URL of “a-day-in-the life”: <https://www.abbeychoirschool.org/choristership/a-day-in-the-life/> accessed 2019-06-28.

riding and horses and dogs,<sup>53</sup> which were typical of the activities of the gentleman class. Thus it can safely be concluded that F. Schubert did not have the knowledge required to evaluate the validity of the story in the poem.<sup>54</sup>

As discussed by Youens, he depended on his poets to expand his horizon into new experience and new musical worlds.<sup>55</sup> Did they provide insight into the fish (trout) and trout-fishing? There are only three Lieder other than *Die Forelle* that referred to them: *Wie Ulfru Fischt* (D 525, 1817, Johann Mayrhofer), *Liebhaber in allen Gestalten* (D 558, 1817, Johann Wolfgang von Goethe) and *Der Jäger* (D 795-14, 1823, No. 14 in *Die Schöne Müllerin*, Wilhelm Müller). In *Der Jäger* the poor miller asks a rhetorical question “Can fish live among tree branches?”<sup>56</sup> and in *Liebhaber in allen Gestalten*, a young man tells his sweetheart that if he were a fish, he would be more than happy to be caught by her.<sup>57</sup> But in *Wie Ulfru Fischt*, Mayrhofer gave much more details on fish and fishing as shown in Table 1.3-01. It tells that Ulfru was a trained professional fisherman and that he knew many tricks of the trade, but that all his skill did not help him catch any one of the school of trout in the river on whose bank he stood.<sup>58</sup> The trout played with his fishhook and made the fishing rod twitch. They came to the surface of the water and made waves and then swam away mockingly, while the fisherman looked at them helplessly.<sup>59</sup> It should be noted that this trained fisherman did not “muddy” the water like the hobby fisherman did in C.F.D. Schubart’s poem, probably because Ulfru knew it would not help him, or the technique of muddy-water fishing was not known to him. Schubart, from his ignorance, might have assumed simply that if the clear water did not allow catching fish, the muddy water would and made up the poem accordingly.

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<sup>53</sup> Deutch (1974) 74: item 32 November 1823, “...one hears by the hour nothing but endless talk of riding and fencing, horses and dogs...”, and item 34 March 1824: p 78, “...Our Society (Reading Society) has dealt itself its own death-blow by swelling its ranks with a rowdy chorus of beer-drinkers and sausage-eaters...”

<sup>54</sup> He mentioned no fish nor fishing in the letters and writings available (Deutch (1974)).

<sup>55</sup> Youens, Susan, *Schubert’s poets and the making of Lieder* (Cambridge: Cambridge University press, 1996). Inferred in “Preface”.

<sup>56</sup> Wigmore (1988) 174

<sup>57</sup> Wigmore (1988) 268

<sup>58</sup> It should be noted that a plural feminine form is use for trout in this poem.

<sup>59</sup> There is the possibility of another character “*Nixen*” (water-sprites) who appear in the third line of the first stanza, who are trying to lure the fisherman into the water. However since there is no further reference to them in the rest of the poem and that the plurality of the word matches the plurality of *die Fische* and *die Forellen*, the word should be viewed as a metaphoric depiction of the fish and no further speculation is necessary nor warranted.

Table 1.3-01 Stanza #1 and #2<sup>60</sup> of *Wie Ulfru Fischt*

Stanza	German	English translation
1	<i>Die Angel zuckt, die Rute bebt, Doch leicht fährt sie heraus. Ihr eigensinn'gen Nixen gebt Dem Fischer keinen Schmaus. Was frommet ihm sein kluger Sinn, Die Fische baumeln spottend hin; Er steht am Ufer fest gebannt, Kann nicht ins Wasser, ihn hält das Land.</i>	The rod quivers, the line trembles, But it comes up easily. You capricious water-spirits Give the fisherman no feast. What use is his cunning? The fish glide away mockingly; He stands spellbound on the shore He cannot enter the water, the land holds him fast.
2	<i>Die glatte Fläsche kräuselt sich, Vom Schuppenvolk bewegt, Das seine Glieder wonninglich In sichern Fluten regt. Forellen zappeln hin und her, Doch bleibt des Fischers Angel leer, Sie fühlen, was die Freiheit ist, Fruchtlos ist Fischers alte List.</i>	The smooth surface is ruffled, Disturbed by the scaly shoals That swim blithely In the safe waters. Trout dart to and fro, But the fisherman's rod stays empty; They feel what freedom is, The fisherman's well-trying guile is in vain.

In view of the closeness of the dates of composition and the strong friendship they enjoyed,<sup>61</sup> F. Schubert might have consulted Mayrhofer for the validity of the story of *Die Forelle* and understood it as a made-up story.<sup>62</sup> But it might have been sufficient for F. Schubert that the poem had a good story to tell and good poetic language suited for a musical setting, whether the story was true or not. Another reason for Schubert accepting the poem as such may be due to his upbringing in the German folklore tradition. As exemplified by the collection of the Grimm brothers,<sup>63</sup> German folklore is full of stories on humans, nonhumans, animals, birds, etc. in a world that is far from normal<sup>64</sup> and for Schubert the story of *Die Forelle* may not have been unusual. However, he was stymied at the end of stanza #3 and the music was left with an unsatisfactory ending, which is discussed in Chapter 2.

<sup>60</sup> In the third and the last stanza, Mayrhofer envies the life of the fish in the water, unaffected by the storms above the surface, comparing it with his life of coping with metaphorical "storms".

<sup>61</sup> The score of D 525 shows January 1817 and Reed placed D 550 in March-May, 1817 (Reed (1985) 500). Their friendship was from autumn 1816 to late 1820 (Youens (1996) 151)

<sup>62</sup> There are many scene depictions in *Wie Ulfru Fischt*, e.g., "The rod quivers, the line trembles", "The fish glide away mockingly", "The smooth surface is ruffled," which suggest that Mayrhofer had firsthand experience in fishing.

<sup>63</sup> See Chapter 3 section 3.3.

<sup>64</sup> Although there is no clear record that Schubert was well-versed in the folklores, his acceptance of many poems from other poets for his Lieder, some of them most fantastic and outlandish, suggests that he tolerated poems that might not be logically correct.

## 1.4 Revisions by F. Schubert to the original text by C.F.D. Schubart

The first three stanzas of the original poem published in 1786 in *Fraktur* and its transliteration to modern German are shown in Figure 1.4-01 and 1.4-02, respectively. There are five versions of the extant scores<sup>65</sup> together with a popular Peters Edition. Revisions of the text by F. Schubert are marked on Figure 1.4-02 and listed with comments below.

Figure 1.4-01 Three stanzas of the original text, 1786, by C.F.D. Schubart in *Fraktur*

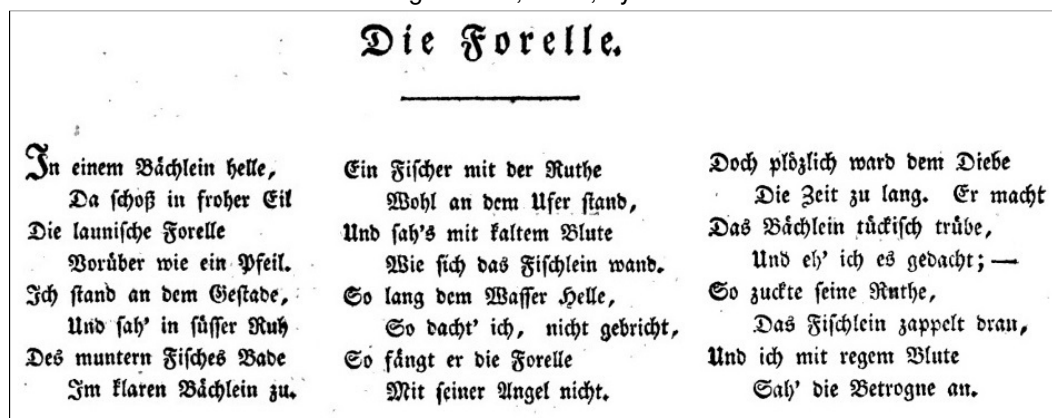


Figure 1.4-02 Poem *Die Forelle*, transliterated from *Fraktur* to modern German

<p><i>In einem Bächlein helle, Da schoß in froher Eil' Die launische Forelle Vorüber wie ein Pfeil. Ich stand an dem Gestade, Und sah' in süßer Ruh' Des muntern Fisches (1) Bade Im klaren Bächlein zu.</i></p>	<p><i>Ein Fischer mit der Rute Wohl an dem Ufer stand, Und sah's mit kalten Blute, Wie sich das Fischlein wand. Solang dem Wasser Helle, So dacht' ich, nicht gebricht, So fängt er die Forelle Mit seiner Angel nicht.</i></p>	<p><i>Doch plötzlich (2) ward dem Diebe Die Zeit zu lang. Er macht Das Bächlein tückisch trübe, Und eh' ich es gedacht; --- So zuckte seine Rute (3), Das Fischlein zappelt dran, Und ich mit regem Blute Sah' die Betrog'ne an (4).</i></p>
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Changes made by F. Schubert are:

1. Changed from *Fisches* (fish's) to *Fischleins* (little fish's) in all versions.
2. Changed from *plötzlich* (suddenly) to *endlich* (at length) in all versions.
3. Changed from *Rute* (rod) to *Angel* (fishing rod) only for the fifth and the last version.
4. Changed from *Und ich mit regem Blute/Sah die Betrog'ne an.* (And I, my blood boiling, Looked at the cheated creature) to *Ich sah mit regem Blute/ das arme Fischlein an.* (I looked, with my blood boiling/ at the poor fish) only in version #3.

<sup>65</sup> Reed (1985) 159-160.

Change #1 may be to assonate with “*das Bächlein*” and making it consistent throughout the poem, which may highlight the importance he placed on the musicality of a poetic line. Changes #2 gives more sense that the narrator observed, and probably rejoiced in, the trouble that the fisherman had in trying to catch the trout. Mayrhofer’s *Wie Ulfru Fischt* might have played a role in the change as well. Change #4 loses the strong sense of betrayal and rightly was abandoned, but shows Schubert’s empathy for the fish clearly.

Change #3 is a mystery. The German word *die Rute* translates to English as (85% of the time) rod, twig, and tail (animal’s), while *die Angel* (when used for fish-related topics) to fishing rod or (fishing) rod and line.<sup>66</sup> Mayrhofer used these words in *Wie Ulfru Fischt* as *Die Angel zuckt, die Rute bebt* (The rod quivers, the line trembles, Table 1.3-01, stanza #1 line 1). The German word *zucken* translates to English as (70% of the time) to jerk, to twitch and to flinch, while *beben* as (75% of the time) to quiver, to quake and to shake.<sup>67</sup> It appears *die Rute* depicts the main body of the fishing rod while *die Angle* depicts the complete fishing rod including the line, weights, float, fishhook, and baits, etc.,<sup>68</sup> and therefore it is more appropriate here since the depiction of the fish dangling on the fishhook follows in the next line. Or perhaps Schubert simply followed Mayrhofer’s example of using *die Angel* with *zucken*. Since this change was made in version #5 after the quintet was composed, a further analysis is needed and will be discussed in Chapter 5.

### 1.5 Metric structure of the poem *Die Forelle*

The metric structure of the poem is basically iambic and regular for stanzas #1 and #2. It consists of an alternating heptameter (seven feet) and hexameter (six feet) as (di: weak, dum: strong):

Odd numbered lines: di dum di dum di dum di

Even numbered lines: di dum di dum di dum

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<sup>66</sup> Dict.cc, <https://de-en.dict.cc/?s=Angel> and <https://www.dict.cc/?s=Rute> accessed 20200218. *Angel* appears to be used for generic fishing items, e.g., fishhook - *Angelhaken*, fishing bait – *Angelködter*, fishing boat – *Angelschiff*, fishing line – *Angelleine*, fishing tackle – *Angelgerät*.

<sup>67</sup> Dict.cc, <https://www.dict.cc/?s=zucken> and <https://www.dict.cc/?s=beben> accessed 20200218.

<sup>68</sup> *Angel* is translated to fishing-hook in *Wichmann’s Dictionary of the German and English Languages* by L. Bolinski and H.B. Bussmann, London: Routledge & Kegan Paul (1952): 11.

As can be deduced from Table 1.1-01, the context of the poetic lines for stanzas #1 and #2 are also regular and a pair of lines generally provides consistent information and/or is grammatically consistent. These properties suggest that the music might also be in a regular normal structural form and that the melodic line should start in an anacrusis, i.e., putting the first syllable of the line on the weakest beat (upbeat of the second beat of 2/4 time in this case).

An analysis of the metric structure could also allow extra interpretations of the poetic lines. For example, in the first line of stanza #1: *In einem Bachelein helle*, the syllable “*ein*” falls on a strong beat, indicating that the story is a kind of fairy tale in the style of “There once was a little stream and on its bank...”.<sup>69</sup> C.F.D. Schubart might have intended the poem to be a fairy story. Also in the second line of stanza #2: *Wohl an dem Ufer stand*, “*Wohl*” and “*an*” are to fall on weak and strong beats, respectively. This implies that the fisherman was on the bank from the beginning and did not arrive later on and invade the sphere of enjoyment of the narrator as one of the translation implies.<sup>70</sup>

The metric structure of stanza #3 is also basically iambic and regular. However there is a period in line 2 completing one idea with line 1 and  $\frac{2}{3}$  of line 2. Another idea follows with the remaining  $\frac{1}{3}$  of line 2 and line 3. F. Schubert provided music to address this situation (See Chapter 2). In line 8 of stanza #3: *Sah die Betrog'ne an*, “*Sah*” and “*die*” should fall on weak and strong beats, respectively. Since *die Betrogene* is a female singular noun, the emphasis on “*die*” indicates the narrator’s grief is directed to one and only one trout that he has been enjoying viewing since the beginning of the poem. F. Schubert put this “*die*” on the first beat of mm. 46 and 50 as a long dotted eighth note to acknowledge the emphasis as will be discussed in Chapter 2.

## 1.6 Summary of the situation at the end of stanza #3 of the poem *Die Forelle*

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<sup>69</sup> C. Collodi, *The Adventures of Pinocchio* Tr. Carol Della Chiesa, Project Gutenberg EBook #500, January 12, 2006. URL: <http://www.gutenberg.org/files/500/500-h/500-h.htm#link2HCH0001> Accessed 2020-04-27. Chapter 1, “...Once upon a time there was a piece of wood...”

<sup>70</sup> Betsy Schwarm, “Die Forelle”, Encyclopaedia Britannica, Encyclopaedia Britannica, Inc., September 03, 2014, URL :<https://www.britannica.com/topic/Die-Forelle>, accessed 2020-04-21

As discussed above, the story in the poem is most likely untrue. However even taking the poem at the face value, at the end of stanza #3 everything stops, with the mind of the narrator fuming over the situation, leaving the reader with many questions, for example:

1. Is the narrator going to take action such as talking to (or even fighting with) the fisherman?

- Quite unlikely. It is not in the nature of the Romantic type. He might write an ode or a lament later on.

2. Would the fish accept its fate and live happily in the afterlife as per the Romantic concept on death?

- Possibly. However death in the Romantic view is to be a resolution of all the difficulties in real life. And nowhere in the poem does it say the fish was unhappy in real life.

Therefore this line of thought is not suitable.

3. Will the fisherman really catch the fish?

- Quite unlikely. The experts agree on the need of careful management in landing a fish, as to wearing out the resistance and energy of the fish, to guiding the fish slowly to the shore and to scooping up the fish from the water with a net. It all calls for patience on the part of the fisherman, who does not have any according to his actions in the poem.

Although not mentioned in the poem, he must have brought with him a servant who lay in waiting at the shore to wield a net as per Figure 1.2-01.<sup>71</sup> Unfortunately the poem states that the fisherman was on the high bank and below him would hardly have had a room to accommodate the poor servant for his activity while securing himself safely above the water. With the fisherman's impatience and the precarious position of his servant, the possibility of failure must have been high indeed.

Some of the possible feelings by the characters at the end of the Lied *Die Forelle*, i.e., stanza #3 line 6-8 and the postlude, are:

Narrator            Angry at the fisherman for disturbing his euphoric enjoyment of the country scene.

                          Angry at the fisherman for bringing murderous tools into the country scene

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<sup>71</sup> Probably he was also told to wade in the river to muddy the water earlier, most likely to hip deep.

	Angry at the fisherman for finding a way to catch the fish
	Angry at the fisherman for catching the fish
	Feeling sorry for the fish being on the hook
	Feeling aggravated by the fish being fool enough to fall for the fisherman's trick
	Feeling sorry that he would miss the chance of feasting on the fish
Fisherman	Feeling satisfied that the fish is on the hook
	Feeling smug against the narrator who thought the fish could not being caught
	Feeling good about the prospect for an enjoyable supper
Fish	Feeling angry at herself for not checking the bait closely
	Feeling angry at the Mother Nature for betraying her in letting the trick work
	Feeling angry at the fisherman for capturing her
	Feeling pain throughout her body
	Feeling determined to escape from the predicament
Moralizer	Feeling good in concluding the story where he wanted

It indeed is "cloudy". Did F. Schubert offer insight musically into these questions and his preference for depiction in the Lied? This will be discussed in Chapter 2 Section 2.4.3.



## Chapter 2. Analysis of the Lied *Die Forelle*, D 550

### 2.0 Introduction

Surprisingly, not many documents are available on the musical analysis of the Lied *Die Forelle* (D 550), as if it is too popular and folk music-like to be worth scholastic attention.<sup>72</sup> What is available is mostly a short precursor to the analysis of the fourth movement of the *Piano Quintet in A "Trout"* (D 667),<sup>73</sup> or a cursory description as introductory notes for educational purposes and/or for personal blogs<sup>74</sup>, or as a backdrop for essays on the life of C.F.D. Schubart.<sup>75</sup>

There are five versions of the score of the Lied by Schubert together with Peters' version as discussed in Section 1.4. This analysis is based on the popular Peters' edition, Figure 2.0-01, since most of the recordings appear to be based on this, whose template was the fourth version (*Vierte Fassung*) in the NSA list dated 9 Dezember 1820 (IV, no.2, pp. 109-112).<sup>76</sup> The measure numbers in the analysis are those of Peters' edition as well, because of the clarity it offers due to its use of a through-composed format. The fifth and last version by Schubert seems rarely performed. Details of the comparisons of various versions are discussed in Section 2.5, especially the uniqueness of the fifth version and its significance in Chapter 5.

As often is the case with the contextual analysis, some of the interpretations of and comments on the text and music in this Chapter are author's own.

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<sup>72</sup> This echoes the comment by Mr. Bradley Thachuk (2014), conductor of the Niagara Symphony orchestra, on Mozart's *Eine Kleine Nacht Musik*, K 525, saying, "It is so popular and so much is available on recordings that nobody put it in the live concert program."

<sup>73</sup> W.W. Norton, "Schubert: The Trout (Die Forelle) and the Trout Quintet, Fourth Movement" [https://www.norton.com/college/music/listeninglab/shared/listening\\_guides/schubert\\_the\\_trout.pdf](https://www.norton.com/college/music/listeninglab/shared/listening_guides/schubert_the_trout.pdf) accessed 2016-12-26

<sup>74</sup> James, "Schubert: Die Forelle, listening and harmonic analysis" <http://jameslieder.weebly.com/die-forelle-analysis.html> accessed 2016-07-08

<sup>75</sup> Richard, *Die Forelle*, <http://figures-of-speech.com/2016/02/die-forelle.htm>, accessed 2016-12-22

<sup>76</sup> Reed (1985) 159-160. Reed mentioned that version #4 did not have dynamic marking, nor the introduction and had a shorter postlude, giving the impression that this version was a haphazard one. No wonder that Diabelli, the publisher, modified it for publication.

Figure 2.0-01 Full score of *Die Forelle*, (D550), Edition Peters

8. 197

**Die Forelle.**  
Schubart. Op. 82.

*Etwas lebhaft.* *dim.*

66. *p*

In ei - nem Bächlein hel - - le, da

*pp* *p*

schoß in fro - her Eil die lau - ni - sche Fo - rel - - le vor -

10

ü - ber wie ein Pfeil. Ich stand an dem Ge - sta - - de und

15

sah in sü - ßer Ruh des mun - tern Fischleins Ba - - de im

20

Edition Peters 9028

Figure 2.0-01 Full score of *Die Forelle*, (D550), Edition Peters – continued

198

kla - ren Bächlein zu, des mun - tern Fischleins Ba - - de im

25

kla - - ren Bächlein zu.

30

Ein Fi - scher mit der Ru - - te wohl

35

an dem U - fer stand, und sah's mit kal - tem Blu - - te, wie

40

sich das Fischlein wand. So lang' dem Was - ser Hel - - le, so

Edition Peters 9023

Figure 2.0-01 Full score of *Die Forelle*, (D550), Edition Peters – continued

199

dacht ich, nicht ge-bricht, so fängt er die Fo-rel - - le mit

45 sei - ner An-gel nicht, so fängt er die Fo - rel - - le mit

50 sei - - ner An-gel nicht.

55 Doch end - lich ward dem Die - be

die Zeit zu lang. Er macht das Bäch - lein tük - kisch

55

Edition Peters 9028

Figure 2.0-01 Full score of *Die Forelle*, (D550), Edition Peters –end

200

trü - be, und eh — ich es ge - dacht, so zuck - te sei - ne

65 Ru - te, das Fisch - lein, das Fisch-lein zap - pelt dran, und

70 ich mit re - gem Blu - - te sah die Be - trog - ne an, und

75 ich - mit re - gem Blu - - te sah die Be - trog - ne an.

80

*dim.* *pp*

Edition Peters 9023

## 2.1 Precursors to the Lied *Die Forelle*

### 2.1.1 Lied precursors

The Lied *Die Erscheinung* (The apparition, D 229, 1815, Ludwig Kosegarten) was suggested by Reed as a precursor to *Die Forelle*.<sup>77</sup> Its full score is shown in Figure 2.1.1-01.

Reed wrote:

“...This tuneful strophic song is perhaps more interesting as the prototype of *Die Forelle* than for its own sake. The tune, the rhythm and the harmony all remind us of the later masterpiece, and the upward tenor phrase in bar 2 is particularly significant. The setting of the two poems is similar, and the verse form is the same; Schubert may well have linked the two poem unconsciously...”

Both poems have eight lines per stanza and are iambic (beginning with a weak syllable). The similarity of vocal lines is noticeable, e.g., four measure phrases, the prominence of the scale degree  $\hat{5}$ , and the alternating of a busy measure and a relaxed measure. However, the leap up by a perfect fourth vocally, scale degree  $\hat{5}$  to scale degree  $\hat{1}$ , is too commonplace to be considered significant.<sup>78</sup> The harmony consists predominantly of I and V and progresses to lower and lower registers toward the end and the rhythmic patterns between the first and the last halves are different for both Lieder. But there is no resemblance in the piano formulations. The poetic context is quite different also, i.e., *Die Forelle* tells of a fish caught by the cruel cunningness of a fisherman, while in *Die Erscheinung* a young man sees an apparition of his deceased lover, which disappears after pointing out that their love is forever not on earth but in heaven. It is difficult to see that *Die Forelle* can be created from *Die Erscheinung*.

Apparently C.F.D. Schubart wrote music for his poem *Die Forelle*. Schick included a photograph of an autograph of the score in his article in 2000.<sup>79</sup> It was in a songbook (as No. 43) prepared by C.F.D. Schubart in 1783 for his student, the daughter of an officer in Hohenasperg fortress where C.F.D. Schubart was kept captive.

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<sup>77</sup> Reed (1985) 157.

<sup>78</sup> Some of the examples are “I know that my Redeemer liveth” in *Messiah* by G.F. Handel (1741), and “Over the rainbow” in the movie *The wizard of Oz*, music by H. Arlen/H. Stothart (1939).

<sup>79</sup> Hartmut Schick, “Schubart und seine Lieder (Schubart and his Lieder)”, 2000, <https://epub.ub.uni-muenchen.de/17479/1/17479.pdf>, accessed 2017-07-06. The caption of the photograph says “curtsey of Jürgen Breyer, Ludwigburg”, presumably the owner of the manuscript as of 2000.

Figure 2.1.1-01 Full score of *Die Erscheinung*, (stanzas #4 and #5 same music)

op. 108,3 Die Erscheinung  
Ludwig Theobul Kosegarten  
D 229

Lieblich 7. Juli 1815

Ich lag auf grün-en Mat - ten, an kla - rer- Quel-len- Rand, mir  
Und sieh, dem Hain ent - schweb - te ein Mäd - lein son - nen - klar; ein  
Ein trau - rig Lächeln schweb - te um ih - ren sü - ßen Mund; sie

kühl - ten Er - len - schat - ten der - Wangen hei - ßen Brand. Ich dach - te dies und  
wei - ßer Schleier web - te um - ihr nuß - brau - nes Haar. Ihr Au - ge feucht und  
schau - er - te, sie beb - te, ihr - Au - ge trä - nend wund, ihr Hin - schau - lie - be -

je - nes und träum - te sanft be - trübt viel Gu - tes und viel Schö - nes, das  
schim - mernd um - floß ä - the - risch Blau; die Wim - per faß - te - flim - mernd der  
seh - nend, sie, wähnt'ich, such - te mich - wer war wie ich so - wäh - nend? So

die - se Welt nicht gibt !  
Weh - mut Per - len - tau -  
se - lig, wer, wie ich ?

The songbook is at present called “*Ludwigburger Handschrift* (Ludwigburg manuscript)”. There is another copy called “*Stuttgarter Handschrift* (Stuttgart manuscript)” which was prepared by the father of another student from the original. They are both in private possession and there is no mentioning, by Schick, of the printing of these in C.F.D. Schubart’s time for the general public. Neither of the two editions of the collection of C.F.D. Schubart’s poems, published in 1786 and 1803, had any score appended.<sup>80</sup> Franz Schubert’s life before the writing of *Die Forelle* was limited to the city of Vienna (home, choir school and

<sup>80</sup> Verified by a Sammlungskuratorian at Ludwigburg Museum (private communication: Margrit Röder to Y. Okita, 2017-07-31)

his father's school, especially) and he never visited Ludwigburg, 550 km away.<sup>81</sup> Therefore it is quite unlikely that Franz Schubert came across C.F.D. Schubart's score.<sup>82</sup>

Schick provided his transcription of the manuscript of C.F.D. Schubart's Lied, a fully strophic song, into modern writing in 2007,<sup>83</sup> which is shown in Figure 2.1.1-02.

Figure 2.1.1-02 Score of *Die Forelle* by C.F.D. Schubart (Transcription by Schick)

Naif

In ei - nem Bäch - lein hel - - le da schoß in fro - her Eil die

5 lau - ni - sche Fo - rel - le vor - ü - ber wie ein Pfeil, vor - - -

9 ü - ber wie ein Pfeil. Ich stand an dem Ge - sta - - de und

13 sah in sü - ßer Ruh des mun - tern Fi - sches Ba - - de im kla - ren Bäch - lein zu.

2. Ein Fischer mit der Ruthe, Wohl an dem Ufer stand Und sah mit kaltem Blute, Wie sich das Fischlein wand. So lang dem Wasser Helle, So dacht [ich] nicht gebriecht, So fängt er die Forelle Mit seinem Angel nicht.	3. Doch entlich war dem Diebe Die Zeit zu lang er macht Das klare Bächlein trübe Und eh ich es gedacht So zuckte seine Ruthe Das Fischlein zappelt dran Und ich mit regem Blute, Sah die Betrogne an.	4. Die ihr am Goldnen Quelle Der sichern Unschuld weit O denkt an die Forelle Seht ihr Gefahr so eilt Meist fehlt ihr nur aus Mangel Der Klugheit Mädchen seht Verführer mit der Angel. Sonst reut es euch zu spät.
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<sup>81</sup> Editors, "Franz Peter Schubert" Encyclopedia Britannica, accessed 2019-07-16.

<sup>82</sup> There is a possibility that more copies of C.F.D. Schubart's songbook were made or in some way the songbook was published without the knowledge of his son (or outside of Schick's research) and some copies were carried about by travelling musicians who might have brought C.F.D. Schubart's music to Schubert's attention, but it is highly unlikely.

<sup>83</sup> Hartmut Schick, "Christian Friedrich Daniel Schubart: Der Dichter-Musiker, Nördlingen und Wallerstein (Christian Friedrich Daniel Schubart: The poet-musician, in Nördlingen and Wallerstein)," Rosetti-Forum, 2007 - [epub.ub.uni-muenchen.de/17380/1/17380.pdf](http://epub.ub.uni-muenchen.de/17380/1/17380.pdf), 14-26: p. 19, accessed 2017-07-06. The footnote for the score says, "The music samples were taken: Hartmut Schick (ed.): Chr. Fr. D. Schubart, Ausgewählte Lieder. München 2005. Reproduction with kind permission of Strube Verlag, München"



It is interesting to compare the different approaches that were taken to the same poem by two composers.<sup>84</sup> As discussed in Chapter 1, Schubert did not include stanza #4. Comparing the music for stanzas #1 and #2, similar structural characteristics are there but C.F.D. Schubart broke the busy-relaxed measures pattern with a dotted note formulation at line 5 (mm. 11-12). C.F.D. Schubart repeated line 4, in the middle of the poem, while Franz Schubert repeated lines 7 and 8, at the end of the poem. Schubert stayed in D $\flat$  major for these stanzas while C.F.D. Schubart modulated from C major to G major in the middle (mm. 6-10). Harmonically, both composers stayed in I and V (including the modulated section by C.F.D. Schubart). C.F.D. Schubart's score is marked *Naif* (innocently), suitable only for these stanzas as often is the case with a strophic song. It is as if Schubart took the content of the poem very light-heartedly (in C major), ignoring particularly the potential death of the trout in stanza #3 and moralizing in stanza #4. Franz Schubert's score (in D $\flat$  major) is marked *Etwas Lebhaft* (somewhat lively) and in a mixed form to address stanza #3 (in B $\flat$  minor) where the tragedy is depicted in a most appropriate and dramatic manner. Schubart proposed key characteristics in his *Ideen zu einer Ästhetik der Tonkunst* (Idea towards an aesthetic of music)<sup>85</sup> in 1784/85, which probably were prevailing concepts in the late eighteenth century and probably even in Schubert's time. He wrote:

C major is quite pure. Its character is innocence, simplicity, naivety, [and] baby-talk.

G major, everything rustic, moderately idyllic and lyrical, each quiet and satisfied passion, each tender recompense for sincere friendship and true love; in a word, each gentle and serene motion of the heart can be expressed splendidly in this key.

D $\flat$  major, a leering key, degenerating into grief and rapture. It cannot laugh, but it can smile; it cannot howl, but at least it can grimace its weeping. Consequently, one can transfer only unusual characters and feelings to this key.

B $\flat$  minor, an oddity, for the most part dressed in the garment of night. It is somewhat disgruntled and embraces most rarely a pleasant mien. Mockery against God and the world; displeasure with itself and with everything; preparation for suicide resound in this key.

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<sup>84</sup> See Sections 2.2-2.5 for a detailed analysis of Schubert's *Die Forelle*.

<sup>85</sup> Ted Allan DeBois, "Christian Friedrich Daniel Schubart's *Ideen zu einer Ästhetik der Tonkunst*: an annotated translation", PhD diss., University of Southern California, 1983: 433

Clearly each composer chose the key that fitted his interpretation of the poem (stanzas #1 and #2 only for C.F.D. Schubart).<sup>86</sup>

Assuming that the top notes in the treble clef are for the voice in Figure 2.1.1-02, it is obvious that C.F.D. Schubart's score was prepared for a student of limited ability (e.g., the R.H. uses a single note which often is not played and the L.H. uses at most two notes and notes are often repeated). C.F.D. Schubart was said to have been a consummate keyboard player.<sup>87</sup> Probably this score served only as a performance note for C.F.D. Schubart and was not considered satisfactory for public consumption.<sup>88</sup>

It is interesting to note that *Die Forelle* is one of only two Lieder that F. Schubert composed in which a fish is one of the main characters as discussed in Chapter 1 Section 1.3. The other is *Wie Ulfru Fischt* (D 525, 1817, Johann Mayrhofer) and for both it is a trout. But the stories they tell are full of contrast. As discussed in Chapter 1, *Die Forelle* tells of a hapless fish caught by a cold-blooded fisherman with his devious trickery. However, in *Wie Ulfru Fischt*, the first two stanzas describe how the trout are in full control, swimming freely to and fro, playing with the bait, and even jumping up (almost mockingly), in spite of all the tricks of the trade Ulfru, the professional fisherman, has for his use. In view of the closeness of the date of composition and the strong friendship they enjoyed,<sup>89</sup> F. Schubert might have consulted J. Mayrhofer for the validity of the story of *Die Forelle* and understood it as a made-up story.<sup>90</sup>

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<sup>86</sup> By choosing C major and G major, C.F.D. Schubart clearly showed that his interpretation of the poem is pastoral and simple and that none of the modern interpretations, be it sexual, psychological, political, or otherwise, apply.

<sup>87</sup> DeBois (1983: 21-24) discussed Charles Burney's writing on a meeting with C.F.D. Schubart in 1772.

<sup>88</sup> Brown claimed in his thesis [Daniel Chu Brown, "A political interpretation of C.F.D. Schubart's poem *Die Forelle* and the musical settings of the same title by Schubart and Franz Schubert," PhD diss., University of Memphis, 2015] that F. Schubert based his Lied *Die Forelle* on C.F.D. Schubart's own. He compared vocal and piano parts with a judicial manipulation of tempos, note lengths, musical parts and registers, and claimed that F. Schubert copied/maintained C.F.D. Schubart's music piece in support of the latter's political position. He did not provide any evidence that F. Schubert was in possession of C.F.D. Schubart's score nor a support article that Schubert was politically active in 1817.

<sup>89</sup> The score of D 525 shows January 1817 and Reed places D 550 in March-May, 1817 (Reed 1985: 500). Their friendship is from autumn 1816 to late 1820 (Youens 1996: 151)

<sup>90</sup> There are many scene depictions in *Wie Ulfru Fischt*, e.g., "The rod quivers, the line trembles", "The fish glide away mockingly", "The smooth surface is ruffled," which suggest that Mayrhofer had firsthand experience in fishing.

Is there a difference in the music as well, or is there a connection between the two Lieder? The music of *Wie Ulfru Fischt* is described as being an “energetic marching figure”<sup>91</sup> and is fully strophic. In view of the fact that the second stanza is a retelling of the first and that the third stanza consists of a philosophical musing by the poet, the music can safely be regarded as the depiction of the joyful freedom of the fish in the first two stanzas. Though it is scored in D minor, the melody is mostly in quarter notes and the L. H. accompaniment pounds out a steady “eighth-plus-eighth rest” formulation throughout the piece, giving an “energetic” effect. The possibility of the piano R. H. accompaniment being a precursor to the broken chord version of “fishy wiggles”, depicting the joyful aspect of a fish’s life, will be discussed in the next section. Mayrhofer might have offered further advice on fish and fishing when Schubert composed the Quintet D667.

### 2.1.2 “Fishy wiggles”

The “fishy wiggles” in two forms, Figure 2.1.2-01 and Figure 2.1.2-02, are the characteristic and charm of Franz Schubert’s *Die Forelle*:<sup>92</sup>

Figure 2.1.2-01 Chromatic form of “fishy wiggles”, piano L.H., *Die Forelle* m. 2



Figure 2.1.2-02 Broken chord form of “fishy wiggles”, piano R.H., *Die Forelle* m. 7



The chromatic form (used for the introduction, lines 5-8 of stanzas #1 and #2, the interludes, lines 7-8 of stanza #3, and the epilogue) appeared in a Lied Schubert composed two and half years before:

*Romanze* (Romance, D114, 1814, Friedrich von Matthisson), Figure 2.1.2-03. It should be noted that, in the time signature of 3/8-th, the first six sixteenth note set in chromatic rise (semitone interval sequence

<sup>91</sup> Dietrich Fischer-Dieskau, *Schubert: a biographical study of his songs*, translated and edited by Kenneth S. Whitton. London : Cassell, 1976: 98

<sup>92</sup> These musical formulations may conjure up a different image for each listener, e.g., a fish darting to and fro, a brook with a fish swimming in it, a fish leaping up and splashing down, as per the images suggested in the poem *Die Forelle* stanzas #1 and #2, or simply the steady river/water flow. However, for the last image of steady water flow, as will be disclosed in Chapter 3.4, Schubert used a uniform pattern per measure of, e.g., triplets, sextuplets, four note sets, rising, falling, wavering, etc. Since the “fishy wiggles” are in the form of fast-slow structure for each measure, a steady water flow is not represented by these formulations.

of 3, 1, 1, 1, as compared with *Die Forelle's* 4, 1, 1, 1) has the first note on rest as per the chromatic form of the “fishy wiggles” and the second six sixteenth note set consists of leaps of perfect fourth and fifth, the component of the leaps in the “fishy wiggles” rhythm. The context of the passage is very grim however.<sup>93</sup> A maiden was forced to listen to her own funeral service while trapped in a dungeon by her cruel uncle who wanted to take possession of the fortune she inherited (and she died of despair in the next stanza). The grimness is supported by the harmonic framework of the top and bottom voices of piano accompaniment, i.e., mm. 77-78: IV-chord and mm. 79-80: V-chord. If Schubert remembered this passage and used it intentionally in *Die Forelle*, the Lied needs to be looked at from a completely new perspective. For example by using the chromatic “fishy wiggles” at low registers in the Introduction by piano in version #5, the death of the trout is anticipated right from the beginning and the epilogue of the same could be a reflection of the last struggle by the fish for her life. Fortunately, Schubert used I-chord for the harmonic support in *Die Forelle*, dispelling some of such grimness.

Figure 2.1.2-03 *Romanze*, mm. 77-80

The image shows a musical score for the Romanze section of a song, measures 77-80. It consists of two staves: a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It begins with the instruction 'Wie oben'. The lyrics are: 'Fräulein hörch-te, still und bang, der Prie-ster Li-ta-nein,'. The piano accompaniment is in bass clef with the same key signature and time signature. It starts with a piano (pp) dynamic marking and features a broken chord pattern in the right hand and a bass line in the left hand.

The broken chord form (used for lines 1-4 of stanzas #1 and #2) as such was not found in the Lieder surveyed in Chapter 3 (music depicting water and watery scenes, composed prior to *Die Forelle*) although there were many Lieder with formulations that featured broken chords or arpeggios. One such Lied of particular interest is *Wie Ulfru Fischt*. Its music is shown in Figure 2.1.2-04. The broken chord formulation was used in R.H. throughout the song.

<sup>93</sup> See Section 3.4.4 under *Romanze* for further details.

Figure 2.1.2-04, *Wie Ulfru Fischt*, mm. 3-4

Singstimme.

Der An-gel zuckt, die Ru-the bebt, doch  
Die glat-te Flä-che kräu-selt sich vom  
Die Er-de ist ge-wal-tig schön, doch

Pianoforte.

In view of the similarity in the poetic context between the two poems (each stanzas #1 and #2 only), i.e., the freedom enjoyed by fish, and the closeness of the dates of composition, *Wie Ulfru Fischt* might have been the source of this form of “fishy wiggles”, the rhythm borrowed from the chromatic form. The incessant playing of broken chords by R.H. while the voice sings stanzas #1 and #2, where the fish appears to play with the fisherman, foreshadows Variation III of Movement 4 of the Quintet, where a fast high register piano in octave scale run plays against the vocal melody of *Die Forelle* played by cello and DB.

## 2.2 Overall structure

The overall structure of the music of *Die Forelle* is:

Introduction -- stanza #1 and #2 on repeat (interlude between stanzas) -- stanza #3 -- epilogue

or as performed:  $a + [(A + a') + (A + a')] + B(+ A') + a''$ ,

where B represents lines 1-6 and A' lines 7-8 of stanza #3. The music for the latter is the same as lines 7-8 of stanzas #1 and #2. The subsections correspond to mm. 1 – 6, [(7 – 26 + 27 – 30), (31 – 50 + 51 – 54)], 55 – 68 (+ 69 – 76), and 77 – 81, respectively.

The tempo is marked *Etwas lebhalt* (somewhat lively) for Peters' version and Dietrich Fischer-Dieskau, together with Gerald Moore (1965), performed at the tempo of  $\text{♩} = 87.5$ .<sup>94</sup>

<sup>94</sup>Dietrich Fischer-Dieskau - Baritone, Gerald Moore - Piano 1965, *Die Forelle* D550 (1990 Remastered Version), in *Die schönsten Schubert-Lieder*, Licensed to YouTube by WMG (on behalf of PLG UK Classics); Capitol CMG Publishing, [https://www.youtube.com/watch?v=zq\\_OGq2lNN4](https://www.youtube.com/watch?v=zq_OGq2lNN4)

## 2.3 Analysis of piano parts

Since so much of the charm and uniqueness of this Lied is in its piano parts, an analysis of the “accompaniment” is given first, followed by a melody analysis in Section 2.4. And also since Subsection B (mm. 55-68), covering stanza #3 lines 1-6, or it could be called the “Fisherman’s section”, is so dissimilar to all the other subsections (call these the “Fish’s sections”), they will be discussed separately.

### 2.3.1 Analysis of piano parts of “Fish’s section”

As discussed above this section covers subsections a, a', a", A, and A'. The measure by measure characterization of this subsection is shown in Table 2.3.1-01, which lists measure numbers, vocal line numbers, key, harmonic analysis, rhythmic form, descriptions, and musical examples, in the following manner:

Column 1, 2, 3: measure numbers for stanza #1, #2, and #3, respectively

Columns 4: voice, line numbers in stanzas: 1 – 8

Columns 5-6: harmonic analysis; key (+/- = major/minor) and chord designation, respectively

Column 7-10: piano rhythmic pattern (7, 8: L. H., and 9, 10: R. H., respectively);

Code (columns 7 & 9): pattern identification with music examples

Type (columns 8 & 10):

br. cd.: broken chords zigzag sextuplet (first note rest) followed by a leap up and down

fish: chromatic rise sextuplet (first note rest) followed by a leap up and down

block: block chord walking type

Column 11: Notes used in rhythmic patterns of “br. cd.” and “fish”; gives the notes at the beginning and the end of the sextuplet and the following two leaping notes

Column 12: Music examples with code and measure number.

Table 2.3.1-01 Measure by measure analysis of the “Fish’s section”

Measure #, Ed'n Peters stanza			voice text	Harmonic analysis	piano L.H. rhythmic form	piano R. H. rhythmic form	Start-end notes in fish rythme and broken chord			
#1	#2	#3	line	keys	Chords	code	type	code	type	fish rythme and broken chord
1				D $\flat$ +	V <sup>7</sup>	Y5	block	h	fish	D $\flat$ 4-A $\flat$ 4 / F5-D $\flat$ 5
2				D $\flat$ +	I <sup>6</sup>	a	fish	X1	block	D $\flat$ 3-A $\flat$ 3 / D $\flat$ 4-A $\flat$ 3
3				D $\flat$ +	I <sup>6</sup>	a	fish	X1	block	D $\flat$ 3-A $\flat$ 3 / D $\flat$ 4-A $\flat$ 3
4				D $\flat$ +	I <sup>6</sup>	b	fish	X2	block	D $\flat$ 2-A $\flat$ 2 / D $\flat$ 3-A $\flat$ 2
5				D $\flat$ +	I <sup>6</sup>	b	fish	X2	block	D $\flat$ 2-A $\flat$ 2 / D $\flat$ 3-A $\flat$ 2
6				D $\flat$ +	I	block (D $\flat$ 2 - D $\flat$ 4)				
7	31		1	D $\flat$ +	I	Y1	block	c	br.cd.	A $\flat$ 3-F4 / D $\flat$ 5-A $\flat$ 4
8	32		1	D $\flat$ +	I	Y1	block	c	br.cd.	A $\flat$ 3-F4 / D $\flat$ 5-A $\flat$ 4
9	33		2	D $\flat$ +	V <sup>7</sup>	Y2	block	d	br.cd.	A $\flat$ 3-G $\flat$ 4 / E $\flat$ 5-A $\flat$ 4
10	34		2	D $\flat$ +	V <sup>7</sup>	Y2	block	d	br.cd.	A $\flat$ 3-G $\flat$ 4 / E $\flat$ 5-A $\flat$ 5
11	35		3	D $\flat$ +	I	Y1	block	c	br.cd.	A $\flat$ 3-F4 / D $\flat$ 5-A $\flat$ 4
12	36		3	D $\flat$ +	I	Y1	block	c	br.cd.	A $\flat$ 3-F4 / D $\flat$ 5-A $\flat$ 4
13	37		4	D $\flat$ +	V <sup>6</sup> <sub>4</sub> / II <sup>7</sup> <sub>#</sub>	Y3	block	e	br.cd.	C4-A $\flat$ 4 / E $\flat$ 5- $\sharp$ G
14	38		4	D $\flat$ +	V	Y4	block	f	br.cd.	A $\flat$ 3-E $\flat$ 4 / C5-A $\flat$ 4
15	39		5	D $\flat$ +	V <sup>7</sup>	Y2	block	g	fish	C4-A $\flat$ 4 / B $\flat$ 4-A $\flat$ 4
16	40		5	D $\flat$ +	I	Y5	block	h	fish	D $\flat$ 4-A $\flat$ 4 / F5-D $\flat$ 5
17	41		6	D $\flat$ +	V <sup>7</sup>	Y2	block	g	fish	C4-A $\flat$ 4 / B $\flat$ 4-A $\flat$ 4
18	42		6	D $\flat$ +	I	Y5	block	h	fish	D $\flat$ 4-A $\flat$ 4 / F5-D $\flat$ 5
19	43	69	7	D $\flat$ +	IV	Y6	block	i	fish	D $\flat$ 4-C5 / E $\flat$ 5-D $\flat$ 5
20	44	70	7	D $\flat$ +	I	Y5	block	j	fish	D $\flat$ 4-A $\flat$ 4 / E $\flat$ 5-D $\flat$ 5
21	45	71	8	D $\flat$ +	V <sup>7</sup>	Y2	block	k	fish	E $\flat$ 4-C5 / G $\flat$ 5-E $\flat$ 5
22	46	72	8	D $\flat$ +	I	Y5	block	h	fish	D $\flat$ 4-A $\flat$ 4 / F5-D $\flat$ 5
23	47	73	7	D $\flat$ +	IV	Y6	block	i	fish	D $\flat$ 4-C5 / E $\flat$ 5-D $\flat$ 5
24	48	74	7	D $\flat$ +	I	Y5	block	j	fish	D $\flat$ 4-A $\flat$ 4 / E $\flat$ 5-D $\flat$ 5
25	49	75	8	D $\flat$ +	V <sup>7</sup>	Y2	block	k	fish	E $\flat$ 4-C5 / G $\flat$ 5-E $\flat$ 5
26	50	76	8	D $\flat$ +	I	Y5	block	h	fish	D $\flat$ 4-A $\flat$ 4 / F5-D $\flat$ 5
27	51	77		D $\flat$ +	I <sup>6</sup>	a	fish	X1	block	D $\flat$ 3-A $\flat$ 3 / D $\flat$ 4-A $\flat$ 3
28	52	78		D $\flat$ +	I <sup>6</sup>	a	fish	X1	block	D $\flat$ 3-A $\flat$ 3 / D $\flat$ 4-A $\flat$ 3
29	53	79		D $\flat$ +	I <sup>6</sup>	b	fish	X2	block	D $\flat$ 2-A $\flat$ 2 / D $\flat$ 3-A $\flat$ 2
30	54	80		D $\flat$ +	I <sup>6</sup>	b	fish	X2	block	D $\flat$ 2-A $\flat$ 2 / D $\flat$ 3-A $\flat$ 2
		81		D $\flat$ +	I	block (D $\flat$ 2 - D $\flat$ 4)				

Sextuplet – fish – a, b, g, h, l, j, k, \_m.1



Sextuplet – broken chords – c, d, e, f\_m.7



Block chords – walking – X1, X2\_m.2



Block chords –walking

Y1, Y2, Y3, Y4, Y5, Y6, Y7, Y8, Y9\_m.7



### - Chromatic “fishy wiggles”

The chromatic “fishy wiggles”, Figure 2.1.2-01 shown in Section 2.1.2, used in lines 5-8 of stanzas #1 and #2, lines 7 – 8 of stanza #3 and in the introduction, interlude, and epilogue have been ascribed to the trout. In fact this pattern-type (listed as “a” in Table 2.3.1-01),<sup>95</sup> i.e., the chromatic rise from D $\flat$ 3 to A $\flat$ 3 (in the semitone sequence of: 4, 1, 1, 1) followed by the leap up by a perfect fourth to D $\flat$ 4 and leap down by a perfect fourth to A $\flat$ 3, always slurred, is dominant throughout the piece.<sup>96</sup> This pattern-type “a”, and with its variations in register (in “b” an octave lower, and in “h” and “j” an octave higher) and variations in the leap up/down (“h” - leap up by major sixth to F5 and leap down by major third to D $\flat$ 5, “j” leap up by perfect fifth to E $\flat$ 5 and leap down by major second to D $\flat$ 5) appears, as performed with the repeat, in 33 measures of a total of 81 measures (particularly in the six-, four, and five-measures introduction, interlude, and epilogue, respectively). Also the other “fish” patterns, “g” (3, 3, 1, 1), “i” (5, 4, 1, 1) and “k” (3, 1, 1, 4) are sandwiched between types “a” and provide support to the notes in the vocal lines. Together with the rhythmic patterns X and Y in D $\flat$  major block chords (tonic and its inversions, and the other chords of scale degrees IV, V, and V<sup>7</sup>), This pattern-type “a” establishes firmly the key of D $\flat$  major and the joyful depiction of the swimming fish. It should be noted also that the first note of the leap figures are always accented, depicting nicely the “leaping fish”. Overall it has the effect of affirming that this piece is musically about the trout and that the narrator and the fisherman, and even the story, play minor roles. At least the piano parts seem to reveal that this probably was the way F. Schubert interpreted the poem when he wrote the Lied.

### - Other “fishy wiggles”, Stanzas #1 and 2, lines 1 - 4

The other sextuplet “fishy” pattern is the zigzag broken chords as typically shown in Figure 2.1.2-02 (see Section 2.1.2). It is listed as sextuplet-broken chord “c” in Table 2.3.1-01. It is used for lines 1 - 4

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<sup>95</sup> The musical example listed in Table 2.3.1-01 is a pattern “h”.

<sup>96</sup> It is particularly noteworthy that the notes leaping up from the sextuplets are accented in Schubert’s manuscript, as if the fish is, in an English expression, “jumping for joy”. It should be noted that the leaping down note for the fifth version is a sixteenth note followed by a sixteenth rest unlike the all other versions which show an eighth note. Probably F. Schubert wanted to describe the leaping event more accurately, i.e., slower going up, faster going down and the calmness after (See Section 2.5).



of stanzas #1 and #2. The L. H. is in the pattern of “Y” with the D $\flat$  major scale chords of I, IV, V, and V<sup>7</sup>, for stanzas #1 and #2.

### - Why two types of “fishy wiggles”?

Is there a reason why these two types of sextuplets (i.e., “a” and “c”) are used in this manner? The explanation obviously must be sought in the meaning of the poetic texts that these accompaniments are designed to portray. As discussed in Chapter 1, stanza #1 states: “A narrator is on the bank of a small stream watching a trout darting and feels happy and peaceful”, and stanza #2: “There is a fisherman on the bank watching the same fish and the narrator thinks the fish is safe as long as the water is clear.” On closer examination, lines 1 – 4 of stanza #1 are the depiction of the scene as observed by the narrator: *In einem Bächlein helle, /da schoß in froher Eil' /die launische Forelle /vorüber wie ein Pheil.* (In a limpid brook /the capricious trout /in joyous haste /darted by like an arrow). Granted that there are words expressing the narrator’s personal views of the scene such as *helle* (limpid), *Bächlein* (little brook), *froher Eil'* (joyous haste), and *launische*, (capricious), it is a description of what he observed, slightly coloured notwithstanding. Lines 5 – 8 on the other hand: *Ich stand an dem Gestade /Und sah in süßer Ruh' /Des muntern Fischleins Bade /Im klaren Bächelein zu,* (I stood on the bank /in blissful peace, watching /the lively fish swim /in the clear brook) are the depiction of the internal feelings/thinking of the narrator, clearly stated in *in süßer Ruh* (in blissful peace), and of his feeling of happiness with the fact that he is in the situation to be watching the lively fish swim in the clear brook.

This distinction between external observation and internal feeling is much clearer in stanza #2, where lines 1 – 4: *Ein Fischer mit der Rute /Wohl an dem Ufer stand, /Und sah's mit kalten Blute, /Wie sich das Fischlein wand.* (An angler with his rod /stood on the bank, /cold-bloodedly watching /the fish’s contortions) are the description of a fisherman, subjectively viewed by the narrator with the expression: *mit kalten Blute* (cold bloodedly). Lines 5 – 8 depict exactly the internal thinking of the narrator: *Solang dem Wasser Helle, /so dacht'ich, nicht gebricht, /so fängt er die Forelle /mit seiner Angel nicht* (As long as the water /is clear, I thought, /he won’t catch the trout /with his fishing rod).

F. Schubert must have noticed the change in the point of view, external/internal, and used the two sextuplet configurations accordingly: the broken chord form for the external and brighter segments and the chromatic form for the internal segments. This is a different approach to depict the content of the

poem than was used in his earlier famous Lieder, *Gretchen am Spinnrade* (D118, 1814, Johann Wolfgang von Goethe) and *Erkönig* (D 328, 1815, Johann Wolfgang von Goethe). In the former the eight-stanza poem is divided into the depiction of Gretchen's feelings in stanzas #1 – #4 and #7 – #8, sandwiching her description of Faust in stanzas #5 – #6. However, the iconic formulation of the spinning wheel is played throughout<sup>97</sup> and changes in context are effected by changes in the key.<sup>98</sup> In the latter also the fast triplets in the piano, depicting the galloping of a horse, are played throughout the Lied and the changes in the characters (narrator, child, father and Erl King) and their emotions and/or intentions are mainly effected by the changes in the vocal parts in their register, rhythm and melodic lines.<sup>99</sup>

### - Using type “a” chromatic “fishy wiggles” in lines 7-8 of stanza #3

The distinction between the points of views is very clear for stanzas #1 and #2. In stanza #3, lines 7 -8 of are also very clearly the internal feeling of the narrator: *Und ich mit regem Blute /sah die Betrog'ne an* (And I, my blood boiling, /looked at the cheated creature) and the piano parts for the measures 69-76 (for lines 7 – 8 of stanza #3) are identical to mm. 19 – 26 for the stanza #1 & 2 (mm. 43-50). It can be argued that the use of the chromatic form of the sextuplet here also can be justified and is consistent in accompanying these lines. However, the resulting mismatch of the tragic story for the fish and the evident anger of the narrator with the seemingly carefree “fishy wiggles” in the D $\flat$  major accompaniment is extraordinary.<sup>100</sup>

### - Using type “a” chromatic “fishy wiggles” in the epilogue

The epilogue measures 77-80 are identical to the introduction mm. 2 – 5. It is fitting that the “fishy wiggles” which accompanied the last of lines 7-8 (m. 76) are lowered by an octave and moved to L. H. in mm. 77-78, and a further octave in mm. 79-80, expressing the doomed fate of the fish. The Lied ends, however, with a D $\flat$  major block chord with a fermata but with an arpeggio mark (m. 81, Peters' version), which might hint at the escape of the fish by sounding the middle D $\flat$ 4 as the last note of the

<sup>97</sup> Except for the famous interruption for the word *seine Küß!* (his kiss!).

<sup>98</sup> Leon Plantinga, *Romantic Music*, New York: W. W. Norton (1984) 117-118.

<sup>99</sup> Plantinga (1984) 118-121.

<sup>100</sup> Most of the articles on *Die Forelle* gloss over this mismatch and one blog even suggests that the fishy wiggles at the end represent the happy satisfaction of the fisherman.

Lied. However, Schubert might have recognized that the Lied is a tragic one since he used the doom-sounding, low-register passage of the epilogue (in version 5. See Section 2.5) for all other piano interludes, i.e. the introduction (mm. 2-5), between stanza #1 and #2 (mm. 27-30), and between stanza #2 and #3 (mm. 51-54).<sup>101</sup>

### 2.3.2 Analysis of the piano parts of the “Fisherman’s section”

The poetic context of this segment is the trickery by the fisherman and the capture of the fish. The measure by measure characterization of this subsection is shown in Table 2.3.2-01 in the following manner:

Column 1: measure numbers

Columns 2-3: voice, line number, and the location of the first syllable in a measure

Columns 4-5: harmonic analysis; key (+/- = major/minor) and chord designation, respectively

Column 6-9: piano rhythmic pattern (6, 7: L. H., and 8, 9: R. H., respectively);

Code (columns 6 & 8): pattern identification with the music examples

Type (columns 7 & 9):

br. cd.: broken chords

fish: chromatic rise sextuplet (first note rest) followed by a leap up and down

block: block chord

Column 10: Notes used in rhythmic patterns of “br. cd.” and “fish”. For “fish”, it gives the notes at the beginning and the end of the sextuplet and the following two leaping notes

Column 11 and below: Music examples with code and measure number

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<sup>101</sup> The Peters’ version added a measure of the mid-register “fishy wiggles” as measure 1. Probably Diabelli thought that starting a Lied with doom may not be a good idea. It matches with the last D $\flat$  major chord being on arpeggio, resulting in the lingering sound of bright D $\flat$ 4. See Chapter 5.

Table 2.3.2-01 Measure by measure analysis of the "Fisherman's section"

Measure No., Peters'	voice, stanza #3		Harmonic analysis		piano L.H.		piano R. H.		Start-end notes in fish rythme and broken chord (br.cd.)
	line	pattern	keys	Chords	rhythmic form code	rhythmic form type	rhythmic form code	rhythmic form type	
55	1	anacrusis	B $\flat$ -	V $_5^6$ (♮A+G $\flat$ )	Y7	block	l	br.cd.	C4-F4 / C4-F4
56	1		B $\flat$ -	I (+G $\flat$ )	Y8	block	m	br.cd.	B $\flat$ 3-F4 / B $\flat$ 3-F4
57	2	1st up beat	B $\flat$ -	V $_5^6$ (♮A+G $\flat$ )	Y7	block	l	br.cd.	C4-F4 / C4-F4
58	2		B $\flat$ -	I (+G $\flat$ )	Y8	block	m	br.cd.	B $\flat$ 3-F4 / B $\flat$ 3-F4
59	2	1st up beat	A $\flat$ -	V $_5^6$ (♮G) / ii $_2^4$ (F $\flat$ )	Za (stacc.)	block	n	br.cd.	B $\flat$ 3-E $\flat$ 4-D $\flat$ 4 / B $\flat$ 3-F $\flat$ 4-D $\flat$ 4
60	3	anacrusis	A $\flat$ -	V $_5^6$ (♮G) / ii $_2^4$ (F $\flat$ )	Za (stacc.)	block	n	br.cd.	B $\flat$ 3-E $\flat$ 4-D $\flat$ 4 / B $\flat$ 3-F $\flat$ 4-D $\flat$ 4
61	3		A $\flat$ -	V $_5^6$ (♮G) / ii $_2^4$ (F $\flat$ )	Za (stacc.)	block	n	br.cd.	B $\flat$ 3-E $\flat$ 4-D $\flat$ 4 / B $\flat$ 3-F $\flat$ 4-D $\flat$ 4
62	4	anacrusis (1/16th)	A $\flat$ -	V $_5^6$ (♮G)	Zb1 (stacc.)	block			
63	4		A $\flat$ +	I $_4^6$ (+G $\flat$ ) = D $\flat$ +, V $_2^4$	Zb2 (stacc.)	block			
64	5	anacrusis	D $\flat$ +	I $_4^6$ / V $_4^6$	Zc1 (partial stacc.)	block			
65	5		D $\flat$ +	VI $_5^6$ (♮D) / II $_2^4$ (♮G)	Zc2 (partial stacc.)	block			
66	6	anacrusis	D $\flat$ +	V $_5^6$ / V $_5^6$ #5 (♮E)	Zd1	block			
67	6	*	D $\flat$ +	I / I $_4^6$ / V / V $_7^7$	Zd2	block			
68	6	last word + und (7)	D $\flat$ +	I	Y9	block	h	fish	D $\flat$ 4-A $\flat$ 4 / F5-D $\flat$ 5

\* repeat "das Fischlein"

Block chords – alternate-syncopation -partial staccato – Zc1, Zc2  
m. 64

Block chords – together no staccato – Zd1, Zd2  
m. 66

start of fish-type  
m. 68

Two sextuplet – broken chords – l, m\_m.55

R.H.\_Four triplets – broken chords - n\_m. 59

L.H.\_Block chords – walking staccato - Za\_m.59

Block chords-together staccato – Zb1, Zb2\_m.62

### - Point of view in lines 1 - 6 of stanza #3 -- muddy

The view point in lines 1-6 of stanza #3 is very blurred (or *trübe*, muddy). The poetic text is: *Doch endlich*<sup>102</sup> *ward dem Diebe / Die Zeit zu lang. Er macht / Das Bächlein tückisch trübe, / Und eh ich gedacht/ So zuckte seine Rute, / Das Fichlein zappelt dran* (But at length the thief / Grew impatient. Cunningly / He made the brook cloudy, / And in an instant / His rod quivered, / And the fish struggled on it). The first one and 2/3 line is an observation of the behaviour of the fisherman by the narrator, but it is an internal interpretation by the narrator. The last 1/3 of the second line and the third line is a clear observation, with the narrator commenting it being *tückisch* (treacherous). The fourth line is the thought by the narrator<sup>103</sup>. And lines 5 and 6 are an observation by the narrator except that in the Lied, F. Schubert repeated *Das Fichlein* as if the narrator is in tune with the suffering of the fish.

### - Lines 1 – 2 of stanza #3, mm. 55-58 -- fear of calamity

As discussed above lines 1 – 6 of stanza #3 tell of increasing danger for the trout culminating in it being caught on the fish hook. How did F. Schubert address the problem of depicting this context in mm. 55 - 68? First, at the beginning of the passage, he announced the shift to B $\flat$  minor, the relative minor of D $\flat$  major, by changing A $\flat$  to A natural in the “Y” formulation in the L. H. at m. 55 (4A2). The poetic lines being an external observation, he maintained the broken chord formulation in the R. H. (“l” and “m”)<sup>104</sup> but the “joyous jumping” (of two eighths notes) is replaced by the repeated sextuplet, resulting in no relaxing of tempo after the sextuplet, as in the “a” formulation. For the harmony by the L. H., he used the “resolution-seeking” first inversion of the dominant seventh chord of B $\flat$  minor, F $^6_5\sharp$ . In the next measure, m. 56, he returned to the B $\flat$  minor tonic chord. These two measures are repeated (in mm. 57 – 58). With the combination of V $^7$  and I chords, the perennial question-answer formulation, and the addition of G $\flat$ 4 in the R. H. (as a top neighbour note in the broken chord formulation throughout) which provides a

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<sup>102</sup> C.F.D. Schubart’s original word is *plötzlich* (suddenly) inferring that the time interval between “watching cold-bloodedly” and “muddying” was short. By changing it to *endlich* (finally), F. Schubert added an inference that the narrator was watching, to his satisfaction, the long and futile efforts by the fisherman to capture the trout.

<sup>103</sup> Wigmore’s translation “in an instant” ignores the juxtaposition of internal/external points of views. It would be better to use the direct translation: (And before I realized)

<sup>104</sup> This form (“l” and “m”) is a hybrid of the broken chord and chromatic formulations.

very dissonant colour to the vocal line mainly in F4 and D $\flat$ 5 in these measures, this passage clearly depicts the uncertain dreadful expectation by the narrator.

### - Lines 3 – 4 of stanza #3, mm. 59-61 – trickery by the fisherman

Then follow three identical measures (mm. 59, 60, and 61) depicting the water being muddied. Schubert used the formulation “n” in the R. H. and in the L. H. the block chord pattern “Za”. At the same time the key is changed to an unusual key of A $\flat$  minor indicated by the first inversion of the dominant seventh chord on E $\flat$ 2 on the L. H. as the first chord. The formulation “n”, in the R. H., is a triplet (for one eighth note value) of B $\flat$ 3 and D $\flat$ 4, sandwiching E $\flat$ 4 and F $\flat$ 4 alternately. The formulation “Za”, in the L. H., is an alternate eighth of V $^6_5$  and II $^4_2$  chords in A $\flat$  minor, the top notes of the three-note chords anticipating the following E $\flat$  and F $\flat$  in the R. H. and the base notes of  $\sharp$ G and A $\flat$  in parallel minor sixth below. Its middle note is a steady D $\flat$ . Since the II $^7$  chord in A $\flat$  minor (except for F being F $\flat$ ) is identical to the I chords of B $\flat$  minor, he did indeed “muddied” the key centre, just as the vocal line sings *tückisch trübe* (cunningly muddies the stream).<sup>105</sup> By repeatedly sounding V $^6_5$  but not resolving to the tonic of A $\flat$  minor, F. Schubert provided a heightened sense of expectation /anticipation /tension.

### - Lines 5 – 6 of stanza #3, mm. 62-68 – fate of the fish sealed

The measures m 62 – 68 (bottom figure in Table 2.3.2-01) are musically the bridge to release this tension and to connect smoothly to the subsequent passage of “happy fishy wiggles” in D $\flat$  major. Mm. 62 and 63 accompany line 4 “*und eh ich gedacht* (and before I realized)<sup>106</sup>, an internal point of view, but F. Schubert used fast two-hand sixteenth block chords in staccato, formulation “Zb”<sup>107</sup>, each with a half beat rest at the end of the measure (depicting the narrator holding his breath in horror). M. 62 is again in V $^6_5$  chord in A $\flat$  minor clearly seeking the resolution into A $\flat$  minor tonic. However in m. 63, F. Schubert provided the first inversion of a tonic chord of A $\flat$  major with the addition of G $\flat$ 2 as the lowest note (the

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<sup>105</sup> This passage is marked *crescendo* as well and together with the staccato marks on the L. H. part, the build-up of the tension is enormous

<sup>106</sup> Direct translation and not by Wigmore. See footnote 28.

<sup>107</sup> Rhythmically it is a variation of the fishy formula with the first and the last note of the six-note sets of sixteenths as rests.

minor seventh of A $\flat$ ), which is a semitone lower than the lowest notes of the previous four measures (G $\flat$ 2). With this chord, he accomplished two things at the same time, i.e., (1) resolving finally the dominant chord of A $\flat$  minor but to a tonic of the parallel major and (2) preparing for the key change to D $\flat$  major after this measure since the A $\flat$  tonic chord with a minor seventh note is the dominant seventh chord of D $\flat$  major. Mm. 64 and 65 are in D $\flat$  major and in a thinner block chord formulation “Zc”, alternating L. H. and R. H., in the order of I $^6$ , V $^6_4$ , VI $^7\#$  and II $^7\#$  changing on every beat (but the L. H. is in a syncopation, expressing vividly the quivering of fishing rod). The lowest notes in these two measures descend steadily (F $\flat$ 3 – E $\flat$ 3 – D $\flat$ 3 – D $\flat$ 3, and to C $\flat$ 3 in the next measure): a favorite musical symbolism of doom.<sup>108</sup> Mm. 66 and 67 are in a two-hand block chord of sixteenth notes, formation “Zd”, and are not marked staccato (maybe expressing the diminishing resistance of the fish or its resignation to its fate). The chord in these measures changes per eighth note in D $\flat$  major V $^6$ , V $^6$ , V $^6$ , V $^6_5\#5$ , I, I $^6$ , V, and V $^7$  (to lead to the tonic chord in D $\flat$  major at m. 68). The base notes at m. 67 move lower and lower in a walking mode from D $\flat$ 3 and D $\flat$ 2, and A $\flat$ 2 to A $\flat$ 1, suggesting the finality of the fate of the trout. The last word of line 6, *dran* (from) is on the first beat of m. 68, where the chromatic “fishy wiggles” resumes and connects to the internal thought (anger) of the narrator as discussed in the previous section.

## 2.4 Analysis of voice parts

Now the voice part will be examined in a similar manner to the forgoing analysis of the piano parts in mind. In the “Fish’s section”, the melodic line of stanza #2 (A’, mm. 31 – 50) is obviously identical to that of stanza #1 (A, mm. 7 – 26). The melodic line of lines 7 – 8 of stanza #3 (mm. 69 - 76) is identical to that of lines 7 – 8 of stanza #1 (mm. 19 – 26). The lines 7 – 8 are repeated, making the vocal text 10 lines long. F. Schubert gave two measures for each line resulting in this section (stanzas #1 and #2) being 20 measures long. In the “Fisherman’s section”, the pattern of two-measures per line is broken and there are 14 measures for six lines.

Technically it is said that *Die Forelle* is not a difficult song. Plack wrote:

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<sup>108</sup> It is interesting to note that piano parts for line 5, *So zuckte seine Rute* (His rod quivered), are all different between the six versions, in terms of the note length, the application of the staccato mark and the beam setting. This probably is another indication that F. Schubert did not have first-hand experience of fishing.

The song was recorded often -----, perhaps because it is extremely easy to sing. Its range, only a minor ninth, presents no difficulties and it makes no great vocal demands, being neither dramatic nor lyric and sustained.<sup>109</sup>

Plack, however acknowledged that the musical line for “*süßer*” (stanza #1 line 5) cut through the passagio of most singers she examined and each employed a different way to cope with it (See p. 43).

#### **2.4.1 Analysis of voice parts, “Fish’s section”**

##### **- Musical forms of this section**

The overall melodic form is typical of the sentence structure with presentation and continuation sections suitable for the poetic lines having external (lines 1-4) / internal (lines 5-8) points of view as discussed above. However, the presentation section, mm. 7 – 14, itself is a typical period structure, i.e., mm. 7 – 8 the basic idea and mm. 9 – 10 the contrasting idea, then mm 11 – 12 repeat mm. 7 – 8 and mm 13 – 14 provide the modified contrasting idea of mm. 9 – 10. The continuation section mm. 15 – 22 again is in period structure, i.e., mm. 15 – 16 a new basic idea, mm. 17 - 18 a new contrasting idea and then mm. 19 – 20 repeats the new basic idea (inverted) and mm. 21 – 22 the modified new contrasting idea.

F. Schubert maintained the basic rhythm (note length and distribution) of the four-measure phrases constantly and consistently throughout the 20 measures and kept the pitch range very narrow (♯G4 to G♭5). The overall effect gives the music a mesmerising lullaby effect and those variations (especially the second beat of the third measure) give sufficient stimulus for the audience to listen for more. It reflects beautifully the content of stanza #1 of the poem (happy contentment), and stanza #2: (smug satisfaction).

##### **- Anacrusis in this section**

Since most of the lines in the poem are iambic as discussed in Chapter 1, i.e. the first syllable of the poetic line is weak, it is fitting that F. Schubert used an anacrusis for voice line throughout this

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<sup>109</sup> Plack, Rebecca Mara, “The substance of style: How singing creates sound in Lieder recordings, 1902-1939”, PhD diss., Ann Arbor: Cornell University, 2008: 156. The range in “Fish’s section” is from ♯G4 (m. 13) to G♭5 (m. 17), or major seventh and in “Fisherman’s section” from E♭4 (m. 62) to F5 (m. 67) or major ninth and therefore combined gives minor tenth, not minor ninth.

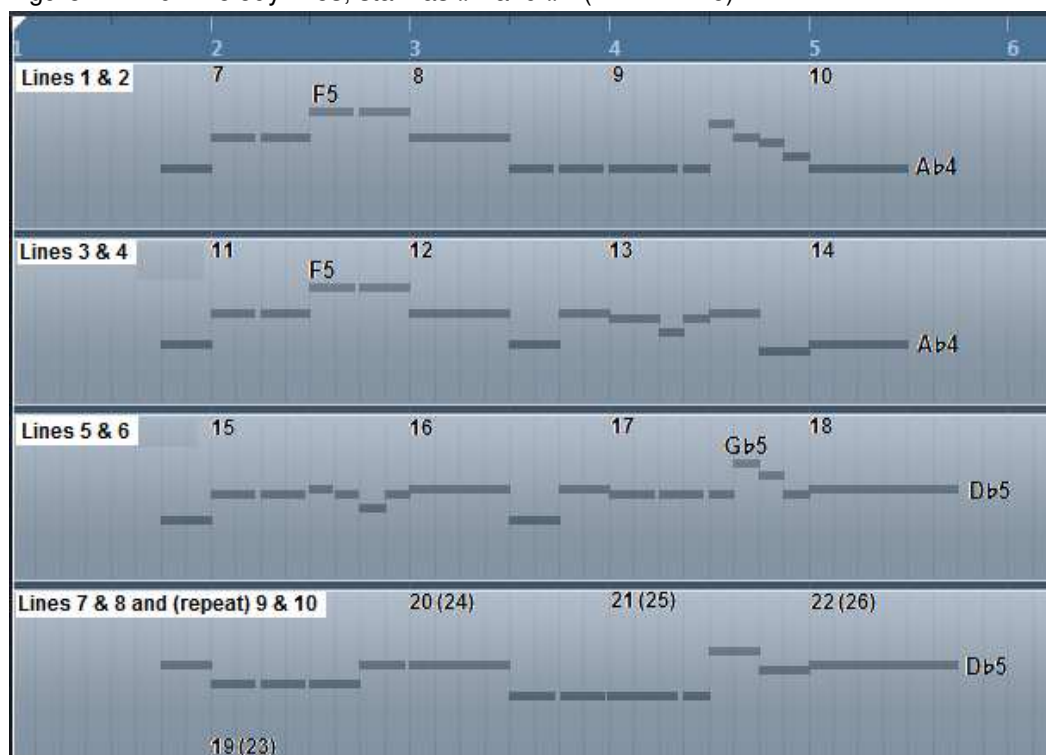


section. Since he also placed the piano R. H. in a similar register, but setting the sextuplet with the first note on rest, the second syllable of each line of the voice part (on the strong down beat of the first beat) would be heard “alone” and distinctively (except for the low notes in the L. H., mostly two registers below, often as the root note of the chord in formation “Y”, e.g., m. 7).

### - Diagrams of melody lines

In Figure 2.4.1-01 melodies for each pair of the total of eight lines<sup>110</sup> for stanzas #1 and #2 are plotted in Cubase music software and aligned vertically together (The closest step is a semi-tone. The vertical grid is sixteenth apart).

Figure 2.4.1-01 Melody lines, stanzas #1 and #2 (mm. 7 – 26)



As discussed in Chapter 1, the regularity of the poetic structure of stanzas #1 and 2 is well represented in the music structure. The similarities and differences between the melodic lines can easily be seen as follows:

- Top two charts and bottom two charts form different sets

<sup>110</sup> Lines 9 and 10 are the repeats of lines 7 and 8, respectively as discussed earlier.

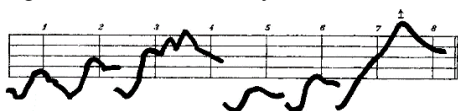
- The first two charts have more leaps and a wider range while the bottom two charts are monotonic
- The first two measures of Lines 1&2 and Lines 3&4 are identical.
- The common features of all charts are having turns at the second beat of the third measure and ending with longer notes

Schoenberg wrote<sup>111</sup> of the aesthetics of melody prior to the Romantic period<sup>112</sup> as defined by “beauty, expressiveness, simplicity, naturalness, tunefulness, singableness, unity, proportion and balance” and of the singableness in particular, he wrote:

Singableness, in a more popular sense, implies relatively long notes; smooth linkage of registers; movement in waves, more stepwise than by leaps; avoidance of augmented and diminished intervals; adherence to the tonality and its most closely related regions; employment of natural intervals of a key; gradual modulation; and cautious use of dissonance.

He took, as an example of movement in waves, Cherubino’s Aria (“Non sa più cosa son”) from *The Marriage of Figaro* and rendered the melody into lines as shown in Figure 2.4.2-02.

Figure 2.4.1-02 Melody line in waves



As is evident from Figure 2.4.1-01, Schubert’s melody satisfies all of the criteria (e.g., voice range: - major seventh, largest leap: - tritone, all notes except  $\sharp G4$  (in mm. 13 & 37): - in diatonic scale of  $D\flat$  major), and the wave movement is discernible, although not as dramatic as that of Cherubino’s. There is only one augmented leap (tritone) in measure 17 which will be discussed below.

#### - Special melody line for the word “*süß*er” in line 6 stanza #1, mm. 17-18.

The highest note in the Lied is  $G\flat5$ , used as part of sixteenth turns ( $C5-G\flat5-E\flat5-C5$ ) corresponding to the word “*süß*er” (sweet) in line 6 of stanza #1.<sup>113</sup> The slurred leap from  $C5$  to  $G\flat5$  is a

<sup>111</sup> Arnold Schoenberg, *Fundamentals of Musical Composition*, London: Faber & Faber, 1967; Strang, Gerald, ed., 1970: 98-115.

<sup>112</sup> Schoenberg defines the Romantic period as beginning after the first quarter of the nineteenth century (Schoenberg (1970) 99).

<sup>113</sup> This formation is used in version 3, 4 and Peters version. Others have a plain turn ( $D\flat5-C5-B\flat4-C5$ ). See Section 2.5.

tritone, and the note G $\flat$ 5 itself is the seventh of the V<sup>7</sup> of B $\flat$  minor, both of which heighten the tension and provide excellent musical expressions for the exuberance of the Romantic ideal of going to the countryside. It also requires considerable vocal skill since the slur cuts through the passagio of many singers.<sup>114</sup> Probably it appeals more to the artistic side of accomplished singers. Plack examined the relationship between the singer's vocal techniques, such as vibrato, tempo, rubato and portamento, and his/her singing style. She compared 28 recordings of *Die Forelle* from 1902-1943, paying particular attention to the gender difference in song delivery (for stanza #1) used for this tritone turn with G $\flat$ 5. Plack found that the female voice was well suited to deliver the meaning (sweet) of the word and female singers also made more portamento on the front part of this passage, C5 to G $\flat$ 5, and concluded in general that there was a clear link between voice type, gender and style. It is interesting to note that some singers were found to sing this passage for the second stanza differently (shorter and more declamatory) where the text uses two words: i.e., for C5 to G $\flat$ 5 is *nicht* (not) and that for E $\flat$ 5-C5 *ge-* for *gebricht* ((clarity is) disturbed).

### - Contrasts in stanza #3, lines 7-8

As discussed above, the melody used for lines 7 – 8 of stanza #3 is the same as that for stanzas #1 and #2. However, the conflict between the text of horror and rage in stanza #3: *Und ich mit regem Blute /Sah die Betrog'ne an.* (And I, my blood boiling, /Looked at the cheated creature) and the serenity of the accompaniment music for stanza #1 and #2 is stark.<sup>115</sup> It begs for a resolution, which is never offered. Obviously Schubert did not (or maybe could not) provide a resolution to the uncertainty of the text (many diverse feelings by the characters in the poem) discussed at the end of the previous chapter (Section 1.6). The music as a whole without words, however, is perfectly satisfactory, i.e. serenity, turmoil, and then back to serenity. Resolution is suggested in Chapter 4.

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<sup>114</sup> Plack (2008) chapter 4.

<sup>115</sup> It may be possible that the narrator was angry at the end of the Lied, not because of the fish's demise but because of the fact that the fisherman spoiled his enjoyment.

## 2.4.2 Analysis of voice parts “Fisherman’s section”

This section covers Section B, Stanza #3 lines 1-6 telling of the tragedy for the fish.

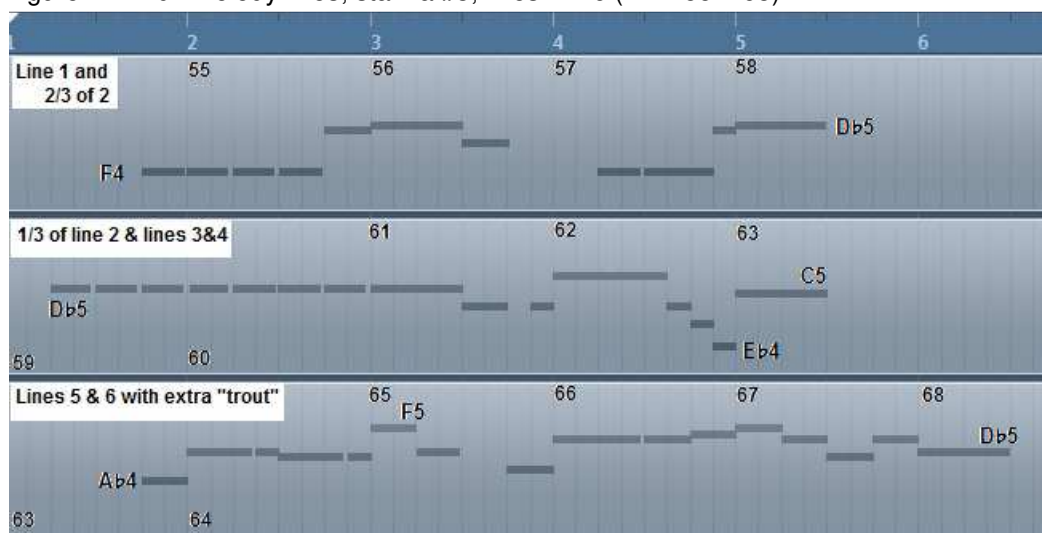
### - Diagrams of melody lines

The melodic lines are much more irregular and complex as shown in Figure 2.4.2-01 (mm. 55 – 68). Schubert turned to the monotonic and monosyllabic melody of the recitative style. Particularly evident is the monotonic line for the beginning of lines 1/3 of 2 and 3 and 4 (middle chart).

### - Lines 1 – 2 of stanza #3, mm. 55-58 voice -- fear of calamity

Starting from m. 55 and against the four-measure accompaniment of the uneasy broken chord sextuplet figuration “l” and “m” (with G $\flat$ 4 as the upper neighbour note), the voice sings line 1 and a part of line 2: *Doch endlich ward dem Diebe / Die Zeit zu lang.* (But at length the thief /grew impatient.) in repeated leaping from F4 to D $\flat$ 5 via C5. The word “*die*” of line 2 was placed on the upbeat of the first beat of m. 57 breaking the anacrusis pattern. Then voice ceases for a total of one beat and half,<sup>116</sup>

Figure 2.4.2-01 Melody lines, stanza #3, lines 1 – 6 (mm. 55 – 68)



<sup>116</sup> For version 1, 3, 4, and Peters' version. For version 2 and 5 it is a half beat rest.

reproducing exactly how line 2 is written with a caesura, giving a suspense /suspicion for the fisherman's next action. As can be seen in the top chart of Figure 2.4.2-01, repetition of low passage to a high passage clearly depicts the fear of the narrator.

**- Lines 2 – 3 of stanza #3, mm. 59-61 voice – trickery by the fisherman**

The voice begins the remaining line 2 and line 3 at the upbeat of the first beat of m. 59 in eight repeated D $\flat$ 5 in eighth (See Figure 2.4.2-01 middle chart. The passage is an extraordinary recitative). The text says: *Er macht /das Bächlein tükisch trübe* (He makes the stream muddy), against the muddy and highly dissonant repetitive piano figurations of “n” and “Za” in crescendo (see the same section for the accompaniment on p 38). Also noteworthy is the fact that this part is the only three-measure-phrase in the entire piece, throwing off the steady two-measure progression but that the word “das” of line 3 was placed at the last upbeat of m. 59, restoring the anacrusis pattern.

**- Line 4 of stanza #3, mm. 62-63, voice – a dramatic turn**

The anacrusis note for line 4 (m. 62) saying, *Und eh ich es gedacht* (In an instant<sup>117</sup>), is shorter than all the other anacrusis notes (sixteenth vs. eighth) echoing the shortness of time in the text. At m. 62 the voice starts “eh---” in E $\flat$ 5 against a sixteenth rest and holds against the repeated sixteenth notes of the two-hand chords with staccato (pattern Zb in Table 2.3.2-01). Then the melodic line quickly leaps down the notes of the dominant seven chord in A $\flat$  minor reaching the lowest note in the song, E $\flat$ 4. It is highly dramatic, indicating the chaotic thoughts of the narrator, particularly since “*ich es gedacht*” is sung in a voice solo and the word “*gedacht*” is sung in a major sixth leap from E $\flat$ 4 to C5 in m. 63. Note that C5 is a dissonant note in the A $\flat$  minor scale and the accompaniment shifts to I $^{\flat}_4$  of A $\flat$  major only after a sixteenth rest. This is a good example of Schoenberg's advice on the use of dissonant in voice: *use it sparingly but effectively*.

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<sup>117</sup> Wigmore's translation. The direct translation “before I realized (*what is happening*)” is better.

### - Lines 5 – 6 of stanza #3, mm. 64-68, voice – fate of the fish sealed

The anacrusis note for line 5 begins in complete silence. The music for line 5, *So zuckte seine Rute* (His rod quivered), mm. 64-65, is in D $\flat$  major and is in dotted notes for voice (quivering of the fishing rod) and short compact block chords on alternate hands for the piano and generally descends in a stepwise pattern (Zc in Table 2.3.2-01) depicting the quivering of the fishing rod. In a strange move, Schubert starts line 5: *So zuchte seine Rute* (His rod quivered), which is the onset of the depiction of the tragedy, with a perfect fourth upward leap (A $\flat$ 4 to D $\flat$ 5). He also starts the dirge of line 6, *Das Fischlein zappelt dran* (And the fish struggled on it), mm. 66-68, in a perfect fourth leap (B $\flat$ 4 to E $\flat$ 4). At the beginning of the Lied, where everything is peaceful, Schubert also used a perfect fourth upward leap (A $\flat$ 4 to D $\flat$ 5). It may be a manifestation of Schubert's view that joy and sorrow always follow each other.<sup>118</sup> Schubert repeated *Das Fischlein* (the little fish). However, the voice melody for the rest of the line is in a very business-like turn for a song in a major key:  $\hat{3} - \hat{1} - \hat{7} - \hat{2} - \hat{1}$  (or for D $\flat$  major: F5-D $\flat$ 5- C5-E $\flat$ 5-D $\flat$ 5) against the heavy repetitive dominant and tonic chords. This business-like ending, however, connects smoothly with the carefree music provided for the final two lines of stanza #3, but the descent of the accompaniment to a low-low register (final low note in m.67 is A $\flat$ 1) clearly states the dire situation that the trout is in.

### 2.5 Comparison of various versions and changes made to version #5

It is often said that the changes between the versions (five by Schubert, and one by Editions Peters) are minor.<sup>119</sup> In this section, a measure by measure comparison table between all versions is presented and then the changes unique to the NSA version #5 (the last version) are summarised. Their significance will be discussed in detail in chapter 5.

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<sup>118</sup> He wrote in his diary, "Through long, long years I sang my songs. But when I wished to sing of love it turned to sorrow, and when I wanted to sing of sorrow it was transformed for me into love. So was I divided between love and sorrow." (Deutsch, Otto Erich, "Franz Schubert's Letters and other writings." Tr., Savile, Venetia. New York: Vienna House, 1974, p. 60).

<sup>119</sup> Reed (1985) 159

### 2.5.1 Comparison of various versions - background

The date and other information on the five versions of *Die Forelle* (D 550) are summarized in Table 2.5.1-01.<sup>120</sup>

Table 2.5.1-01 List of various versions

Schubert's version	Date	NSA, IV, vol. 2 pages	Notation in Table 2.04	Note
#1	Early? 1817	194-197	<b>1</b>	draft
#2	May-June? 1817	198-201	<b>2</b>	Kandler's album
#3	21-Feb, 1818	202-205	<b>3</b>	Ink-sprinkled
#4	9-Dec, 1820	109-112	<b>4</b>	Fair copy for the printer
#5	Oct, 1821	206-209	<b>5</b>	Fair copy for the printer
Peters' version	Op.32, published by Diabelli, 1825-29	Peters' pages:197-200	<b>P</b>	Edition Peters, Frankfurt, 1900, <i>Schubert Lieder I</i>

Details of measure-by-measure comparison between various versions are shown in Table 2.5.1-02, where, these versions are lined up by matching the vocal parts. The differences between the various versions, including Peters' version, from version #5 (*Fünfte Fassung* NSA series 4, ii 206-209), are numbered in this table (in "Note #" line) and described in detail below the table (**1**, **2**, **3**, **4**, **5** and **P** in this table refer to the versions in Table 2.5.1-01). Table 2.5.1-02 is in long form because Peters' version uses a "through-composed" format and its measure numbers are used in the following analysis/ discussion.

The most remarkable aspect is the stability of the piano parts through all these versions. There hardly is a change in the pitch of notes and where there is (e.g., mm. 66, 67, items 39-43), the changed notes belong to the same chord.

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<sup>120</sup> Reed (1985) 159-160

Table 2.5.1-02 Measure-by-measure comparison between the various versions

stanza	versions	Date	Tempo setting	measure number																											
				piano	voice and piano																	piano									
1&2	#1	early 1817?	Mässig		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25a/25b		
	#2	early 1817?	Nicht zu geschwind		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25a/25b		
	NSA #3	21-Feb 1818	Etwas geschwind		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25a/25b		
	#4	9-Dec 1820	Etwas lebhaft		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24a/24b			
	#5	Oct 1821	Etwas geschwind	1 2 3 4 5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29a/29b			
1	Peters	after 1821	Etwas lebhaft	1 2 3 4 5 6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30			
2	Peters	after 1821	Etwas lebhaft		31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54			
Note # if different from NSA #5				1 2	3	4, 5, 6, 7	8	9	10	11	12, 13	14	15, 16	17	18	19	20	21	22	23	24	25									

stanza	versions	Date	Tempo setting	measure number																													
				piano	voice and piano, different from stanzas #1 & #2																	piano											
3	#1	early 1817?	Mässig		26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	
	#2	early 1817?	Nicht zu geschwind		26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	
	NSA #3	21-Feb 1818	Etwas geschwind		26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	
	#4	9-Dec 1820	Etwas lebhaft		25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51		
	#5	Oct 1821	Etwas geschwind		30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56		
Peters after 1821 Etwas lebhaft					55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81		
Note # if different from NSA #5					26, 27	28	29	30	31	31	31, 32	33, 34	34	35, 36	37, 38	39, 40, 41	42, 43	44, 45	46	47, 48	49												50

note	note
1 this measure only in P	26 only 4 voice 1st beat dotted 1/8 + 1/16
2 <i>dim</i> at beat 2 for P	27 in 3 & 5 voice, 3rd 1/8 for <i>ward</i> is F4 instead of C5
3 arpeggio mark on chord for P	28 in 3 & P voice, 2nd beat is 1/8 + 1/8rest
4 only 5 has 1/8-1/16-1/16rest for 2nd beat of all fishy figuration	29 in voice only 2, 2nd beat is 1/8+1/8 in C5-C5, instead of dotted 1/8+1/16 in F4-C5 for others
5 dynamic <i>p</i> only for 5	30 in 2, & 5 voice, full 1/2. Others 1/4 + 1/4rest
6 only 1, & 2 has slur between 1/8's on 2nd beat of all fishy figuration	31 piano RH in sextuplet notation in 2, others in triplets
7 piano LH with voice has staccato for 1, 4, & 5 in stanza #1 & #2 and stanza #3 lines 7-8	32 in 2 voice, 2nd up beat 1/8, others 1/16rest + 1/16
8 in 1 & 4 voice, <i>da</i> is 1/16 after 1/16rest	33 piano staccato in 5, & P
9 only P voice has slur on Eb5-Db5 & C5-Bb4	34 piano 2nd down beat 1/16+1/16rest in 4, & P
10 only 4 & P voice 1/4-1/8rest-1/8	35 voice 2nd beat 1/8 + 1/8 in 5, others dotted 1/8 + 1/16
11 only 4 voice 1st beat dotted 1/8-1/16	36 piano LH, 1st down beat 1/8 has octave low in 1, 4, and P, syncopation in all except 5
12 only 1 voice 1st beat dotted 1/8-1/16 in C5-C5	37 voice lyric <i>Rute</i> (1/8+1/8+1/8rest) for all except 5, which uses <i>Angel</i> (1/4+1/8).
13 only P voice slurr between Bb4-C5 1/16's	38 piano LH, syncopation in all except 5
14 only 2 voice dotted 1/4-1/8	39 piano six 1/16 (C3-Eb3-Ab3-Eb4) + two 1/16 (C3-Gb3-Ab3-E4) for 1, 4, 5, & P
15 2, 3, 4, P voice beat 2 all 1/16, 1 & 5 1/8-1/16	40 piano six 1/16 (C3-Ab3-Eb4) + two 1/16 (C3-Gb3-Ab3-E4) for 2
16 only P voice has slur on Db5-C5 & Bb4-C5	41 piano six 1/16 (C3-Gb3-Ab3-Eb4) + two 1/16 (C3-Gb3-Ab3-E4) for 3
17 only 2 voice last note Ab4	42 piano for 1, 2, 4, 5, & P. All 1/16: two (Db3-F3-Ab3-F4), two (Db2-F3-Ab3-Db4), two (Ab2-Eb3-Ab3-C4), two (Ab1-Gb3-Ab3-C4)
18 3, 4, & P voice 2nd beat 1/16: C5-Gb5-Eb5-C5. P has slur between Db5-C5 & Bb4-C5	43 for 3, 1st 1/16 (Db2-Db3-F3-Ab3-Eb4), 2nd 1/16 (F2-F3-Ab3-Db4), the rest the same as 5
19 only 1 voice 2nd beat dotted 1/8-1/16 in Ab4-Ab4	44 start of "fishy" piano parts. Dynamic to <i>p</i> for all except 1 (done in m. 42)
20 only 1 voice 1st beat 1/8-1/8	45 only 5, piano LH 1st 1/8 is Db2, others Db3
21 only 3 voice 1/4-1/8rest-1/8	46 1, & 3 voice 1/4 + 1/8rest + 1/8
22 only 4, & P voice 1/16-1/16-1/8-1/16-1/16-1/16-1/16 in C5-Bb4-Bb4-Bb4-Db5-C5-Eb5	47 only 4, & P voice 1/16-1/16-1/8-1/16-1/16-1/16 in C5-Bb4-Bb4-Bb4-Db5-C5-Eb5
23 only 1 voice 2nd beat dotted 1/8 + 1/16 in Ab4-Ab4	48 others voice 1/8-1/8-1/8-1/8 in Bb4-Bb4-Bb4-Db5
24 only 1 voice 1st beat 1/8 + 1/8	49 in 1, 2, & 3, piano repeats m. 47
25 in 1, 2, & 3 piano repeats m. 20	50 arpeggio mark on chord for 2, 4, & P



However, there are numerous subtle changes made to the fifth version that make this last version unique. It should be noted that this also was the final statement on the topic by Schubert addressed to the wider public, since it was a fair copy for the printer.

### 2.5.2 Summary of the changes made to version #5

Since version #4 was also a fair copy for the printer and was the template that Diabelli used to prepare his version of the Lied and the Peters' edition was a copy of Diabelli's, the following list focuses on the comparison between version #4/Peters' with version #5.

#### 1. Tempo mark:

Changed from *etwas lebhaft* (somewhat lively, version #4/Peters') to *etwas geschwind* (somewhat quick, version #5).

- By this change, Schubert de-emphasized joyfulness and introduced some urgency (probably moved from the Romantic idea of the joy of going to the countryside<sup>121</sup> to the tragic nature of the story).

#### 2. Leaping notes after the fishy wiggle:

Changed from the first example (Figure 2.5.2-01, version #4/Peters' at m. 2) to the second example (Figure 2.5.2-02, version #5 at m. 1)

Figure 2.5.2-01 Leaping notes after the fishy wiggle, version #4/Peters', m. 2



Figure 2.5.2-02 Leaping notes after the fishy wiggle, version #5, m. 1



- By this change Schubert expressed skillfully the shorter time required for going down than going up and a pause required for the next jump.<sup>122</sup>

<sup>121</sup> And in this poem, the indignation of the narrator at his enjoyment being spoiled of by the fisherman.

<sup>122</sup> On the other hand, it may be a description of the actual piano-playing of example Figure 2.5.2-01.

### 3. Added introduction to version #5

Version #4 had no introduction. The six-measure introduction (mm. 1-6) in Peters' version is a copy of Diabelli's version, which is attributed to Diabelli himself.<sup>123</sup> It is a copy of mm. 20-24 of version #4, the interlude after stanzas #1 and #2, where in m. 20 the last word in each stanza is accompanied by the bright "fishy wiggles" formation with a starting note of D $\flat$ 4. This is followed by two measures of fishy wiggles an octave lower (starting note, D $\flat$ 3) and two more measures of the same but another octave lower (starting note, D $\flat$ 2). It ends with a copy of the final chord (m. 51 in version #4) in a dotted quarter note without a fermata, but with an arpeggio sign.

For the introduction of version #5, Schubert used only four measures of "fishy wiggles" (starting notes of D $\flat$ 3, and D $\flat$ 2, copy of mm. 26-29 of version #5) followed by a copy of the final chord (m. 56 in version #5) in a dotted quarter note without a fermata or an arpeggio sign.<sup>124</sup>

### 4. Melody for stanza #1, line 5, *und sah in süßer Ruh* (In blissful peace, watching):

Changed from the first example (version #4/Peters' at m.17) to the second example (version #5 at m. 16):

Figure 2.5.2-03 Melody for stanza #1, line 5, *und sah in süßer Ruh*, version #4/Peters', m. 17

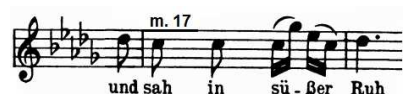


Figure 2.5.2-04 Melody for stanza #1, line 5, *und sah in süßer Ruh*, version #5, m. 16



- By this change Schubert eliminated euphoric joy and replaced it with routine joy.

### 5. Text and music for stanza #3, line 5-6 (the first *das Fischlein* is a repeat of the beginning of line 6: *das Fischlein zappelt dran*):

Changed as follows: from Figure 2.5.2-05 (version #4/Peters', mm. 64-68) to Figure 2.5.2-06 (version #5, mm. 39-42):

<sup>123</sup> Reed (1985) 159.

<sup>124</sup> Reed suggested that the addition of the Introduction was simply a formalization of the actual performance practice where the pianist played the interlude to get the singer oriented in the pitch and tempo. Reed (1985) 159

Figure 2.5.2-05 Text and music for stanza #3, lines 5-6, mm. 64-68, version #4/Peters'

Figure 2.5.2-06 Text and music for stanza #3, lines 5-6, mm. 39-43, version #5

- Namely, *Rute* (rod, 1/8<sup>th</sup> - 1/8<sup>th</sup> notes + 1/8<sup>th</sup> rest) with syncopated bottom notes (stepping down each time) is changed to *Angel* (fishing rod and line, 1/4 – 1/8<sup>th</sup> notes) with bottom notes beamed together to emphasize each beat. The former, seen by the narrator, depicts very skillfully, between two piano hands, how the fishing rod in the air twitches irregularly when the fish bites, and the first *das Fischlein* after the 1/8<sup>th</sup> rest clearly shows the emotional upheaval of the narrator in seeing the fish being caught. The latter, felt by the fish, depicts how the fish fights (R.H.) when the fish-hook on the line pulls and inflicts pain (L. H.). The long note used for *Angel* seems to depict the despair felt by the fish so deceived. The note for piano L. H. for stanza #3, end of line 6 (the word is *dran* (from it)) is changed from D $\flat$ 3 to D $\flat$ 2 to show the depth of the despair. These changes indicate that Schubert switched the point of view from that of the narrator to that of the fish in version #5.

#### 6. The last chord of the Lied: Eliminated the arpeggio sign.

- By this change, the finality of the tragic fate of the fish is emphasized in the version #5 by hearing the deep sound of low D $\flat$ 2 of a block chord, rather than from hearing the high D $\flat$ 4 sound as the ending sound of the arpeggio in the version #4/Peters.

### - Why were these changes made to version #5?

The original poem was focused on how the narrator, the Romantic type, was feeling and ended with his being indignant for a robbed pleasure, but these changes indicate that Schubert became focussed more on how the fish was feeling. It may probably be because of his experience in composing the Quintet based on the Lied. This is discussed further in Chapter 5.

### 2.6 Summary of analysis

This analysis of the music shows that considerable thought and skill had gone into composing the piece depicting the scene, emotion, and the narrative of the poem. The seamless connections between the sections as well as the formulation of music to fit the ebbs and flows of the story is magnificent. Unfortunately the uncertainty of the text at the end was not resolved by the music provided. It may well be that the audience of *Die Forelle* in F. Schubert time loved this Lied not so much for the story as for the beauty and dramatic flow of the music. However for Schubert with an acute sense of matching the text with the music, exemplified in such masterpieces as *Gretchen am Spinnrade* (1814) and *Erkönig* (1815), it must have been very unsatisfactory.

Mayrhofer might have offered further advice on fish and fishing when Schubert composed the Quintet D667 in 1819 but their friendship ended before Schubert made the final version in 1821 and thus the changes (See Section 2.5) were Schubert's own.

## Chapter 3. Schubert' Resources for composing "*The Trout*" Quintet, D667

### 3.0 Introduction

As discussed in Chapter 2, the ending of the Lied *Die Forelle*<sup>125</sup> is quite unsatisfactory in matching text and music. Therefore it must have been a musical and aesthetic relief for Schubert that Sylvester Paumgartner commissioned a piano quintet based on this Lied, with an unusual instrumental mix, i.e., violin, viola, cello, double bass and piano, giving him a chance to address this deficiency.<sup>126</sup> In this chapter, the resources that Schubert might have had in composing the Quintet are discussed. A special focus is placed on his piano accompaniment of other Lieder for texts which depict water or watery scenes.

### 3.1 Instrumental knowledge

According to Sadie (See footnote 133), before writing the Quintet (fall, 1819), Schubert wrote, 94 pieces of piano music, 45 pieces of chamber music (16 string quartets) and six completed orchestra works together with numerous orchestral overtures where a double bass (DB) was used as part of the orchestral ensemble. It can reasonably be argued that he had competence enough to write idiomatic music for each of the instruments he was asked to write for and to bring them together to musical coherence.<sup>127</sup>

His mastery is reflected in the choice of the pitch ranges that he used for the piano in the Quintet. The unusual instrumentation used in "*The Trout*" Quintet was popular in France, where the virtuoso performance of violin or piano was important to the public, while the other instruments played mostly accompaniment.<sup>128</sup> However, this instrumentation was not popular in Vienna where the piano quartet

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<sup>125</sup> All the German titles of Lieder in this chapter are in bold and italicized except in tables.

<sup>126</sup> Hogwood (Hogwood (2012)) in his lecture inferred that Schubert accepted the commission casually unlike the so-called "Romantic" composers with their soul-searching responses.

<sup>127</sup> His brother Ferdinand stated that during the family string quartet performance, where Schubert played viola, it was Franz who corrected the errors of others and his friend Spaun told of Franz becoming the leader of the Seminary orchestra at the age of twelve (Otto Erich Duetsch, *Schubert, Memoirs by his Friends*, London: Adam & Charles Black, 1958: 35 and 18, respectively).

<sup>128</sup> Marie Summer Lott, "Negotiation tactics in Louise Farrenc's piano quintet, opp.30 and 32 (1839-1840)". *Ad Parnassum: A journal of eighteenth-and nineteenth-century instrument music*, 8(15) 7-66.

(violin, viola, cello, piano) was preferred.<sup>129</sup> The piano quintet (violin, violin, viola, cello, piano) as a genre was established with the appearance of Schumann's op.44 (1842).<sup>130</sup> Schubert resolved the balance between all five instruments for the unusual combination by having both hands of the piano play melodies in the high registers, mostly in octaves, taking advantage of the double bass supplying the bass line. Table 3.1-01 compares "*The Trout*" Quintet with Schumann's piano plus string quartet combination.<sup>131</sup> In the table, the numbers of measures in two treble clefs, in treble-and-bass clefs, and in two bass clefs were counted for each composition, assuming that the choice of the clef reflected the register of the musical passage. Compared with Schumann (9% of all measures), the use of the high register by Schubert (51% of all measures) is extraordinary.

Table 3.1-01 Comparison of the use of the high register in the piano parts, Schubert vs. Schumann

Composer/composition	movement	Number of measures			Treble-treble	
		treble-treble	treble-bass	bass-bass	% each	avg
Schubert/ <i>The Trout</i>	1	133	158	26	42	51
	2	71	44	6	59	
	3	144	26	0	85	
	4	74	98	0	43	
	5	218	254	0	46	
Schumann/ <i>op 44</i>	1	66	270	4	19	9
	2	2	191	0	1	
	3	16	268	0	6	
	4	27	382	18	6	

However, as will be discussed in Chapter 4 Section 4.7.5 movement 4 Variation III, the dynamic marking of *f* for a modern piano playing fast scale passages in octaves completely overwhelms the cello and DB playing the theme in *p* in some of the recordings, indicating that Schubert's solution for the balance may not be suitable for a set of modern instruments.

The double bass supplying the bass line also frees the cello from that role in the standard piano-string quartet combination. The number of measures that host cello notes higher than C#4 (top portion of

<sup>129</sup> Hogwood (2012). E.g., Wolfgang Amadeus Mozart, *Piano Quartet No. 1, in G minor*, K. 478 (Oct. 16, 1785)

<sup>130</sup> Robert Schumann. *Piano quintet in Eb major, op 44, Miniscore*, London: Eulenberg, [19-].

<sup>131</sup> Basil Smallman, *The piano quartet and quintet*, Oxford: Carlton Press, 1994. He states that Schumann's op 44 is the first true quintet where each instrument is equal in its contribution to the music.

C2-C6 cello's playing range) was counted in the first movements of the same compositions and summarised in Table 3.1-02. Obviously Schubert took full advantage of this aspect in his Quintet.

Table 3.1-02 Comparison of the use of the high register in the cello parts, movement 1, Schubert vs. Schumann

Composer /composition	Number of measures				High range,%
	total	rest	Non-rest	High range	
Schubert/Trout	317	27	290	194	67
Schumann/op 44	340	66	274	42	15

### 3.2 “Trout” Quintet, the first self-borrowed composition

Reed, in his Appendix III “Thematic and Stylistic Links between the Songs and the Instrumental Works”, lists fifty-nine examples of cross-linking in songs and instrumental works by Schubert, “some subtle, some following the common idioms of *Sehnsucht* (longing) and death, and some direct”.<sup>132</sup> They are reorganized by the date of composition of the instrumental works and shown in Table 3.2-01.

There are only three pairs before the date of composition of the “Trout” Quintet:

<b>Hagars Klage</b> (D 5)	Symphony no.4 (the "Tragic") (D 917, 1816).
<b>Geist der Liebe</b> (Matthisson) (D 414)	Romanze no.7 in <i>Die Bürgschaft</i> (D 435, 1816). <sup>133</sup>
<b>Elysium</b> (D 484)	Piano Sonata in E (D 459, 1816).

Of the **Hagars Klage** (Hagar's Lament, D5, 1811, Clemens August Schüking) pairing, Reed said “It is based on the baroque music cliché ‘Lamento topos’, which is basically a tonal descent from tonic minor to dominant major based on an *often* chromatically descending bass line. This motif was used by Schubert and other Romantic composers in many songs and instrumental works”.<sup>134</sup> As shown in Figure 3.2-01, the piano left hand (L.H., from hence) descends as such, although it follows the melodic minor scale pattern.<sup>135</sup> Thus this pairing of music is only an example of many such associations before and after the “The Trout” Quintet.

<sup>132</sup> Reed (1985) 494-498.

<sup>133</sup> This is an opera, and should not be confused with the Lied (D 246) with the same title.

<sup>134</sup> Reed (1985) 494. The italicized words are by the author.

<sup>135</sup> Reed's statement should have been “a stepwise descent from tonic to dominant in a minor key, often chromatically”.

Table 3.2-01 List of Lied-instrumental work pairs

pair #	Lied			Instrumental works		
	Name	D #	date composed	Name	D #	date composed Note (Reed, 1985: 494-8)
			m y			m y
1	<i>Hagars Klage</i>	5	3 1811	Symphony no.4 (the "Tragic")	917	4 1816 "Lamento topos" of baroque music
2	<i>Geist der Liebe (Matthisson)</i>	414	4 1816	Die Bürgschaft	435	5 1816 Romanze no.7 in the opera
3	<i>Elysium</i>	584	9 1817 *	Piano Sonata in E	459	8 1816 1st movement
4	<i>Die Forelle</i>	550	early 1817	Piano Quintet in A (the "Trout")	667	fall 1819 movement 4, theme & variations
5	<i>Die Mutter Erde</i>	788	4 1823 *	Piano Sonata in A	664	1819 Andante
6	<i>Der Wegweiser</i>	911-20	2-10 1827 *	Impromptu op 90 no.1	899	summer 1821 gait and melodic shape
7	<i>Täuschung</i>	911-11	2 1827 *	Alfonso und Estrella	732	9 1821 openig scene of Act II
8	<i>Suleika I</i>	720	3 1821	Fantasie in C for piano	605	12 1821 rhythm
9	<i>Abendstern</i>	806	3 1814	"unfinished" symphony	759	10 1822 distinctive <i>Bewegung</i> in 3/4 time
10	<i>Du liebst mich nicht</i>	456	1822	"unfinished" symphony	759	10 1822 distinctive <i>Bewegung</i> in 3/4 time
11	<i>Der Zwerg</i>	771	11 1822 *	"unfinished" symphony	759	10 1822 distinctive <i>Bewegung</i> in 3/4 time
12	<i>Suleika I</i>	720	1 1821	"unfinished" symphony	759	10 1822 distinctive <i>Bewegung</i> in 3/4 time
13	<i>Der Zwerg</i>	771	11 1822 *	"unfinished" symphony	759	10 1822 bar 9 of Allegro moderato
14	<i>Du liebst mich nicht</i>	756	1822	"unfinished" symphony	759	10 1822 prodding rhythm
15	<i>Suleika I</i>	720	3 1821	"unfinished" symphony	759	10 1822 1st movement rhythm
16	<i>Der Wanderer</i>	489	10 1816	Wanderer Fantasie	810	11 1822 theme and variations
17	<i>HafllingsLiebeswerbung</i>	552	4 1817	Drei Deutsche, no.3	972	1822 theme
18	<i>An den Mond in einer Herbsnacht</i>	614	4 1818	Piano Sonata in a	784	2 1823 main theme of <i>Andante</i>
19	<i>Bertas Lied in der Nacht</i>	653	2 1819	Piano Sonata in a	784	2 1823 sinuous unison line
20	<i>Der Leidende</i>	432	5 1816	"Rosamunde" music	797	fall 1823 Minore II of B $\flat$ Entre-Act (no.5)
21	<i>Die Sterne (Leitner)</i>	684	1819-20	Moment Musical in f, no.5	780	1823 brisk dactylic rhythm
22	<i>Schwanengesang (Senn)</i>	744	4 1823	Moment Musical, no.4	780-4	1823 A $\flat$ -a $\flat$ -C $\flat$ -c $\flat$ -D $\flat$ -d $\flat$
23	<i>Schwanengesang (Senn)</i>	744	4 1823	Moment Musical, no.2	780-2	1823 A $\flat$ -a $\flat$ -C $\flat$ -c $\flat$ -D $\flat$ -d $\flat$
24	<i>Trockne Blumen</i>	795-18	1823	Introduction and variation	802	1 1824 theme
25	<i>Der Tod und das Madchen</i>	531	2 1817	String Quartet in d, no.14	810	3 1824 second movement, theme & variations
26	<i>Die Götter Greichenlands</i>	677	11 1819	String Quartet in a, no.13	804	02-3 1824 movements 1 & 3
27	<i>Die Götter Greichenlands</i>	677	11 1819	Octet in F	803	02-3 1824 movements 6 (last)
28	<i>Die Freunde von Slamanka</i>	803	2 1824	Octet in F	803	02-3 1824 movements 4 (theme and variations)
29	<i>Wonne der Wehmut</i>	260	8 1815	Piano sonata in C (the 'Relique')	840	4 1825 Andante
30	<i>Aus Heliopolis I</i>	753	4 1822	Piano Sonata in a	845	5 1825 1st movement: key, pace, gait
31	<i>Der Unglückliche</i>	713	1 1821	Sonata in D	850	5 1825 atmospheric accompaniment

\* Instrument work before the Lied

- continued



Table 3.2-01 List of Lied-instrumental work pairs -- continued

pair #	Lied			Instrumental works			
	Name	D #	date composed	Name	D #	date composed	Note (Reed, 1985: 494-8)
32	<i>TotengrÄbers Heimweh</i>	842	4 1825	Piano Sonata in a	845	5 1825	used the piano in unison phrase of verse #3
33	<i>Fülle der Liebe</i>	854	8 1825	Piano Sonata in D	850	8 1825	Andante con moto: key, pace, gait
34	<i>Einsamkeit (Müller)</i>	911-12	2-10 1827	String Quartet in G	887	6 1826	Andante
35	<i>Aus Heliopolis I</i>	753	4 1822	C symphony, "Great"	944	1825-8	Andante con moto: key, pace, gait
36	<i>Aus Heliopolis II</i>	754	4 1822	C symphony, "Great"	944	1825-8	finale: relentless drive, C climax
37	<i>Das Heimweh (pyrker)</i>	456	7 1816	C symphony, "Great"	944	1825-8	Trio
38	<i>Vor meiner Wiege</i>	927	fall 1827	Impromptu op 90 no.3 in Gb	899-3	summer 1827	middle part of the Lied
39	<i>Gute Nacht</i>	911-01	2 1827	Piano Trio in Eb	929	11 1827	Andante con moto: pacing rhythm
40	<i>Schwanengesang (Senn)</i>	744	4 1823	Impromptus op.142	935-4	12 1827	Ab-aB-Cb-cb-Db-db
41	<i>Sei mir gegrüsst</i>	741	1822	Fantasie in C for violin & piano	934	12 1827	Andantino, theme and variation
42	<i>Des Sängers Habe</i>	832	2 1825	Piano Trio in Bb	898	1827	1st movement: triplet movements
43	<i>Klagelied (Rochlitz)</i>	23	1812	Piano Trio in Bb	898	1827	Andante
44	<i>Todesmusik</i>	758	9 1822	Piano Trio in Bb	898	1827	movement 1: repeated triplet chords
45	<i>Die Betende</i>	102	fall 1814	Der Graf von Gleichen	918	1827-8	Suleika's aria no.10 (c)
46	<i>Hektors Abschied</i>	312	10 1815	Fantasie in f for four hands	940	1 1828	key, tempo, and opening phrase
47	<i>Fierabras</i>	796	5 1823	2nd of Drei Klavierstücke	946	5 1828	Opening chorus of Act III
48	<i>Der Doppelgänger</i>	957-13	1827-8	Mass in Eb, Agnus Dei	950	6 1828	opening
49	<i>Abschied von der Erde</i>	829	2 1826	Piano Sonata in Bb	960	9 1828	opening <i>Molto Moderato</i>
50	<i>Auf der Donau</i>	553	4 1817	Piano Sonata in Bb	960	9 1828	chromatically descending bass line
51	<i>Auf der Donau</i>	553	4 1817	String Quintet	956	9 1828	Trio: chromatically descending bass line
52	<i>Bertas Lied in der Nacht</i>	653	2 1819	String Quintet	956	9 1828	Trio: sinuous unison line
53	<i>Ihr Bild</i>	957-02	1827	Piano Sonata in Bb	960	9 1828	L.H. & R.H. unison descent from i to V
54	<i>Ihr Bild</i>	957-02	1827	String Quintet	956	9 1828	L.H. & R.H. unison descent from i to V
55	<i>Schwestergruss</i>	762	11 1822	Piano Sonata in Bb	960	9 1828	movement 1&2: repeated quaver octaves
56	<i>So lasst mich scheinen</i>	27	4 1821	Piano Sonata in Bb	960	9 1828	movement 1, main theme
57	<i>Der Unglückliche</i>	713	1 1821	piano sonata in A	959	9 1829	Andante
58	<i>Im Frühling</i>	882	3 1826	Piano Sonata in A	959	9 1829	Finale
59	<i>Pilgerweise</i>	789	4 1823	Piano Sonata in A	959	9 1829	Andantino

Figure 3.2-01 *Hagars Klage*, stanza #1 lines 3-4 (and next to me lies my dying child<sup>136</sup>), mm. 9-11

The image shows a musical score for the vocal line and piano accompaniment of 'Hagars Klage'. The vocal line is in G major, 4/4 time, and the piano accompaniment is in the same key and time signature. The lyrics are: 'sitz ich, und mir ge-gen - ü - ber liegt mein ster - - - bend Kind,'. The piano accompaniment features a bass line with chords and a treble line with chords, marked with 'fz' and 'pp'.

The *Geist der Liebe* (Spirit of Love, D414, 1816, Friedrich von Matthisson) pairing is associated by the melody (only the first two measures), and in the opera, a new three-stanza text was inserted with an accompaniment by strings (corresponding to the four-note chords in the piano part of the Lied). In the *Elysium* (Elysium, D584, 1817, Friedrich von Schiller) pairing, it was the Lied that copied the melody from the passage in the piano sonata.

Making use of existing music by the composer himself or of other composers, or “borrowing” as defined by Burkholder, has been common throughout the history.<sup>137</sup> Handel was known to make an art of it.<sup>138</sup> However, it is clear from above that, by accepting the commission, Schubert had embarked on a project, i.e., self-borrowing, which was musically new to him.

Although he had composed, by the late summer of 1819, more than 60% of his voluminous output in various genres,<sup>139</sup> this project must have posed the following unique questions to Schubert:

1. How to represent the three stanzas of the poem as a chamber music piece and in the piano quintet format in particular? What is the overriding idea and how can the story be told without text?
2. How to use the vocal line and piano accompaniment of the Lied?

<sup>136</sup> Editors, lyrics, “Schubert, F. Lied Edition Sturm und Drang poets,” Naxos 8.572036 (2008)

<sup>137</sup> J. Peter Burkholder, “The uses of existing music: musical borrowing as a field,” *Notes*, second series 50, 1994: 851-870, especially up to 15<sup>th</sup> century in Appendix 2 *A tentative chronology of uses of existing music*.

<sup>138</sup> M. M. Murry, “Handel and Musical Borrowing,” PhD diss., Wheaton College, 2009, <https://digitalrepository.wheatoncollege.edu/bitstream/handle/11040/8396/murray%20-%20thesis%20-%202009.pdf?sequence=2>. Accessed 2018-09-13

<sup>139</sup> Stanley Sadie, ed., *The New Grove Dictionary Of Music And Musicians*, “Schubert, Franz, Works” lists (by Deutsch numbers) the following (before September 1819/total): Theatrical, 10/21; Sacred, 31/43; Mixed voices, 18/33; Male voices, 64/101; Female or unspecified voices, 22/29; Orchestral, 23/33; Chamber, 45/62; Sonata, fantasies and shorter works for piano, 46/71; Dances for piano, 29/63; Piano four hands, 19/39. And songs by Reed (Reed, 1985: 498) 400/631. The total is 704/1126, or 62.5%.

3. How to make the best use of the unusual instrument mix?

4. How to resolve the mismatching of the text and music at the end of the Lied?

Question 3 was discussed in Section 3.1. Questions 2 and 4 will be discussed in Chapter 4. In the following sections, resources Schubert had for question 1 will be discussed, especially in reference to those in written forms and/or as musical pieces he might have had.

### 3.3 The literary resources for the story for “*The Trout*” Quintet

As discussed earlier, when Schubert discarded the fourth stanza of C.F.D. Schubart’s poem *Die Forelle*, the allegorical nature of the poem disappeared and the roles of fisherman and narrator (already minor in importance in Schubert’s mind, evidenced by the dominant “fishy wiggle” in the piano accompaniment) diminished to marginal ones in comparison to the role of the fish.<sup>140</sup>

What did Schubert have as resources to formulate the story of the trout for a piano quintet? One possible source would have been the fish stories in the poems supplied by his poets. As discussed earlier, he depended on his poets for new narrative and the musical idea for his Lieder. Unfortunately, there are only two Lieder that contain fish in the text, *Wie Ulfru Fischt* (D 525, 1817, Johann Mayrhofer) and *Liebhaber in allen Gestalten* (D 558, 1817, Johann Wolfgang von Goethe) before the Quintet and another, *Der Jäger in Die Schöne Müllein* (D 795, 1823, Wilhelm Müller), which was composed after “*The Trout*” Quintet. As discussed in Chapter 1, none of these poems offer sufficient content to form a story for the Quintet, except that in *Wie Ulfru Fischt*, the poem tells that the fish is smarter than the professional fisherman Ulfru.

Another source could be the German folklore that Schubert would have been immersed in while growing up.<sup>141</sup> The best source for them would be *Grimm’s Fairy Tales* (first collection 1812-14, second

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<sup>140</sup> This will be discussed more in details in Chapter 4

<sup>141</sup> There is no direct statement by Schubert in his letters and writings that he knew the folklore. However, in his letter to his brother Ferdinand, September 12<sup>th</sup>, 1825 describing the long trip with Vogel he wrote, “...The sun grows dim, and heavy clouds like the spirits of the mist float over the black mountains. Yet they do not touch the summit of the Unterberg, but creep past it, as though fearful of its ghostly secret...” The secret refers to the legend of Charlemagne and his paladins biding time in the mountain until, on day, they ride out to bring Germany to its former glory. This passage indicates that this and probably other legends are not far from Schubert’s mind. (Deutsch (1974) 103)

edition 1819) which was contemporary to Schubert's compositional activities.<sup>142</sup> The characters appearing in the collection are bewilderingly diverse. For example, they included for human: kings, princes, princesses, rich men, poor men, wives, maid, farmers, blacksmiths, fishermen, inn keepers, robbers, murderers, old women, etc.; for non-human and super-natural characters: giants, dwarves, water-nix, angels, devils, witches, ghosts, dragon, etc.; for animals: foxes, bears, lions, wolves, donkeys, horses, lambs, hares, hedgehogs, monkeys, cats, dogs, etc.; for birds: eagles, sparrows, cock, hens, geese, storks, blackbirds, nightingales, owls, ravens, ducks, etc.; and for reptiles: frogs, snakes, and toads. Surprisingly, there are only a few cases where fish appear in the story and none of them is the story of a fish. For example, No. 19 *The Fisherman and his wife*<sup>143</sup> tells of a poor fisherman who catches a magical fish and releases it at its request. When his wife hears this, she wants a nicer house than their dirty hovel as a wish, which is granted by the fish. Then she wants a bigger and grander wish: a stone castle, being a king, being an emperor, etc., culminating in wanting to be God, at which point her husband and she are reduced back to a poor fisherman and his wife. The story in No.85, *The Gold-children*, starts with a fisherman and a golden fish with magical power, but the main story is about his sons, who are born after the fish is eaten by his wife. Or No.172 *Sole* tells of the reason why the mouth of the sole is on its side. Therefore German folklore did not give Schubert enough material to formulate a fish story for the Quintet, but it offered the concept of fantastic and magical (and sometime frightful) scenes or worlds, e.g., by walking into the middle of a deep forest and finding a house made of candies (No. 15, *Hansel and Gretel*); by opening a door (No.3, *Our Lady's child*); by falling down a well (No.24, *Mother Holle*); by getting kissed (No. 50, *Little brier-rose, or Sleeping Beauty*), etc. In these worlds often every being and thing speak.

Schubert's poets also, in addition to their favorite topics of un-attainable love and death as fulfilment, as was common in Romantic poetry of the time, introduced him to a wide variety of imaginary worlds and situations.<sup>144</sup> Thus Schiller, in *Der Taucher* (The diver D 77), depicted a seaside cliff

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<sup>142</sup> Editors, "Grimm's Fairy Tales," Encyclopedia Britannica, 2018. The collection had further editions until the last in 1857. The first edition had 86 stories. The number and selection changed over the editions and the last edition contained 200 stories plus 10 religious stories for children.

<sup>143</sup> The number and title are as listed in Grimm Brothers, *Household Tales by Brothers Grimm*, translation by Margaret Hunt, 1884, issued as e-book: [Full text of "Grimm's Fairy Tales"](#) by The Project Gutenberg E-book, #5314, March 2004, accessed 2018-12-31.

<sup>144</sup> Schubert composed about 380 Lieder by the time he composed the Quintet.

overlooking a gigantic whirlpool into which a young man dived and retrieved a golden cup, which a king had thrown in earlier, and told the story of an abyss inside but on the second attempt, prompted by the curious king, he never returned. Schlegel, in *Lebensmelodien* (Melodies of life, D 395), told of a swan, an eagle and a dove each telling the story of his/her life and living environment. Mayrhofer, in *Uranians Flucht* (Urania's flight, D 554), told of Zeus's court in heaven where disheveled Urania, the goddess of love, returned saying that the human race had disgraced her. Zeus's anger was at the point of destroying the humankind when a pair of young lovers were seen to dedicate themselves to Urania and honour her. The sight spared the human race and made Urania return to earth to further the idea of love. Goethe, in *Der Fischer* (The fisherman, D 225), spoke of a fisherman who met a water-nymph who told him of a pleasant water world where the fish were very happy and enticed him to come into the water and never to return.

It seems possible from the above that Schubert might have been comfortable in placing the story for the Quintet in the imaginary world, especially the water world where the fish lives, which will be discussed further in Chapter 4.

### 3.4 A survey of the musical depiction of water and watery scenes in Schubert's Lieder

The thought of fish automatically brings up the image of its natural environment: water. Fortunately his poets provided numerous poems for his Lieder that contain words depicting water or watery scenes. Capell wrote about Schubert: "As a duck to water, his fancy took to watery themes."<sup>145</sup> Capell gave score examples of "typical" watery formulations from *Des Fischers Liebesglück* (D 933 1827), *Auf dem Wasser zu singen* (D 774, 1828), *Abendröthe* (D 690, 1823), *Liebesbotschaft* (D 959-1, 1827-28), and *Mahomets Gesang I* (D 549, 1817).

It also appeared to be a popular idea in recent years to bundle a set of Schubert's Lieder on a water theme for recordings. For example Hyperion offers a CD (1988) containing the following: *Fischerlied* (#1 D 351, 1816?, #2 D 562, 1817), *Fischerweise* (D881, 1826), *Widerschein* (D639, 1820), *Fahrt zum Hades* (D526 1817), *Selige Welt* (D743, 1822), *Am Bach im Frühling* (D 361, 1816), *Am Flusse* (D 766, 1822), *Der Strom* (D 565, 1817), *Auf der Donau* (D 553, 1817), *Der Schiffer* (D

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<sup>145</sup> Richard Capell, *Schubert's Songs*, London: Gerald Duckworth, 1957: 64-65.

536, 1817), *Wie Ulfru Fischt* (D 525, 1817), and *Der Taucher* (D 111, 1813).<sup>146</sup> Also BIS Records offers a CD (2000) containing the following: *Meeres Stille* (D 216, 1815), *Der Taucher* (D 111, 1813), *Auf dem Wasser zu singen* (D 774, 1823), *Am Meer* (D 957 no. 12, 1827), *Der Schiffer* (D 536, 1817), *Auf dem Donau* (D 553, 1817), *Auf dem See* (D 543, 1817), and *Die Bürgschaft* (D 246, 1815).<sup>147</sup> And in her multimedia recital titled “Water songs and Water landscapes”, Yamamoto included the following Lieder by Schubert: *Auf dem See* (D 543, 1817), *Erlafsee* (D 586, 1817), *Am See* (D 746, 1817?), *Die Forelle* (D 550, 1817), *Der Jungling an der Quelle* (D 300, 1821), *Auf dem Wasser zu singen* (D 774, 1823), and *Gondelfahrer* (D 808, 1824).<sup>148</sup>

### 3.4.1 The survey methodology

A quick glance at these examples shows that they are evenly split before and after the date of composition of the “*Trout*” *Quintet*. This means about half of Schubert’s “typical” water themes were probably created after that time.<sup>149</sup> In order to determine what Schubert had in mind for the aquatic world when he composed the *Quintet*, his Lieder up to that time are analysed in the remainder of this chapter. The following procedure was used:

1. All the texts of the Lieder (about 600) in English translation by Wigmore were examined for water-related words and tabulated in alphabetical order by German title as organised by Wigmore.<sup>150</sup> Words such as tears and ice and snow are excluded since these would be irrelevant for the fish. The relevant information included are the title (in German and English), name of the poet, Deutsch number, date of composition, number of stanzas, lines in the

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<sup>146</sup> Graham Johnson, liner notes, Hyperion vol. 2 CDJ33002, 1988. Stephen Varcoe bass-bariton, Graham Johnson piano.

<sup>147</sup> Peter Kooji - baritone, Leo van Doesolaar – piano, F. Schubert, “Water in songs by Franz Schubert,” BIS Records, BID-1089 CD, 2000

<sup>148</sup> Tomoko Yamamoto, “Water songs and Water Landscapes: Multimedia Liederabend,” 2014. [http://www.tomoko-yamamoto.com/multimedia/schubert/Auf-dem-Wasser\\_en.html](http://www.tomoko-yamamoto.com/multimedia/schubert/Auf-dem-Wasser_en.html). Tomoko Yamamoto soprano. The event was cancelled but she did a similar recital in 2007.

<sup>149</sup> Capell is particularly biased towards the later works. He highlights the role that the brook plays throughout the song cycle *Die Schöne Müllerin* (D795, 1823) (Capell (1957) 65)

<sup>150</sup> Richard Wigmore, *Schubert: The Complete Song Texts*, New York: Schirmer Books, 1988. The entry in the book is in an alphabetical order of song title in German.

stanza, stanza number where the watery word is used, strophic or through-composed, and NSA<sup>151</sup> score in volume-page (series 4).

2. Then the data was sorted and a smaller file (about 115) was created that contains Lieder composed before September 1819 (the composition of the Quintet being autumn 1819) and contained watery words.
3. All the scores in item 2 were collected from the NSA (including the various versions before the cut-off date).
4. Each score was carefully examined to identify strophic, through-composed or mixed-form compositions and a smaller working file was created for each (42 strophic, 63 through-composed and 10 mixed-form).
5. The location of the watery words in German was identified on each score to make the connection between the text and the music (vocal line and piano accompaniment).<sup>152</sup>

### 3.4.2 Strophic Lieder

The list of strophic Lieder that were produced before the composition of the “*Trout*” *Quintet*” is given in Table 3.4.2-01. Strophic songs in which all stanzas of the text are sung to the same music are by its nature unable to provide suitable music to watery words in one line of a stanza while the same music in the other stanzas contains unrelated words, or vice versa.

***Das war ich*** (That was I, D 174, 1815. Theodor Köner) will serve as an example. The Lied consists of six stanzas each with six lines, the first three stanzas being the poet’s dreams and the last three actual life experiences with his sweetheart. Only stanza #2 contains watery words: *Fluten* (floods) in line 2 and *Wogen* (waves) in line 5 and the story of this stanza is as per the translation in Table 3.4.2-02.

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<sup>151</sup> Editors, *Neue Schubert Ausgabe* (The New Schubert Edition), Kassel: Bärenreiter, 1965-, <https://schubert-ausgabe.de/en/>, songs are in series 4.

<sup>152</sup> Although Wigmore tried to be as close as possible to the German text in the English translation, he sometimes needed to shuffle the lines to make sense as an English sentence. His was closer to a literal translation than some of the “interpretative” translations available.

Table 3.4.2-01 Strophic Lieder with watery words

German	Title	English (Wigmore 1988, Reed 1985)	poet	Schubert's			Stanza (Wigmore)		stanza # with watery words		NSA series 4 vol, page(s)	
				Composition date			#	lines per	or inference (?)			
				D. #	day	month	year	stanza	stanza	verse #	additional verse #s	
Klagelied	Lament		J. F. Rochlitz	23			1812	4	5's	1		vi, 56-9
Ammenlied	The Nurse's song		M. Lubi	122		12	1814	4	6's	2		vii, 59
An Mignon	To Mignon		J. W. von Goethe	161	27	2	1815	5	6's	1	3	i, 249-51
Nähe des Geliebten	The beloved nearby		J. W. von Goethe	162			1815	4	4's	1	3	i, 40-1, 276-8
Das war ich	That was I		T. Körner	174	26	3	1815	4	6's	2		viii, 22-4
Des Mädchens Klage (#2)	The maiden's lament (#2)		F. von Schiller	191	15	5	1815	4	5's	1		iii, 196-7
Der Jüngling am Bache (#2)	The youth by the brook (#2)		F. von Schiller	192	15	5	1815	4	8's	1	4	iv, 224-5
Das Finden	The find		L. Rosegarten	219	25	6	1815	7	8's	2		viii, 110-1
Der Fischer	The Fisherman		J. W. von Goethe	225	5	7	1815	4	8's	1	2, 3, 4	i, 42-3, 213-5, 279-83
Die Erscheinung	The apparition		L. Kosegarten	229	7	7	1815	5	8's	1		v, 134-5
Der Abend	The evening		L. Kosegarten	221	15	7	1815	7	5's	1	2, 6, 7	viii, 112-3
Die Mondnacht	The moonlit night		L. Kosegarten	238	25	7	1815	4	8's	1		viii, 142-5
Das Geheimnis (#1)	The secret (#1)		F. von Schiller	250	7	8	1815	4	8's	4		xiii, 120-2
Die Fröhlichkeit	Gaiety ( <i>Cheerfulness</i> )		M. J. Prandstetter	262	22	8	1815	12	4's	6		ix, 2-5
Morgenlied	Morning song		F. L. G. zu Stolberg-Stolberg	266	24	8	1815	11	4's	2	4	ix, 10-3
Abendlied	Evening song		F. L. G. zu Stolberg-Stolberg	276	28	8	1815	8	8's	1		ix, 23-5
Furcht der Geliebten	The beloved's fear		F. G. Klopstock	285	12	9	1815	2	4's	2		ix, 58, 59
Selma and Selmar	Selma und Selmar		F. G. Klopstock	286	14	9	1815	2	4's	2?		ix, 60, 61
An Rosa I	To Rosa I		L. Kosegarten	315	19	10	1815	5	4's	2		ix, 152-3
Die Einsiedelei (#1)	The hermitage (#1)		J. G. von Salis-Seewis	393		3	1816	6	8's	1		xi, 148-51
Der Herbstabend	Autumn evening		J. G. von Salis-Seewis	405		4	1816	5	4's	4		x, 120, 121
Daphne am Bach	Daphne by the brook		F. L. G. zu Stolberg-Stolberg	411		4	1816	4	8's	1		x, 138-9
Geist der Liebe	Spirit of love		F. von Matthisson	414		4	1816	4	4's	2	3	x, 146-7
Klage	Lament		F. Matthisson	415		4	1816	2	8's	2		x, 266-7
Blumenlied	Flower song		L. H. C. Hölty	431		5	1816	2	6's	1		x, 158
Grablied auf einem Soldaten	<i>Dirge (Epitaph) for soldier</i>		C. F. D. Schubart	454		7	1816	8	5's	4		x, 190-1
Trauer der Liebe	Love's sorrow		J. G. Jacobi	465		8	1816	3	8's	1		x, 206-7, 208-9
Rückweg	The way back ( <i>The return</i> )		J. Mayrhofer	476		9	1816	4	4's	1	2	xi, 4-5
Alte Liebe rostet nie	Old love never dies ( <i>tarnishes</i> )		J. Mayrhofer	477		9	1816	5	4's	3		xi, 6-7
Lied (Ferne von der grossen Stadt)	Song (Far from the great city)		K. Pichler	483		9	1816	8	8's	2	6	xi, 12-5
Lebenslied	Song of life		F. von Matthisson	508		12	1816	5	6's	2		xi, 53-4
Die Liebe	Love		G. von Leon	522		1	1817	4	5's	4		xi, 76-7
Wie Ulfru fischt	Ulfru fishing		J. Mayrhofer	525		1	1817	3	8's	1	2, 3	i, 269-70, 158-9
Schlaflied	Lullaby		J. Mayrhofer	527		1	1817	3	4's	1		xi, 193
Täglich zu singen	To be sung daily		M. Claudius	533		2	1817	4	4's	2		xi, 89
Hänflings Liebeswerbung	The linnet's wooing		J. F. Kind	552		4	1817	4	6's	1		i, 260-2
Liebhaber in allen Gestalten	A lover in all guises		J. W. von Goethe	558		5	1817	4	6's	1		xi, 140-1
Fischerlied (#1)	Fisherman's song (#1)		J. G. von Salis-Seewis	351		5	1817	8	8's	1	2, 3	xi, 145
Fischerlied (#2)	Fisherman's song (#2)		J. G. von Salis-Seewis	562		5	1817	8	8's	1	2, 3	xi, 146-7
Die Einsiedelei (#2)	The hermitage (#2)		J. G. von Salis-Seewis	563		5	1817	6	8's	1		xi, 152-3
Vollendung	Fulfillment		F. von Matthisson	989		8	1817	3	4's	3?		xi, 170-1
Der Jüngling am Bache (#3)	The youth by the brook (#3)		F. von Schiller	638		4	1819	4	8's	1	4	iv, 226-9



Table 3.4.2-02 Stanza #2 of *Das was ich*

German	English by Wigmore
<i>Doch bald verändert hatte sich die Szene,  In tiefen Fluten sah ich jetzt die Schöne,  Wie ihr die letzte, schwache Kraft entwich,  Da kam ein Jüngling hülfreich ihr geflogen,  Er sprang ihr nach und trug sie aus den  Wogen.  Und das war ich!</i>	But soon the scene had changed, I now saw the fair maiden in the deep flood, Her frail strength was deserting her, Then a youth rushed to her aid, He plunged after her and bore her from the waves. And that was I!

Figure 3.4.2-01 shows the musical excerpt for line 2. The melody and the accompaniment have none of the urgency and anxiety that would be felt on seeing somebody in danger of drowning. As can be seen in Table 3.4.2-03, where line 2 of all stanzas is compared, it is only suitable for stanza #1, when the young maiden is walking in the meadow.

Figure 3.4.2-01 *Das war ich*, music for stanza #2 line 2, mm. 4-7<sup>153</sup>

Table 3.4.2-03 Line 2 of all stanzas of *Das war ich*

Stanza	German text	English translation (Wigmore) <sup>154</sup>
1	<i>Ein Mädchen sich im jungen Tag ergehen,</i>	A maiden wandering in the morning,
2	<i>In tiefen Fluten sah ich jetzt die Schöne,</i>	I now saw that fair maiden in the deep flood,
3	<i>Und überall sah ich die Liebe siegen,</i>	Everywhere I saw love victorious
4	<i>Der neue Tag die neue Sehnsucht brachte,</i>	The new day brought new longing.
5	<i>Mit holder Anmut freundlich mir entgegen,</i>	With lovely sweetness looking at me friendly,
6	<i>In dir vermählt alle Kraft des Strebens,</i>	In you all the powers of striving reside together,

Figure 3.4.2-02 shows the musical segment for line 5. The melody and the accompaniment, particularly the latter with repeated sixteenth note block chords in the piano right hand (R.H. from hence), express stanza #2 remarkably well where it depicts the frantic action of diving into the flood water and

<sup>153</sup> Modified score from Mandyczewsky edition, downloaded from Imslp on 2018-08-13. Identical to NSA version except for slurs in piano parts. Measures 4-7.

<sup>154</sup> Stanza #5 and 6 by the author

rescuing the maiden safely from danger. However, as can be seen in Table 3.4.2-04, where line 5 of all stanzas are compared, it is particularly unsuitable for all the other stanzas.

Figure 3.4.2-02 *Das war ich*, music for stanza #2 lines 4 and 5, mm. 9-13 <sup>155</sup>

Table 3.4.2-04 Line 5 of all stanzas of *Das war ich*

Stanza	German text	English translation (Wigmore) <sup>156</sup>
1	<i>Er schien sie sanft an seine Brust zu ziehen,</i>	He seemed to draw her gently to his breast,
2	<i>Er sprang ihr nach und trug sie aus den Wogen,</i>	He plunged after her and bore her from the waves,
3	<i>Der Jüngling zog dir nach mit stiller Treue,</i>	The faithful youth followed you, silently,
4	<i>Ich sah dich selig in des Jünglings Armen,</i>	I saw you blissful in that youth's arms,
5	<i>Es schlug sein Herz im seligen Entzücken,</i>	His heart beats in blissful rapture,
6	<i>Drüft' ich nur dann mit lauten Munde sagen:</i>	Might I only then say loudly in many ways,

It can be concluded, therefore, that the music for the watery words in the strophic Lieder would not be useful for the present purpose.<sup>157</sup>

One important exception is the case where the character (the poet or the main character(s) in the poem) never leaves the watery scene. One such example is *Der Jüngling am Bache* (The youth by the brook, D 638, April 1819, Friedrich von Schiller).<sup>158</sup> The poem, in four stanzas each with eight lines, describes a youth sitting at a cottage by a stream lamenting over his lover who has died. In stanza #1, he weaves a flower wreath and watches it flow along the stream; in stanza #2, he says that the joyful return of spring only deepens his sorrow; in stanza #3, he remembers her image which makes his heart ache;

<sup>155</sup> Modified score from Mandyczewsky edition, downloaded from Imslp 20180813. Identical to NSA version except for slurs in piano parts. Measures 9-13.

<sup>156</sup> Stanza #5 and 6 by the author.

<sup>157</sup> It may be possible that various unrelated lines in different stanzas of a poem were bundled together to give Schubert a musical idea when he composed a strophic song.

<sup>158</sup> This the third version, first D 30, 1812, through-composed, and the second D 192, 1815, strophic. The first is an operatic practice piece and the third is "much the best known" according to Reed (1985: 107-8).

and in stanza #4, he imagines the happy life with her that could have been his in his cottage by the stream. Watery words in this song are *der Quelle* (spring, stream: stanza #1 lines 1 and 6, stanza #4 line 6) and *der Wellen* (waves: stanza #1 line 4). There are also words describing the nature of the water such as *fortreisen* (depart, carry away: stanza #1 line 3) and *rieseln* (bubble: stanza #6 line 6). Figures 3.4.2-03, 3.4.2-04, 3.4.2-05, and 3.4.2-06 show the music for the introduction, lines 1 and 2, lines 3 and 4, and lines 5 to 8, respectively.<sup>159</sup> The general descending pattern of the introduction, i.e., mm. 1-5 [L.H., D minor tonic (D3), V - i, V - i (D2)]; R.H. middle voice mm. 3-4 [D4/C4 – C4/B $\flat$ 3 – G3/A3 – F3/A3] and the top voice mm. 1-4 [F5 - E5 – F5 – E5 – C5 – A4 – G4 - E4 – D4] mirrors the ‘Lamento topos’ discussed in Section 3.2 reflecting the deep longing of the young man. These piano parts may not represent directly the watery concepts but it can safely be assumed that they are a part of Schubert’s concept of a watery world.

Figure 3.4.2-03 *Der Jüngling am Bache*, Introduction, mm. 1 - 5

*Mäßig*

Figure 3.4.2-04 *Der Jüngling am Bache*, for lines 1 and 2, mm. 6 - 7

An der Quel - le saß der Kna - be,

<sup>159</sup> Modified the file in NSA, series 4 volume iv, pp. 236-9.

Figure 3.4.2-05 *Der Jüngling am Bache*, for lines 3 and 4, mm. 11-13

und er sah sie fort - ge - ris - sen,

Figure 3.4.2-06 *Der Jüngling am Bache*, for lines 5 to 8, mm. 17-19

Und so flie - hen mei - ne Ta - ge

Other examples of this category are as below. Generally, one musical pattern is maintained throughout a song mirroring the constancy of the poetic mood.

- *Des Mädchens Klage* (The maiden's lament, second setting, D 191, 1815, Friedrich von Schiller).

[Synopsis] A maiden is by the sea shore on a dark windy night, pleading for the afterlife and to be reunited with her dead lover.

Stanza	Line	German text	English translation	Music
1	2-3	<i>an Ufers Grün, es bricht die Welle mit Macht, mit macht</i>	on the verdant shore, the waves break with mighty force	Fig 3.4.2-07*
* The piano part depicts emphatically the large waves whipped up by wind crashing on the shore repeatedly and then receding momentarily. See the first setting in Section 3.4.4				

Figure 3.4.2-07 *Des Mädchens Klage*, second setting, mm. 4-7

U - fers Grün, es bricht sich die Wel - le mit Macht, mit Macht, und sie seufzt hin -  
Wun - schenichts mehr. Du Hei - li - ge, ru - fe dein Kind zu - rück, ich ha - be ge -

cresc. f cre - scen - do decresc. p

fz fz fz ffz>

- *Der Fischer* (The fisherman, D 225, 1815, Johann Wolfgang von Goethe), [Synopsis] A fisherman is fishing on a river bank. A water nymph appears who entices him into the water:

Stanza	Line	German text	English translation	Music
1	1	<i>Das Wasser rauscht', das Wasser schwoll,</i>	The water murmured, the water swelled	Fig 3.4.2-08*
2	1	<i>Sie sang zu ihm, sie sprach zu ihm,</i>	She sang to him, she spoke to him	

\* A murmuring pattern in the middle voice representing ripples on the water.

Figure 3.4.2-08 *Der Fischer*, mm. 1-3

Mäßig

Das Was - ser rauscht', das Was - ser schwoll, ein Fi - scher saß dar -  
 Sie sang zu ihm, sie sprach zu ihm: was lockst du mei - ne

- *Fischerlied* (Fisherman's song, first setting D 351, 1815, and second setting D 562, 1817, Johann Gaudenz von Salis-Seewis). [Synopsis] Fishermen's life, how they fish, what their families are like, how they row, how they defy weather and how they trust God.

Stanza	Line	German text	English translation	Music
1	1-2	<i>Das Fischergewerbe gibt rüstigen Mut!</i>	The fisherman's trade gives us a cheerful heart	First setting Fig 3.4.2-09*
2	1-2	<i>Wir heben die Reusen den Schilfbach entlang,</i>	We lay the fish traps along the reed-covered stream	Second setting Fig. 3.4.2-10

\* In first setting, long note block chord. In second setting, the "murmuring" pattern similar to Figure 3.4.2-08.

Figure 3.4.2-09 *Fischerlied*, first setting, mm. 1-5

\*) Das Fi - scher-ge - wer - be gibt rü - sti - gen Mut, wir ha - ben zum  
 Wir he - ben die Reu - sen den Schilf-bach ent - lang und ruhn bei den

Figure 3.4.2-10 *Fischerlied*, second setting, mm. 1-4

Mäßig, ruhig

\*) Das Fi - scher - ge - wer - be gibt rü - sti - gen Mut,  
Wir he - ben die Reu - sen den Schilf - bach ent - lang

- *Die Einsiedelei* (The hermitage, first setting D 393, 1816, and second setting D 563, 1817, Johann Gaudenz von Salis-Seewis). [Synopsis] A man builds a hermitage by a brook in the woods. The poem describes the scene, the joy of simplicity and being at home with nature.

Stanza	Line	German text	English translation	Music
1	1-2	<i>Es rieselt, klar und wehend, ein Quell im Eichenwald;</i>	In the oak wood flows a stream clean and rippling,	Fig 3.4.2- 11*
* A murmuring pattern with a march-like lower voice reflecting contentment.				

Figure 3.4.2-11 *Die Einsiedelei*, second setting, mm. 1-4.

Etwas bewegt

Es rie - selt klar und we - hend ein Quell im Ei - chen - wald,  
Zwar dü - ster ist und trü - ber die na - he Wü - ste - nei;  
Wo von Wa - chol - der - sträu - chen den Kie - sel - steig hin - an

- *Daphne am Bach* (Daphne by the brook, D 411, 1816, Friedrich Leopold, Graf zu Stolberg-Stolberg).  
[Synopsis] A young woman sits by a brook and laments over her lover who has gone away.

Stanza	Line	German text	English translation	Music
1	1	<i>Ich hab' ein Bächlein funden;</i>	I have found a little brook,	Fig 3.4.2- 12*
* flowing broken chord in R.H.				

Figure 3.4.2-12 *Daphne am Bach*, mm. 1-2

Ich hab ein Bäch - lein fun - den  
Für dich, für dich nur wal - let

- *Lied (Ferne von der grossen Stadt)* (Song – Far from the great city, D 483, 1816, Karoline Pichler).

[Synopsis] A serene contented life of living with nature in a house by a stream in a valley far away from the big city, raising honey bees, grapes, some fruit trees, etc., and passing the snow-bound days in winter with friends by the fireside.

Stanza	Line	German text	English translation	Music
2	5	<i>Diese Quelle sei meinen Spiegel,</i>	Let this spring be my mirror,	Fig 3.4.2-13*
* A steady water flow depicted by repeated block chords followed by dotted chords twice depicting a sigh of contentment.				

Figure 3.4.2-13 *Lied (Ferne von der grossen Stadt)*, mm. 9-12

schmü - - - cket hat! Wo kein Lär - men, kein Ge - tūm - mel  
Duft ver - streut. Die - se Quel - le sei - - mein Spie - gel,  
o Na - tur! Aus dem dun - keln Schoß - der Er - den  
zärt - - - lich - keit. Wenn die Blu - men sich ver - mäh - len

- *Wie Ulfru fischt* (Ulfru fishing, D 525, 1817, Johann Mayrhofer). [Synopsis] A poet watches Ulfru, the fisherman, attempting to capture a fish in vain, and envies the safety of the water world for the fish as compared with his own life buffeted by “storms”.

Stanza	Line	German text	English translation	Music
1	3	<i>Ihr eigensinn 'gen Nixen gebt,</i>	You capricious water-spirits,	Fig 3.4.2-14*
2	3	<i>Das seine Glieder wonniglich,</i>	That swim blithely	
3	3	<i>Es senden Stürme Eisenhoh'n,</i>	Storms blow from the icy peaks	
* Broken chord for river in R.H. and eighth note and eighth rests in L.H. for clumsy efforts by Ulfru. Figure gives line 1 of stanza #3 in error by NSA.				

Figure 3.4.2-14 *Wie Ulfru fischt*, mm. 5-7

- *Hänflings Liebeswerbung* (The linnet's wooing, D 552, 1817, Johann Friedrich Kind). [Synopsis] A

linnet (or maybe the poet) sings out how happily he is in love.

Stanza	Line	German text	English translation	Music
1	4	<i>Sanft rieselt die Quelle!</i>	The stream murmurs softly	Fig 3.4.2-15*

\* R.H. the linnet's singing, L.H. steady flow of stream

Figure 3.4.2-15 *Hänflings Liebeswerbung*, stanza #1 line 4, mm.13-16

### 3.4.3 Mixed form Lieder

Table 3.4.3-01 gives the list of mixed-form Lieder that were composed before the writing of *"The Trout" Quintet*. The mixed form songs have some of the stanzas of a poem using the same music as per the strophic songs (as shown in Table 3.4.3-01 in the second to the last column), reflecting how Schubert interpreted the poem.



Table 3.4.3-01 List of mixed form Lieder with watery words

Title			Schubert's Composition date ( <i>Reed 1984</i> )			Stanza (Wigmore) # lines per stanza stanza				stanza # with watery words or inference (?) additional verse # verse #'s		music type - strophic, through- composed, or form for each stanza.	NSA series 4 vol, page(s)
German	English (Wigmore 1988, <i>Reed 1985</i> )	poet	D. #	day	month	year	stanza	stanza	verse #	verse #'s			
Lied der Liebe	Song of Love	F. von Matthisson	109	7		1814	6	4's	1	6?	a, a, a, a, b, a'	vii, 33-5	
Erinnerungen	Memories	F. von Matthisson	98	9		1814	7	4's	1		a, a, a, b, c, a, a	vii, 8-10	
Kolmas Klage	Ossian songs (Colma's Lament)	J. Macpherson (Ossian)	217	22	6	1815	7	8's	1	3, 4, 7	a,a,a,b,b,c,c	viii, 104-7	
An den Mond (#1)	To the Moon (#1)	J. W. von Goethe	259	19	8	1815	9#	4's	4	6, 7	a,b,a,b,a,b,a,b*	ix, 113-4	
An den Mond (#2)	To the Moon (#2)	J. W. von Goethe	296			1819*	9#	4's	4	6, 7	a,b,a,b,a,c,d,a',e	ix, 115-7	
Kennst du das Land? (Mignons Gesang)	Mignon's song (Do you know the land?)	J. W. von Goethe	321	23	10	1815	3	7's	3		a,a,b	ix, 177-80	
Der König in Thule	The King of Thule	J. W. von Goethe	367		early	1816	6	4's	4	5, 6	a, b, a, b, a, b	i, 45	
Ritter Toggenburg	The knight of Toggenburg	F. von Schiller	397	13	3	1816	10	8's	4		a,b,c,d,e,f,f,f,f,f	x, 75-81, 82-8	
Des Mädchens Klage (#3)	The maiden's lament (#3)	F. von Schiller	389	3		1816	4	5's	1		a,a,b,b	iii, 198-201	
Der gute Hirt	The good shepherd	J. P. Uz	449	6		1816	5	4's	2		a,b,c,d,a	x, 181-3	
Der Alpenjäger	The alpine huntsman	F. von Schiller	588	10		1817	8	6's	1		a,a,a,b,b,b,c,d	ii, 236-40	

\*NSA gives Feb 1820, Duetsch Fall 1815  
#Wigmore skipped stanza #5

\*last a,b for #7,8 or #8,9

The simplest case is *Lied der Liebe* (Song of love, D 109, 1814, Friedrich von Mattisson) in six stanzas each with four lines, where the form is [a, a, a, a, b, and a'] for stanzas #1, #2, ~ #6, respectively. In stanzas #1 to #4, the narrator remembers his deceased love, in the evening, in the morning, in his dreams, and hears her voice in the echoes surrounding him. In stanza #5 (in recitative) he hears her voice from the next world<sup>160</sup> and in stanza #6, he declares his eternal-love. Schubert devised the form for a perfect fit. The watery words are *am Bach* (by the brook) in stanza #1 line 1 and *im Strome* (in the river) in stanza #6 line 2 (Figure 3.4.3-01).<sup>161</sup> The six-note pattern in the R. H. (similar to that in Figure 3.4.2-06) is accompanied by a syncopated rhythm in the L. H. (left hand from hence).

Figure 3.4.3-01 *Lied der Liebe*, stanza #6 lines 1 and 2, mm. 31-34

The musical score for Figure 3.4.3-01 shows the vocal line and piano accompaniment for the sixth stanza of 'Lied der Liebe'. The vocal line is in a soprano clef with a key signature of one flat and a 6/8 time signature. The lyrics are: "Die Freu - de sie schwin-det, es dau - ert kein Leid; die Jah - re ver - rau-schen im Stro - me der Zeit,". The piano accompaniment is in a bass clef with the same key signature and time signature. It features a syncopated rhythm in the left hand and a six-note pattern in the right hand. Dynamics include *mf*, *cresc.*, *f*, and *sf*. A *p* marking is present at the end of the piece.

A more complex example is the second setting of *An den Mond* (To the moon, D 296, 1819, Johann Wolfgang von Goethe) in nine stanzas each with four lines, where the form is [a, b, a, b, a, c, d, a', and e] for stanzas #1 to #9, respectively. The only change of music for the form a' from the form a is the addition of a high octave in the R. H. This poem is similar to the exception discussed in Section 3.4.2 in that, although there is a wide range of psychological topics in the poem, the setting is static, i.e., a cottage in a moon-lit valley by a brook. In stanzas #1 and #2, the scene is described and the poet offers thanks to the comforting moonlight; in stanzas #3 and #4 past events/experiences, happy and sad, are remembered and he notes that they have flowed away just like the water in the stream he sees; in stanzas #5, #6, and #7, a particularly painful but precious memory overcomes him and he asks the brook to match it with first a bubbling murmur, then raging winter flows, and finally a nourishing spring run, respectively, and in stanzas #8 and #9, he describes particularly peaceful and enjoyable evenings spent with a congenial friend to nurse such a memory.

<sup>160</sup> Reed commented "suggestion of spookery... a solemn recitative in relative minor". (Reed, 1985: 316)

<sup>161</sup> Music for *am Bach* is the same as that for *kein Leid* in m. 32 in Figure 3.4.3-01.

Schubert's form admirably suits this poetic structure. As shown in Figure 3.4.3-02, the vocal line (*wieder*) starts the Section 'a' using the "seventh of a seventh chord" (i.e., F of G-B $\flat$ - D $\flat$ -F for A $\flat$  major) that "seems to contain within itself the essence of the song."<sup>162</sup>

Figure 3.4.3-02 *An den Mond*, line 1 of stanzas #1 and #2, mm. 6-7

Fül-lest wie - der Busch und Tal—  
Je - den Nach - klang fühlt mein Herz—

The music for lines 1 to 4 for stanza #6 is shown in Figure 3.4.3-03, where (lines 1 & 2) the poet addresses the stream (haltingly on dotted notes, mm. 31-33), and the stream makes music (mm. 34-38 in the figure, lines 3 & 4. The same piano pattern continues in stanza #7, where other behaviours of the stream are described by the voice).

Figure 3.4.3-03 *An den Mond*, lines 1 - 4 of stanza #6, mm. 31-38

Rau - sche, Fluß, das Tal ent-lang—, oh - ne Rast und oh - ne Ruh, rau - sche,  
flü - stre mei - nem Sang— Me - lo - di - en zu,

Other examples in this category do not provide notable watery musical passages. For example, in *Mignon (Kennst du das Land)* (Mignon-Do you know the land?, D 321, 1815, Johann Wolfgang von Goethe), the fast triplet broken chord passages, the iconic depiction of brooks and springs (See Figure

<sup>162</sup> Reed (1985) 27

3.4.4-13 below), suddenly ceases when Mignon sings in stanza #3 line 4: “*Es stürzt der Fels und über ihn die Flut* (The rock falls steeply, and over it the torrent)”, indicating that Schubert had other uses for such a pattern (here, the urgent longing expressed by Mignon throughout the poem).

### 3.4.4 Through-composed Lieder

Table 3.4.4-01 gives the list of through-composed Lieder that were produced before the composition of the “*Trout*” *Quintet*. The through-composed format allows complete freedom to match the text and music. It is especially suited for poems with many stanzas (with diverse emotions and long story lines) and/or with stanzas of various number of lines (and the length of lines and changing metres).<sup>163</sup>

**Die Bürgschaft** (The Bond, D246, 1816, Friedrich von Schiller) in twenty stanzas each with seven lines will serve as an example. In stanzas #1 – 5, it tells the story of Möros, who was caught in his attempted assassination of an evil king and was to be executed on a cross. He asked the king for a leave of three days to organize his sister’s marriage and offered his loyal friend as a stand-in. His friend, on hearing the request, offered himself up to the king without a word and Möros went and completed his task quickly. Then he had trouble on his return journey: in #6 – 9, torrential rain flooded a river and destroyed the bridge and he had to swim across barely alive; in #10 - 11, he fought off a band of robbers; in # 12 – 13, he was dying of thirst under the scorching sun but was saved by a spring on the road side. Then in #14 – 17, he rushed up after hearing from travellers and his steward that the cross was up and in #18 - 19, he arrived just in time as the sun set and friends embraced each other first in joy and then in sorrow; and finally in #20, the king repented and asked to be in a threesome friendship.

Schubert provided music which fits the text throughout the Lied, e.g., the introduction depicting an evil king, as shown in Figure 3.4.4-01 (A fast triplet chromatic octave rise, dominant D3 to D4, above the tremolo of the seventh of the dominant, C2-C3, in G minor, especially the accented appoggiatura (E $\flat$ 4) to dominant D4 in R. H. heightens the tension).<sup>164</sup>

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<sup>163</sup> Or prose poems such as *Ossian songs (Shilrik und Vinvela)* (D 293, 1815, James Macpherson). See p. 94. Also see the second to the last column of Table 3.4.4-01 showing the number of lines per stanza.

<sup>164</sup> Not resolved to G minor chord till the end of stanza #1 line 5 at m. 19.

Table 3.4.4-01 List of through-composed Lieder with watery words

German	Title English (Wigmore 1988, <i>Reed 1985</i> )	poet	Schubert's Composition date ( <i>Reed 1984</i> )			Stanza (Wigmore 1988)		stanza # with watery words or inference (?)		NSA series 4 vol, page(s)	
			D. #	day	month	year	# of stanza	lines per stanza	verse #		additional verse #'s; notes on no. of lines
Hagers Klage	Hagar's lament	C. A. Schüking	5		3	1811	19	4's*	2	*(#1,4,&5 = 3)	vi, 3-21
Des Mädchens Klage (#1)	The maiden's lament (#2)	F. von Schiller	6			1811	4	5's	1		iii, 188-95
Leichenfantasie	A funeral fantasy	F. von Schiller	7			1811	9	see -> ()	4	(10/9/9/8/8/8/8/8/11)	vi, 22-45
Der Jüngling am Bache (#1)	The youth by the brook (#1)	F. von Schiller	30	24	9	1812	4	8's	1	4	iv, 218-23
Die Schatten	The shades	F. von Matthisson	50	12	4	1813	4	4's	3		vi, 68-72
Sehnsucht	Longing	F. von Schiller	52	17	4	1813	4	8's	3	4?	ii, 241-9
Der Tauscher (#1)	The diver (#1)	F. von Schiller	77		end?	1814	27	6's	1	2, 5, 6, and more	vi, 78-113
Adelaide	Adelaide	F. von Matthisson	95			1814	4	4's	2		vii, 3-5
Andenken	Remembrance	F. von Matthisson	99		4	1814	4	5's	2		vii, 11-3
Geisternähe	Nearby spirit ( <i>Empathy</i> )	F. von Matthisson	100		4	1814	7	4's	1		vii, 14-7
Todtenopfer	Sacrifice to the dead	F. von Matthisson	101		4	1814	3	4's	1		vii, 18-20
Romanze	Romance	F. von Matthisson	114	29	9	1814	13	4's	1	12	vii, 36-41, 42-7
Schäfers Klagenlied	Shepherd's lament	J. W. von Goethe	121	30	11	1814	6	4's	6		i, 20-2
Sehnsucht	Longing	J. W. von Goethe	123	3	12	1814	5	8's	4		vii, 60-4
Am See	By the lake	J. Mayrhofer	124	7	12	1814	10	4's	1	3, 4	vii, 65-70
Der Tauscher (#2)	The diver (#2)	F. von Schiller	111		begin'g	1815	27	6's	1	2, 5, 6, and more	vi, 114-99
Ballade	Ballad	J. Kenner	134		early	1815	8	see -> ()	1	3; (6/8/8/6/8/6/8/6)	vii, 77-83
Am Flusse (#1)	By the river ( <i>stream</i> ) (#1)	J. W. von Goethe	160	27	2	1815	2	4's	1	2	xiii, 60-1
Amphiarao	Amphiarao	T. Körner	166	1	3	1815	7	8's	5	6	viii, 7-15
Rastlose Liebe	Restless love ( <i>Love without respite</i> )	J. W. von Goethe	138	19	5	1815	4	see -> ()	1	(5/4/4/5)	i, 35-9, 208-12
Amalia	Amalia	F. von Schiller	195	19	5	1815	4	4's	1		viii, 46-9
Seufzer	Sighs	L. H. C. Hölty	198	22	5	1815	3	6's	1	2	viii, 54-5
Meeres Stille (#1)	Calm at sea (#1)	J. W. von Goethe	215a	20	6	1815	1	8	1		ii, 197
Meeres Stille (#2)	Calm at sea (#2)	J. W. von Goethe	216	21	6	1815	1	8	1		i, 23
Adelwold und Emma	Adelwold and Emma	F. A. Bertrand	211		6	1815	38	see -> ()	1	(8x15/2/8x4/5/8x3/2/8x4/7/4/8x2/7/8x4)	viii, 70-99
Die Bürgschaft	The bond ( <i>The hostage</i> )	F. von Schiller	246		8	1815	20	7's	6	7, 9, 13	viii, 153-73
Cronnan	Ossian songs (Cronnan)	J. Macpherson, Tr. Harold	282	5	9	1815	1	verse	1		ix, 36-45, 46-55
Shilrik and Vinvela	Ossian songs (Shilrik und Vinvela)	J. Macpherson	293	20	9	1815	5*	verse	1	2, 3; *paragraph	ix, 90-9, 100-9
Das Mädchen von Inistore	Ossian songs (The maid of Inistore)	J. Macpherson	281		9	1815	1	verse	1		ix, 32-3, 34-5
Hektors Abschied	Hector's farewell	F. von Schiller	312	19	10	1815	4	6's	2	3?, 4?	iii, 178-83/ 84-9
Liane	Liane	J. Mayrhofer	298		10	1815	4	4's	1	2, 3, 4	ix, 125-7

- continued

Table 3.4.4-01 List of through-composed Lieder with watery words - continued

German	Title	English (Wigmore 1988, Reed 1985)	poet	Schubert's			Stanza (Wigmore		stanza # with watery words or		NSA series 4	
				Composition date			#	lines per	inference (?)			additional verse #'s; notes
				D. #	day	month	year	stanza	stanza	verse #	on no. of lines	
Ossians Lied nach dem Falle Nathos	Ossian songs (after the death of Nathos)	J. Macpherson	J. Macpherson	278			1815	1	verse	1		ix, 26-7
Lodas Gespenst	Ossian songs (Loda's ghost)	J. Macpherson, Tr. Harold	J. Macpherson, Tr. Harold	150	17	1	1816	1	verse	1	para 8&!(long verse. 9 paragraphs)	vii, 105-18
Der Tod Oscars	Ossian songs (The death of Oscar)	J. Macpherson, Tr. Harold	J. Macpherson, Tr. Harold	375		2	1816	1	verse	some		x, 25-41
Laura am Klavier	Laura at the piano	F. von Schiller	F. von Schiller	388		3	1816	6	see -> ()	4	(6/8/8/14/4/4)	x, 46-52, 52-9
Lebensmelodien	Melodies of life	A. W. von Schlegel	A. W. von Schlegel	395		3	1816	7	see -> ()	1	3; (4/4/4/4/8/8/8)	x, 72-4
Julius an Theone	Julius to Theone	F. von Matthisson	F. von Matthisson	419	30	4	1816	3	8's	3		x, 150-4
Die Erwartung	Anticipation	F. von Schiller	F. von Schiller	159		5	1816	11	see -> ()	5	6; (4/8/4/8/4/8/4/8/4/8/4)	vii, 141-52, 153-64
Klage der Ceres	Ceres' Lament	F. von Schiller	F. von Schiller	323		6	1816	11	12's	1	2, 3, 6	ix, 197-215
Die Gestirne	The constellations	F. G. Klopstock	F. G. Klopstock	444		6	1816	1	4	1		x, 170
Abschied, nach einer Wallfahrtsarie	Farewell	J. Mayrhofer	J. Mayrhofer	475		9	1816	3	4's	2		xi, 2-3
Geheimes (An Franz Schubert)	Secret (To Franz Schubert)	J. Mayrhofer	J. Mayrhofer	491		10	1816	2	8's	2		xi, 18-21
Der Wanderer ( <i>Schmit</i> )	The wanderer	G. P. Schmit von Lübeck	G. P. Schmit von Lübeck	493		10	1816	5	4's	1		i, 200-3
Leiden der Trennung	The sorrow of separation ( <i>parting</i> )	H. von Collin	H. von Collin	509		12	1816	3	see -> ()	1	2, 3?	xi, 54-5, 56-7
Fahrt zum Hades	Journey to Hades	J. Mayrhofer	J. Mayrhofer	526		1	1817	4	4's	1	3	xi, 79-83
An eine Quelle	To a spring	M. Claudius	M. Claudius	530		2	1817	1	10	1		xi, 86-7
Die Nacht	Ossian songs (The night)	J. Macpherson (Ossian)	J. Macpherson (Ossian)	534		2	1817	2	verse	1	2	xi, 90-104
Der Schiffer	The boatman	J. Mayrhofer	J. Mayrhofer	536			1817?	4	4's	1	2, 3?, 4?	xi, 263-8
Am Strome	By the river ( <i>stream</i> )	J. Mayrhofer	J. Mayrhofer	539		3	1817	3	4's	1	2, 3	i, 82-4
Mahomets Gesang	Mahomet's Song	J. W. von Goethe	J. W. von Goethe	549		3	1817	6	see -> ()	1	all?; (7/5/5/4/6/9)	xiii, 201-8
Auf der Donau	On the Danube	J. Mayrhofer	J. Mayrhofer	553		4	1817	3	4's	1	3	i, 148-51
Uranis Flucht	Urania's flight	J. Mayrhofer	J. Mayrhofer	554		4	1817	27	4's	1	3, 17, 20	xi, 118-38
Iphigenia	Iphigenia	J. Mayrhofer	J. Mayrhofer	573		7	1817	3	6's	2		v, 77-9
Gruppe aus dem Tartarus	Group from Hades	F. von Schiller	F. von Schiller	583		9	1817	3	see -> ()	1	2; (4/6/4)	ii, 13-9
Elysium	Elysium	F. von Schiller	F. von Schiller	584		9	1817	6	see -> ()	1	5; (6/6/4/6/6/6)	xi, 174-87
Atys	Atys	J. Mayrhofer	J. Mayrhofer	585		9	1817	5	6's	1	5	xi, 187-94
Erlafsee	Lake Eraf	J. Mayrhofer	J. Mayrhofer	586		9	1817	1	16	1		i, 78-81
Einsamkeit	Solitude	J. Mayrhofer	J. Mayrhofer	620		7	1818	6	16's	1?	2, 3, 4, 6	xii, 16-35
Sonett I	Sonnet I	Petrarch, Tr. Schlegel	Petrarch, Tr. Schlegel	628		11	1818	4	see -> ()	1	(4/4/3/3)	xii, 52-5
Sonett II	Sonnet II	Petrarch, Tr. Schlegel	Petrarch, Tr. Schlegel	629		11	1818	4	see -> ()	3	(4/4/3/3)	xii, 49-51
Sonett III	Sonnet III	Petrarch, Tr. Schlegel	Petrarch, Tr. Schlegel	630		12	1818	4	see -> ()	1	(4/4/3/3)	xii, 56-61
Die Gebüsche	The bushes ( <i>thicket</i> )	F. von Schlegel	F. von Schlegel	646		1	1819	4	4's	2	3?	xii, 65-9
Abendbilder	Nocturne	J. P. Silbert	J. P. Silbert	650		2	1819	6	6's	1	4	xii, 70-9

Figure 3.4.4-01 *Die Bürgschaft*, mm. 1 – 5

The musical score for Figure 3.4.4-01 shows the beginning of Schubert's *Die Bürgschaft*. It is in G minor, 3/4 time, and marked 'Schnell'. The score consists of a vocal line and a piano accompaniment. The piano part begins with a piano (p) dynamic and features a series of triplet eighth notes in the right hand and a steady eighth-note bass line in the left hand. The vocal line is mostly silent, with a few notes appearing in the recitative section, marked 'Recit.' and 'cresc.' leading to a fortissimo piano (fp) dynamic.

However, it is sufficient to focus on stanzas #6 and #13 for the present purpose, where watery scenes are described. Water in stanza #6 is a malignant force of nature as shown in Table 3.4.4-02. Schubert switched from the calm narrative of stanzas #2 – 5 in G minor to a fast D minor passage, as shown in Figure 3.4.4-02, to introduce this stanza. The repeated block chords with off-beat accent provide the tension.

Table 3.4.4-02 *Die Bürgschaft*, Stanza #6

Da giesst unendlicher Regen herab, Von den Bergen stürzen die Quellen herab, Und die Bäche, die Stürme schwellen. Und er kommt ans Ufer mit wanderndem Stab – Da reißt die Brücke der Strudel hinab Und donnernd sprengen die Wogen Des Gewölbes krachenden Bogen.	The rain poured down ceaselessly Torrents streamed down the mountains, Brooks and rivers swelled. When he came to the bank, staff in hand, The bridge was swept down by the whirlpool, And the thundering waves destroyed Its cracked arches.
--	---

Figure 3.4.4-02 *Die Bürgschaft*, mm. 130–33

The musical score for Figure 3.4.4-02 shows the beginning of Schubert's *Die Bürgschaft*, mm. 130-33. It is in D minor, 3/4 time, and marked 'f' and 'ff'. The score consists of a vocal line and a piano accompaniment. The piano part begins with a fortissimo (f) dynamic and features a series of block chords in the right hand and a steady eighth-note bass line in the left hand. The vocal line is mostly silent, with a few notes appearing in the recitative section, marked 'cresc.' and 'ff'.

On the other hand water in stanza #13 is a most benevolent and comforting force of nature as seen in Table 3.4.4-03. Schubert switched from a prodding and pleading E minor (to match Möros's fatigue and his overwhelming thirst) in stanza #12 to a lively D major broken chord pattern as shown in Figure 3.4.4-03.

Table 3.4.4-03 **Die Bürgschaft**, Stanza #13

<p><i>Und horch! Da sprudelt es silberhell Ganz nahe, wie rieselndes Rauschen, Und stille hält zu lauschen; Und sieh, aus dem Felsen, geschewatzig, schnell, Springt murmelnd herover ein lebendiger Quell, Und freudig buckt er sich nieder Und enfrischt die brennenden Glieder.</i></p>	<p>But hark! A silvery bubbling sound Close by, like rippling water. He stopped and listened quietly; And lo, bubbling from the rock, A living spring gushed forth. Joyfully he stopped To refresh his burning body.</p>
--	--

Figure 3.4.4-03 **Die Bürgschaft**, mm. 253-55

**Etwas geschwinder**

Und horch! da spru - delt es sil - ber-hell ganz

The following is a brief comment on each of the remaining Lieder in this category, in chronological order as shown in Table 3.4.4-01, with a musical example for watery words and/or scenes in the text where warranted.

- **Hagars Klage** (Hagar's lament, D 5, 1811, Clemens August Schüking). Nineteen stanzas each with four lines except for #1, #4 and #5 with three lines. [Synopsis] Hagar is with her child Ishmael at a dried up spring in the desert praying to God to save them from dying of thirst.<sup>165</sup>

Stanza	Line	German text	English translation	Music
2	1	<i>einem Tropfen Wasser</i>	a drop of water	Fig 3.4.2-07*
* Imaginary water. Simplest and slow (tempo <i>Largo</i> ) repetitive pattern, more to express desperate situation.				

<sup>165</sup> Genesis 21. God heard her and gave them water and nourishment. Her son Ishmael became the father of many nations.



Figure 3.4.4-04 *Hagars Klage*, mm. 14-16

- *Des Madchens Klage* (The maiden's lament, first setting, D 6, 1811, Friedrich von Schiller). [Synopsis]

A maiden is by the sea shore on a dark windy night, pleading to be united with her dead lover in the afterlife.

Stanza	Line	German text	English translation	Music
1	3	<i>es bricht sich die Welle mit Macht, mit macht</i>	the waves break with mighty force	Fig 3.4.4-05*
*The piano part convincingly depicts large waves whipped up by the wind crashing on the shore repeatedly and receding momentarily. Measures 17-18 are a repeat of mm. 1-16 in the same rhythmic pattern for both voice and piano, but higher pitches on repeat (voice up a third and piano more than an octave). This setting is in a similar structure to that of the second setting, Figure 3.4.2-07 (p. 68), but the second setting is more dramatic.				

Figure 3.4.4-05 *Des Madchens Klage*, first setting, mm. 15-18

- *Eine Leichenfantasie* (A funeral fantasy, D 7, 1811, Friedrich von Schiller). Nine stanzas of various numbers of lines. [Synopsis] A son is in the funeral procession of his father. Depiction of the reality of the funeral and flashbacks of the son's life.

Stanza	Line	German text	English translation	Music
4	6	<i>von silverner Flut</i>	by the silver water	Fig 3.4.3-01*
* Not the same but similar in form, i.e., sextuplet in rise-and-fall pattern.				

- *Der Jüngling am Bache* (The youth by the brook, first setting, D 30, 1812, Friedrich von Schiller).

[Synopsis] See p. 66-68, where details of the second setting are given.

Stanza	Line	German text	English translation	Music
1	1	<i>An der Quelle</i>	to the stream	Fig 3.4.2-12*
4	6	<i>Und die Quelle</i>	and the stream	
* Not the same but similar in form, i.e., flowing broken chord in R.H.				

- **Die Schatten** (The shades, D 50, 1813, Friedrich von Matthisson). [Synopsis] A poet is by the graves of his friends, thanking them for their help throughout his life and longing to see them again in heaven.

Stanza	Line	German text	English translation	Music
1	4	<i>Von stillen Ufer des Lethe,</i>	from the silent bank of Lethe	Fig 3.4.3-01*
* Not the same but similar in form i.e., sextuplet in rise-and-fall pattern.				
3	1	<i>im Strudel der Brandung</i>	In the swirling surf	Fig 3.4.2-13*
* Not the same but similar in form, i.e., repeated block chords.				

- **Sehnsucht** (Longing, first setting, D 52, 1813, Friedrich von Schiller). [Synopsis] A poet is on one side of a raging river looking across at a beautiful land. He dares to jump on a boat to cross over, trusting his fate to a miracle. Allegorical.

Stanza	Line	German text	English translation	Music
3	4-6	<i>Doch mir wehrt des Stromes Toben,/ Der ergrimmt dazwischen braust,/ Seine Wellen sind gehoben</i>	But I am barred by the raging torrent/ which foams angrily between us,/ its waves tower up	Fig 3.4.4-06
Dotted note rhythm depicting raging and towering waves				
4	1	<i>Eine Nachen seh ich schwanken</i>	I see a boat pitching	Fig 3.4.4-07
L.H. and R.H. alternate depicting the pitching, R.H. leap downs accentuate the swaying.				

Figure 3.4.4-06 *Sehnsucht*, mm. 82-85

Andante

Doch mir wehrt des Stro - mes To - ben, der er - grimmt da -

zwi - - - schen braust, sei - ne Wel - len sind ge - ho - ben,

Figure 3.4.4-07 *Sehnsucht*, mm. 89-91

89 Allegro agitato ma non troppo

Ei - nen Na - chen seh ich schwan - ken,

- *Der Taucher* (The diver, first setting D 77, 1813-5; second setting D 111, 1814, Friedrich von Schiller).

Twenty seven stanzas, each with six lines. The scene is set on the Sicilian side of the Strait of Messina by a cliff hanging over the gigantic whirlpool named Charybdis during the time of kings and knights. [Synopsis] The king, standing atop the cliff, on a whim threw his golden goblet into the whirlpool and dared his men to get it back. None moved except for a young squire, who dived in as the whirlpool re-formed and disappeared. Miraculously, he reappeared on the return-surge of the whirlpool. He told the king that he managed to hang on to a coral reef partway down and found the goblet also stuck there, then the return surge brought him safely up. He also told the king that he spied all kinds of monsters deep down in the abyss. Unfortunately that piqued the king's curiosity and he threw the goblet in again and told the young man to go deeper this time

and, in addition to recovering the goblet, report back what he saw promising rich rewards and his daughter's hand in marriage. This he did despite the plea from his daughter to stop this cruel game (*das grausame Spiel*). The young man dived in again and never came back.

Stanzas #5, #6, #7, #12, and #27 describe the whirlpool and the others are dedicated to a dramatic description of the story. In # 5 – 7, the poem tells how the return-surge boils, spits and splashes high into the air then foams, roars and finally quietens down to form a gigantic whirlpool with a centre so deep and dark that it looks as if it is an entrance to Hell. The vocal lines are recitative-like with large leaps and chromatic descents. Stanza #12 describes the onset of the return-surge until the formation of the whirlpool. Schubert inserted a long piano interlude (sixty-one measures including nine measures of introduction to #27) between stanza #26, where the young man dives in again, and stanza #27, where his sad fate is told. In stanza #27, the onlookers watch many cycles of whirlpool formation (depicted by the long interlude) before concluding that he is no more.

Stanza	Music	Note
5	Fig. 3.4.2-02 R.H., Fig. 3.4.2-07 R.H., Fig. 3.4.4-02 L.H., Fig. 3.4.4-08	* For the piano parts, Schubert started with fast repeated chords as per Figure 3.4.2-02 R.H. (and Figure 3.4.2-07 R.H. and Figure 3.22 L.H.), followed by a fast two-octave ascending and descending pattern, Figure 3.4.4-08, then to tremolo as per lower voice in Figure 3.4.4-02.
6	Fig. 3.4.2-11 middle voice Fig. 3.4.4-09	* Schubert used the figuration of middle voice in Figure 3.4.2-11 but added rising-and-falling parts and a steady percussive pedal of octave D to depict the return-surge per Figure 3.4.4-09
7	Fig. 3.4.4-01 Fig. 3.4.4-10	* Schubert used the tremolo per Figure 3.4.4-01 lowest voice, but as an inner voice, followed by a passage of whole note chords to depict the gigantic whirlpool that re-formed, Figure 3.4.4-10.
12	Same as stanza #6	* The vocal line is identical to #6 except for the last line 6, but the piano part is identical to #6 throughout.
27	Same as stanza #6, Figure 3.4.4- 03 top voice	* Schubert used the formulation discussed above for stanza #6 and #12 throughout this stanza including the introduction and postlude (ten measures out of twelve) and then ended with a measure of a broken chord passage (similar to Figure 3.4.4-03 top voice) and followed by a D minor full chord.

Figure 3.4.4-08 *Der Taucher*, mm. 99-102

wie - der - gab, und wie mit des Don - ners fer - nem Ge - to - se ent -

Figure 3.4.4-09 *Der Taucher*, mm. 115-16.

brau - set und zischt, wie wenn Was - ser mit Feu - er sich

Figure 3.4.4-10 *Der Taucher*, mm. 145-52

Schaum klawt hin - un - ter ein gäh - nen - der Spalt,

- **Adelaide** (Adelaide, D 95, 1814, Friedrich von Matthisson). [Synopsis] A young man is so full of longing for Adelaide that he recollects her image in everything he sees and hears her name in every sound he hears and imagines seeing her name on every flower petal around his grave after he dies of despair.

Stanza	Line	German text	English translation	Music
2	1	<i>In der spiegelnden Flut</i>	In the mirroring waters	
simple harmonization to a mainly tonic vocal line				
3	3	<i>Wellen rauschen</i>	Waves splash	Fig 3.4.4-11
murmuring figure in middle voice.				

Figure 3.4.4-11 *Adelaide*, mm. 37-40

Wel - - - len rau - schen, und Nach - - ti - gal - len flö - ten:

- *Andenken* (Remembrance, D 99, 1814, Friedrich von Matthisson). [Synopsis] A poet tells his lover that he think of her all the time and asks whether she does the same.

Stanza	Line	German text	English translation	Music
2	3	<i>Am Schattenquelle!</i>	At the shady spring!	Fig 3.4.4-12*
2	4	<i>Wo denkst du mein?</i>	Where do you think of me?	

\* shows the music for the two lines, ending on the tonic at mm. 23-24 followed by an unresolved dominant passage representing the question, which "links the stanza together neatly."<sup>166</sup> The repeated chord pattern in mm. 20-24 depicts bubbling spring water.

Figure 3.4.4-12 *Andenken*, mm. 20 - 26

A - bend - hel - le am Schat - ten - quel - le. Wo denkst du - - - mein? Ich

- *Geisternähe* (Nearby spirit, D 100, 1814, Friedrich von Matthisson). [Synopsis] A young man is by a waterfall saying to his faraway sweetheart that his spirit is always by her as a breeze and as the sound of spring, and wishing for her return.

Stanza	Line	German text	English translation	Music
1	3	<i>Hier, beim Geräusche des Wasserfalles</i>	here, by the murmur of the waterfall	Fig 3.4.4-13*

\* Used also in all of the stanzas except for #5. Appropriate for "murmuring" as well as the overall mood of the poetry which is the longing that a young man feels for his faraway sweetheart.

<sup>166</sup> Reed (1985) 50.

Figure 3.4.4-13 *Geisternähe*, mm. 5 - 7

hier, beim Ge-räusch des Was-ser-fal-les, denk

- *Todtenopfer/Erinnerung* (An offering to the dead/Remembrance, D 101, 1814, Friedrich von Matthisson). [Synopsis] A maiden laments at the earthen grave of her young lover by a river bank. (This is the same case as was discussed above in Section 3.4.2 where the scene is static and the river is in the foreground and/or background throughout the poem).

Stanza	Line	German text	English translation	Music
1	1	<i>Kein Rosenschimmer leuchtet dem Tag zur Ruh!</i>	No rosy shimmer lights the day to rest!	Fig 3.4.4-14
1	4	<i>Sterbender Lüfte Gesäusel wandelt.</i>	Dying breezes whisper.	Fig 3.4.4-15
2	2	<i>Durch's tote Gras am sinkenden Rasenmal,</i>	Quivering through the dead grass on the sinking sward	Fig 3.4.4-16
3	1	<i>Ihm Tränen opfern werd' ich beim Blätterfall,</i>	I shall sacrifice tears to him when leaves fall,	Fig 3.4.4-17
3	3	<i>Bis mir, vom schönern Stern,</i>	Until, from a fairer star	Fig 3.4.4-18

\* The direct water-related word is in stanza 1 line 2 *Gestad* (shore)

Figure 3.4.4-14 *Todtenopfer*, Stanza #1 line 1 mm. 1 - 4

Kein Ro-sen-schim-mer leuch-tet dem Tag zur Ruh,

Figure 3.4.4-15 *Todtenopfer*, Stanza #1 line 4 mm. 11-12

ster-ben-der Lüf-te Ge-säu-sel wan-delt,

Figure 3.4.4-16 *Todtenopfer*, Stanza #2 line 2 mm. 23-25

Figure 3.4.4-17 *Todtenopfer*, Stanza #3 line 1 mm. 33-37

Figure 3.4.4-18 *Todtenopfer*, Stanza #3 line 3: mm. 46-48

- **Romanze** (Romance, second setting, D 114, 1814, Friedrich von Matthisson). Thirteen stanzas each with four lines, stanza #1 – 11 tell a macabre story. [Synopsis] A maiden, Rosalie, inherited a fortune. Her uncle locked her in the dungeon of a tower by the sea, announced her death and organized her funeral service, to which she was forced to listen. She died of despair.

Stanza	Line	German text	English translation	Music
1	1	<i>Am Seegestadt erbaut</i>	Built on the sea shore	*
12	1	<i>Des Turns Ruinen der See</i>	The ruins of the tower by the sea	*

\* R.H. the same as vocal line. L.H. homophonic chords. Stanza #12 music is exactly the same as stanza #1

Special note: In stanza #10 lines 1 -2 (*Das Fräulein horchte still und bang /Der Priester Litanei'n,*

- In fear and silence the maiden heard/ the priests' litanies), Rosalie, the heroine, hears her own funeral service (while being trapped in a dungeon by her uncle).<sup>167</sup> For this passage the piano

<sup>167</sup> Rosalie dies of despair in the next stanza #11.



R.H. has a similar chromatic rise (fishy wiggles) to *Die Forelle* as a six-note set with the first note on rest in the middle voice as shown in Figure 3.4.4-19. It is even followed by a leap down (by a fourth and a fifth) although the note length is shorter and there is no significant leap up from the chromatic rise. The tempo is slower as well: *etwas langsam* vs. *etwas lebhaft* of *Die Forelle*.

Figure 3.4.4-19 *Romanze*, mm. 77-80

Wie oben  
Fräulein hörte, still und bang, der Priester Lieta nein,

It should be noted that this formulation is used only for these four measures in the 113-measure ballad, indicating that the music specifically expresses the context of this passage. It is suggested in Chapter 2 Section 2.3.1 that the chromatic form of “fishy wiggles” accompanies an internal thought. In this segment, Rosalie hears the priest’s service (external) and realizes, in horror (internal), the true cruel intention of her uncle which is to kill her. Did Schubert use the same formulation two and half years later in the “Fish’s section” of Lied *Die Forelle* to foretell and/or depict the rage and horror felt by the narrator (and actual suffering by the fish) in stanza #3 line 7-8? If it were intentional, the seemingly happy “fishy wiggles” would have deeper and more complicated meanings.

- *Schäfers Klagelied* (Shepherd’s lament, D 121, 1814, Johann Wolfgang von Goethe). [Synopsis] A shepherd, wandering over hills and meadows, passes by his sweetheart’s house and laments over her who has gone away, maybe even over the sea.

Stanza	Line	German text	English translation	Music
4	1	<i>Und Regen, Sturm und Gewitter</i>	And from rain, storm and tempest	Fig 3.4.2-07*
* R.H. similar but L.H. long notes				
6	2	<i>über die See</i>	over the sea	
* chords homophonic with vocal line				

- **Sehnsucht** (Longing, D 123, 1814, Johann Wolfgang von Goethe). [Synopsis] A young man wishes to fly like a raven to look for his beloved, sing like a singing bird to her and be like a shining star that catches her attention. When/if she does he will be content.

Stanza	Line	German text	English translation	Music
4	5	<i>Sie wandelt am Bäche</i>	She strolls by the brook	Fig 3.4.4-13*
* triadic triplet passages				

- **Am See** (By the lake, D 124, 1814, Johann Mayrhofer). The poem commemorates the brave sacrifice of Duke Leopold in an attempt to save his subjects. [Synopsis] When I (the poet) sit by the lake and observe how vigorously life is flowing by, I am drawn to sadness for the brave man who sacrificed himself, whose deed I whole-heartedly would emulate.

Stanza	Line	German text	English translation	Music
1	1	<i>am glatten See</i>	by the smooth lake	*
* Um-pa-pa block chords.				
3	2	<i>in raschen Strömen</i>	rapid currents	Fig. 3.4.4-13*
4	2	<i>ein Wonnemeer</i>	wave of joy	
4	3	<i>in seine Flut</i>	into the waters	
* Triadic triplet pattern measures with no voice alternate with the vocal line measures accompanied by long block chords.				

- **Ballade** (Ballad, D 134, 1815, Joseph Kenner). [Synopsis] An imprisoned maiden in a tower by the sea awaits her rescuer, a youth, who arrives in a warship but perishes in the subsequent battle. She is also killed by the traitor and buried with her would-be rescuer in a grave by the sea.

Stanza	Line	German text	English translation	Music
1	2	<i>das weite Meer</i>	the vast sea	
* block chords homophonic to the vocal line.				
2	4	<i>Ein Kriegesboot</i>	a warship	Fig 3.4.4-20
* L.H. expresses the stately procession of a warship.				

Figure 3.4.4-20 **Ballade**, mm. 27-29

The musical score for Figure 3.4.4-20, mm. 27-29 of 'Ballade', is presented in a three-staff format. The top staff is the vocal line, starting at measure 27 with the lyrics 'Dun - kel-heit ein Krie - ges-boot her - ein:'. The middle staff is the right hand of the piano accompaniment, and the bottom staff is the left hand. The left hand features a stately procession of block chords, while the right hand has a more active melodic line. The key signature is one flat (B-flat major/D minor), and the time signature is 3/4.

- **Am Flusse** (By the river, first setting D 160, 1815, Johann Wolfgang von Goethe). [Synopsis] A jilted youth tells the stream to take away to the sea all the songs he wrote on the water for his love.

Stanza	Line	German text	English translation	Music
1	1	<i>verfliesse</i>	flow away	Fig 3.4.2-07*
1	2	<i>zum Meere,</i>	to the sea	
2	3	<i>ins Wasser</i>	upon the water	
2	4	<i>So fließt denn auch</i>	so flow away also	
* Six-note repetitive chords with first note rest denoting steady flow. <sup>168</sup>				

- **Ampiaeros** (Amphiaraios, D 166, 1815, Theodor Körner). [Synopsis] Ampiaeros, son of Apollo, knowing he will die in the battle of Thebes, asks Zeus for an honorable death and Zeus opens an abyss for him with a thunderbolt.

Stanza	Line	German text	English translation	Music
5	8	<i>Und jagt zu des Stromes hochbrausender Flut</i>	And sped to the river's surging flood	Fig 3.4.4-07*
* More of a depiction of galloping of horses. R.H. low-to-high instead.				
6	7/8	<i>Erschrocken haben die Götter der Wogen/ Aus schäumenden Flutendas schilfichte Haupt,</i>	Horrified, the gods of the waves/ Raise their reed-covered heads from the foaming floods	Fig 3.4.2-11*
* Similar to middle voice but played fast.				

- **Rastlose Liebe** (Restless love, D 138, 1815, Johann Wolfgang von Goethe). [Synopsis] The drive of love is almost a pain and forces me to go forward against rain and storm. There is no escape.

Stanza	Line	German text	English translation	Music
1	1	<i>dem Regen</i>	into the rain	Fig 3.4.4-21
1	3	<i>im Dampf der Klufte</i>	through steamy ravine	
* descending sixteenth note figuration expresses the downpour of the rain and probably also the restless drive of love metaphorically.				

<sup>168</sup> The second setting (1822) uses accompaniment, throughout the song, in a figuration similar to Figure 3.4.2-02 to focus "not on the emotion but on the image of a stream" according to Reed (Reed (1985) 18)

Figure 3.4.4-21 *Rastlose Liebe*, mm. 6-8, *Schnell* (fast)

Dem Schnee, dem Regen, dem

*f* *fz*

- **Amalia** (Amalia, D 195, 1815, Friedrich von Schiller). [Synopsis] A maiden recalls the passionate embraces and kisses of her lover and laments that he has just left her.

Stanza	Line	German text	English translation	Music
1	4	<i>Rückgestahlt vom blauen Spiegelmeer</i>	Reflected in the blue mirror of the sea	*
* Simple harmonization of folksong-like melody.				

- **Seufzer** (Sighs, D 198, 1815, Ludwig Heinrich Christoph Hötly). [Synopsis] A poet listens to nightingales in the grove and watches many lovers going by and laments that he walks alone, listening to the birds.

Stanza	Line	German text	English translation	Music
1	6	<i>Und Ufer schallt</i>	And river bank resounds	Fig 3.4.4-18*
2	2-3	<i>wo klar das Bachlein rauschet</i>	where the limpid brook murmurs	
* similar broken chord formation				

- **Meeres Stille** (Calm at sea, D 216, 1815, Johann Wolfgang von Goethe). One stanza depiction of a becalmed sailing ship in the middle of the open sea. Note: When the arpeggio on the whole note, Figure 3.4.4-22, is played with the tempo instruction of *Sehr langsam, ängstlich* (very slowly, anxiously:  $\frac{1}{4}$  note = 72),<sup>169</sup> the music becomes Figure 3.4.4-23, which is an extreme form of the broken chord formulations shown earlier in Figures 3.4.2-12, 3.4.3-01, 3.4.3-03 and 3.4.4-03 (with pedal).

<sup>169</sup> As performed by Dietrich Fischer-Dieskau and Gerald Moore, 1957:  
<https://www.youtube.com/watch?v=rMmWK56A6qY>

Figure 3.4.4-22 *Meeres Stille*, mm. 1-8

21. Juni 1815

Sehr langsam, ängstlich (M.M. ♩ = 72)

Tie - fe Stil - le herrscht im Was - ser, oh - ne Re - gung ruht - das Meer,

Figure 3.4.4-23 *Meeres Stille*, mm. 1-4 as performed.

- **Adelwold und Emma** (Adelwold and Emma, D 211, 1815, Friedrich Anton Bertrand). Forty eight-line verses. [Synopsis] Adelwold, an orphan raised by a knight, loves and is loved by the knight's daughter Emma, but the knight curses him, forcing him to go away on a pilgrimage. Emma wastes away. Lying in the castle, engulfed by the fire caused by lightning, she was rescued by Adelwold, who comes back just in time. The knight repents and lifts the curse and blesses their marriage.

Stanza	Line	German text	English translation	Music
1	7	<i>brausend, wie ein Meer</i>	like the roaring sea	Fig 3.4.2-07*
* The roaring of firs by the wind is likened to the roaring of the sea. Six-note repeats of block chords with first note rest.				

- **Cronnan** (Ossian song: Cronnan, D 282, 1815, James Macpherson). [Synopsis] In prose of 53 lines. Monologue by Shilric (including conversations with Vinvela's ghost), who sits by a fountain and mourns for Vinvela who died while he was away at war.

Stanza	Line	German text	English translation	Music
1	1	<i>Ich will sitzen bei der moosigen Quelle</i>	I sit by the mossy fountain	Fig 3.4.4-24
1	5	<i>Die See ist stürmisch darunter</i>	The lake is troubled below	Fig 3.4.4-25*
* Murmuring stream pattern used to depict rough lake water				
1	25	<i>wie das Luftchen im Schilfe der See</i>	like the breeze in the reeds of the lake	Fig 3.4.4-24*
* Recitative with similar piano passage to Figure 3.4.4-24. Voice and piano playing in alternate measures.				
1	46	<i>Ich will sitzen bei der moosigen Quelle</i>	I sit by the mossy fountain	Fig 3.4.4-24
Same text and music as line 1				

Figure 3.4.4-24 **Cronnan**, A: mm. 1-4 (and 109-12)

Langsam

Ich will sit - zen bei der moo - si - gen Quel - le, am Gip - fel des Hü - gels.

Figure 3.4.4-25 **Cronnan**, B: mm. 15-16

Die See ist stür - misch dar - un - ter,

- **Shilrik und Vinvela** (Ossian song: Shilrik and Vinvela, D 293, 1815, James Macpherson). Five paragraphs of prose (13/11/9/10/10 lines in Wigmore). Vinvela and Shilrik alternate. [Synopsis] Shilrik goes to war and ask Vinvela to remember him, which Vinvela sincerely promises to do.

Stanza/ Para.	Line	German text (Wigmore)	English translation	Music
1	4-6	<i>Ruhst du bei der Quelle des Felsen oder bei dem Rauschen des Bergstroms</i>	Dost thou rest by the fountain of the rock or by the noise of the mountain stream	Fig 3.4.2-06
sextuplet broken chord run as per Figure 3.4.2-06 in R. H. and slow countermelody in L.H.				
2	3-4	<i>ich hör nicht die Quelle des Felsen</i>	I hear not the sound of the rock spring	
Quartet notes third apart in R.H., long notes in L.H.				
2	9	<i>am Strome der Fläche</i>	by the stream of the plain	Fig 3.4.4-26
2	11	<i>auf der westlichen Welle</i>	on the western wave	
accompaniment pattern for lines 6-11				
3	3-4	<i>Sie grasen furchtlos beim Quell</i>	They (the deer) graze devoid of fear by the spring	Fig 3.4.4-27
four sixteenth note set with the initial note rest, accompaniment pattern for lines 1-6				
3	7-8	<i>ihr Söhne der Wellen</i>	sons of the waves	Fig 3.4.4-28
four sixteenth note set with the initial note rest, accompaniment pattern for lines 7-9				

Figure 3.4.4-26 *Shilrik und Vinvela*, mm. 78-79.

schrei - tend am Stro - me der Flä - che,

Figure 3.4.4-27 *Shilrik und Vinvela*, m. 97.

sie gra - sen furcht - los beim Quell,

cresc.

Figure 3.4.4-28 *Shilrik und Vinvela*, mm. 106-107.

Söh - ne der Wel - - len,

- *Das Mädchen von Inistore* (Ossian song: The maid of Instore, D 281, 1815, James Macpherson). In prose of 16 lines. [Synopsis] A poet tells the maiden of Inistore that her lover has died in the war.

Stanza	Line	German text	English translation	Music
1	3	<i>neig über Wellen dein zielich Haupt,</i>	bend thy fair head over the waves,	Figure 3.4.4-28
* Four sixteenth notes set with first note rest, in repetitive broken chord “triplet”-like passage in similar rhythm.				

- **Hektors Abschied** (Hector's farewell, first setting, D 312, 1815, Friedrich von Schiller). Four stanzas each with six lines. (The watery words all refer to Lethe, the river in Hades): [Synopsis] Hector says farewell to his wife Andromache before going to war, saying his love for her is forever. She fears he will die.

Stanza	Line	German text	English translation	Music
1	1	<i>Will sich Hektor ewig von mir wenden,</i>	Will Hector forever turn away from me,	Fig 3.4.4-29
Not watery words but gloomy mood setting. Same pattern for all of stanza #1				
2	6	<i>zu dem styg'chen Fluss</i>	to the Stygian river	Fig 3.4.4-30
Descending patterns in all lines, a variation of 'Lamento topos'				
4	2	<i>In des Lethe stillen Strom versenken</i>	In the silent water of Lethe	Fig 3.4.4-31
Rise-and fall broken chord formation (a rest and five notes). Same pattern for all of stanza #4				

Figure 3.4.4-29 **Hektors Abschied**, mm. 1-2.

Figure 3.4.4-30 **Hektors Abschied**, mm. 40-43.

Figure 3.4.4-31 **Hektors Abschied**, mm. 102-04.



- **Liane** (Liane, D 298, 1815, Johann Mayrhofer). Four stanza each with four lines. [Synopsis] A youth rushes to Liane's favorite place by the pond. Liane arrives on a boat accompanied by her swans and thinking of the youth.

Stanza	Line	German text	English translation	Music
1	2	<i>zu dem Teiche</i>	to the pond	Fig 3.4.4-32
* Introduction of the Lied and to this line which is in recitative accompanied by long note block chords.				
2	2	<i>Aus rosen tönt des Bachs Geshwältz</i>	The brook babbles among the roses	Fig 3.4.4-33 and -34
* Examples Fig 3.4.4-33 and/or Fig 3.4.4-34 for the balance of stanza #2.				
3	1	<i>auf einem Kahn</i>	in a boat	Fig 3.4.4-35
4	1	<i>Das Schifflin schwanket</i>	The little boat rocks	Fig 3.4.4-35
* accompanied by a variation of the example Fig 3.4.4-35. The accompaniment changes to Fig 3.4.4-36 for lines 3 and 4 of this stanza.				

Figure 3.4.4-32 **Liane**, mm. 1-5.

Sehr langsam, zart

Recit.  
„Hast du Li-a-nen nicht ge-se-hen?“ „Ich sah sie zu dem Tei-che gehn.“

Figure 3.4.4-33 **Liane**, m. 12.

Blät-ter rö-tet Son-nen-gold, und

Figure 3.4.4-34 **Liane**, m. 13.

al-les ist der Freu-de

cresc.

Figure 3.4.4-35 *Liane*, m.16-17.

(sehr leise)

Li - a - ne fährt auf ei - nem Kahn,

Figure 3.4.4-36 *Liane*, m. 23.

ihn, der im Ge - bü - sche

- **Ossians Lied nach dem Falle Nathos** (Ossian Song: After the Death of Nathos, D 278, 1815, James Macpherson). One paragraph (13 lines by Wigmore). The poem itself is a prediction of death. [Synopsis] Fingal hears the sound of his chief's death in the wind and asks Ossian to play the harp. When he does, Ossian hears the same.

Stanza	Line	German text	English translation	Music
1	6	<i>aus dem tobenden Meer</i>	from the rolling sea	
* Harmonization of melody with long notes.				

- **Lodas Gespenst** (Ossian songs: Loda's ghost, D 150, 1816, James Macpherson). In prose of 90 lines (by Wigmore). [Synopsis] Fingal, the king of Insidore, confronts the ghost of Loda and banishes him from the land.

Stanza	Line	German text	English translation	Music
1	70	<i>Auf dem Abgrund hortens die Wellen</i>	The wave heard it on the deep	
* Recitative-like formulation, long note block chords in <i>tremolando</i> .				

- **Der Tod Oscars** (Ossian song: The Death of Oscar, D 375, 1816, James Macpherson). In prose of 117 lines.<sup>170</sup> [Synopsis] Oscar's mother mourns by the grave of her son and tells of Oscar and his

<sup>170</sup> As per the translation of the English text to German by Edmund von Harold listed in [www.lieder.net/get\\_text.html?TextId=18742](http://www.lieder.net/get_text.html?TextId=18742). Each line matches the declamation/punctuation of the music. Graham Johnson musically divided the Lied into eight sections (section number /line number/measure number): 1/ 1-7/ 1-14, 2/ 8-28/15-64, 3/ 29-42/ 65-95, 4/ 43-54/96-129, 5/ 55-68/130-159, 6/ 69-78/160-191, 7/ 79-99/192-256, 8/ 100-117/257-287.

bosom friend Dermid, both of whom fell in love with the enemy king Dargo's daughter. After a fierce fight between them, Oscar won, but his guilt over killing his friend weighed on his soul and he asked the maid to end his life, which she did. But she also killed herself from the grief of losing Oscar. They are all are buried together by a brook at the foot of a hill.

Stanza	Line	German text	English translation	Music
1	2	<i>die Quelle meiner Wehmut</i>	the spring of my grief	Fig 3.4.4-22*
* long held chord with arpeggio as per Figure 3.4.4-22				
1	10-13	<i>Er fiel, wie die Mond in seinem Strum, /wie die Sonne in der Mitte ihres Laufs; /wenn Wolken vom Schoose der Wogen sich heben; /wenn dass Dunkel des Strums...</i>	He fell as the moon in the storm, /as the sun from the midst of his course, /when clouds rise from the waste of the waves, /when the blackness of the storm...	*
* dotted quarter note chords alternating with long chords				
1	73-75	<i>Sie fochten bein Bache des Bergs, bei Brannos Strom. Blut färkte fliessended Fluten</i>	They fought by the brooks of the mountain, by the streams of Branno. Blood tinged the running water	*
1	112	<i>Ihre Gräber liegen beim Bache des Hügels</i>	By the brook of the hill their graves are laid	
* recitative with long held chords				

- **Laura am Klavier** (Laura at the piano, second setting, D 388, 1816, Friedrich von Schiller). Five stanzas with irregular numbers of lines and length. Stanza #1-3 and 5 are the poet's admiration of Laura. Stanza #4 (with 14 lines) is "the water music"<sup>171</sup> where her playing is described in watery words/scenes.

Stanza	Line	German text	English translation	Music
4	2	<i>silverhelle Fluten rieseln</i>	silvery water ripples	Fig 3.4.4-37
4	6	<i>rauschende schäumende GiessBäche wälzen</i>	rushing foaming torrents	Fig 3.4.4-38
4	10	<i>buhlende Winde</i>	wooning breezes	Fig 3.4.4-39
* Not watery text but "murmuring" created by the wind gives a similar effect as that by the stream				
4	14	<i>Tränenwellen der Cocytus schleift</i>	Cocytus drags waves of tears	Fig 3.4.4-40

<sup>171</sup> Graham Johnson (1993) 2 (Graham Johnson, liner note on **Laura am Klavier** (D388), [www.hyperion-records.co.uk/tw.asp?w=W2122](http://www.hyperion-records.co.uk/tw.asp?w=W2122)), 1993

Figure 3.4.4-37 *Laura am Klavier*, mm. 65-66.

sil - ber - hel - le - Flu - then rie - seln,

Figure 3.4.4-38 *Laura am Klavier*, mm. 73-75.

Fel - sen rau - schen.de, schäu.mende Giess - bä.che wäl.zen,

*decresc.*

Figure 3.4.4-39 *Laura am Klavier*, m. 79.

buh - len.de Win - de,

Figure 3.4.4-40 *Laura am Klavier*, mm. 86-87.

Thrä - nen.wel.len der Co - cy - tus schleift.

*pp*

- **Lebensmelodien** (Melodies of life, D 395, 1816, August Wilhelm von Schlegel). Seventeen stanzas on birds, set only for #1 swan (G major), #2 eagle (C minor) and #15 doves (E $\flat$  major), each telling how it lives and describing the scene.

Stanza	Line	German text	English translation	Music
1			(swan)	Fig 3.4.4-02
3			(dove)	
The swan being the bird inhabiting the watery zone but for some reason Schubert used the same accompaniment formulation for the dove. L.H. full measure chords.				

- **Julius an Theone** (Julius to Theone, D 419, 1816, Friedrich von Matthisson). Three stanzas with eight lines. [Synopsis] Julius tells his love Theone how her image, her gaze on him, her touches give him despair, since they will be separated by the ocean. He asks for a cup of forgetfulness.

Stanza	Line	German text	English translation	Music
3	1	<i>Dass uns Meere doch gescheiden hätten</i>	Would that oceans had separated us	*
* marching quarter note chords, R.H. syncopated				

- **Die Erwartung** (Anticipation, first setting D 159, 1816, Friedrich von Schiller). Sixteen stanzas, four lines each. [Synopsis] A poet is in the woods by a spring and finds all the scene and sounds bring up the image of his beloved. He falls asleep waiting. She arrives and wakes him up with a kiss.

Stanza	Line	German text	English translation	Music
7	4	<i>durch den Silverteich</i>	through the silvery pond	
A part of recitative. Quarter note chords				
8	1	<i>ein Harmonienfluss</i>	flowing harmonies	Fig 3.4.4-13
triplet broken chord				
8	2	<i>der Springquell fällt mit angenehmen Rauschen</i>	The spring murmurs sweetly	Fig 3.4.4-13
triplet broken chord				
9	7	<i>in der Gewürze Flut</i>	flooded in spiciness	Fig 3.4.2-07
repetitive sextuplets chords with first note rest				

- **Klage der Ceres** (Ceres' lament, D 323, 1816, Friedrich von Schiller). Eleven stanzas, each with twelve lines. Re-creation of the Greek myth of the seasons. [Synopsis] Ceres, the mother of Proserpine, who is taken from her to become Pluto's queen in the underworld, seeks and finds signs of her daughter in the rebirth of seeds planted in the fall flourishing in the spring and is consoled.

Stanza	Line	German text	English translation	Music
1	5	<i>Aus der Ströme blauem Spiegel</i>	From the blue mirror of the rivers	Fig 3.4.2-14
*recitative with alternating voice and piano the latter mirroring the voice				
2	11	<i>zu des Orkus schwarzen Flüssen</i>	to the black river of Orkus	Fig 3.4.4-26
*with half the note values of the example				
3	1	<i>nach dem dustern Strande</i>	to the sombre shore	*
3	3	<i>Ewig stösst der Kahn vom Lande</i>	the boat forever pulls away from the land	
3	7	<i>und so lang der Styx geflossen</i>	and as long as the Styx has flowed	
*steady quarter/half notes procession				
4	6	<i>nahet nicht dem dunkeln Strand</i>	may not approach the dark shore	*
*recitative with long-held note chord in piano				
6	9	<i>bis des dunkeln Stromes Welle</i>	until the waves of the dark river	Fig 3.4.4-13*
*recitative with alternating voice and piano the latter mirroring the voice				
9			(the joy of the arrival of the spring, or Persephone)	Fig 3.4.4-18*
*accompanied by the six-note broken chord formulation, an example of the use of the watery musical pattern for other poetical moods				

- **Die Gestirne** (The constellations, D 444, 1816, Friedrich Gottlieb Klopstock). One stanza with four lines.

[Synopsis] Depiction of nature in praise of the Infinite One.

Stanza	Line	German text	English translation	Music
1	2	<i>Das Gestand hallet, es donnet das Meer dumpfbrausend</i>	The shore resounds, the sea thunders with dull roar	Fig 3.4.4-33
Eighth-note triplet repeated block chord throughout.				

- **Abschied** (Farewell, D 475, 1816, Johann Mayrhofer). Three stanzas with four lines each. Music for stanza #3 is the same as stanza #1 with small changes in the vocal line to suit the text.

[Synopsis] A pilgrim says farewell to his folks and his home country. He feels sad.

Stanza	Line	German text	English translation	Music
2	3	<i>O Seenspiegel, Wald und Hügel schwinden all</i>	Glassy lake, woods and hills all vanish	Fig 3.4.4-41
Parallel third formulation. It may be more for the mood of separation				

Figure 3.4.4-41 **Abschied**, mm. 33-38

- **Geheimnis (An Franz Schubert)** (Secret (To Franz Schubert), D 491, 1816, Johann Mayrhofer). Four stanzas with four lines each. [Synopsis] Mayrhofer asks Schubert why he is so endowed with songs.

Stanza	Line	German text	English translation	Music
2	3-4	<i>erblickst du nicht, nur Wasser/ wie's durch die Wiesen fließt</i>	You see only water /flowing through the meadows	Fig 3.4.2-04
with twice the note values and R.H. and L.H. in Fig 3.4.2-04 switched to L.H. and R.H., respectively				

- **Der Wanderer** (The wanderer, D 493, 1816, Georg Philipp Schmit von Lübeck). Five stanzas with four lines each. [Synopsis] A wanderer seeks a land where happiness and the ideal prevail, but finds himself being a stranger everywhere and to his question “Where is it?” comes a ghostly answer, “wherever you are not.”

Stanza	Line	German text	English translation	Music
1	2	<i>Es dampft das Tal, es braust das Meer,</i>	The valley steams, the ocean roars	Fig 3.4.4-33
Sextuplet block chords				

- **Leiden der Trennung** (The sorrow of separation, D 509, 1816, Heinrich von Collin). Three stanzas with four, four, and five lines, respectively with metric irregularity.<sup>172</sup> A metaphoric poem equating *die Welle* (the wave) with the poet himself. [Synopsis] The wave separated from the sea is in misery wherever he goes and longs to be back in the sea where he will find rest and peace.

<sup>172</sup> Reed (1985) 306.

Stanza	Line	German text	English translation	Music
1	1	<i>Vom Meere trennt sich die Welle,</i>	The wave is separated from the sea	Fig 3.4.2-14
1	3	<i>gewiegt in der Quelle</i>	Cradled in the spring	
1	4	<i>Gebannt in dem Brunnen</i>	Captive in the well	
2	3	<i>im murmelunden Bache</i>	in the murmuring brook	
2	4	in the murmuring brook	in the well-chamber	
3	1	<i>Zu Meer</i>	To the sea	
* Tempo in <i>Etwas langsam</i> (somewhat slowly). L.H. in quarter notes.				

- **Fahrt zum Hades** (Journey to Hades, D 526, 1817, Johann Mayrhofer). Four stanzas each with four lines. [Synopsis] A poet imagines standing by the dark river of Hades ready to cross and yet dreading the oblivion that comes with it.

Stanza	Line	German text	English translation	Music
1	1	<i>Der Nachen dröhnt</i>	The boat morns	Fig 3.4.4-33
1	3	<i>bald werd ich am Gestad</i>	soon I shall reach the shore	
sextuplet repeated chords in R.H.				
3	4	<i>dein alter Fluss</i>	you ancient river	Fig 3.4.4-13
triplet broken chords				

- **An eine Quelle** (To a spring, D 530, 1817, Matthias Claudius). One stanza with 10 lines. [Synopsis] A young man sings about his love, Daphne. He is too tongue-tied to speak directly to her and so asks the spring to keep her image so that he can address it instead.

Stanza	Line	German text	English translation	Music
1	1	<i>Quelle</i>	spring	
1	3	<i>Dein Wasser</i>	your water	
1	5	<i>am Ufer</i>	on the bank	
Block chords harmonizing the vocal line homophonically in quarter notes or dotted eighth notes.				

- **Die Nacht** (Ossian song: The night, D 534, 1811, James Macpherson). Prose with 71 lines.<sup>173</sup>

[Synopsis] *First bard* "The night scenes and sounds are fearful. A traveller has lost his way. Please let him in." *The chief* "Leave the night behind. We will make merry by story-telling, feasting and dancing till morning."

<sup>173</sup> According to Editors "Die Nacht", [www.lieder.net](http://www.lieder.net), accessed 2019.



Stanza	Line	German text	English translation	Music
1	7-8	<i>Der Strom des Thals erbraust; aber sein Brausen ist strömisch und trüb.</i>	The stream of the valley murmurs; but its murmur is sullen and sad.	Fig 3.4.3-01
Long block chords but the preceding measures have eight-note version of Fig 3.4.3-01 (broken chord arpeggio)				
1	23	<i>Durch Dornen langs der sprudelnden Quelle.</i>	Through thorns along the gurgling rill.	Fig 3.4.4-28
Four sixteenth note arpeggio with the first note on rest.				
1	40	<i>Ströme brullen,</i>	Roar streams,	Fig 3.4.4-11 & 3.4.4-13
Triplets but using neighbour notes instead of broken chords				

- **Der Schiffer** (The boatman, D 536, 1811, Johann Mayrhofer). Four stanzas each four lines. [Synopsis]

A poet rows into a rough river in stormy weather, rejoicing in the challenge and excitement the act provides.

Stanza	Line	German text	English translation	Music
1	1-3	<i>Im Winde, im Strume befahr' ich den Fluss/ Die Kleider durchweiset der Regen in Guss;/ Ich peitsche die Wellen mit mächtigem Schlag,</i>	In wind and storm I row on the river,/ My clothes are soaked by the pouring rain;/ I lash the waves with powerful strokes,	Fig 3.4.2-14, 3.4.3-03, 3.4.4-03, 3.4.4-21.
2	1-2	<i>Die Wellen, sie jagen das ächzende Schiff,/ Es drohet Strudel, es drohet der Riff,</i>	The waves drive the creaking boat,/ Whirlpool and reef threaten;	
3	1	<i>Drum tose des Wassers ohnmächtigeer Zorn,</i>	So let the waters roar with impotent rage,	
Steady sixteenth note broken chord. L.H. combination of L.H & R.H. of Figure 3.4.2-05				

- **Am Strome** (By the river, D 539, 1817, Johann Mayrhofer). Three stanzas four lines each. [Synopsis]

A poet stands on a river bank and finds similarity between himself and the river; both cannot find happiness neither on the earth or in the sea, respectively.

Stanza	Line	German text	English translation	Music
1	2-3	<i>An den schönen Strom gebunden;/ Hab' ich Frohes nicht an seinem Ufer</i>	Is bound to the fair river;/ have I not, on its banks	Fig 3.4.4-13
3	1	<i>Fliessest zu dem fernen Meere,</i>	You flow to the distant sea	
Triplet rising figures only				

- **Mahomets Gesang** (Mahomet's song, D 549, 1817, Johann Wolfgang von Goethe). Six stanzas each in an irregular number of lines. [Synopsis] The depiction of a river from its source among the rocks in the mountain, through shallow mountain streams full of pebbles, through valley meadows, meandering through wide plains on its way to the ocean.

Stanza	Line	German text	English translation	Music
1	1	<i>Seht den Felsenquell,</i>	See the spring among the rocks,	Fig 3.4.4-42 & 3.4.4-43
2	3	<i>Auf die Marmorfelsen nieder,</i>	Flows down onto marble rocks	
3	4	<i>Reisst er seine Bruderquellen,</i>	Carries off his brother springs	
4	1	<i>Drunten werden in dem Tal</i>	Down there in the valley	
5	5-6	<i>Nach der Ebenedringt sein Lauf,/ schlangenwandelnd</i>	His course presses on towards the plain,/ snaking his way	
6	1	<i>Bäche schmiegen</i>	Streams join in	
	5	<i>Und die Flüsse von der Ebene</i>	And the river of the plain	
	9-10	<i>Mit zu deinem alten (Vater zu dem ew'gen Ozean)</i>	Together to your ancient (father, to the eternal ocean)	
Triplet wavy runs mostly with neighbouring notes in Fig 3.4.4-42 turns gradually to those with more leaps ending in the broken chord runs as per Fig 3.4.4-43 through the Lied				

Figure 3.4.4-42 *Mahomets Gesang*, mm. 1-3.

Mäßig m. 1-3 März 1817

Figure 3.4.4-43 *Mahomets Gesang*, mm. 112-114.

mm. 112-114

nimm die Brü - der mit, mit zu dei - nem al - ten Vater, \*)

- *Auf der Donau* (On the Danube, D 553, 1811, Johann Mayrhofer). Three stanzas each four lines.

[Synopsis] A poet on a boat gliding on a smooth river muses over its scenery, history, and legends and grows afraid of the rising waves which may destroy him.

Stanza	Line	German text	English translation	Music
1	1	<i>Auf der Wellen Spiegel schwimmt der Kahn,</i>	The boat glides on the mirror of the waves,	Fig 3.4.4-44
3	4-5	<i>Und in kleinen Kahne wird uns bang,/ Wellen drohn wie Zeiten Untergang,</i>	And in our little boat we grow afraid,/ Waves, like time, threaten doom.	Fig 3.4.4-45
Gentle rocking boat figures, alternating L.H and R.H. in Fig 3.4.4-44 changes to threatening Fig 3.4.4-45.				

Figure 3.4.4-44 *Auf der Donau*, m 4-8.  
mm. 4-8

Auf der Wel - - len Spie - - gel schwimmt der Kahn.

Figure 3.45 *Auf der Donau*, mm. 50-53  
mm. 50-53

wird uns bang- Wel - lendrohn, wie Zei - - ten,

- *Uranis Flucht* (Urania's flight, D 554, 1817, Johann Mayrhofer). Twenty-seven stanzas, four lines each. [Synopsis] Into a sumptuous feast hosted by Zeus crept in the goddess of love, Urania, disheveled and worn. To the enquiry by Zeus she said mankind had forsaken and even persecuted her. Zeus' anger was such that he was ready to destroy mankind when he spied a young couple who worshipped at an altar of the goddess. Mankind is spared and the goddess resumed her mission of spreading love.

Stanza	Line	German text	English translation	Music
1	3	<i>Und von der Unterwelt, den höh'n und Seen,</i>	And from the underworld, the hills and lakes,	Fig 3.4.4-46
Sounds the depiction of marching guests than lake scenes				
3	1	<i>Die Strömerinnen moosebesäumter Quellen,</i>	River-nymphs from mossy springs,	Fig 3.4.4-47
Sounds the depiction of procession of nymphs than spring scenes				
17	4	<i>Und Luft und Meer und Land erzittern weit.</i>	And air, sea, and land tremble far around.	
L.H. low tremolo, per L.H. of Figure 3.45A. Sounds the depicting fears than the sea				
20	3	<i>Auf einer grünen stromumflossnen Aue</i>	On a green meadow lapped by a stream	Fig 3.4.4-11
Slow murmuring figure in ¼ notes with tempo <i>Langsam</i> (slowly)				
21	3	<i>Und wie ein mächtig Meer von Harmonien</i>	And like a mighty ocean of harmonies,	Fig 3.4.4-13
Fast triplets rising neighbour notes and/or broken chords				

Figure 3.4.4-46 *Uraniens Flucht*, mm. 23-25

Figure 3.4.4-47 *Uraniens Flucht*, mm. 41-44

- *Iphigenia* (Iphigenia, D 573, 1817, Johann Mayrhofer). Three stanzas each five lines. [Synopsis]

Iphigenia, standing by the shore of Tauris, pleads with the goddess Diana, who brought her there, to be sent home.

Stanza	Line	German text	English translation	Music
1	1	<i>Blüht dem hier an Tauris Strande,</i>	Bloom here (not) on the shore of Tauris,	*
*simple harmonization to murmuring vocal line				
2	4/5	<i>Und die See mit hohen Wellen,/ Die an Klippen kalt zerschellen,</i>	And the see, with its mighty waves,/ crashing against the cold cliffs	Fig 3.4.4-48
Similar scene to Figure 3.4.2-07 <i>Des Mädchens Klage</i> , but the music is more intense				

Figure 3.4.4-48 *Iphigenia*, mm. 17-19

- *Gruppe aus dem Tartarus* (Group from Hades, first setting D 396, 1816, second setting D 583, 1817, Friedrich von Schiller). Three stanzas with four, six and four lines, respectively. [Synopsis] Like

the murmur of the angry sea and the sobbing of a brook, a low groan rises from a group in Hades. They whisper to each other and ask when eternity is to end.

Stanza	Line	German text	English translation	Music
1	1	<i>Horch – wie Murmeln des empörten Meeres,</i>	Hark! Like the angry murmuring of the sea,	Fig 3.4.4-49
1	2	<i>Wie durch hohler Felsen Becken weint ein Bach,</i>	Or a brook sobbing through pools in hollow rocks	Fig 3.4.4-50

Figure 3.4.4-49 *Gruppe aus dem Tartarus*, mm. 7-10

mm. 7-10

wie Mur - - - meln des em - pör - - - ten Mee - res,

cresc. ff> p

Figure 3.4.4-50 *Gruppe aus dem Tartarus*, mm. 11-14

mm. 11-14

wie durch hoh - ler Fel - - - sen Be - cken

cresc.

weint ein Bach,

- *Elysium* (Elysium, D 584, 1817, Friedrich von Schiller). Six stanzas mostly six lines each. [Synopsis] In

Elysium, there is no pain, but eternal May, endless joy, a resting place, and never-ending banquets.

Stanza	Line	German text	English translation	Music
1	6	<i>Durch lachende Fluren ein flötender Bach,</i>	A melodious stream flowing through smiling meadows.	Fig 3.4.4-45
Eight-note set broken chord arpeggio with the first note on rest. In higher register.				
5	4	<i>Schläft hier linde bei des Baches Rieseln,</i>	Sleep gently here by the bubbling stream,	Fig 3.4.4-37
Long note block chords. Fig 3.41A formulation starting at <i>Rieseln</i> ,				
5	5	<i>Der wie Silver spielet über Kieseln;</i>	That plays like silver over the pebbles.	Fig 3.4.4-37

- **Atys** (Atys, D 585, 1817, Johann Mayrhofer). Five stanzas six lines each. [Synopsis] Atys, a shepherd youth abducted due to his beauty to be a consort to the goddess Cybele, dearly wishes to be home, yet is denied.

Stanza	Line	German text	English translation	Music
1	1	<i>Der Knabe seufst über's grüne Meer,</i>	With a sigh the youth grazes over the green sea;	Fig 3.4.4-15
5	3	<i>O war' ich jeneseits der Wellen!</i>	O that I might cross the waters!	
Also Fig 3.4.4-31; Figs 3.4.2-06, 3.4.3-01 & 3.4.4-43 with no first note rest; eight-note version Fig 3.4.4-44				

- **Erlafsee** (Lake Erlaf, D 586, 1817, Johann Mayrhofer). One stanzas 16 lines. [Synopsis, of original poem, six stanzas 4-6 lines each. Schubert's setting is for scene depictions in stanzas #1 and #3 only. The first two lines of stanza #1 are repeated as the last two lines.] A poet stands on the shore of Lake Erlaf and feels happy and yet sad, since an old memory keeps haunting him. He asks the ghost of the memory why, in view of the beauty of the scene, it could not, using its power, add some adornments, maybe a band of flowers along the shore.

Stanza	Line	German text	English translation	Music
1	2	<i>Am stillen Erlafsee:</i>	By the calm waters of Lake Erlaf:	Fig 3.4.4-13
1	8	<i>Überm dunklen Spiegel hin,</i>	Across the dark surface.	
1	11	<i>Das Gewässer,</i>	The water,	
1	16	<i>Am stillen Erlafsee.</i>	By the calm waters of Lake Erlaf.	
Three-notes rising broken chords. Also Figs 3.4.4-28, 3.4.4-39 and the four-note version of Fig 3.4.4-21.				

- **Einsamkeit** (Solitude, D 620, 1818, Johann Mayrhofer). Six stanzas, each with sixteen lines (eight lines for wishes, eight lines for negation). One of the few Lieder that were mentioned in his letter. He was very proud of this composition.<sup>174</sup> There are many formulations invented specifically for this Lied. [Synopsis] For the first five of the six stages of life, a usual set of wishes is listed. They are solitude for youth, activities for the young adult, fellowship for the mature adult, the bliss of love for a man, and gloomy facts for middle age. But they are found wanting due to various other wishes that claim their places. For the last stage of life for an old man, true happiness is found in solitude in a hut in the woods surrounded by beautiful nature.

<sup>174</sup> Deutsch (1974) 36-37

Stanza	Line	German text	English translation	Music
1	12	<i>Und ein wilder Strom entspringt</i>	And a wild torrent pours forth	Fig 3.4.4-51
1	16	<i>Von den Wellen weggeschwemmt.</i>	Is swept away by the flood waves.	Fig 3.4.4-52
2	15	<i>Und der Lichten Quelle Rand.</i>	And the edge of the sparkling stream.	Fig 3.4.4-53
3	6	<i>Und abwärts zu dem Stromes Tanz,</i>	And down to the dancing river	Fig 3.4.4-54
4	4	<i>Im Buchengang, an weissen Bächen,</i>	Along the avenue of beech- trees, beside the clear brook,	Fig 3.4.4-55
6	7/8	<i>Und donnernd über Klippenhemmung/ Ergeht des Giebach kühne Strömung.</i>	And the bold torrent/ Thunders over the barrier of rocks.	Fig 3.4.4-56

Figure 3.4.4-51 *Einsamkeit*, mm. 71-74

mm. 71-74

und ein wil - - der Strom ent - springt,

Figure 3.4.4-52 *Einsamkeit*, mm. 87-91

mm. 87-91

von den Wel - - len weg - - ge - schwemmt.

Figure 3.4.4-53 *Einsamkeit*, mm. 169-171

mm. 169-171

und der lich - ten Quel - le Rand,

Figure 3.4.4-54 *Einsamkeit*, mm. 198-202

mm. 198-202

So geht's zum schö-nen Hü-gelkranz und ab-wärts zu des Stromes Tanz, zum

Figure 3.4.4-55 *Einsamkeit*, mm. 268-269

mm. 268-269

im Bu - - chen-gang an wei-ßen Bä - chen,

Figure 3.4.4-56 *Einsamkeit*, mm. 387-389

mm. 387-389

er - geht des Gieß - bachs küh - ne Strö - - mung.

simile

- *Sonett I* (Sonnet I, D 628, 1818, Petrarch). Four stanzas with 3-4 lines each. [Synopsis] A poet is at a laurel tree by a river in Thessaly and prays to Apollo to restore his lover to health.<sup>175</sup>

Stanza	Line	German text	English translation	Music
1	2	<i>Das an thessal'scher Flut die blonden Haare,</i>	By the water of Thessaly, her blond hair (captivated you),	*
Long note chords to recitative-like vocal line				

- *Sonett II* (Sonnet II, D 629, 1818, Petrarch). Four stanzas with 3-4 lines each. [Synopsis] A forlorn lover slinks away into the wilderness to avoid the attention of others but nature knows his troubles and the god of love follows him to talk of the love he suffers.

<sup>175</sup> Reed (1985) 392)



Stanza	Line	German text	English translation	Music
3	2	<i>Und Fluss und Waldung weiss, aus welchen Stoffen (Mein leben sei),</i>	And the river s and forest know what stuff (my life is made of)	Fig 3.4.4- 57
Tempo is marked <i>unruig</i> (restlessly). The alternate playing of L.H. and R.H. especially depicts the disturbed mind of the lover.				

Figure 3.4.4-57 **Sonett II**, mm. 25-26

mm. 25-26

fil - de und Fluß und Wal - dung weiß, aus wel - chen Stoffen

*simile*

*fp*

- **Sonett III** (Sonnet III, D 630, 1818, Petrarch). Four stanzas with 3-4 lines each. [Synopsis] A young man is wide awake in the dead of night, thinking of his lover, who is the source of both sweetness and torment.

Stanza	Line	German text	English translation	Music
1	4	<i>Und still das Meer sich senkt in seine Gründe:</i>	And the sea sinks calmly into its depths.	Fig 3.4.4-14
Fig 3.4.2-13 is similar				
3	2	<i>Aus eines einz'gen Quell's lebend'gem Strahle.</i>	Flows from the living radiance of a single source,	Fig 3.4.4-58

Figure 3.4.4-58 **Sonett III**, mm. 35-37

mm. 35-37

aus ci - nes einz' - gen Quell's le - bend' - gem Strah - le,

- **Die Gebusche** (The bushes, D 646, 1818, Friedrich von Schlegel). Four stanzas, each with four lines. [Synopsis] There are many sounds which roar on the earth like raging waves but the faint whisper of a soul can be heard through these echoes by any who listens.

Stanza	Line	German text	English translation	Music
2	2	<i>Sich in des Meeres Brausen,</i>	Amid the roaring ocean,	Fig 3.4.4- 16
3	1	<i>So tont in Welle Welle,</i>	Thus waves echo wave	
Similar also to Figs. 3.4.2-06, 3.4.3-01, 3.4.4-35, and 3.4.4-43				

- **Abendbilder** (Nocturne, D 650, 1818, Johann Peter Silbert). Six stanzas, each six lines. [Synopsis] As darkness falls and the red glow fades, nocturnal birds sing out their calls, late night chapel bells sound for reflection, a thousand stars shine bright, and the church yard's tombstones are lit by the moon. Rest well, my love, till we meet again in heaven.

Stanza	Line	German text	English translation	Music
1	4	<i>Sanfter Flut,</i>	The calm water,	Fig 3.4.4-59
4	5	<i>In der Fluten klaren Spiegel,</i>	In the clear mirror of waters,	
*Triplet figure throughout either on R.H. or L.H. Two neighbouring triplets are usually not identical.				

Figure 3.4.4-59 **Abendbilder**, mm. 71-73

mm. 71-73

mild, in der Fluten klarem Spiegel, schimmernd

### 3.5 Summary of Schubert's resources for composing the *Quintet*

It was shown in Section 3.1 that Schubert was ready to tackle the piano quintet genre, particularly with a DB in place of one of the violins in the usual instrument combination. His solution was to let the piano and cello play in higher registers, although some of the dynamic markings he gave to the piano parts may not be suitable for the modern powerful piano. More will be discussed in Chapter 6. Section 3.2 reviewed Schubert's works involving cross relationships between Lied and instrumental work and showed that "*The Trout*" set was the first of his "self-borrowed" type, giving him many challenges to resolve. One of such challenges is how to express the text of the Lied in the instrumental music of the *Quintet*. Section 3.3 discussed literary resources Schubert might have had from poems of his Lieder and from his upbringing and suggested that he might have placed the story for the *Quintet* in an imaginary world, especially the water world. Finally in Section 3.4, all of Schubert's Lieder before the *Quintet* were examined for text describing water and/or watery scene and corresponding musical passages were extracted. How Schubert used these musical expressions in the *Quintet* will be examined in Chapter 4.

## Chapter 4. Analysis of “*The Trout*” Quintet

### 4.1. Introduction

Bent defined musical analysis as “the resolution of a musical structure into relatively simpler constituent elements, and the investigation of the functions of these elements within the structure.”<sup>176</sup> He listed the following types of analysis: feature analysis, formal analysis, thematic analysis, functional analysis, information-theory analysis, Schenkerian analysis, semiotic analysis, style analysis, set-theory analysis, etc. However, since the focus of this thesis is the effect of the Lied *Die Forelle* on the Quintet<sup>177</sup> and vice versa, such detailed and specialized analysis was not attempted nor warranted. The closest may be that of thematic process and functional analysis,<sup>178</sup> both focusing on the basic motifs of the music piece and their development in the composition.

Any analysis of a musical piece must give consideration to the context in which it was written. In this chapter, the background of the birth of the Quintet is briefly reviewed and then an attempt is made, using a preliminary analysis of the Quintet, to reconstruct what F. Schubert might have had in mind for its narrative when he composed it. And then the music is analyzed in detail from the context of this plot and also from the information of the resources he might have had for composing the Quintet, which was discussed in Chapter 3.

It should be emphasized that this analysis assumes that Schubert did wish to represent the context of the poem/music of *Die Forelle* in his Quintet and provide the answer to the un-settled question of the Lied while meeting the terms of the commission. As discussed in Chapter 3 Section 3.4, Schubert himself used many musical formulations accompanying watery words and/or watery scenes in his many Lieder, such as tremolos between neighbouring notes, rising triplets in neighbouring notes or broken chords, wavy sextuplets, repeated dotted note chords, etc., which were stocks-in-trade of his time. He even used the same formulation to accompany different watery words and/or watery scenes. Therefore, it can be argued that assigning specific images to specific musical passages, or vice versa, which is

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<sup>176</sup> Ian Bent, *Analysis* (New York: W. W. Norton & Co., 1987) 1-5 and chapter 4

<sup>177</sup> In this chapter, “the Quintet” refers to *Piano Quintet in A “The Trout” D 667* (1819) by F. Schubert.

<sup>178</sup> Bent (1987) 85-88

proposed in this analysis, is presumptuous and unwarranted. However, it can also be argued, and demonstrated, that once the basic assumption is accepted, what is proposed in this analysis is an example of its logical and reasonable consequence. How close it is to Schubert's own thinking remains unknown obviously.

#### 4.1.1. Background

When F. Schubert accepted the commission in 1819, there appeared to have been no other condition than that it was to be based on the Lied *Die Forelle* and that it was for a quintet with the unusual instrumentation of violin, viola, cello, double bass (DB) and piano.<sup>179</sup> It was fortunate for later generations that he took the task seriously and left a beautiful full-length quintet instead of a set of short variations.<sup>180</sup>

As discussed in Chapter 3, the following might have been the questions he needed to address when he wrote the Quintet:

1. How to represent the three stanzas of the poem as a chamber music piece and in the piano quintet format in particular? What is the overriding idea and how can the story be told without text?
2. How to use the vocal line and piano accompaniment of the Lied?
3. How to make the best use of the unusual instrumentation?
4. How to resolve the mismatching of the text and music at the end of the Lied?

Item 3 has been discussed in Chapter 3 Section 3.1 and item 2 will be discussed in detail for each movement below. In this and the following two sections, an attempt will be made to reconstruct the narrative of the Quintet that Schubert might have had in mind from the general content of the Quintet itself in order to address items 1 and 4.

#### 4.1.2. Literature survey

From the background information, it is obvious that the Quintet needs to be the embodiment of the context of the poem, *Die Forelle*, and the Lied, *Die Forelle*, and especially the depiction of the trout

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<sup>179</sup> Hogwood (2012) 2

<sup>180</sup> For example, movement 4 could have been sufficient in this case.

and her living environment, the water world. Some of the literature are reviewed from this perspective below.

Griffel<sup>181</sup> suggested to go beyond the depiction of the Quintet as “simple, carefree, and serene” and pay attention to the effect the Lied (and the poem) had on the formulation of the Quintet. He proceeded to analyze stanza #3 of the Lied and the Quintet as a whole with a broad brush, including a discussion of many key changes, and concluded that the fish in the Quintet is swimming freely, representing Schubert himself being free to compose and happy.<sup>182</sup> However, Griffel stayed within the narrative of the poem as used by Schubert for the Lied *Die Forelle* (namely having three characters, fish, narrator, and fisherman and excluded stanza #4 in his discussion) and did not address the unsatisfactory ending of the Lied *Die Forelle*.

Harris<sup>183</sup> touched on the analysis of movements 3 and 4, and found various melodic and rhythmic connections between the Lied and the Quintet but she attributed the effect of the Lied on the Quintet mostly to its political nature, suggesting that Schubert interpreted the poem as a kind of resistance to the oppressive political situation at that time and that he expressed his opposition to suppression in non-vocal form to avoid the censor. But there is no indication that Schubert was politically active at the time he composed these music pieces. Deutsch listed eight articles (mostly entries in a diary) before the composition of the Lied *Die Forelle* (early 1817) and eleven between the Lied and the Quintet (fall 1819) in his collection of Schubert’s Letters and writings.<sup>184</sup> There is no political statement/comment in any of these articles and in fact, in item 14, his letter to his brother Ferdinand on October 29, 1818, he wrote:

“...As for me, I shall never turn my inmost feelings to personal or political account: what I feel in my heart I give to the world, and there is an end of it...”

Obviously Schubert’s mind was far away from any political consideration and the question of where his heart was in the present case needs to be answered by an analysis of the Quintet as a whole.

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<sup>181</sup> Michael L. Griffel, “Der Tod und Die Forelle, New thoughts on Schubert’s quintet”, *Current Musicology*, Nos. 79 & 80, 2005, 55-66.

<sup>182</sup> Probably surmised from Schubert’s letter on August 3, 1818, to his friends saying, “I live and compose like a god, as though indeed nothing else in the world were possible.” Deutsch (1974) 36-37.

<sup>183</sup> Katlin Harris, “Death, the Trout, and the Maiden: Schubert’s Instrumental Interpretation of his Lieder”, 2017 [https://www.methodist.edu/sites/default/files/ctools/mr2017\\_harris.pdf](https://www.methodist.edu/sites/default/files/ctools/mr2017_harris.pdf)

<sup>184</sup> Otto Erich Deutsch, ed., *Franz Schubert’s Letters and other writings*, New York: Vienna House, 1974.

The Quintet has been “analyzed” for the purpose of public education and entertainment. Hogwood’s lecture demonstration<sup>185</sup> and Siepmann’s CD<sup>186</sup> are examples of the former and Rich’s recording<sup>187</sup> that of the latter. Given the nature of this genre, their analyses were perfunctory.

Beach applied Schenkerian analysis to movement 1,<sup>188</sup> and movement 2.<sup>189</sup> But as is the case with this type of analysis, where the objective is the reduction of the music piece to its skeleton, these articles did not shed light on the main focus of this thesis.

#### 4.1.3. Choice of main character for the narrative of the Quintet

There are three characters in order of appearance in the Lied **Die Forelle**: the fish (*Die ... Forelle*, stanza #1 line 3), the narrator (*Ich ...*, stanza #1 line 5), and the fisherman (*Ein Fischer...*, stanza #2 line 1).<sup>190</sup>

The fisherman is a cold-blooded character rejoicing in capturing and killing the fish with whatever means are useful. If he were to be the main character of the Quintet, one would expect musical passages throughout the Quintet to express such a character. He is not unlike the cruel, suspicious and vengeful evil king<sup>191</sup> of the through-composed Lied, **Die Bürgschaft** (The Bond, D246, 1816, Friedrich von Schiller), who at the beginning of the Lied sneeringly tells the captured would-be assassin Möros, “You shall regret while dying on the cross.”<sup>192</sup> A very ominous piano introduction (Figure 4.1-01) precedes the conversation between the King and Möros:<sup>193</sup>

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<sup>185</sup> Hogwood (2012)

<sup>186</sup> Jeremy Siepmann, “Classics Explained: SCHUBERT - Piano Quintet, “The Trout” (Siepmann)”, Naxos Educational, Naxos 8.558075-76, 20 September 2002

<sup>187</sup> Allan Rich, Microsoft Multimedia Schubert: the Trout quintet [CD-ROM]. Redmond, Wash.: Microsoft and Voyager Co., 1993.

<sup>188</sup> David Beach, “Schubert’s experiments with Sonata form: Formal-tonal design versus Underlying structure”, *Music Theory Spectrum*, 15:1, 1993, 1-18.

<sup>189</sup> David Beach, “Phrase expansion: Three analytical studies”, *Music Analysis*, 14:1, 1995, 27-47.

<sup>190</sup> The moralizing voice in stanza #4 may be different from the narrator of stanzas #1~3, e.g., C.F.D. Schubart himself. See Chapter 1.

<sup>191</sup> Most likely based on the life of Dionysius I (c. 432-367 BC), nicknamed “The Tyrant of Syracuse”, who was considered by the ancients as a type of the worst kind of despot—cruel, suspicious and vindictive. Wikisource: 1911 Encyclopædia Britannica/Dionysius (Tyrant of Syracuse) accessed 2019-02-19. His “cruelty” may be mixed up with later “Tyrants of Syracuse” such as Agasocles (361-289 BC) who is said to have banished or murdered 10,000 citizens --Encyclopaedia Britannica/Agasocles/08 February 2018/<https://www.britannica.com/biography/Agathocles>, access date: 2019-02-14.

<sup>192</sup> Wigmore (1988) 144-148. Stanza #1 line 7.

<sup>193</sup> Reproduced Figure 3.4.4-01 in Chapter 3. See Section 3.4.4, p. 79.

Figure 4.1-01 *Die Bürgschaft*, mm. 1 – 5

Since no such passage exists in the Quintet, Schubert did not consider him to be the main character to be deliberated.

The narrator is typical of a Romantic character, who likes to be in the countryside<sup>194</sup> escaping from the complications of city life, is unable to take action, internalizes any trauma (declaring a deep longing for the un-attainable), and hopes to resolve any difficulties in the afterlife.<sup>195</sup> If he were to be the main character of the Quintet, one would expect musical passages throughout the Quintet expressing *Sehnsucht* (longing) exemplified by the 'Lamento topos' discussed in chapter 3<sup>196</sup> and longing for/glorifying death. An example of the death theme was provided by Schubert himself (Figure 4.1-02) as the accompaniment for the opening, the second half, and the ending of the Lied *Der Tod und Das Mädchen* (Death and the maiden, D 531, 1817, Matthias Claudius) and effectively used in his *String Quartet in D minor* (D 810, 1822) of the same subtitle.

Figure 4.1-02 *Der Tod und Das Mädchen*, introduction, mm. 1-4, half note = 54

Again no such passage exists in the Quintet. This leaves only the fish as the main character for the Quintet and its effect on the narrative of the Quintet will be examined in the next sections.

<sup>194</sup> The narrator says, in stanza #1 lines 5-6: *Ich stand an dem Gestade /Und sah in süßer Ruh'* (I stood on the bank /In blissful peace, watching).

<sup>195</sup> Hogwood provides a more vivid description of a typical Romantic composer (Hogwood (2016) 1).

<sup>196</sup> Chapter 3. Used effectively in *Der Wanderer* (Schmidt) (D 493, 1816) and its elaboration in piano, *Wanderer Fantasie* (D 760, 1822).

#### 4.2. Transformation of the poem *Die Forelle* from the fish's point of view

It is not unusual to take a well-established literary work and treat it from the point of view of a different character. One of the examples is the play by Tom Stoppard: *Rosencrantz and Guildenstern are dead* (1967), which rewrites Shakespeare's *Hamlet* from the point of view of these two minor characters in the original play.<sup>197</sup>

How can the story of the poem *Die Forelle* be told from the fish's point of view? The simplest way is to replace expressions related to the trout with first person words. Table 4.2-01 compares the author's suggestion of such a transformed poem with the original Wigmore's translation (revisions by the author in bold italic), where stanza #4 is included to evaluate the effect. Various observations and the "internal" feelings of all the other characters discussed in Chapter 1 are now those of the trout herself. The transformed poem has no inconsistency through to the end of the third stanza, and in fact to the end of stanza #4.<sup>198</sup> The escape of the trout from her predicament at the end of stanza #3 is apparent from stanza #4 where the "smug moralization"<sup>199</sup> of stanza #4 by an imprisoned poet, maybe with some repentance for his past behaviour, is transformed into an urgent and important message from a trout thus deceived, but escaped, to her young friends, that the fisherman cannot be trifled with and that even Mother Nature can be twisted to serve his murderous intentions.

The escape of the trout would have agreed with Schubert's natural inclination, who wrote in his diary in 1822 as a part of an allegorical story entitled "Dream":

"...Through long, long years I sang my songs. But when I wished to sing of love it turned to sorrow, and when I wanted to sing of sorrow it was transformed for me into love. So was I divided between love and sorrow..."<sup>200</sup>

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<sup>197</sup> Elham Kazemi, and Mohsen Hanif, "Spatial Politics in Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*." *Ilha do Desterro*, 70(1), (2017) 287-295. <https://dx-doi-org.proxy.library.brocku.ca/10.5007/2175-8026.2017v70n1p287>

<sup>198</sup> The context of the Quintet suggests that the trout in stanza #4 is not speaking from the afterlife as a spirit but speaking as a fish escaped after a bitter struggle, probably with deep scars around her mouth.

<sup>199</sup> Reed (1985) 160.

<sup>200</sup> Deutsch (1974) 59-61, item 22, July 1822.



Ernest Newman, in the preface to the book of Schubert's writings by Otto E. Deutsch, re-interpreted this as "the momentary welling over of joy into sadness and of sadness into joy that gives his music its typical Schubertian wistfulness."<sup>201</sup>

Table 4.2-01 Transformation of the poem *Die Forelle* from the point of view of the trout

Stanza	English translation By Wigmore <sup>202</sup>	English translation, fish's point of view By the author (italic bold)
1	In a limpid brook The capricious trout In joyous haste Darted by like an arrow. I stood on the bank In blissful peace, watching The lively fish swim In the clear brook.	In a limpid brook <b>I</b> , the capricious trout In joyous haste Darted <b>around</b> like an arrow. <b>I saw a man</b> standing on the bank <b>With a relaxed pose</b> , watching <b>While I</b> lively <b>swam</b> In the clear brook.
2	An angler with his rod Stood on the bank, Cold-bloodedly watching The fish's contortions. As long as the water is clear, I thought, He won't catch the trout With his rod.	<b>I saw also</b> an angler with his rod <b>Standing</b> on the bank, Cold-bloodedly watching <b>My</b> contortions. As long as the water is clear, I thought, He won't catch <b>me</b> With his fishing rod.
3	But at length the thief grew impatient. Cunningly He made the brook cloudy, And in an instant <sup>203</sup> His rod quivered, And the fish struggled on it. And I, my blood boiling, Looked at the cheated creature	But at length the thief grew impatient. Cunningly He made the brook cloudy, <b>and</b> <b>Before I realized what was happening</b> His rod quivered, And <b>I was</b> dangling from it. And I, my blood boiling, <b>Saw myself</b> a cheated creature.
4	The one who in the golden spring Of sure youth dwells, Think however of the trout, Look, you are in danger, so flee! Most of the time you miss, for want Of prudence. Girl, see through The seducer with the fishing rod! Otherwise you bleed too late!	The one who in the golden spring Of sure youth dwells, Think however of <b>me</b> , Look, you are in danger, so flee! Most of the time you miss, for want Of prudence. Girl, see through, The seducer with the fishing rod! Otherwise you bleed too late!

At the end of the Lied *Die Forelle* (ending at stanza #3) the fish saw herself trapped. There are two choices from this point on: (1) The fish succumbs to her fate and accepts death and lives happily in the afterlife as per the Romantic view,<sup>204</sup> or (2) The fish fights her way out of the predicament and lives happily in the real world. Death, however, would not be the Romantic ideal of death as fulfilment, since

<sup>201</sup> Deutsch (1974) preface vii

<sup>202</sup> Stanza #4 by the author. See, Chapter 1, p.3, footnote 14

<sup>203</sup> The German meaning for this line is as per the author's. Wigmore's translation is his interpretation.

<sup>204</sup> Or silently suffer much like the poor rose in the *Heidenröslein* (D. 257, 1815, Johann Wolfgang von Goethe). The change Schubert made to version #3, and discarded, hinted at this possibility (see Section 1.4).

nowhere in the poem does it state that the fish had trouble in the real world and wished to die and be reborn in the afterlife. It is a cold destiny brought about by an external uncaring force and naturally the fish must rebel against it as the natural reaction of a wild creature. Judging by the character of the Quintet produced, i.e., there is no “Lamento topos” nor a death theme in the Quintet as discussed above, and it is a happy piece overall,<sup>205</sup> Schubert must have chosen the second option that gave joy to the fish after her ordeal.

Thus Schubert would have planned the Quintet as a whole to be the answer to the unresolved situation of the Lied *Die Forelle*, i.e. the fish escapes. How would he then have structured the Quintet with its many movements? Obviously, the ending movement of the Quintet would be a depiction of the escaped fish living “happily ever after” back in her beloved world until her natural death, in keeping with many endings of German folklore.<sup>206</sup> Taking a cue from the structure of the poem, he would have chosen naturally the narratives of stanzas #1, #2, and #3 for the movements 1, 2, and 3, respectively.

The question remained for Schubert, where and how he would include the section requested by Paumgartner, which was to be based directly on the Lied *Die Forelle*. It is assumed that Schubert had decided earlier on that this section would be a theme and variations, the theme being the vocal lines of stanzas #1 and #2 of the Lied to please his client. It is assumed further that Schubert used, as a template, the narrative of stanza #4 of the transformed poem, which is a lecture and advice by the fish quoting her own experience, which naturally means the re-telling of the story in a more “personal” way. Her topic may be: how she was enjoying swimming in a brook; how she saw the fisherman but thought herself safe from him; how she played with him;<sup>207</sup> how he played a dirty trick on her and she was caught but escaped with deep wounds; and what she advises others is to run away from fisherman as soon as

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<sup>205</sup> Hogwood called this Quintet a “happy piece” (Hogwood (2012) 2 transcript).

<sup>206</sup> “Filled with joy, Prince Charming and Cinderella lived happily ever after” per: *Cinderella’s story –Read: p 15, Disney’s princess, <https://princess.disney.com/cinderellas-story>, accessed 20191120. The original No.21 *Cinderella* in the Grimm’s collection ends with a sorry state for her two step-sisters (their eyes plucked out). Others are more in line, e.g.: “...Then they dwelt together in much happiness until their death” per No.6 *Faithful John*; “...and they lived in undisturbed happiness to a great age.” per No. 17 *White Snake*; “...and they lived contented to the end of the days”, per No.50 *Briar Rose*; “...but the poor people lived happily, quietly, and piously until their happy death”, per No.87 *The Poor Man and Rich Man*. The texts, numbers, and titles are as listed in the [Household Tales by Brothers Grimm](#) by Grim Brothers, translation by Margaret Hunt, 1884, issued as e-book: [Full text of “Grimm’s Fairy Tales”](#) by The Project Gutenberg EBook, #5314, March 2004, accessed 2018-12-31.*

<sup>207</sup> Derived from the word *endlich* (at length, stanza #3 line 1. See Table 1.1-01) and stanza #1 and #2 of the Lied *Wie Ulfru Fischt* (See Table 1.3-01).

possible to be safe and free. On closer analysis of movement 4, the moods of variations I, II, III, IV, and V-andantino correspond to these topics reasonably well, respectively, indicating that a similar line of thought was employed by Schubert. The last variation, V-allegretto, could be interpreted as the depiction of the dispersion of the audience after the meeting.

#### 4.3. Storyline for the Quintet re-constructed, and musical structure of the Quintet

Table 4.3-01 shows the proposed story line that Schubert might have formulated, from the foregoing analysis. Contributing to the formulation of this storyline are the wild/imaginative world of German folklore<sup>208</sup> and numerous images of imaginary worlds and scenes, including talking animals, supplied by his poets.

It is possible that the narrative proposed here is irrelevant/farfetched and that the Quintet is purely a product of Schubert trying to present different musical ideas and variations based on the Lied's melody, harmonic structure, and phrasing in the piano quintet format (with DB replacing one of the violins of the piano plus string quartet format) and that therefore there is no overriding story to tell. But the possibility that Schubert was faithful to the terms of commission, which stipulated the Quintet to be "based" on the Lied as a whole, that he therefore felt obliged to have the quintet incorporate the story and music of the poem and the Lied, and that the music of the Quintet reflects such efforts, cannot be denied.

Instrumental music with a narrative suggests program music which flourished in late Romantic period. Scruton<sup>209</sup> defined program music as "Music of a narrative or descriptive kind; the term is often extended to all music that attempts to represent extra-music concepts without resort to sung words" and quoted Franz Liszt's definition of the "program" for "programme music" (circa. 1830-60)<sup>210</sup>:

"...a preface added to a piece of instrumental music, by means of which the composer intends to guard the listener against a wrong poetical interpretation, and to direct his attention to the poetical idea of the whole or to a particular part of it..."

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<sup>208</sup> The white fish in story No 19 *The Fisherman and his wife* had, in addition to being able to speak, a tremendous power to grant the most outlandish wish. Grim Brothers /trans. Margaret Hunt (1884).

<sup>209</sup> Roger Scruton. "Programme music." *Grove Music Online* (2001). Retrieved 12 Mar. 2020, from <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022394>

<sup>210</sup> Period when Liszt's program music pieces were composed/premiered.

Table 4.3-01 Overall musical structure of the Quintet (Keys are at the start of the section. See sections of each movement for key modulation)

Move-ment	Key	Tempo mark	Form	stanza	Storyline
1	A	Allegro vivace	Sonata. A + B + A'	1	The fish is in its water world swimming happily.
2	F	Andante	a+b+c+a'+b'+c'	2	The fish sees the fisherman, feels wary of him but still thinks she is safe from him.
3	A	Presto	Scherzo-trio with <i>da capo</i>	3 till line 6	The fish falls to the trickery of the fisherman and the battle for freedom ensures.
4-0	D	Andantino	Thema, a+a+b	1	The escaped fish tells of the experience to her young friends and gives some advice. <sup>211</sup>
4-1	D	Andantino	Var I, a+a+b	1	
4-2	D	Andantino	Var II, a+a+b	2	
4-3	D	Andantino	Var III, a+a+b	3	
4-4	D-	Andantino	Var IV, a+a+b	3	
4-5	Bb-	Andantino	Var V, a+a+b	4	
4-5	D	Allegretto	Var V, c	1,2	
5	A	Allegro giusto	: A :   A'	1,2	The fish and her friends live happily in their water world.

<sup>211</sup> Imaginary casual storytelling by the trout to her young friends in movement 4. The story is to be told prior to the thema and each variation as well as at the key-tempo change in variation 5.

Section	Casual narration by the trout based on transformed text in Table 4.2-01
Thema	"Gather around, girls. I'll tell you what happened when I was around your age"
Var 1	"One sunny day, I was minding my own business swimming and hunting for bugs. The water was cool and clear and the hunting was good and I was as happy as could be. Then I spotted a man, Romantic type, you know, the harmless lot who just watches."
Var 2	"I also spotted another man, a fisherman with a rod, the bad lot who likes to catch us, kill us, and eat or sell us. But the water was clear and I could see him well and I thought I would be safe from him."
Var 3	"I had a fun time teasing him, while he tried all kinds of tricks, changing baits, floating down baits this ways and that ways, etc. But I saw through them all, and watched him getting more and more impatient."
Var 4	"But guess what he finally did! He somehow managed to muddy the water and I couldn't see him and my senses got all messed up. Then I smelled a juicy worm floating by and went for it. That was a mistake! It had a hook inside. I was whopping mad at the trickery, and the fisherman and I started a fierce battle."
Var 5 to m. 127	"I managed to get away..... But do you see the side of my mouth here and hear me talking funny? That's the result of the tears I got in the battle. Mark my word, girls. When you see a man carrying a rod, the best thing to do is to dart off quickly and hide. They do not have patience and soon will go away. It's best to be safe and free!"
Var 5 from m. 128	"That's the end of the story. Let's go and enjoy the river and the lake, shall we?"

By titling the Quintet as “The Trout”, Schubert partially dispensed with the need of providing a “program” for the listener since the then well-known Lied *Die Forelle* provided the narrative until the point where the fish was captured (or movements 1, 2, and 3). By choosing the key of A major and composing joyful content for the Quintet, he inferred the escape of the fish and her happy-life-ever-after but the audience could have understood better if he provided the narratives for movements 4 and 5 as proposed above. None the less, it is clear that the Quintet has all the elements to satisfy the criteria of a program music piece. It should be noted that the Quintet (1819) is sandwiched by *Symphony No.6 in F major* (1808) by Beethoven, who provided a short depiction to each of five movements and described it as ‘more the expression of feeling than painting’,<sup>212</sup> and *Symphonie Fantastique* (1830) by Berlioz, who provided an extensive narrative to be given to the audience (See Section 1.1).

#### 4.4 The Trout Quintet - first movement

The storyline shows that this movement is a depiction of the beautiful water world and of the joy that the fish feels in her home unencumbered by extraneous influences.

##### 4.4.1 Movement 1 - Analysis of the form

The music is in sonata form with sections corresponding to exposition, development, and recapitulation. It is sub-divided further for analysis by the musical content as shown in Table 4.4.1-01.

Table 4.4.1-01 Movement 1 (Mv1): form

	Exposition (A)	Development (B)	Recapitulation (A')
Section	: intro/ a / b / c / d / e :	f / g / a'	a'' / b' / c' / d' / e'
Measure	:1-24/25-50/51-84/85-100/ 101-128/129-146:	147-180/181-194/195-209	210-235/236-269/270-284/ 285-299/300-317
Key	: A E :	C D	D A

Schubert did not follow the normal key relationships between the Exposition and Recapitulation for the sonata form (i.e., “double return” or returning to the home key and the main theme). Instead, the Recapitulation starts in D major, a perfect fourth upward transposition. This allows to end the

<sup>212</sup> Scruton (2001) 1

Recapitulation in A major (home key) after playing through the music of the Exposition, satisfying the requirement of the tonal closure for a sonata form. More will be discussed in Section 4.4.10.

#### 4.4.2 Movement 1 - Analysis of Exposition – Introduction, mm. 1 - 24

This section has no equivalent in the Recapitulation and therefore it does not belong to the structure of the sonata form. Having an introductory passage appears to be rare in chamber music.<sup>213</sup> However, Griffel stated that Schubert often added it to begin a piece with “critically important musical materials”.<sup>214</sup> He further stated that this passage suggested a prologue of a story such as:

“Once upon a time. There was a trout that darted about happily in a brook. Little did the fish know that danger was lurking nearby. Let me tell you what happened one day when everything seemed so innocent and cheerful.”

The musical materials he listed are: ascending arpeggio, the triplet figuration, the neighbour-note melodic idea, and the key relationship of tonic and flatted submediant. He did not provide an answer to the question why a melodic line seemingly unrelated to the Lied *Die Forelle* begins the piece.<sup>215</sup>

Its special function appears to be, in addition to that which Griffel listed,<sup>216</sup> giving an introduction to both the Quintet and the first movement. The first two measures could be seen as the introduction to the entire Quintet since it starts in an A major fanfare followed by a piano A major ascending arpeggio in two triplets with the first note of the first triplet continued from the fanfare (See Figure 4.4.2-01). ‘A major’ was considered to represent ‘contentment over the situation’ in Schubert’s time.<sup>217</sup> The sextuplet (or a six note set) motif with the first note on rest (or continuation) has been identified as the signature rhythm for the fish in Chapter 2, and is repeated by violin and cello alternately throughout this section. Combining

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<sup>213</sup> It appears to be rare to have a fair-length introductory passage in chamber music. A quick survey of Haydn’s string quartet yielded only one case out of 20 reviewed and it was only a two-measure full force chords of I-V-I (Op.76 No. 1). Scores checked were Op.1 No.1~6, Op. No.20 No. 1~6, Op. 64 No.5, Op. 74 No.3, Op. 76 No. 1~4, and Op. 77 No. 1~2. Sources are all IMSLP except Op 76 No. 3 from Ongakunotomo Co. and Op. 74 No.3 and Op. 76 No. 2 from Nippongakufu Publishing.

<sup>214</sup> Griffel (2005) 61.

<sup>215</sup> Strangely, he did not provide any comment on the rest of Movement 1.

<sup>216</sup> Beach also treated this section as an introduction, saying that it “contains the primary motivic materials of the movement” (i.e. movement 1): Beach (1993) 3.

<sup>217</sup> C.F.D. Schubart (1789) said, “This key contains declaration of innocent love, contentment over its situation, hope of reunion at a parting of a lover, youthful cheerfulness, and trust in God.” From Ted Alan DuBois, “Christian Friedrich Daniel Schubart’s Ideen zu einer Ästhetik der Tonkunst: an annotated translation”, Ph.D. diss. University of Southern California, 1983: 435.

the two then could be said to represent the “happy life of a fish” which is suggested to be the basic narrative of the Quintet as discussed in Section 4.3.

The balance of this section then is the introduction to Movement 1. Curiously, there is no follow up with vocal lines from the Lied<sup>218</sup> in spite of the terms of reference of the commission. Over the tonic drone of A2 (an extended I-chord harmony) by the DB punctuated by piano in fishy arpeggio at the fourth and eighth measures, seemingly unrelated new melodies are played by the violin and cello (counter melody to the violin) and with the viola supplying the middle voices for the next eight measures. Did Schubert forget the terms? Was he reluctant to use the melody of the “very overworked song”<sup>219</sup>? The vocal melody of lines 1-4 of stanza #1 and #2 of the Lied, also eight measures (*Die Forelle*, mm. 7-14), is mostly of pitches consonant to tonic and those not consonant are used as either neighbouring or passing notes and therefore would be supported solidly by the tonic drone, although Schubert provided accompaniment of I and V chords in the Lied. In Figure 4.4.2-01, it is super-imposed, by doubling the note length and transposing from D $\flat$  major to A major, over the eight-measure passage of the Quintet mentioned above.

Aside from adding extra crush at mm. 3 and 7 from vocal C#5 to the already dissonant violin D#4 and cello B#3 against the tonic drone (A2) of DB,<sup>220</sup> the rest of the passage is a beautiful harmonization of the vocal line, notably with appoggiatura at the end of each of the four-measure phrases. Some of the counterpoint rules are observed, e.g., no parallel fifth and eighth, use contrary moves as much as possible, etc. Perhaps Schubert had reasoned that, since the Lied *Die Forelle* was very popular and its melody was in everyone’s memory, he did not need to supply the melody as such, but needed only to ask everyone to call up the melody and sing it in his/her mind along with the harmonization provided. If that were the case, it is an ingenuous method to ask for audience participation at the most intimate level.

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<sup>218</sup> In fact, there is no direct quotation in the entire Quintet except in Movement 4 (theme and variation).

<sup>219</sup> Hogwood transcript (2012) 2.

<sup>220</sup> The crush between DB and violin/ cello is in the Quintet itself, or Schubert’s own. The vocal line (C#) strengthen the I-chord of DB, obviously.

Figure 4.4.2-01 Movement 1 (Mv1), first 11 measures with Lied vocal line superimposed.

The musical score is for Movement 1 (Mv1), first 11 measures, with a Lied vocal line superimposed. The tempo is *Allegro vivace*. The key signature is A major (two sharps). The time signature is 4/4. The vocal line is in German: "In ei-nem Baech-lein hel-le, da schoss in fro-her-Eil die lau-ni-sche Fo-rel-le vor-ue-ber-wie ein Pfeil,". The piano part features triplets and dynamic markings like *ff*, *p*, and *pp*. The score includes parts for Soprano, Violin, Viola, Violoncello, Contrabass, and Piano.

In the remaining part of this section, the harmonization melodies (eight measure phrases) are gradually worked together by piano and viola to be distilled into a main theme and a sub-theme for the sections that follow (Section 4.4.3 directly, modulated in other sections) over the flatted submediant drone ( $\sharp F2$  by DB). The fishy motif, mostly in ascending pattern, is played alternately by violin and cello while piano and viola modify the thematic melodies. The key is modulated from A major to F major (m. 11, piano main theme and sub-theme), and back to A major (m. 23, piano sub-theme). This section leads, as it started, to an A major fanfare with full force at the first beat of m. 25 (in the next section, to start the sonata form properly).



#### 4.4.3 Movement 1 - Analysis of Exposition – Section a – mm. 25 - 50

The main theme of this section is, as discussed above, derived and shortened to a three measure phrase from the harmonization of the Lied vocal line as shown in Figure 4.4.3-01, first played by the violin (m. 27), followed by the fish arpeggio by the piano at m. 29:

Figure 4.4.3-01 Mv1: Theme of Section a, mm. 27 – 29, violin.



Violin and piano switch their roles at midpoint (m. 38). The theme continues to be modified and developed: partial inversion (m. 31, violin), triplet in the second measure (m. 40, piano), and partial inversion and more ornamentation (m. 44, piano).

The sub-theme is played by the violin at m. 34 as per Figure 4.4.3-02, which was developed into a longer and more ornamented piano phrase at the end of this section as shown in Figure 4.4.3-03.

Figure 4.4.3-02 Mv1: Sub-theme of Section a, mm. 34-35, violin.



Figure 4.4.3-03 Mv1: Expanded sub-theme of Section a, mm. 48 – 50, piano R.H & L.H. in octaves.



Viola and cello in this section play a four-measure ostinato in a combination of duplets in the first-half, Figure 4.4.3-03, and of triplets, Figure 4.4.3-04, in the last-half.

Figure 4.4.3-04 Mv1: Ostinato figures - duplets, Section a, mm. 25 - 28, viola, cello, & DB.



Figure 4.4.3-05 Mv1: Ostinato figures - triplets, Section a, mm. 38 - 41, viola, cello, & DB.



The viola and cello parts are obviously derived from the formulation Schubert used to depict a murmuring stream in *Der Fischer* (D 225, 'The water murmured, the water swelled'), Figure 4.4.3-06 (See the middle voice):

Figure 4.4.3-06 Mv1: Source of ostinato figures, *Der Fischer* (D 225, Figure 3.4.2-08, reproduced)

The image shows a musical score for the first movement of Schubert's 'Der Fischer' (D 225). It consists of three staves: a vocal line at the top and a piano accompaniment below. The tempo is marked 'Mäßig'. The vocal line has the following lyrics: 'Das Was - ser rauscht, das Was - ser schwoll, ein Fi - scher saß dar - Sie sang zu ihm, sie sprach zu ihm: was lockst du mei - ne'. The piano accompaniment features a prominent ostinato figure in the right hand, marked with dynamics like 'fp' and 'p'. The left hand provides a harmonic accompaniment with chords and moving lines.

It was also used in *Die Einsiedelei* (The hermitage, first setting D 393, 'In the oak wood, flows a stream clean and rippling', Figure 3.4.2-11 middle voice), *Adelaide* (Adelaide, D 95, 'splashing of wavelets', Figure 3.4.4-11), and *Gruppe aus dem Tartarus* (Group from Hades, first setting D 396, 'sobbing of the river in Hade', Figure 3.4.4-50). In the Quintet, by the addition of articulation (slur and staccato) and dynamic notations (one measure in *ff*, e.g., m. 25 and 38, then three measures in *p* or *pp*), Schubert gave a more vivid depiction of the stream (maybe a little waterfall?).

The key and the chord of this section are summarised in Table 4.4.3-01 (in Appendix), where they are determined for each beat of each measure. The key generally stays in A major but tonicizes, at the third and fourth beats, to: C# minor (mm. 27 and 40), B major (mm. 31 and 44), F# minor (at mm. 34, 35, 47, 48, and 49), and E minor (at m. 36), as the themes introduce non-diatonic notes. It modulates to D major at m. 48, finishing the section with the full force fanfare of a D major chord (matching the next section) in staccato and in *f*.

Combining the strands of imagery, this section could be said to depict a school of fish enjoying a gentle stream with occasional small waterfalls.

#### 4.4.4 Movement 1 - Analysis of Exposition – Section b – mm. 51 - 84

The theme presented in Section a (derived from vocal lines of the Lied and representing fish) continues to be developmentally modified, mainly by violin and cello, throughout this section. First, the cello expanded it to an eight-measure form at m. 56, then modifies it further at m. 64, the latter imitated by

the violin with a one-measure delay (to a seven measure form), and then all repeated at m. 74. Both violin and cello end this section with a three measure form containing a dotted-note figuration (Figure 4.4.4-01).

Figure 4.4.4-01 Mv1: Modification of the theme in Section b, mm. 82 – 84, violin, and cello.



Many sub-themes depicting water and watery scenes are played by the other instruments. For example in mm. 51 – 63, after two measures (mm. 51-52) of strings in rising connecting passages in triplets (in the same rhythm of “murmuring” in the previous section), piano launches into a rhythmic pattern of Figure 4.4.4-02 in A minor.

Figure 4.4.4-02 Mv1: Sub-theme depicting water in Section b, m. 53, piano.



This is clearly a variation of the skipping rhythmic motif in **Adelaide** (Adelaide, D 95, ‘splashing of wavelets’, Figure 3.4.4-11), Figure 4.4.4-03.

Figure 4.4.4-03 Mv1: Rhythmic motif in **Adelaide** (D 95) (middle voice)

By giving the variation a descending pattern (and adding two extra measures in mm. 58-59, and 62-63), he depicted the little waves on the surface of the flowing water very skilfully. The triplet formulation was used in **Abendbilder** (Nocturne, D 650, ‘In the clear mirror of waters’, Figure 3.4.4-59) but the triplets are irregular in pitch and register reflecting the sadness of a man who has just lost his lover.<sup>221</sup>

In mm. 64 – 84, Schubert switched to the following patterns in Figure 4.4.4-04 for viola, DB, and piano, where viola and DB play alternately, as do the piano hands.

<sup>221</sup> Schubert used the continuous skipping triplet rhythm pattern in **Die Forelle** at mm. 59-61 for stanza #3 lines 2-3, where the fisherman makes the water murky (harmony/key are murky. See Table 2.3.2-01, pattern n).

Figure 4.4.4-04 Mv1: Sub-theme depicting water in Section b, mm. 65 - 66, viola, DB and piano.



Schubert alternated the L.H. and R.H. of the piano in *Einsamkeit* (Solitude, D 620, expressing 'a dancing river', Figure 3.4.4-54), *Sehnsucht* (Longing, first setting, D 52, expressing 'a tipping boat on choppy river water', Figure 3.4.4-07) and *Hagars Klage* (Hagar's Lament, D5, expressing a desert scene, Figure 3.2-01, shimmering heatwave?). For the piano part, the six-note arpeggio-like ascent-descent formulation was used to depict flowing brooks in *Der Jüngling am Bache* (D 636, Figure 3.4.2-06), *Lied der Liebe* (D109, Figure 3.4.3-01) and *Todtenopfer* (D101, Figure 3.4.4-16).

Combining the two formulations, the accompaniment could be considered as depicting a faster and rougher flow of the stream and, all together, the fish enjoying the swim none the less.

The key and the chord of this section are summarised in Table 4.4.4-01 (in Appendix), where they are determined for each beat of each measure. Chords used are mostly I, V, and V<sup>7</sup> with occasional III and vii<sup>o7</sup>. There are a few non-chord tones, which are mostly a neighbouring tone or a passing tone and often used as an appoggiatura note.

#### 4.4.5 Movement 1 - Analysis of Exposition – Section c – mm. 85 - 100

The obvious theme is by piano R.H at mm. 84 – 86 (Figure 4.4.5-01). The dotted note part (m. 85) is clearly the same rhythm as the modified theme at the end of Section b (Figure 4.4.4-01), but the origin of the unique part consisting of a three quarter-note repeat (mm. 84 – 85, and 86 - 87) is hard to trace. It could be a segment of the Lied, Figure 4.4.5-02, where three eighth notes are followed by a rise-and-fall melody with longer notes. This theme is developed into a ten-measure long passage of piano solo and then repeated by the violin (at m. 93, eight-measure long).

Figure 4.4.5-01 Mv1: Theme in Section c, mm. 84 - 87, piano.



Figure 4.4.5-02 Mv1: Origin of the theme in Section c, *Die Forelle*, mm. 19-22.

The strings are silent in the first-half of Section c, then harmonize, mainly in longer notes, with the violin playing the theme above. The piano plays two iconic formulations for depicting the water scene and particularly the stream, i.e., in slow-moving ascending triplets (See Figure 4.4.5-01, piano L.H.), at mm. 84-93 L.H and mm. 94-95 R.H., and an ascending-descending sextuplet arpeggio (similar to Figure 4.4.4-04 but continuously on piano R.H., mm. 96-100). The former was used by Schubert in various scenes involving flowing streams, e.g., *Geisternähe* (Nearby spirit, D 100, 'the murmur of the waterfall'), *Sehnsucht* (Longing, D 123, 'by the brook'), *Am See* (By the lake, D 124, 'rapid currents, wave of joy, into the waters'), *Laura am Klavier* (Laura at the piano, second setting, D 388, Figure 3.4.4-39, R.H. descending triplets, 'wooing breezes'), *Die Erwartung* (Anticipation, first setting D 159: 'flowing harmonies, the spring murmurs sweetly, [air is] flooded in spiciness'), *Klage der Ceres* (Ceres' lament, D 323, 'until the waves of the dark river'), *Fahrt zum Hades* (Journey to Hades, D 526, 'you ancient river'), *Am Strome* (By the river, D 539, 'Is bound to the fair river;/ have I not, on its banks,/ You flow to the distant sea'), *Uranis Flucht* (Urania's flight, D 554, 'And like a mighty ocean of harmonies'), and *Erlafsee* (Lake Erlaf, D 586, 'By the calm waters of Lake Erlaf, / Across the dark surface, The water'). The latter is discussed in Section b above.

The theme and accompaniment strongly convey a picture of delightful scenes near various water flows, and of fish joyfully swimming in water.

The key and the chord changes of this section are summarised in Table 4.4.5-01 (in Appendix), where they are determined for each beat of each measure. The theme played by the piano and violin dominates this section and the other instruments harmonize in similar keys and chords.

#### 4.4.6 Movement 1 - Analysis of Exposition – Section d – mm. 100 - 128

The first thirteen-measure passage of this section is a transition which provides a contrast to the fast piano theme starting m. 114. The keys are defined by the DB drone, i.e., E3,  $\sharp$ C3 and B2 for: mm. 100-105 E major; mm. 106-109 C major; and mm. 110-113 G $\sharp$  minor, respectively, (joined by piano L.H.

tremolo in the latter two passages). The violin plays the following theme (Figure 4.4.6-01), which can be traced to the melody of line 1 of stanza #1 of the Lied as shown below (Figure 4.4.6-02).

Figure 4.4.6-01 Mv1: Theme in Section d, mm. 100 - 104, violin.



Figure 4.4.6-02 Mv1: *Die Forelle* line 1, stanza #1, mm. 7 – 8 Edition Peters, vocal.



The theme is developed (mostly shortened and fragmented) by all instruments. The first half was imitated by piano (m. 101) and then modulated in mm. 107-113, being harmonized by the violin, viola and cello. The last half was anticipated/imitated by the viola and cello in mm. 100-106.

The prominent passage work in the second half is a simple but effective E major scale run as shown in Figure 4.4.6-03 (mm. 114-115, also 118-119) played by piano both hands in octave, and repeated by violin in B major scale (116-117, and 120-121):

Figure 4.4.6-03 Mv1: Run pattern in the second half of Section d, mm. 114 - 115, piano.



Schubert used similar fast scale melodies in the R.H. of the piano in *Cronnan* (D282, Figure 3.4.4-24) to depict the steady flow of the fountain while Shilric, the hero, at a grave nearby, was moaning over Vinvela, his lover, who had died while he was away,. The strings (except DB) play a variation of a fragment of the theme (Figure 4.4.4-01, dotted notes) of Section b as follows:

Figure 4.4.6-04 Mv1: Strings rhythm along with piano run patterns, mm. 114 - 115, violin.



Piano and strings switch roles (only the violin plays the scale run transposed down by a perfect fourth and modified) every two measures until m. 122, where the patterns are fragmented and the melodies modulated for three measures. Then follow four two-octave fast descending scales (violin, mm. 126 and 128, piano R.H., mm. 125 and 127), ending the section with a B unison as the first beat of the next

section (m. 129). Schubert use a two-octave fast ascending scale pattern in *Der Taucher* (Figure 3.4.4-08) to describe how the return-surge of a gigantic whirlpool boils, spits and splashes high into the air, then foams and roars. It can safely be assumed that a similar depiction was intended and is suitable for the fast-flowing river water's swirl.

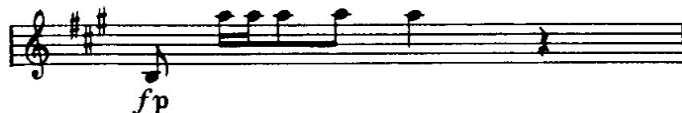
This section again depicts the fish (main theme) in a steady flow or rapid swirls of the river stream.

The key and the chord changes of this section are summarised in Table 4.4.6-01 (in Appendix), where they are determined for each beat of each measure. The chords of this section while the DB plays the drone of: E3, mm. 100-105 in E major;  $\sharp C3$ , mm. 106-109 C major; and B2, mm. 110-113 G# minor, are in an identical structure, i.e., I-chord for the first two beats and a combination of I-chord and V-chord for the third and fourth beats, where chromatic passing notes are played by some of the instruments. The keys and the chords of the scale run segment, mm. 114-121, are simply E major (I) and B major (I), matching the key of the run.

#### 4.4.7 Movement 1 - Analysis of Exposition – Section e – mm. 129 - 146

This section ends the Exposition and consists of many fragments of various motifs. In the first four measures (mm. 129 – 133), the strings play the following rhythm in the  $V^7$  chord (in E major) throughout.

Figure 4.4.7-01 Mv1: String rhythm pattern in Section e, m. 129, violin (ignore the first down beat).



This rhythm was used by Schubert in *Ballade* (Ballad, D 134, 'A warship approaches in the darkness of the bay') where a maiden joyfully saw her lover's warship on a rescue mission appear and progress towards the castle by the shore where she was held captive. A steady progress of a warship was depicted. In the context of the Quintet, this passage might depict the steady swarming migration of a school of fish.

Figure 4.4.7-02 Mv1: Rhythm pattern in *Ballade*. (Figure 3.4.4-20, reproduced, piano L.H.).

The piano, on the other hand, plays the broken chord arpeggio below, Figure 4.4.7-03, (m. 130 piano), R.H. and L.H. alternating each other (See Section 4.4.4 on its significance):

Figure 4.4.7-03 Mv1: Rhythm pattern in Section e, m. 130, piano.

This rhythmic pattern of an eighth-note set with the first note on rest was used by Schubert in *Auf der Donau* (On the Danube, D 553) as shown in Figure 4.4.7-02.

Figure 4.4.7-04 Mv1: Rhythm pattern in *Auf der Donau* (Figure 3.4.4-44, reproduced, piano L.H.).

In the Lied the second four-note set descends gently, indicating that the waves are created by the gentle movement of the boat while in the Quintet, the second four-note set ascends further indicating that the waves were larger and overlapping. Combining these two images, one might see that this passage depicts the steady swimming of a school of fish under the choppy waves of a lake.

In the next 10 measures (mm. 133 – 142), the piano plays the tremolo of the neighbour notes, which is the same as the “murmuring” stream pattern discussed in Section a above (Figure 4.4.3-03/-04). The strings play a truncated version of the main theme used in Section a (mm. 136-140) and a set of leaping figures that will be used extensively in Movement 2 (representing fish, to be discussed in more detail), which is obviously derived from the leaping part of the “fishy wiggles” (Figures 2.1.2-01 and -02):



Figure 4.4.7-05 Mv1: Leaping figures in Section e, mm. 140-141, strings.



The remaining four measures (mm. 143 – 146) are a mixture of leaping figures (violin and DB), and fragments of the theme from Section b (viola and cello), while the piano plays a passage that appears to be a retrograde of the chromatic fishy wiggles of the Lied, Figure 4.4.7-06. This section, and the Exposition, ends in an E major I chord in full force.

Figure 4.4.7-06 Mv1: Retrograde of the chromatic fishy wiggles of the Lied in Section e, mm. 145-146, piano



This section depicts the movement of a school of fish leaping above the water as well as various aspects of the water world where the fish enjoy swimming.

The key and the chord changes of this section are summarised in Table 4.4.7-01 (in Appendix), where they are determined for each beat of each measure. The keys are mainly E major and D major and the chords are mostly I, V, and V7 of their respective keys. This section and the Exposition end in an E major chord.

#### 4.4.8 Movement 1 - Analysis of Development – Section f – mm. 147- 180

The following dotted note rhythmic pattern, Figure 4.4.8-01, (mm. 147-148, viola and cello, *allegro vivace*), dominates this section played always by two or three instruments. It might have been directly derived from the dotted rhythm in the modified Lied vocal theme discussed in Section 4.4.4 (Figure 4.4.4-01)

Figure 4.4.8-01 Mv1: Repetitive dotted note motif in Section f, mm. 148-149, viola, cello, *allegro vivace*



Schubert used this formulation, i.e., repeated dotted notes, and its variations in numerous contexts in his Lieder before the Quintet (sixteen identified). For example, in *Sehnsucht* (Longing, first setting, D 52,

piano R.H., Figure 3.4.4-06, partially reproduced), it depicts towering waves on a river in a storm in a comparable tempo:

Figure 4.4.8-02 Mv1: Towering waves, *Sehnsucht*, (Figure 3.4.4-06, reproduced)

Also in *Des Mädchens Klage* (The maiden's lament, second setting, D 191, Figure 3.4.2-07, reproduced.

Piano L.H., *langsam*), it depicts the mighty ocean waves pounding on the shore in a slower tempo:

Figure 4.4.8-03 Mv1: Mighty ocean waves, *Des Mädchens Klage*, (Figure 3.4.2-07, reproduced)

On the other hand, in Figure 4.4.8-04, in *Der Jüngling am Bache* (The youth by the brook, D 638, piano R.H., Figure 3.4.2-03, mm. 3 – 5, reproduced), it expresses the turbulent mind of a young man at his lover's grave by a brook.

Figure 4.4.8-04 Mv1: Brook waves, *Der Jüngling am Bache*, (piano R.H., Figure 3.4.2-03, reproduced)

And in *Mahomets Gesang* (Mahomet's song, D 549, Figure 3.4.4-43, reproduced, L.H., *mäßig*), it depicts the un-stoppable flow of a large river:

Figure 4.4.8-05 Mv1: Brook waves, *Mahomets Gesang*, (Figure 3.4.4-43, reproduced)

The other instruments play two themes depicting fish: Figure 4.4.8-06; the theme of Section a, now expanded to an eight-measure phrase (mm. 149 – 156, violin), and Figure 4.4.8-07; the fish motif (sextuplet with first note rest), now expanded to two measures in descending chromatic runs (mm. 167 – 169, piano R.H.):

Figure 4.4.8-06 Mv1: main theme expanded to eight measures, mm. 149-156

Figure 4.4.8-07 Mv1: fish motif expanded to longer form, mm. 167-169

The theme is played in sequence by violin, piano, and DB, while the piano joins the DB in the fish theme. In the remaining eight measures (mm. 173-180), violin and viola play the fish theme echoed by the cello with the ascending version of the chromatic fish theme, while the DB and piano play the dotted note formulation.

The dotted formulation suggests a turbulent water flow. However, an emphasis on the fish themes derived from the Lied's melodies in addition to the fishy motif (sextuplets with first note rest) indicates that the fish are thriving under such conditions.

The key and the chord changes of this section are summarised in Table 4.4.8-01 (in Appendix), where they are determined for each beat of each measure. This section starts in C major (using E as a pivot pitch from the E major ending of the Exposition section) and then modulates to E $\flat$  major (m. 161), stays mostly on a V chord (B $\flat$ -D-F) and ends in V $^7$  chord at m. 180 leading to E $\flat$  major in Section g.

#### 4.4.9 Movement 1 - Analysis of Development – Section g – mm. 181 - 194

The first eight measures are a re-phrasing of the previous Section f in a sense that the fish themes derived from the Lied's melodies, the main theme in eight-measure form with slight modification,

is played by violin and viola in unison and so is the fish motif (sextuplets with first note tied, with an extra-long tail) by cello and DB again in unison.

The piano plays a different but iconic stream motif below:

Figure 4.4.9-01 Mv1: Section g, stream motif, m. 181



Schubert used this formulation, the four-note broken chord, mostly in depicting lightly flowing streams, e.g., in *Daphne am Bach* (Daphne by the brook, D 411, Figure 3.4.2-12, 'I have found a little brook'), in *Die Bürgschaft* (The Bond, D246, Figure 3.4.4-03, 'But hark! A silvery bubbling sound'), in *An den Mond* (To the moon, D 296, second setting, Figure 3.4.3-03, 'past events/experiences, happy and sad, are remembered and he notes that they have flowed away just like water in the stream he sees'), in *Sonett III* (Sonnet III, D 630, Figure 3.4.4-58, 'Flows from the living radiance of a single source'). But he used it for other purposes as well, e.g., in *Der Taucher* (The diver, first setting D 77, 1813-5; second setting D 111, Figure 3.4.4-10, 'the onlookers watch many cycles of whirlpool formation'), and in *Der Schiffer* (The boatman, D 536, similar to Figure 3.4.3-03, 'A poet rows into a rough river in stormy weather, rejoicing in the challenges and excitement the act provides').

In the last six measures of Section g, the piano repeats the fish motif (one measure long), modulating to A $\flat$ , D $\flat$ , and C $\flat$  major, ending with a C $\flat$  major chord. Other instruments play the following formulations (Figure 4.4.9-02) depicting watery scenes:

Figure 4.4.9-02 Mv1: Section g, stream motifs, mm. 181-182, strings.

Namely, cello and DB combined play the dotted rhythm of Section f, twice as fast and much livelier with leaps. Violin and viola play the rhythm of a four-note set with the first note on rest. Schubert used this

rhythm, particularly that of the viola (i.e., three rising notes in a chord after a rest) in *Shilrik und Vinvela* (Ossian song: Shilrik and Vinvela, D 293, 'sons of the waves') and in *Die Nacht* (Ossian song: The night, D 534, 'Through thorns along the gurgling rill'). Other Lieder using this rhythm were *Der Jüngling am Bache* (The youth by the brook, D 638, 'waves, flow away'), *Lied (Ferne von der grossen Stadt)* (Song – Far from the great city, D 483, 'Let this spring be my mirror'), *Die Schatten* (The shades, D 50, 'In the swirling surf'), and *Das Mädchen von Inistore* (Ossian song: The maid of Inistore, D 281, 'bend thy fair head over the waves).

This section again depicts the fish in a watery scene very beautifully.

The key and the chord changes of this section are summarised in Table 4.4.9-01 (in Appendix). This section starts in E $\flat$  major tonic chord led from its V7 chord in the previous section and stays in the key for eight measures while all the fishy motifs are played. In the rest of the section, a complicated modulation ending in E major is achieved via: E $\flat$  major - C major - E $\flat$  major - A $\flat$  major - B $\flat$  major - C $\flat$  major - E major. The last one is an enharmonic modulation (I-chord of C $\flat$  major = V-chord of E major).

#### 4.4.10 Movement 1 - Analysis of Development – Section a' – mm. 195 - 209

This section is a repeat of Section a in the Exposition section in the sense that the viola and cello play the same murmuring stream ostinato pattern supported by the DB playing tonic or dominant of the chords. Its role is a transition to the Recapitulation.

Both violin and piano play the chromatic version of the fish motif (sextuplet with the first note on rest or continuation) alternately first and then together for the last four measures (violin in rising pattern). Emphasizing the top (G, violin) and third (C $\sharp$ , piano) of the V $^7$  chord of D major, as the ending note or starting note of the motif, leads nicely to the D major tonic chord fanfare that starts the Recapitulation.

With the murmuring stream theme and the chromatic version of the "fishy wiggles", particularly the rising ones by the violin, the music reminds the listener of the joy that the fish feels in the clear and cool stream of the Lied.

The key modulation-chord change from the previous section (g) through this section to the next (Recapitulation a'), is shown in Table 4.4.9.1 (also in Appendix), where it is determined for each beat of each measure. It includes two enharmonic re-writings, at m. 195 and m. 201.

Table 4.4.10-01 Mv1: key modulation-chord change, Section a', mm. 194-210

Section	measure	key	Chords for beat				note
			1	2	3	4	
g	194	C $\flat$ major	I	I	I	I	
a'	195	E major	V <sup>7</sup>	V <sup>4</sup> <sub>2</sub>	V <sup>7</sup>	V <sup>4</sup> <sub>2</sub>	enharmonic re-writing in viola
	196		I <sup>6</sup> <sub>4</sub>	I <sup>6</sup>	I <sup>6</sup> <sub>4</sub>	III <sup>7</sup>	
	197	C major	I	I	I	I	
	198	F minor	V <sup>7</sup>	V <sup>4</sup> <sub>2</sub>	V <sup>7</sup>	V <sup>4</sup> <sub>2</sub>	
	199		I <sup>6</sup> <sub>4</sub>	I <sup>6</sup>	I <sup>6</sup> <sub>4</sub>	I <sup>6</sup>	
	200	D $\flat$ major	I	I	I	I	
	201	F $\sharp$ minor	V <sup>7</sup>	V <sup>4</sup> <sub>2</sub>	V <sup>7</sup>	V <sup>4</sup> <sub>2</sub>	enharmonic re-writing of m. 200
	202		I <sup>6</sup> <sub>4</sub>	I <sup>6</sup>	I <sup>6</sup> <sub>4</sub>	I <sup>6</sup>	
	203	D major	V <sup>7</sup>	V <sup>6</sup> <sub>5</sub>	V <sup>7</sup>	V <sup>6</sup> <sub>5</sub>	
	204		V <sup>7</sup>	V <sup>9</sup>	V <sup>7</sup>	V <sup>7</sup>	piano on fish motif until m. 209
	205		V <sup>7</sup>	V <sup>4</sup> <sub>3</sub>	V <sup>7</sup>	V <sup>4</sup> <sub>3</sub>	
	206		V <sup>7</sup>	V <sup>9</sup>	V <sup>7</sup>	V <sup>7</sup>	2 <sup>nd</sup> beat piano B vs. violin C $\sharp$
207	V <sup>7</sup>		V <sup>9</sup>	V <sup>7</sup>	V <sup>7</sup>	= m. 206	
208	V <sup>7</sup>		V <sup>9</sup>	V <sup>7</sup>	V <sup>7</sup>	= m. 206	
209	V <sup>7</sup>		V <sup>6</sup> <sub>5</sub>	V <sup>7</sup>	V <sup>6</sup> <sub>5</sub>		
a''	210	D major	I	I	I	I	

The preparation for the Recapitulation (starting in D major) is executed in the most skillful manner utilising the mesmerising “murmuring” pattern, Figure 4.4.3-04, in viola and cello (parallel major sixth below viola). The starting notes of the viola (and the key) are: m. 194, E $\flat$ 4 (C $\flat$  major); m.195, D $\sharp$ 4 (E major); m. 196, E4 (E major); m. 197, E4 (C major); m. 198, E4 (F minor); m. 199, F4 (F minor); m. 200, F4 (D $\flat$  major); m. 201, E $\sharp$ 4 (F $\sharp$  minor); m. 202, F $\sharp$ 4 (F $\sharp$  minor); and m. 203-209, G4 (D major). By gradually raising the pitch and repeating the G4 (seventh of the dominant of D major) seven times at the end, Schubert made the beginning of the Recapitulation in D major (starting note of F $\sharp$ 4) sound natural instead of the expected “double return” in the sonata form (i.e., return of the home key of A major and the theme, starting note of F $\sharp$ 4, third of the tonic chord).

#### 4.4.11 Movement 1 - Analysis of Recapitulation – Section a'' to e': mm. 210 - 317

These sections are mostly the transposition of Sections a to e of the Exposition upward by a perfect fourth (A major to D major, etc.). All the analyses of the sections in the Exposition, therefore, basically apply to the corresponding sections in the Recapitulation with only the keys to be transposed up by a perfect fourth. However, a measure by measure comparison yields many differences (from a simple perfect fourth upward transposition) as shown in Table 4.4.11-01 ~ -04. Noteworthy is the elimination of mm. 100-113 of Section d in Section d', presumably to keep the momentum from Section c' to Section d'. The changes are mostly in octaves (i.e., downward transposition by a perfect fifth), and/or within chord notes. As can be seen in the tables, almost every measure has a deviation from the simple perfect fourth

transposition indicating that considerable effort was exerted on the Recapitulation segment and that it was not a simple “copy-and-paste” operation as is often suggested.<sup>222</sup> Some of the effects may be for a better balance between instruments, for a better coherence in the melodic line or for better playability.

Table 4.4.11-01 Mv1: Comparison of Section a of Exposition and Section a’’ of Recapitulation.

Section-Exp.	measure	Section-Recap.	measure	Note - if different from perfect fourth up. Vln=violin, vla=viola, cel=cello, DB=double bass, Pno=piano, R.H.=right hand, L.H.=left hand. Expected note in bracket. Notes with “/” indicates a chord.
Intro	1-24			Not included
a	25	a’’	210	Vln D4 missing. Vla 1 <sup>st</sup> note F#4(F#5). Pno 1 <sup>st</sup> notes D5 R.H. to L.H., L.H. D3 missing.
	26		211	
	27		212	Vln perfect 5 <sup>th</sup> lower.
	28		213	Vln perfect 5 <sup>th</sup> lower.
	29		214	Vln perfect 5 <sup>th</sup> lower. Pno 1 <sup>st</sup> note A2 missing.
	31		216	Vln perfect 5 <sup>th</sup> lower.
	32		217	Vln perfect 5 <sup>th</sup> lower.
	33		218	Vln perfect 5 <sup>th</sup> lower. DB perfect 5 <sup>th</sup> lower. Pno 1 <sup>st</sup> note D3 missing.
	34		219	Vln perfect 5 <sup>th</sup> lower. Pno last note perfect 5 <sup>th</sup> lower.
	35		220	Vln perfect 5 <sup>th</sup> lower. Pno perfect 5 <sup>th</sup> lower.
	36		221	Vln 1 <sup>st</sup> two notes perfect 5 <sup>th</sup> lower. Pno perfect 5 <sup>th</sup> lower.
	37		222	Pno perfect 5 <sup>th</sup> lower.
	38		223	Pno perfect 5 <sup>th</sup> lower. L.H. A2 missing.
	42		227	Vln perfect 5 <sup>th</sup> lower.
	43		228	Vln perfect 5 <sup>th</sup> lower.
	46		231	Vln perfect 5 <sup>th</sup> lower.
	47		232	Vln 1 <sup>st</sup> two notes perfect 5 <sup>th</sup> lower.
	48		233	DB perfect 5 <sup>th</sup> lower.
	49		234	DB perfect 5 <sup>th</sup> lower.
	50		235	DB 1 <sup>st</sup> note ♮G2. 2 <sup>nd</sup> notes: vln ♮G5/B4, vla B4/D4/♮G3, cel ♮G2, DB ♮G3

<sup>222</sup> Hogwood (2012) 4.

Table 4.4.11-02 Mv1: Comparison of Section b of Exposition and Section b' of Recapitulation.

Sect'n-Exp.	Mea- sure	Sect'n- Recap	Mea- sure	Note - if different from perfect fourth up. Vln=violin, vla=viola, cel=cello, DB=double bass, Pno=piano, R.H.=right hand, L.H.= left hand. Expected note in bracket. Notes with "/" indicates a chord.
b	51	b''	236	
	52		237	Cel perfect 5 <sup>th</sup> lower. DB perfect 5 <sup>th</sup> lower.
	53		238	Cel perfect 5 <sup>th</sup> lower. DB perfect 5 <sup>th</sup> lower.
	54		239	Cel perfect 5 <sup>th</sup> lower. DB perfect 5 <sup>th</sup> lower. Pno added octave low
	55		240	Vln A4 (C#4). Vla F4/C#4 (A4/F4). Cel perfect 5 <sup>th</sup> lower. DB perfect 5 <sup>th</sup> lower. Pno perfect 5 <sup>th</sup> lower.
	56		241	Vla E4/C4 (G4/E4). Cel perfect 5 <sup>th</sup> lower. Pno perfect 5 <sup>th</sup> lower.
	57		242	Vla 1 <sup>st</sup> note E4/#G3 (G4/E4). Cel 1 <sup>st</sup> note A3 (A4). Pno perfect 5 <sup>th</sup> lower.
	58		243	DB 2 <sup>nd</sup> note G2 (G3). Pno perfect 5 <sup>th</sup> lower.
	59		244	DB perfect 5 <sup>th</sup> lower. Pno perfect 5 <sup>th</sup> lower.
	60		245	Cel perfect 5 <sup>th</sup> lower. DB perfect 5 <sup>th</sup> lower. Pno perfect 5 <sup>th</sup> lower.
	61		246	Vln & Vla 2 <sup>nd</sup> note perfect 5 <sup>th</sup> lower, not staccato not tied to the next note. 3 <sup>rd</sup> note perfect 5 <sup>th</sup> lower, not staccato tied over the bar line to the next note. Cel 1 <sup>st</sup> note perfect 5 <sup>th</sup> lower. DB perfect 5 <sup>th</sup> lower. Pno perfect 5 <sup>th</sup> lower.
	62		247	Vln & Vla perfect 5 <sup>th</sup> lower, 1 <sup>st</sup> note tied from the previous measure. DB 1 <sup>st</sup> note perfect 5 <sup>th</sup> lower, made full note 2 <sup>nd</sup> note deleted. Pno R.H. perfect 5 <sup>th</sup> lower, L.H. 2 <sup>nd</sup> note only D2.
	63		248	Vln & Vla perfect 5 <sup>th</sup> lower. Cel 2 <sup>nd</sup> -4 <sup>th</sup> notes perfect 5 <sup>th</sup> lower. Pno R.H. perfect 5 <sup>th</sup> lower, L.H. only E2.
	64-68		249-253	All perfect 5 <sup>th</sup> lower.
	69		254	All perfect 5 <sup>th</sup> lower, except pno L.H. perfect 4 <sup>th</sup> up.
	70		255	Vln, Cel, DB, & pno R.H. perfect 5 <sup>th</sup> lower. Vla G#4/B3 & A4/B3 (G#4/E4 & A4/F4). Pno L.H. 2 <sup>nd</sup> notes perfect 5 <sup>th</sup> lower.
	71		256	Vln 1 <sup>st</sup> beat only perfect 5 <sup>th</sup> lower. Vla instead of G#4/E4 used beats 1&2 G#4/B3 and beats 3&4 G4/#C4/B3. Cel 1 <sup>st</sup> beat only perfect 5 <sup>th</sup> lower. DB beats 3&4 perfect 5 <sup>th</sup> lower. Pno all perfect 5 <sup>th</sup> lower except L.H. beats 3&4 top note G4 (A3).
	72		257	Vln beat 2, 3&4 perfect 5 <sup>th</sup> lower. Vla 1 <sup>st</sup> beat G#4/B3 (G#4/E4), 4 <sup>th</sup> beat perfect 5 <sup>th</sup> lower. Cel beat 2, 3&4 perfect 5 <sup>th</sup> lower. DB 1 <sup>st</sup> beat perfect 5 <sup>th</sup> lower. Pno all perfect 5 <sup>th</sup> lower.
	73		258	Vln & Vla perfect 5 <sup>th</sup> lower. Cel 1 <sup>st</sup> beat perfect 5 <sup>th</sup> lower. Pno L.H. 1 <sup>st</sup> beat E3/E2 (C4/E3), 3 <sup>rd</sup> beat D3/E2 (D4/E3).
	74		259	All perfect 5 <sup>th</sup> lower, except Cel 1 <sup>st</sup> note perfect fourth up.
	75		260	All perfect 5 <sup>th</sup> lower.
	76		261	All perfect 5 <sup>th</sup> lower.
	77		262	All perfect 5 <sup>th</sup> lower except Cel beat 3&4 F#3/G#3/A3 (C5/B4/A4).
	78		263	All perfect 5 <sup>th</sup> lower.
	79		264	All perfect 5 <sup>th</sup> lower.
	80		265	All perfect 5 <sup>th</sup> lower.
	81		266	All perfect 5 <sup>th</sup> lower except Vla beat 3&4 D3/#G3 (D5/B4) and Cel beat 3&4 new melody G3-A3-B (quarter-eighth-eighth)
	82		267	Vln, Vla and Pno R.H. perfect 5 <sup>th</sup> lower. Cel new melody B3-D4-C#4-D4 all quarter notes. DB 1 <sup>st</sup> &3 <sup>rd</sup> beats perfect 5 <sup>th</sup> lower. Pno L.H. beats 1, 2&3 perfect 5 <sup>th</sup> lower, beat 4 D2.
	83		268	Vln, Cel and Pno R.H. perfect 5 <sup>th</sup> lower. Vla 1 <sup>st</sup> &2 <sup>nd</sup> beats perfect 5 <sup>th</sup> lower 3 <sup>rd</sup> & 4 <sup>th</sup> beats E4/G#3 (G#4/E4). Pno L.H. E2 only (E3/E2).
	84		269	1 <sup>st</sup> beat Vln, DB, & Pno L.H. perfect 5 <sup>th</sup> lower, Vla A3 (A4/C#4) and Pno R.H. C#4 missing.



Table 4.4.1-03 Mv1: Comparison of Sections c and d of Exposition and Sections c' and d' of Recapitulation.

Sect'n-Exp.	Mea-sure	Sect'n-Recap	Mea-sure	Note - if different from perfect fourth up. Vln=violin, vla=viola, cel=cello, DB=double bass, Pno=piano, R.H.=right hand, L.H.= left hand. Expected note in bracket. Notes with "/" indicates a chord.
c	84	c'	269	2 <sup>nd</sup> , 3 <sup>rd</sup> & 4 <sup>th</sup> beats perfect 5 <sup>th</sup> lower.
	85-92		270-277	Pno perfect 5 <sup>th</sup> lower.
	93		278	Vln perfect 5 <sup>th</sup> lower. Pno L.H. new melody of two triplets and a quarter: (A3-C#4-A3)-(E3-C#3-E3)-A2
	94		279	Vln perfect 5 <sup>th</sup> lower.
	95		280	Vln perfect 5 <sup>th</sup> lower. DB beats 1&2 perfect 5 <sup>th</sup> lower. Pno L.H. added octave low.
	96		281	Vln & Cel perfect 5 <sup>th</sup> lower. Pno L.H. added octave low.
	97		282	Vln & Cel perfect 5 <sup>th</sup> lower. Pno L.H. added octave low.
	98		283	Vln & Cel perfect 5 <sup>th</sup> lower.
	99		284	Vln perfect 5 <sup>th</sup> lower.
	100		285	1 <sup>st</sup> note only: Vln perfect 5 <sup>th</sup> lower. Pno R.H. A5(A3), L.H. C#4/A3 (A2)
	d		101-113	
114		d'	285	Remaining notes: Vln, Vla, Cel & Pno perfect 5 <sup>th</sup> lower
115			286	All except DB perfect 5 <sup>th</sup> lower.
116			287	1 <sup>st</sup> notes (expected): Vla D5 (G#5), Cel B3 (D5), Pno R.H. G#4 (G#5), and Pno L.H. G#3 (G#4). Remaining notes: Vla B4 (D5), Cel D4 (B4), Pno perfect 5 <sup>th</sup> lower.
117			288	Vla G#4 & D4 (B4 & G#4). Cel D4 & B4 (G#4 & D4). Pno L.H. perfect 5 <sup>th</sup> lower.
118			289	Pno perfect 5 <sup>th</sup> lower. 1 <sup>st</sup> notes Vln, Cel & DB as expected, Vla added C#4. Remaining notes Vln, Vla & Cel perfect 5 <sup>th</sup> lower. DB as expected.
119			290	All except DB perfect 5 <sup>th</sup> lower.
120			291	Vla D5 & B4 (B4 & G#4). Cel B3 & D4 (G#4 & D4). Pno R.H. perfect 5 <sup>th</sup> lower. Pno L.H. 1 <sup>st</sup> note G#3 (G#4), remaining notes perfect 5 <sup>th</sup> lower.
121			292	Vla G#4 & D4 (B4 & G#4). Cel D4 & B4 (G#4 & D4). Pno perfect 5 <sup>th</sup> lower.
122			293	Vla 1 <sup>st</sup> note C#4 (A4), remaining notes perfect 5 <sup>th</sup> lower. Cel 1 <sup>st</sup> note A3 (C#4), remaining notes perfect 5 <sup>th</sup> lower. DB 2 <sup>nd</sup> note E3 (E4). Pno perfect 5 <sup>th</sup> lower.
123			294	Vln 3 <sup>rd</sup> & 4 <sup>th</sup> beats perfect 5 <sup>th</sup> lower. Vla, Cel, DB & Pno perfect 5 <sup>th</sup> lower.
124			295	Cel 1 <sup>st</sup> note D3 (D4). Pno perfect 5 <sup>th</sup> lower.
125			296	Vla last note C#5/E4 (E5/C#5). Cel perfect 5 <sup>th</sup> lower. Pno perfect 5 <sup>th</sup> lower.
126			297	Cel perfect 5 <sup>th</sup> lower. DB last note A2 (A3). Pno perfect 5 <sup>th</sup> lower. Vla, Cel & DB last notes quarter note (eighth note).
127			298	Vln D5, E5, F#5 & A5 (D6, E6, F#6, D6). Vla D4, A4/=G4, A4/F#4, F#4 (D5, A4, A4, F#5).
128			299	Vln & Vla perfect 5 <sup>th</sup> lower.

Table 4.4.11-04 Mv1: Comparison of Section e of Exposition and Section e' of Recapitulation.

Sect'n-Exp.	Mea- sure	Sect'n- Recap	Mea- sure	Note - if different from perfect fourth up. Vln=violin, vla=viola, cel=cello, DB=double bass, Pno=piano, R.H.=right hand, L.H.= left hand. Expected note in bracket. Notes with "/" indicates a chord.
e	129	e'	300	All perfect 5 <sup>th</sup> lower, except 1 <sup>st</sup> notes Vln G#3 (E4) & DB E3 (E3).
	130		301	Vln, Vla, Cel & DB perfect 5 <sup>th</sup> lower.
	131		302	Vln, Vla, Cel & DB perfect 5 <sup>th</sup> lower.
	132		303	Vln, Vla, & Cel perfect 5 <sup>th</sup> lower.
	133		304	Vln D4 (D5). Vla B3 (G#4). Cel G#3 (B3). DB E3 (E3).
	134		305	Vln, Vla, & Cel perfect 5 <sup>th</sup> lower.
	135		306	Vln D4 (D5/E4). Vla G#3 (G#4).
	136		307	Vln, Vla, Cel & DB perfect 5 <sup>th</sup> lower.
	137		308	Vln, Vla, & Cel perfect 5 <sup>th</sup> lower.
	138		309	Vln, Vla, Cel, & DB perfect 5 <sup>th</sup> lower.
	139		310	Vln, Vla, & Cel perfect 5 <sup>th</sup> lower.
	140		311	Vln, Vla, Cel, & DB perfect 5 <sup>th</sup> lower.
	141		312	Vln minor 3 <sup>rd</sup> lower. Vla E4-A4/A3-F#4-D5 (E5-A5/C#5-F5-D5). Cel A2-A3-D3-D4 (E4-A4-E4-G#4). DB A2-A2-D3-D3 (A3-A3-D4-D4). Pno R.H. tremolo C7-E7 & B7/F6-D7 (E7-C#8 & F#7/D7-B7). Pno L.H. tremolo C#6-E6 & F5/D5-B5 (E6/C#6-A6 & F#6/D6-B7).
	142		313	Vln & Cel perfect 5 <sup>th</sup> lower. DB E3-E3-E4-E3 (E4-E4-E3-E). Pno R.H. tremolo A5/E5-C#6 & G#5/E5-B5 (E7/C#7-A7 & D7/B6-G#7). Piano L.H. tremolo perfect 5 <sup>th</sup> lower.
	143		314	Vln perfect 5 <sup>th</sup> lower. Cel 1 <sup>st</sup> note A3 (A4). Pno R.H. 1 <sup>st</sup> three notes A6/E6/C#6-E5-E6 (A7/C37/A6-E6-E7). Pno L.H. 1 <sup>st</sup> three notes perfect 5 <sup>th</sup> lower.
	144		315	Vln & Vla perfect 5 <sup>th</sup> lower. Pno R.H. 1 <sup>st</sup> three notes A5-E5-E6 (A5-E6-E7). Pno L.H. 1 <sup>st</sup> three notes A4-E4-E5 (A4-E5-E6).
146	316	As expected		
146	317	Vln, DB, Pno as expected. Vla A4-C#5/E4/A3 (A4-A5/C#5). Cel C#4-A2 (C#4-A3).		

#### 4.4.12 Movement 1 – summary of analysis

Movement 1 is in sonata form with a unique introductory passage (Section Introduction) which serves various purposes. The first two measures immediately set the tone of Movement 1 and also of the whole composition. They begin with a bright fortissimo tutti of the A major tonic chord, indicating happy contentment, followed by a two-octave two triplets arpeggio of the A major tonic chord for piano both hands in octave with the first note of the first triplet continued from the first chord: the exact rhythmic pattern of the fish motif. Combined together, the music proclaims that the Quintet is about the happy life of a fish. Another role of this introductory section of the Exposition is provide the seed material for the main theme of the Quintet from the harmonization of the melody for lines 1 – 4 of stanza #1 and 2 of the Lied *Die Forelle*. This motif and the fish motif are played in various guises throughout Movement 1.

Schubert supplied many representations of her habitat: the water world to accompany these motifs. These sub-motifs are all directly or indirectly traceable to the piano accompaniments of his other

Lieder that were composed before the Quintet. These representations depicted many forms of water, e.g., as a gentle bubbling flow, as a faster bubbling flow, as a colliding and cascading flow, as a waxing and waning flow, as raging rapids with towering waves, etc. Taken together Movement 1 is an apt depiction of the fish and herworld as well as of how the fish enjoys being free.

The modulation/tonicization of the keys are numerous and mostly done on the common pitch basis between the chords, e.g., the transition from Exposition to Development (m. 146 E major I-chord to m. 147 C major I-chord) is executed on the common pitch of E. But there are a few surprise modulations, e.g., between m. 194 (C $\flat$  major I-chord) and m. 195 (E major, V<sup>7</sup>-chord) which are done by the enharmonic rewriting of G $\flat$  and E $\flat$  to F $\sharp$  and D $\sharp$ , respectively, and also between m. 200 (D $\flat$  major) and 201 (F $\sharp$  minor) by the enharmonic rewriting of D $\flat$ , F, and A $\flat$  to C $\sharp$ , E $\sharp$  and G $\sharp$ , respectively.

Schubert made the Recapitulation section a “copy” of the Exposition section, which starts in A major and ends in its dominant key of E major, but made the copy a perfect fourth transposed upward. This made the Recapitulation start in D major and end in its dominant key of A major, thus satisfying the requirement of making the sonata tonally closed. However, almost every measure of the Recapitulation is modified indicating that a considerable effort was made in composing this section.

#### **4.5 The Trout Quintet - second movement**

According to the poem *Die Forelle* transformed to the fish’s point of view as discussed above, this movement depicts the scene where the fish sees the fisherman, but feels safe in the clear water which enables her to monitor his action.

##### **4.5.1 Movement 2 - Analysis of the form**

This movement is in a binary form with the first part dividable into three sections (a + b +c) by its musical content, with the second section (a’ + b’ + c’) being basically a simple transposition of the first part a minor third higher, as shown in Table 4.5.1-01 (measure numbers are as given in NSA and the key in the lower case indicates minor). Schubert marked the tempo as *Andante*. Recordings from Naxos<sup>223</sup>

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<sup>223</sup> Jandó, Jenő; Kodály Quartet; Tóth, István, Schubert’s *Piano quintet in A* D667, Naxos, No. 8.550658, 21 August 1992

and Deutsche Grammophon<sup>224</sup> are performed at  $\text{♩} = 46$  and  $51.5$ , respectively, which is about half of the speed that Fischer-Dieskau sang the Lied ( $\text{♩} = 87.5$ ).

Table 4.5.1-01 Movement 2 (Mv2): form

Andante	
Part	1   2
Section	...a... ...b... ...c... ...a'... ...b'... ...c'...
measure	1...23 24...35 36...60 61...83 84...95 96...121
key	...F... ...f <sup>#</sup> ... ...D-G... ...A $\flat$ ... ...a... ...F...

#### 4.5.2 Movement 2 - Analysis of the thematic materials

There are plenty of the obvious “fish” motif of the sextuplets with the first note on rest (or continuation from the previous note), this time mostly in a downward direction (piano: mm. 9, 11, 12, 37, 39, 41, 43, 45, 47, 71, 72, 97, 99, 101, 103, 104, 106, and 108, and violin: mm. 13, 44, 46, 48, 73, 105, 107, and 109).

Other thematic materials of note are as follows:

Figure 4.5.2-01 Mv2: Section a, m. 1-5 piano (Section a' at mm. 61-64, minor third higher)

Figure 4.5.2-02 Mv2: Section a, m. 20, violin, piano (Section a' at m. 80, minor third higher)

Figure 4.5.2-03 Mv2: Section b, mm. 24-28, violin, viola, piano (Section b' at mm. 84-88, minor third higher)

<sup>224</sup> Hornung, Maximilian; Lee, Hwayoon; Mutter, Anne-Sophie; Patkoló, Roman; and Trifonov, Daniil, Schubert's *Piano quintet in A D667*, Deutsche Grammophon, No. 00028947975717, 03 November 2017.

Figure 4.5.2-04 Mv2: Section c mm. 36-37, piano (Section c' at mm 96-97, minor third higher)



Figure 4.5.2-05 Mv2: Section c, mm. 55-56, violin, viola+cello+DB, piano (Section c' at mm. 116-117, a whole note lower)

These themes are not easily traceable to the melody or accompaniment of the Lied *Die Forelle*.

However, there are many fragments of thematic ideas in the Lied that reasonably can be argued to be the basis of these themes. For example, all the large leaps: in m. 3 of Figure 4.5.2-01, steady leaping figures by the violin in Figure 4.5.2-03, large leaps in Figures 4.5.2-04 and 4.5.2-05, may have their origin in the large leap following the “fishy wiggles” in the Lied as per below:

Figure 4.5.2-06 The “fishy wiggles” chromatic form. *Die Forelle* m.2 piano L.H.

They may also be derived from the tritone leap of the melody line for stanza #1, line 5, *und sah in süßer Ruh* (In blissful peace, watching) as below:

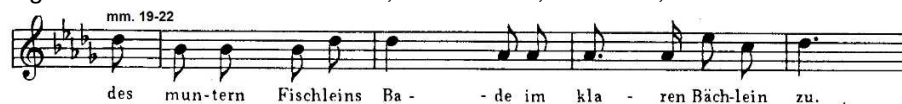
Figure 4.5.2-07 The tritone leap, stanza #1 line 5, *Die Forelle*, m. 17, voice

The unique theme of Figure 4.5.2-01 could be viewed also as being derived from the “fishy wiggles” pattern as shown in Figure 4.5.2-08, where circled notes in the mm. 1 – 4-1 form the “fishy wiggles” with the note values of four to six times of Figure 4.5.2-06, and the balance of notes forms the same in retrograde at the same note values.

Figure 4.5.2-08, Mv2: Section a, mm. 1-5, piano R.H.

The viola/cello melody in Figure 4.5.2-03 echoes the theme in Section c of Movement 1, Figure 4.4.5-01, and may also have originated from the following segment of the Lied, where three eighth notes are followed by a rising-and-falling melody with longer notes.

Figure 4.5.2-09 Stanza #1 line 7, *Die Forelle*, m. 19-22, voice



The steady chordal five-note-rise by the violin (and its chromatic variation) in Figure 4.5.2-02 may be a variation of the fish-theme sextuplet with an initial note rest. The piano R.H. may also be the broken-chord type “fish wiggle”, but in its inversion (first note not a rest).

The broken chord formulation in Figure 4.5.2-03 by the piano R.H. has been identified as a depiction of watery scenes in chapter 3: Figures 3.4.2-06, 3.4.2-12, 3.4.3-01, 3.4.3-03 (bubbling brook flow), 3.4.4-07 (fountain), 3.4.4-16 (reflection of stars on water), and 3.4.2-17 (swimming fish). Also the viola/cello/DB section in Figure 4.5.2-05 has been identified as depicting choppy water (Figure 3.4.4-06).

### 4.5.3 Movement 2 - Analysis of the harmony

Sub-section a of Part 1 begins with theme #1 (Figure 4.5.2-01) in F major (piano L.H. is an octave below), while the strings provide harmony. Notable is the pentatonic nature of this theme, i.e., the predominant use of scale degrees 1, 2, 3, 5, and 6 as shown below the staff. It is immediately repeated by the violin, then the descending fish theme is repeatedly played by the piano in a high register and a short connecting passage ending in  $V^7$  leads to theme #2 (Figure 4.5.2-02) in an F major tonic chord (m. 19). It is repeated and then over the next three measures, using the same rhythmic patterns, the keys modulate from F major to G major, D major and finally F# minor, the key of Sub-section b.

Sub-section b of Part 1 begins with the theme #3 (Figure 4.5.2-03) in F# minor. The two-measure-length pattern of three-eighth notes followed by a rising-and-falling melody with longer notes played by the viola in mm. 24-26 is developed over the entire length of Sub-section b, while the cello plays mostly at a third below and in parallel. The piano part is basically an alternating F# minor tonic and dominant except for the last two measures (mm. 34-35) where a modulation to D major is initiated.

Sub-section c of Part 1 begins with theme #4 (Figure 4.5.2-04) in D major by the piano R.H and L.H. in octave. It is repeated three more times by piano with variations in the key of D major using

alternating chords of I and  $V^7$ , cello and Double bass repeating the first part of the theme. The theme is repeated (from m. 42) three more times in the key of G major, using  $V^7$  and a half-diminished seventh, the violin repeating the second part of the theme, resolving (after four measures of transition featuring piano descending G5 to A6) to G tonic chord in m. 53. The remaining Part 1 Sub-section c plays theme #5 (Figure 4.5.2-05), repeating it three times, and ends in a G major chord.

Part 2, as discussed above, is a duplication of Part 1. Sub-sections a, b and c till m 44 are transposed higher by a minor third to become Sub-sections a', b' and c till m. 103. Thus all the analysis above applies except for the keys raised by a minor third (i.e., F major -> A $\flat$  major, B minor -> D minor, etc.) until part way through the Sub-section c' as indicated.

Schubert changed the degree of transposition for the remaining Sub-section c' to a whole note lower so that, on repetition, the final key becomes the home key of F major, making the movement harmonically closed (Note: Sub-section c ends in the key of G major). The key were changed for the transitional period of mm. 101-112 is as shown in Table 4.5.3-01.

Table 4.5.3-01 Mv2: Key changes at transition mm. 101-112

measures	101-102	103-104	105	106-111	112-
key	D minor	B $\flat$ major	G minor	F minor	F major

The analysis of the remaining part of Sub-section c' is as follows. Measure 104 is an extra measure inserted in Part 2. It is similar to m. 103 as shown in Figure 4.5.3-01 with very prominent emphasis on the pitch B $\flat$ . Piano parts are lowered by a perfect fourth in m. 104, making the pitch one whole tone lower than the original m. 43 and starting the second half of Sub-section c' at whole tone lower transposition. The violin and the piano alternate the pattern of m. 104 until m.109, then the piece ends in a similar manner as discussed in the ending of Part 1 (mm 54-60).

Figure 4.5.3-01 Movement 2, an extra measure at m. 104, comparison with m. 103

### - Measure by measure comparison between Part 1 and Part 2

A measure by measure comparison is given in Table 4.5.3-02. It reveals that, aside from the minor third upward transformation, there are many changes mostly by octave in Sub-section a. There is no change in Sub-section b. There are many and complicated changes in Sub-section c, but these changes are mostly within the chordal integrity after the transposition and for adding colour to the harmony. It is clear that Part 2 was not a product of a simple “copy and paste” but a considerable effort had been spent for these changes.

Table 4.5.3-02 Mv2: comparison of Part 2 vs Part 1, Sub-sections a/a' and b/b'

sub-section	measures		Notes for Part 2 if different from the expected by part 1 transposed by minor third upward
	Part 1	Part 2	
a / a'	4	64	Second up beat first 1/16 <sup>th</sup> note is E $\flat$ 5 instead of G5.
	5-8	65-68	Violin plays an octave lower till second upbeat of m.68.
	9	69	Viola second down beat note is F4 instead of F5, octave lower.
	10	70	Piano L.H., viola, & DB octave lower. Cello 2 <sup>nd</sup> & 3 <sup>rd</sup> beat octave lower.
	11-12	71-72	Piano L.H., viola, cello & DB octave lower. Violin 3 <sup>rd</sup> beat octave lower.
	13	73	Piano L.H., & violin octave lower. Viola 1 <sup>st</sup> down beat octave lower.
	14-15	74-75	Violin octave lower.
	16	76	Violin octave lower. Viola 2 <sup>nd</sup> beat and 3 <sup>rd</sup> up beat octave lower, Cello 2 <sup>nd</sup> up beat & 3 <sup>rd</sup> beat octave lower.
	17	77	Cello octave lower.
18	78	Cello & DB 1 <sup>st</sup> down beat octave lower.	
b / b'	24-35	84-95	Part 1 in F $\sharp$ minor, Part 2 in A minor and all notes as expected



Table 4.5.3-02 Movement 2, comparison of Part 2 vs Part 1 – continued, Sub-sections c/c'

sub-section	measures		Part 2 if different from the expected by part 1 transposed by minor third upward
	Part 1	Part 2	
c / c'	36	96	Part 1 in D major, Part 2 in F major.
	36	96	Violin 1 <sup>st</sup> beat sextuplet 1 <sup>st</sup> note F5, 2 <sup>nd</sup> -6 <sup>th</sup> A4/F4, 2 <sup>nd</sup> & 3 <sup>rd</sup> beat sextuplets A4/F4. Viola 1 <sup>st</sup> beat sextuplet 1 <sup>st</sup> note F4, 2 <sup>nd</sup> -6 <sup>th</sup> C4, 2 <sup>nd</sup> & 3 <sup>rd</sup> beat sextuplets C4.
	37	97	Violin B $\flat$ 4/G4. Viola E4/C4. Cello & DB same rhythm but 1 <sup>st</sup> note C3 instead of expected C2.
	38	98	Violin A4/F4. Viola 1 <sup>st</sup> beat sextuplet 1 <sup>st</sup> note F4, 2 <sup>nd</sup> -6 <sup>th</sup> C4, 2 <sup>nd</sup> & 3 <sup>rd</sup> beat sextuplets C4.
	39	99	Violin B $\flat$ 4/G4. Viola E4/C4. Cello & DB same rhythm but 1 <sup>st</sup> note C3 instead of expected C2.
	40	100	Violin A4/F4. Viola 1 <sup>st</sup> beat sextuplet 1 <sup>st</sup> note F4, 2 <sup>nd</sup> -6 <sup>th</sup> C4, 2 <sup>nd</sup> & 3 <sup>rd</sup> beat sextuplets C4.
	41	101	Violin 1 <sup>st</sup> & 2 <sup>nd</sup> sextuplet A4/G4, 3 <sup>rd</sup> first three notes E4 last three C $\sharp$ 4.
	42	102	Violin A4/F4. Viola D4.
	43	103	Piano R.H & L.H. octave lower. Violin A4/F4. Viola E $\flat$ 4/C4.
		104	One extra measure in Part 2. B $\flat$ dominates. Closest to m. 103. See Figure 4.5.3-01.
	44-60	105-121	Part 2 generally one whole tone lower than Part 1. Exception follows.
	44	105	Violin 1 <sup>st</sup> down beat F $\sharp$ 4/C4 to B $\flat$ /G. DB 2 <sup>nd</sup> down beat D2 to C3, 3 <sup>rd</sup> down beat D3 to C4.
	45	106	Viola 1 <sup>st</sup> beat E $\flat$ 4/C4 to B $\flat$ 3, 2 <sup>nd</sup> & 3 <sup>rd</sup> E $\flat$ 4/C4 to B $\flat$ 3/G3.
	46	107	Viola 1 <sup>st</sup> beat D4/C4 to B $\flat$ 3, 2 <sup>nd</sup> & 3 <sup>rd</sup> D4/C4 to B $\flat$ 3/G3.
	47	108	Viola 1 <sup>st</sup> beat E $\flat$ 4/C4 to B $\flat$ 3, 2 <sup>nd</sup> & 3 <sup>rd</sup> E $\flat$ 4/C4 to B $\flat$ 3/G3.
	48	109	Viola 1 <sup>st</sup> beat D4/C4 to B $\flat$ 3, 2 <sup>nd</sup> & 3 <sup>rd</sup> D4/C4 to B $\flat$ 3/G3. Cello 1 <sup>st</sup> beat C4 to C4, 2 <sup>nd</sup> & 3 <sup>rd</sup> A3 to C4.
	49	110	Viola 1 <sup>st</sup> & 3 <sup>rd</sup> beats D4/C4 to B $\flat$ 3, 2 <sup>nd</sup> D4/C4 to B $\flat$ 3/G3. Cello 2 <sup>nd</sup> beat A3 to C4.
	50-51	111-112	Viola 1 <sup>st</sup> & 3 <sup>rd</sup> beats D4/C4 to B $\flat$ 3/G3, 2 <sup>nd</sup> D4/C4 to B $\flat$ 3. Cello 2 <sup>nd</sup> beat A3 to C4.
	52-53	113-114	Violin 1 <sup>st</sup> beat G3 to D4, 2 <sup>nd</sup> beat G3 to C4. Viola 1 <sup>st</sup> beat E3 to F3, 2 <sup>nd</sup> beat D3 to F3.
	54	115	Violin 1 <sup>st</sup> & 2 <sup>nd</sup> beats D4/C4 to B $\flat$ 3. Viola 1 <sup>st</sup> & 2 <sup>nd</sup> beats F $\sharp$ 4 to G4/E4.
55-58	116-119		
59	120	Violin 3 <sup>rd</sup> beat B3 to A4.	
60	121	Violin G3 to F4.	

#### 4.5.4 Movement 2 – summary of analysis

In Part 1 Sub-section a, themes with a pentatonic nature shows an ambivalence towards major and minor tonalities, expressing the uncertainty in the fish's mind on her safety from the fisherman. However, the prominence of the fish theme (sextuplet with first note on rest or on continuation from the note prior to it) indicates the fish's belief that she is safe.

The viola/cello melodies in Sub-section b, apparently derived from the Lied section corresponding to *Des muntern Fischleins Bade* (The lively fish swim), together with the quick large leaping figure by the violin at repetitive intervals depict clearly the fish's joyful swimming. This quick large leaping figure could also be the depiction of the sharp reflection of sunlight on the shimmering wave crests of the brook's flow.

The formulation by the piano of mostly a bubbling flow, supports beautifully the fish's enjoyment in the clear and cool water flow of the brook.

The first part of Sub-section c brings back the fish motif with an additional tail echoed by the cello/DB first, then by the violin next, each preceded by large octave leaping figures, depicting the joyfulness of the fish. However, the last part of this sub-section is dominated by the “choppy water” theme in the viola/cello/DB parts while the piano and the violin play large-leaping figures in a rise-and-fall melody depicting the mounting anxiety in the fish's mind, connecting strongly with what happens in stanza #3.

In Part 2, transposing upward by a minor third indicates again the mounting anxiety. In Sub-section a', the changes are minimal and, if they exist, they are mostly played an octave lower, adding a darker colour in the harmony. In Sub-section b' there is no deviation from transposing upward by a minor third and the joyfulness is still maintained. In Sub-section c' there are more complex changes to add a darker colour to the harmony, reflecting the pending calamity that is movement 3.

#### 4.6 *The Trout Quintet* - third movement

According to the poem *Die Forelle* transformed to the fish's point of view, and discussed above, the sizing up of each other by the fisherman and the trout is finished in D550 Lied stanza #3 lines 1-6 and the fish's battle for survival is fought in earnest in this movement of the Quintet. This section discusses how Schubert provided the music for this segment of the story.

##### 4.6.1 Movement 3 - Analysis of the form

This movement is in a typical scherzo-trio binary form with a *da capo*. In terms of the written (and as-played) score, it is as follows (the measure numbers are as given in NSA, time signature 3/4):

Table 4.6.1-01 Movement 3 (Mv3): form

Section	Scherzo	Trio	Scherzo ( <i>da capo</i> )
Measure #	1...42 <sup>1</sup>   :42 <sup>2</sup> ...104a/b:	:1...16 <sup>2</sup> :  :16 <sup>3</sup> ...66a/b:	1.....42 <sup>1</sup>   42 <sup>2</sup> ...104b
Sub-section	a   : b :	: c :  : d :	a    b
Key	A F  :F A:	:b A:  :f# D:	A F  F A

F. Schubert marked the tempo as *presto*. Recordings from Naxos<sup>225</sup> and Deutsche Grammophon<sup>226</sup> perform at  $\frac{1}{4} = 324$  and 373, or for the time signature of  $\frac{3}{4}$ , the tempos are 108 and 124 per measure (of three beats), respectively. It should be noted that the tempo of the beat of the Lied (in the time signature of  $\frac{2}{4}$ ) is  $\text{♩} = 87.5$ , while that of the movement 3 per measure is  $\sim 115$ , or 30% faster, reflecting the faster tempo of battle actions.

#### 4.6.2 Movement 3 – Analysis of the thematic materials

The third movement scherzo appears not to have any reference to the Lied, but a close analysis shows that Schubert used its rhythms and melodies in skillful variations to maintain the connection. Three prominent thematic materials in the Scherzo section and one in the Trio section are shown in Figure 4.6.2-01, 4.6.2-04, and 4.6.2-06, and 4.6.2-08, respectively, and they are all traceable to the Lied.

Figure 4.6.2-01, Mv3: Scherzo-theme #1, mm. 1-4, violin (viola in parallel)

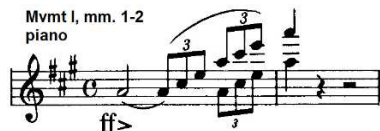


This is a variation of the basic fish theme, i.e. sextuplet with first note on rest (in the box in the figure above. Here the unit note is the eighth), and the rhythm matches that of the Lied mm. 62-63, Figure 4.6.2-02, and also echoes the opening piano arpeggio of the Quintet, Figure 4.6.2-03:

Figure 4.6.2-02 Mv3: *Die Forelle* mm. 62-63, piano R.H.



Figure 4.6.2-03 Mv3: The Quintet, movement 1, mm. 1-2, piano



It is an accurate and devastating depiction of the trout unable to freely leap due to being caught in the fishing line. The downward trending of the melody emphasizes the tragedy.

<sup>225</sup> Jandó, Jenő; Kodály Quartet; and Tóth, István, Schubert's *Piano quintet in A D667*, Naxos, No. 8.550658, 21 August 1992

<sup>226</sup> Hornung, Maximilian; Lee, Hwayoon; Mutter, Anne-Sophie; Patkoló, Roman; Trifonov, Daniil, Schubert's *Piano quintet in A D667*, Deutsche Grammophon, No. 00028947975717, 03 November 2017.

Figure 4.6.2-04, Mv3: Scherzo-theme #2, mm. 9-12, violin (all other instruments in homophonic chords)



This is a variation of the “repeat and step down” pattern (voice, piano R.H. and L.H.) of the Lied stanza #3 at mm. 63-66, Figure 4.6.2-05.

Figure 4.6.2-05 Mv3: *Die Forelle* mm. 63-66, voice and piano

This again is a depiction of how the fishing line and the rod are pulled by the desperate efforts of the fish to free herself from the fishhook. The downward trending again shows how the fish pulls the line.

Figure 4.6.2-06 Mv3: Scherzo-theme #3, mm. 59-62, violin (viola in unison)



This is a variation in minor of the voice of Lied stanza #1 line 1, Figure 4.6.2-07, the last note being transposed up by an octave, and two eighth notes combined and elongated to a dotted half note.

Figure 4.6.2-07 Mv3: *Die Forelle* mm. 7-8, voice

One can almost hear the desperation of the fish in the last note raised by an octave.

Figure 4.6.2-08 Mv3: Trio theme, mm. 1-4, violin (viola in homophonic chord)



This is obviously a variation (changed three quarter-note rhythm on staccato to slurred half note-quarter-note rhythm) of the scherzo-theme #2, Figure 4.6.2-04, with a touch of the main theme of the Lied as leap down from the scale degree 1 to 5 at m. 3, Figure 4.6.2-07. The slurred notes and general use of long notes suggest the “playing” of the line by the fisherman to tire out the fish.

There is no musical motif related to the depiction of water or a watery scene in this movement.

### 4.6.3 Movement 3 – Analysis of the harmony

Because of the fast tempo, the harmonic progression is mostly limited to the minimum unit of a measure and usually in phrases.

#### - Scherzo section:

Sub-section a of the Scherzo section begins in A major in *f* with theme #1 by the violin (and the viola in unison) followed by a short dialogue between the piano and the violin/viola in *p*. Theme #2 follows (m. 9), with the first beat accented, then theme #1 is repeated in *ff* (m. 19). During the dialogue, the key modulates to C major (m. 27) and theme #2 is repeated a minor third higher (m. 31), ending on a C major chord at m. 42<sup>1</sup>, which is the dominant of F major, leading into Sub-section b in that key.

Sub-section b begins (m. 42<sup>2</sup>) with the melding of themes #1 and #2 (half note – quarter note set), followed by the inversion of theme #2 (i.e. repeat and step up instead of step down) with the third step up repeated three times. The passage is repeated (m. 50) in D major and then theme #3 is introduced by the violin and the viola (m. 59) while the piano plays the repeat pattern of V<sup>7</sup> and ii<sup>7</sup> (in A major). Theme #3 is played alternately by the strings and the piano while the starting notes move in a 5<sup>th</sup> relationship, B – E – A – D, culminating (m. 79-80<sup>1</sup>) in the cello and the DB playing a low E (E2) in *ff*, the dominant of A major. At m. 80<sup>2</sup>, theme #1 is repeated in A major. Extended theme #2 completes this sub-section, ending with a repeated full A major chord in *ff* (then the whole of the Sub-section b is repeated).

#### - Trio section:

The Scherzo section ends in A major, dominant to D major, which is the relative major for B minor, the key for the Trio section. Sub-section c starts with the trio-theme introduced by the violin (the viola playing the counter-tune), followed by a rising passage on the piano. It is re-stated by the cello (m. 9), the viola again playing the counter-tune, followed by a modified theme with a cadence format ending (m. 16<sup>1</sup>) in A major chord (V<sup>7</sup>-I). This section is repeated.

Sub-section d begins in F<sup>#</sup> minor. The piano restates the theme a 5<sup>th</sup> higher (C<sup>#</sup>6, m. 16<sup>3</sup>), followed by the violin a 3<sup>rd</sup> higher (A5, m. 19), and the cello an octave lower (F<sup>#</sup>4, m. 21). Then follows (mm. 25-32) a long drone of G major chord played by viola/cello/double bass in which the piano and violin echo each other with counter-tune and theme, respectively. The long drone is switched to Bb major chords (alternating I-IV<sup>7</sup>, mm. 33-40) in which other instruments play variations of the theme. An eight-measure coda (mm. 41-48) follows and ends with V<sup>7</sup> of D major, preparing the return to B minor. Then follow two measures of silence (mm. 48<sup>3</sup>-50<sup>2</sup>), a re-statement of the trio-theme by the full strings, a short reference to theme #2 of the Scherzo section by the full strings over the trill of A5 by the piano, and a re-statement of the trio theme by the piano in chords. Next (m. 63) over the trill of A5 by the violin, the piano switches from the half-note-quarter-note rhythm of the Trio to the three quarter-note rhythm of the Scherzo, readying for the *da capo* to the Scherzo section, and ends with a D major chord. This Sub-section d is repeated.

The Scherzo section on *da capo* does not repeat Sub-section b.

#### 4.6.4 Movement 3 –summary of analysis

As proposed in Section 4.3, this movement is suggested to depict the fight between the fisherman and the fish expanding the narrative of stanza #3 of the Lied. Theme #1, with fishy theme embedded, depicts clearly the strong dashes by the fish against the fishing line (and the fisherman). Theme #2 on the other hand, depicts skillfully how the fishing rod bends and sways from such actions. Therefore Sub-section a can be said to depict the fighting scene.

The first half of Sub-section b alternates theme #3 and inverted theme #2. It can be viewed as the fish's wish for the time before the trouble began and the fish's pull against the line to free herself from her predicament. The second half has theme #1, #2 and inverted theme #2 ending with an A major chord: a clear depiction of the last battle which the fish wins (partial victory the first time and triumph in *da capo*).

Landing a fish after it is on the hook is said to require care such as maintaining steady tension, no jerking, guiding the fish toward a landing spot, etc., summed up with the word “playing”.<sup>227</sup> The transition of the strong pull of Scherzo-theme #2 to the leisurely Trio-theme pictures the tactic aptly. Schubert started Sub-section d with a slow musical event (long drone) and then continued with an increasingly faster interval of events culminating in the quarter-note chord passage of a variation of the pull theme, Figure 4.6.2-04, by the piano under high trills by violin, suggesting a critical point has been reached at the end of the Trio and the final battle is to take place on *da capo* in the Scherzo section.

As discussed in Section 1.3, Schubert did not have much knowledge of fish or fishing. It may be a musical coincidence that Movement 3 depicted the “fight” for landing a fish so vividly, or it may be that, as discussed in chapter 2 Section 2.5, his good friend Johann Mayrhofer had enough knowledge to give Schubert an insight into this aspect of fishing.

#### **4.7 The Trout Quintet – fourth movement**

This movement depicts the story inside the story where the escaped fish tells of her experience and gives some advice to her young friends.

##### **4.7.1 Movement 4 - Analysis of the form and themes**

This movement is in the form of theme and variations with the time signature of 2/4 throughout. The theme is the vocal melodies of the Lied *Die Forelle*. All variations (except Variation V) are in the form of two parts: ||: a :|| b | with part a eight-measures-long and part b twelve-measures long. The theme for part a (except variation IV) is the vocal melody for lines 1 – 4 of stanza #1 (and #2), and that for part b (except variation III) is the vocal melody of lines 5 - 8 (lines 7-8 are repeated as per the Lied). Thus, as played with a repeat of part a, the variations sing the poem’s lines 1-4 twice, 5-6 once and 7-8 twice.

As discussed in Section 2.4.1, the overall musical form is therefore typical of the sentence structure with presentation (a) and continuation (b) sections suitable for poetic lines having external observations (lines 1-4) and internal thoughts (lines 5-8). However, the presentation section, vmm. 1 –

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<sup>227</sup> Charlie Robinton, “How to land more fish with a fly rod”, <https://www.fix.com/blog>. Accessed 2019-03-12

8,<sup>228</sup> itself is a typical period structure, i.e., vmm. 1 – 2 the basic idea and vmm. 3 – 4 the contrasting idea, then vmm 5 – 6 repeat variation of vmm. 1 – 2 and vmm 7 – 8 provide the modified contrasting idea of vmm. 3 – 4. The continuation section vmm. 9 – 20 again is in period structure, i.e., vmm. 9 – 10 a new basic idea, vmm. 11 - 12 a new contrasting idea and then vmm. 13 – 14 repeats the new basic idea (inverted) and vmm. 15 – 16 the modified new contrasting idea (then vmm. 17-20 repeat vmm. 13-16). F. Schubert maintains the basic rhythm (note length and distribution) of the four-measure phrases constantly and consistently throughout the 20 measures.

The theme is modified from the original eighth-note based Lied rhythm (stanzas #1 & 2, line 1-2), as shown in Figure 4.7.1-01, to a dotted rhythm type, Figure 4.7.1-02, and used in Thema, Variation I, Variation II, and Variation V-Andantino sections:<sup>229</sup>

Figure 4.7.1-01, *Die Forelle* stanzas #1 & 2, line 1-2 rhythm, mm. 7-8, voice



Figure 4.7.1-02, the Quintet movement 4, Thema, rhythm, mm. 1-4, violin



In Variation III and Variation V-Allegretto sections the original eighth-note rhythm is used. The theme for Variation IV is mostly the piano part of stanza #3 of the Lied, which will be discussed more fully below. The instruments which do not play these themes, often play musical lines full of triplet (or sextuplet) rhythm. The iconic “fishy wiggles” theme is not used as such except in the variation V-Allegretto section.

As suggested in Section 4.3, Section Thema prepares the stage for the fish’s talk, Sections Variation I, II, III, IV, and V-andantino depict the talk by the fish and Section Variation V-allegretto completes the movement.

#### 4.7.2 Movement 4 - Thema

The violin plays, for the first time in the entire Quintet to this point, the Lied vocal line in the rhythm of Figure 4.7.1-02. Other strings provide the harmony mostly in a quarter and two-eighth-notes rhythm, and often homophonically when the violin plays the dotted note pattern. The piano is silent. The

<sup>228</sup> Notation: vmm = variation measure number(s), e.g., the first, second, and third measures of a Variation is vm. 1, vm. 2, and vm. 3, etc.

<sup>229</sup> V-Andantino section uses a double-dotted rhythm. See section 4.7.7.



key is firmly in D major, which was considered a key expressing “triumphant rejoicing” in Schubert’s day.<sup>230</sup> The dotted note pattern gives an extra buoyancy to the “pastoral” passages expressing the joy of the fish in clear and cool river water. It also hints at the pompousness of the older fish trying to teach the younger fish some lessons in life.

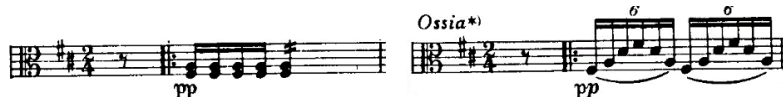
#### 4.7.3 Movement 4 – Variation I

The poetry text (transformed) that this variation is to express is as follows:

*In a limpid brook  
I, the capricious trout  
In joyous haste  
Darted around like an arrow.  
I saw a man standing on the bank  
With a relaxed pose, watching  
While I lively swam  
In the clear brook.*

The key is D major. The piano, both hands, plays the theme (dotted-note form) in octave and in high registers (m. 21, L. H. in D5 and R.H. in D6) with the occasional addition of ornamentations such as trills and grace notes. The DB plays a steady eighth-note bass line of broken triads (mostly in root position), in pizzicato and staccato. The viola plays double-stop tremolos in a low register (around A3) in the main version of the NSA score. In an alternative score (marked *ossia* and *Fassung des Erstdrucks*, first printing, in NSA), plays sextuplet rise-and-fall arpeggios (m. 21) as below:

Figure 4.7.3-01, The Quintet, movement 4, Var I, m. 21, viola



The former was used by Schubert to express danger/apprehension in ***Das war ich*** (D 174, mm. 9-13, Figure 3.4.2-02), where fast repetitive chords describe the frantic activities of a young man diving into a raging river to rescue a drowning maiden, while the latter is used to depict flowing brooks in Lieder ***Der Jüngling am Bache*** (D 636, Figure 3.4.2-06), ***Lied der Liebe*** (D109, Figure 3.4.3-01) and ***Totenopfer*** (D101, Figure 3.4.4-16) and aptly describes the calm and clear river in which the fish are swimming. This flowing brook motif may depict where she was giving the talk or may also depict the original brook where she experienced the near fatal incident.

<sup>230</sup> C.F.D. Schubart wrote, “D major, the key of triumph, of Hallelujah, of battle cries, of triumphant rejoicing.” - Dubois (1893: 436).

The violin and cello alternately (or together) play the triplet-eighth motif (mm. 21-22) which is a truncated version (front and back) of the sextuplet fish motif/rhythm:

Figure 4.7.3-02, The Quintet, movement 4, Var I, m. 21-22, violin and cello.



Altogether, this variation affirms that the fish is alive and well, enjoying life in the river (better expressed in the *ossia* version in the viola. The main version indicates apprehension and is not suitable for this stage of the story).

#### 4.7.4 Movement 4 - Variation II

The poetry text (transformed) that this variation is to express is as follows:

*I saw also an angler with his rod  
 Standing on the bank,  
 Cold-bloodedly watching  
 My contortions.  
 As long as the water is clear,  
 I thought,  
 He won't catch me  
 With his fishing rod*

The key is also D major, which still continues to express the mood of the poem. A typical musical passage of this variation is shown below (Figure 4.7.3-01, end of the section).

Figure 4.7.4-01, The Quintet, movement 4, Var II, m. 58-60, all instruments.

Musical score for all instruments, measures 58-60. The key signature is D major (two sharps) and the time signature is 3/4. The score includes staves for violin, viola, cello, double bass, and piano. The violin part features a fast, arched sextuplet of eighth notes. The viola part plays a melodic line with long notes. The piano part provides harmonic support with chords and arpeggiated figures.

The viola plays the theme and the cello and the DB play its harmony mostly homophonically. The piano echoes, delayed by a measure, the viola melody in chords, when the latter is on long notes. The violin floats above in a high register in a fast sextuplet (or triplets) rise-and fall melody (arabesque-like)

throughout the variation as if paying no attention to the theme and melodies that the other instruments play. Schubert used similar floating melodies in piano R.H. in **Cronnan** (D282, Figure 3.4.4-24) and **Mahoment Gesang** (D 549, Figure 3.4.4-42). In the former, Shilric is mourning over Vinvela, who died while he was away, at her grave by a fountain. It depicts the seemingly unconcerned steady flow of the fountain against the waves of sorrows that Shilric suffers. In the latter, the Lied depicts a river from its origin as a little spring among the mountain rocks to a stream and a brook until it becomes a large river ready to flow into the great sea. The unstoppable inevitableness of the water flow is depicted here. In this variation, while the dotted-note theme formulation maintains the joyfulness of the fish, the violin may be depicting such steady unstoppable water flows or even the fish's over-confidence in her safety in the water.

#### 4.7.5 Movement 4 – Variation III

There is no poetical text corresponding to this variation, except for the inference in line 1 of stanza #3: *Doch endlich ward dem Diebe* (But at length the thief)<sup>231</sup> indicating that considerable time and effort had been spent by the fisherman trying to catch the fish. As discussed in Chapter 1, Section 1.3, this aspect was more vividly described in **Wie Ulfru Fischt** (D 525, 1817, Johann Mayrhofer), stanzas #1 and #2:

*The rod quivers, the line trembles,  
But it comes up easily.  
You capricious water-spirits  
Give the fisherman no feast.  
What use is his cunning?  
The fish glide away mockingly;  
He stands spellbound on the shore  
He cannot enter the water, the land holds him fast*

*The smooth surface is ruffled,  
Disturbed by the scaly shoals  
That swim blithely  
In the safe waters.  
Trout dart to and fro,  
But the fisherman's rod stays empty;  
They feel what freedom is,  
The fisherman's well-tried guile is in vain.*

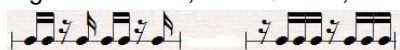
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<sup>231</sup> As discussed in section 1.4, it was F. Schubert who changed from *plötzlich* (suddenly) in the original C.F.D. Schubart's poem to *endlich* (at length). There appears to be a strong influence from composing **Wie Ulfru Fischt** for this change.

When this poem also is re-examined from the point of view of the fish, it is obvious that the fish knows how to avoid being caught by the tricks the fisherman normally uses. It might even suggest that the fish is enjoying the “game” so to speak.

The music is in D major, reflecting the triumphant mood of the fish. The cello and the DB play the original eighth-note rhythm version of the vocal lines in parallel octave. The violin (using double-stops) and viola play repeated block chord harmony to the vocal melody in either of the two rhythmic formations (and variations) below.

Figure 4.7.5-01, The Quintet, movement 4, Var III, rhythm, violin and viola.



The first rhythm is a syncopated version of the second rhythm. The second rhythm was used by Schubert to depict a steady water flow in, e.g., *Lied (Ferne von der grossen Stadt)* (Song – Far from the great city, D 483, Figure 3.4.2-13), *Andenken* (Remembrance, D 99, Figure 3.4.4-12. Another chordal note replaces the rest), and *Iphigenia* (Iphigenia, D 573, Figure 3.4.4-48, where, instead of a stream flow, it depicts the steady pounding of ocean waves).

Most prominently, the piano plays a very fast (thirty-second notes) floating passage with both hands in parallel octaves in high registers in a similar manner to the violin in Variation II. It is marked ***f*** against string parts marked ***p***.<sup>232</sup> When listened together with the steady melody by the strings in the vocal lines of the Lied, Variation III describes accurately the situation in the story, where every attempt by the fisherman (piano parts) was ineffective and ignored by the fish (cello and DB parts) swimming in a steady water flow (violin and viola). This causes increasing frustration to the fisherman and leads him into an action that is un-natural and unthinkable (muddying the water!). It should be noted also from the context that the steady water flow is that of the original brook, *In einem Bächlein helle* (In a limpid brook) where the tragic event took place and not where the fish is giving her lecture to her audience.

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<sup>232</sup> Unfortunately, with volume of sound the modern grand piano produces, the strings, and particularly the theme, can hardly be heard and so it is in the two recordings cited above. It might have been appropriate with the piano Schubert had then, still under development with a wooden frame for strings. However for the modern instruments, the dynamic sign should be reversed to bring out the musical context properly. On the other hand, the piano-sound overwhelming the string-sound may be intentional to subdue the “overworked” melody from the audience’s ear till Variation V.

#### 4.7.6 Movement 4 - Variation IV

The poetry text (stanza #3, transformed), that this variation is to express, is as follows:

*But at length the thief grew impatient.  
Cunningly  
He made the brook cloudy, and  
Before I realized what was happening  
His fishing rod quivered,  
And I was struggling on it.  
And I, my blood boiling,  
Saw myself a cheated creature.*

As the poem's text suggests, this variation is an abrupt disconnect from the preceding variations that were all in D major. Two very contrasting sections in ||: a :|| b | form are presented in this variation. In the eight-measure Section a (sixteen-measures if counting repeat), Schubert summarized the entire Movement 3, the poetical lines 1-6 of stanza #3 and the Lied *Die Forelle* mm. 55-67, succinctly. It is reproduced in its entirety in Figure 4.7.6-01 (mm. 81-88).

The key is changed to D minor (a parallel minor of D major) and the passage has a great contrast in dynamics: the first four measures (mm. 81-84) marked *ff* and the last four (mm. 85-88) marked *pp*. A heavy repeated sextuplet D minor tonic chord by the piano, echoed by the violin and the viola (each on a double stop), begins Section a, mirroring the repetitive accompaniments of the Lied. Similar fast repeated-note passages were used by Schubert in *Des Mädchens Klage* (D191, Figure 3.4.2-07), *Die Bürgschaft* (D 246, Figure 3.4.4-02) and *Sehnsucht* (D 52, Figure 3.4.4-06). They depicted pouring rain, the flood water of a river, and towering waves, respectively, all for threatening situations. Its use here is to depict the great disturbance of the river water surface due to the battle and also to express the graveness of the situation for the fish. In the same measures, cello and DB play, in octaves, the wavering triplets marked staccato-slur, depicting accurately how the fish twisted and turned, or twitched, against the fishing line. In measure 83, a steady eighth descending chord by some of the instruments appears to indicate that the fish was successful in pulling down the fishing line, and in the following measure (m. 84), against the repeated sextuplet dominant chord in the violin, viola and piano R.H., other instruments play a steadily rising arpeggio (mirroring the theme in movement 2, Figure 4.5.2-02) suggesting a glimpse of happier times.

Figure 4.7.6-01 Movement 4, Var IV, Section a, mm. 81-88.

Var. IV

The pick-up note for measure 85 is changed from C# to C natural, marked *pp*, leading to the F major segment (relative major) of Section a. It begins again in a repeated sextuplet tonic chord in piano both hands echoed by the viola, cello and DB, but very much lighter in texture (mm. 85-86). The twitching pattern of the first segment is repeated by the lone violin, which becomes (at m. 87) a regular triplet indicating that the twitching is over and the fish is free.<sup>233</sup> The viola/cello/DB part changes also to the rhythmic pattern of mm. 62-63 of the Lied *Die Forelle*, Figure 4.7.6-02, where it accompanies the words: *eh ich es gedacht* (before I realized), expressing momentary suspense.

<sup>233</sup> Or the resistance by the fish is spent. However Section b with the “fishy wiggles” motif, though very mutilated, suggests otherwise.

Figure 4.7.6-02 *Die Forelle* mm. 62-63, piano R.H.

However, in view of the higher and brighter F major passage of piano in high register, ending in a clear tonic chord of the key, this pattern here (ending in V - cadence) represents the other use Schubert employed to depict the steady flow of a river discussed in Variation III and used also in *Todtenopfer/Erinnerung* (D 101, Figure 3.4.4-14) and *Einsamkeit* (D 620, Figure 3.4.4-56). Schubert may have intended to depict that the fish was in a normal river flow away from the fisherman.<sup>234</sup>

As stated, the keys of the passage are D minor ending in F major. C.F.D. Schubart wrote of these keys<sup>235</sup>:

D minor - dejected womanhood which broods notions and illusions

F major - complaisance and repose.

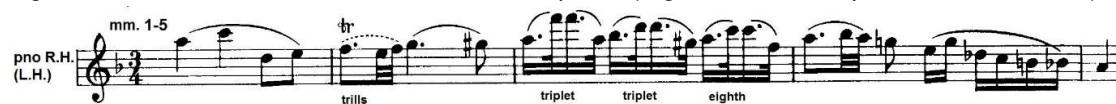
D minor appears appropriate for the poetical mood, particularly lines 7-8 (desperate situation) and the F major segment may express the fish's relief that she was off the hook, but with a deep injury requiring a long recovery time, which is depicted in the Section b.

The piano starts Section b with a "theme", Figure 4.7.6-03, which is a trill with a lower turn at the end followed by a high triplet tail (m. 89 piano R.H.):

Figure 4.7.6-03 Movement 4, Var IV, Section b, theme, mm. 88<sup>4</sup>-89.

This is a mutilated and truncated version of the luxurious theme of Movement 2 Section a, Figure 4.7.6-04, as if the fish can do no more wiggling and jumping due to the injury she received in the battle.

Figure 4.7.6-04 Movement 2 Section a, m. 1-5 piano (Figure 4.7.2-01 reproduced with notes)



It is played in turn by all the other instruments (except the DB) throughout this segment. In Movement 2, the original theme depicted joy in clear cool water. This version probably expresses the same joy for

<sup>234</sup> Or the fish may be free but driven down by the river flow unable to resist because of her injury.

<sup>235</sup> Dubois (1983) 433.

being free as well (in F major segment), but when it is continued into the D minor segment, the effect is a sad one and probably depicts the sharp pains emanating from the wounds.

The last two-thirds of Section b (D minor, mm. 93-100) is dominated by the piano playing full block chords in the rhythmic pattern of the steady-water-flow motif discussed in Variation III above, Figure 4.7.5-01, in a slowly descending movement ending in a V – i perfect cadence on the root of low A and D (A2, D2). The chord progression (every beat) is very torturous: [D minor] VI – [G minor] VII<sup>o7</sup> – i – i – [D minor] i<sup>6</sup><sub>4</sub> – V<sup>7</sup> – i – [Bb major] V<sup>4</sup><sub>3</sub> - I – [G minor] VII<sup>o7</sup> – i – i – [D minor] i<sup>6</sup><sub>4</sub> – V<sup>7</sup> – i – i, indicating that the suffering continued.

It should be noted that in the Lied *Die Forelle*, Schubert ended line 6 of stanza #3: *das Fischlein zapplet dran* (the fish was hanging (on the line)) with a piano accompaniment of descending dominant block chords of D $\flat$  major culminating in a very low pitch of A $\flat$ 1 in piano L.H. and also ended the whole composition with a postlude playing the chromatic form of the “fishy wiggles” again descending by octaves and culminating in a low tonic chord of D $\flat$  major with the lowest pitch of D $\flat$ 2 in the piano L.H. While the Lied ending of D $\flat$  major leaves some hope of a better fate for the fish, the ending of Movement 4 Variation IV in D minor suggests that the life of the fish is still hanging in the balance after a serious injury.

#### 4.7.7 Movement 4 - Variation V - Andantino section

The poetry text (stanza #4, transformed), that this variation is to express, is as follows:<sup>236</sup>

*The one who in the golden spring  
Of sure youth dwells,  
Think however of **me**,  
Look, you are in danger, so flee!  
Most of the time you miss, for want  
Of prudence. Girl, see through,  
The seducer with the fishhook!  
Otherwise you bleed too late!*

It is a relief to hear the vocal line theme and to confirm that the fish did recover from the ordeal after the uncertainty of Variation IV. The context calls for the fish to recall, relive, and tell of the near death moment of her life in the brook and the musical passage corresponds very appropriately to the situation.

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<sup>236</sup> As discussed a few times, stanza #4 of the original poem was excluded from the Lied *Die Forelle*. However it may be possible that Schubert did take the text of stanza #4 into consideration when he composed the Quintet since it provided a consistent ending to the music.



The Lied vocal line is given a true variation in the cello part, with a deep and singing colour, a very fitting tribute to Paumgartner who commissioned the Quintet and was also an amateur cellist in his quintet group. The dotted nature of the theme of Thema, Variation I, and Variation II, discussed in Section 4.7.1, is further emphasized by making it a double-dotted type, but further modulation is limited to a few ornamental turns, other chordal notes or neighbour notes and does not seem to have been written as a technical show piece for cello, but rather written to give a meditative mood to this section. The double-dotted pattern, on the other hand almost suggests that it is a difficult deed for the fish to recall, relive, and talk about such a painful torment in public. The key of Section a is B $\flat$  major, of which C.F.D. Schubart wrote:

B $\flat$  major – cheerful love, good conscience, hope, a longing for a better world.<sup>237</sup>

It nicely reflects the feeling of the fish while she is advising her young friends.

The piano is silent in the first half of Section a, but in the second half, it plays the double-dotted section of the theme followed by four descending triplets with the first note of the first triplet slurred from the previous note: an iconic fish motif indicating that the fish is back in health. The viola plays, supported by dotted notes by the violin and octave leaps by the DB, the murmuring stream motif which Schubert used in *Der Fischer* (The fisherman, D 225, Figure 3.4.2-08 middle voice), *Die Einsiedelei* (The hermitage, first setting D 393, Figure 3.4.2-11 middle voice), *Adelaide* (Adelaide, D 95, Figure 3.4.4-11, splashing of wavelets), and *Gruppe aus dem Tartarus* (Group from Hades, first setting D 396, Figure 3.4.4-50, sobbing of the river in Hades). The purpose of using the murmuring motif here is still not clear. It may be a beautiful depiction of a quiet pool where a little group of fish gathered and the disturbance of the flows is heard in the distance, or it may be the depiction of the brook where her terrible ordeal took place.

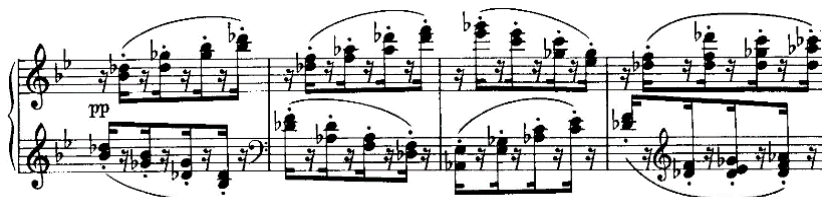
The first four measures (mm. 109-112) of Section b are, aside from the cello, similar to that of Section a, namely the piano is silent also, but the violin plays the murmuring stream motif. In the cello part, two measures of the melody for line 5 of stanzas #1 and #2 are modified (mm. 109-110), and then for line 6, transposed upward by a minor third and repeated in D $\flat$  major (mm. 111-112), the original key of the Lied, connecting smoothly to the next segment for lines 7 and 8.

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<sup>237</sup> Dubois (1983) 433.

For the final fifteen measures (mm. 113-127) of this variation (regular eight measures and seven measures extension), Schubert unexpectedly introduced a unique piano pattern (Figure 4.7.7-02, L.H. and R.H. played alternately, in arpeggiated chords in contrary motion, and spanning a wide range of registers):

Figure 4.7.7-01 Mv4: V - Andantino section, Section b, mm. 113-116, piano



Schubert used the alternating playing of L.H. and R.H. in *Einsamkeit* (Solitude, D 620, Figure 3.48D, expressing a dancing river), *Sehnsucht* (Longing, first setting, D 52, Figure 3.26, expressing a tipping boat on choppy river water) and *Hagars Klage* (Hagar's Lament, D5, Figure 3.01, expressing a desert scene, shimmering heat waves?). The chord progression is simple and slow (per measure) as follows: mm. 113-122 [D $\flat$  major, IV – I – V $^7$  – I – IV – I – V $^7$  – I – V $^7$  – I]; mm. 123-124 [A major, vii – I]; mm. 125-126 [F $\sharp$  minor, V $^7$  - i]; m. 127 [D major, V $^7$ ]. The large scale contrary motion together with the alternating playing suggests a lake scene where rolling waves surge and subside while the surface of the water is covered with small wavelets, ruffled by cross winds.

Since throughout this segment, the viola plays the murmuring flow motif discussed above, the violin plays in a steady eighth beat, mostly in repeats, and the DB plays octave leaps or repeated eighths to represent the steady water flow, it can be concluded that the murmuring flow motif played throughout Movement 4 represents the original brook in the fish's story and that the expansive piano formulation of Figure 4.7.7-01 represents the place where her urgent talk was held.

The cello plays the first four measures (mm. 113-116) in the modified Lied melody of lines 7-8 (as shown in Figure 4.7.7-02) and then further modified in mm. 117-120, in a similar manner to the format of the other variations.

Figure 4.7.7-02 Mv4: V - Andantino section, Section b, theme, mm. 113-116, cello.



The first eight measures of this segment played by the cello are the final statement of the fish's story. Since Schubert used the music of lines 7 and 8 of stanzas 1 and 2 for that of stanza #3 in the Lied. Therefore, it is reasonable to assume that the same music would have been used for lines 7 and 8 of stanza #4 (i.e., music for lines 7 and 8 for the Lied would be fully strophic). As shown in Table 4.7.7-01, where the texts of the lines 7 and 8 of all four stanzas of the Lied (transformed from the fish's point of view) are tabulated together, this segment of the Lied belongs to the exceptional case of strophic Lieder, discussed in Chapter 3.4.2, where the character, the poet or the main character(s) in the poem never leave a particular scene. In this case, it is the voice of the fish that does not leave the scene.

Table 4.7.7-01 Movement 4 (Mv4) - Variation V - Andantino section, text lines 7 & 8

Stanza	Text, lines 7 & 8 (transformed from fish's point of view)
1	<i>While I lively swam/ In the clear brook</i>
2	<i>He won't catch me/ With his fishhook</i>
3	<i>And I, my blood boiling, / Saw myself a cheated creature.</i>
4	<i>The seducer with the fishhook! / Otherwise you bleed too late!</i>

Schubert added seven measures of an extension-transition to Section b, featuring the melody of mm. 115-116 (underlined in Figure 4.7.7-01) for line 8. This melody is immediately repeated by the violin, then by the cello, then again repeated by the violin and finally by the cello. It is as if listening to a rallying call-and-response between a speaker and her enthusiastic young audience: first by the cello in Db major ( $V^7-I$ ) then repeated by the violin an octave higher (mm. 121-122), by the cello in A major (mm. 123-124), by the violin in F# major (mm. 125-126), and the cello in D major (m. 127, leading to Var V-Allegretto section). From Table 4.7.7-01, the rallying text may be: "Be Safe and Free!" for, "Safe" for stanza 4 (*Otherwise you bleed too late!*) and "Free" for stanza #2 (...never catch me...by his fishing rod and line). These repetitions of this motif are a wonderful musical simulation of how successful the fish's speeches were.

Overall this variation suggests a depiction of a beautiful scene in a lake, where a veteran fish tells of her experience and gives her advice to a young audience, and where everything is peaceful.

#### 4.7.8 Movement 4 - Variation V – Allegretto section

It was suggested that the movement 4 depicts the lecture given by the veteran fish to her young audience. As is the case with such lecture event, there is an opening where the audience gathers and

the lecturer is introduced. After the lecture is over there would be a closing remark and the audience disperses. Thus the Thema section would be the depiction of the “opening”, and this section that of the “closing” or, borrowing Griffel’s interpretation (see Section 4.4.2) of movement 1 Introduction, that of the epilogue of a story such as:

“..., and they lived happily ever after.”

The key is back in the home key of D major and the tempo is *allegretto*, invoking a very cheerful and joyful feeling for the ending of the story. In this section, the Lied vocal and piano lines are used as close to the original as possible, with special attention to the texture of the music as shown in Table 4.7.8-01, where the instruments that play the vocal line and the piano accompaniment of the Lied are identified.

Table 4.7.8-01 Mv4: V - Allegretto section, themes and texture

Measure	Vocal	violin	viola	cello	DB	piano L.H.	piano R.H.
128-135	1-4	theme	rest	rest	rest	fish (br.cd)	block-8ths
136-143	1-4	fish (br.cd)	block-8ths	theme	block-8ths	rest	rest
144-151	5-8	theme	rest	rest	rest	fish (chro)	block-8ths
152-155	7-8	theme (octave+)	rest	rest	rest	fish (chro)	block-8ths
156-163	5-8	fish (chro)	block-8ths	theme	block-8ths	rest	rest
164-167	7-8	theme	block-8ths	theme	block-8ths	fish (chro)	fish (chro)
168		rest	block-8ths	rest	block-8ths	fish (chro)	fish (chro)
169-171		D chord	D chord	fish (chro)	D chord	D chord	D chord
171-172		D chord	D chord	D chord	D chord	D chord	D chord

\* br.cd – broken chord, chro – chromatic

In mm. 128-135, the violin plays the vocal lines 1-4, with a touch of dotted-note variations. The piano R.H. plays the broken chord form of the “fishy wiggles” and the L.H. the block chord in eighths. The viola, cello and DB are silent. In mm. 136-143, it is the cello that plays the vocal lines 1-4 and the violin plays the broken chord form of “fishy wiggles”, while the piano is silent and viola and DB alternately play the chordal rhythm of eight notes that are played by piano L.H. in mm. 128-135. In mm. 144-151, the violin plays the vocal line of stanzas #1 and 2 lines 5-8 as per the original rhythm, with a touch of dotted note figuration, together with the chromatic version of the “fishy wiggles” accompaniments by the piano. For the repeat of lines 7-8, mm. 152-155, the violin jumps up by an octave. The viola, cello and DB are silent for these periods. In mm. 156-163, it is the cello that plays vocal lines 5-8 and the violin plays the “fishy wiggles”, while the piano is silent and the viola and DB alternately play the chordal rhythm of eighth notes. But in mm. 164-167, the violin adds its voice to the cello for the repeat of lines 7-8 and the piano both hands in octave play the chromatic version of the “fishy wiggles” while the viola and DB provide the

chordal rhythm of eighth notes. Measure m. 168 repeats m. 167 without a vocal line (i.e., no violin nor cello). Then the cello plays the chromatic “fishy wiggles” for two measures while all the other instruments play a D major chord in half notes with dynamic markings of *pp* and *diminuendo*.

The Variation V – Allegretto section and movement IV end in a long soft full D major chord. It is fitting that the cello, or Mr. Paumgartner, had a final say singing out the “fishy wiggles”. The varying texture of this variation suggests in some way how the crowd disperses in threes, fours and twos<sup>238</sup> after a meeting, each with, in this case, a renewed determination to be safe and free inspired by the talk of a veteran speaker, the trout.

This variation sings out the original music of stanza #1 (and #2) to indicate how happy the fish was in her natural water world, where her life was joyful and peaceful.

#### 4.7.8 Movement 4 – summary of analysis

It is proposed that movement 4 is the retelling of the poem by the trout herself to a young audience. The detailed analysis of the structure and content of the movement has shown that Schubert provided a wide variety of music in proper sequence to allow such an interpretation, although it is one of many other possibilities.<sup>239</sup> In this movement it is reasonable to assume that the Lied music of stanzas #1 and #2, vocal and piano accompaniment, represents the fish herself. Schubert set the tone by transposing the key from D $\flat$  major, an emotionally complicated key,<sup>240</sup> to D major, a joyful key.<sup>241</sup>

In Thema, he changed the rhythm of the vocal theme from an eighth-note type to a dotted-note type, giving buoyancy to the music. In Variation I, while all the other instruments are playing various fish themes, the viola does the scene painting by playing the musical motif of water flowing in a brook. At this point of the movement it is not clear whether the brook is a part of fish’s story, as in the Lied text, or it is

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<sup>238</sup> The same expression was used by Sei Shonagon in her book “The Pillow Book”, where she described how a large pack of crows returned to their nests in the mountain in threes, fours and twos against the red sunset sky. Editors, “Pillow Book” by Sei Shonagon, Encyclopaedia Britannica, published, 11-September, 2019 URL: <http://www.britannica.com/topi/Pillow-Book>. Accessed December 21, 2019

<sup>239</sup> Lawrence Kramer, *Franz Schubert: Sexuality, Subjectivity, Song*, Cambridge: Cambridge University Press, 1998: pp. 75-87: Some of other possible storylines may involve his sexuality, homosexuality, the triangle relationship between fisherman-narrator-fish, the narrator wishing to be woman, etc., discussed in Chapter 1.

<sup>240</sup> See Section 2.1.1

<sup>241</sup> C.F.D. Schubart wrote of D major key: “the key of triumph, of Hallelujahs, of battle cries, of triumphant rejoicing. Accordingly, one sets attractive symphonies, marches, festive songs, and heaven-rejoicing choruses in this key.” (Dubois (1983) 433)

the venue where her talk takes place. In Variation II, it is the violin that does the scene painting by playing very fast runs depicting a steady water flow, while the viola plays the theme, the piano echoes the theme, and the cello and DB harmonize the viola. The context of these two variations may be stanzas #1 and #2 where everything is still peaceful. In Variation III, it is the piano in octave at high registers in *f* that does the fast run while the cello and DB play the theme and the violin and viola play the steady water flow motif, all in *p*. It is assumed that this variation is a depiction of the scene where every usual attempt by the fisherman (piano) was unsuccessful in catching the fish (cello and DB). The first eight measures (Section a) of Variation IV depict succinctly how the fish was caught, how she fought, and how she escaped, and the last twelve measures (Section b) depict how the fish suffered from the ordeal. In the Andantino section of Variation V, the cello plays the theme in a double-dotted rhythm and in a highly meditative modulation, while the scene painting is back with the murmuring stream motif, first by the viola and then by the violin and followed by the piano with an unusual formulation depicting surface ruffled long waves. When the cello ends the passage corresponding to the Lied stanza #2 line 8 *seiner Angel nicht* (never catch me by his hook), it is immediately echoed by the violin and then the cello repeatedly indicating that her message of “Be safe and free” did get through to the audience. The last variation, the Allegretto section of Variation V, where the Lied vocal line and piano accompaniment are taken up by various instruments and in different textures, is a depiction of how the crowd disperses after a meeting. It is clear that Schubert fulfilled admirably one of the tasks he needed to address, i.e., how to tell a story without the text.

#### **4.8 The Trout Quintet – fifth and final movement**

This movement depicts the peaceful and joyful life of the fish in her water world. How Schubert provided music for it and completed his commission will be examined.

##### **4.8.1 Movement 5 - Analysis of the form**

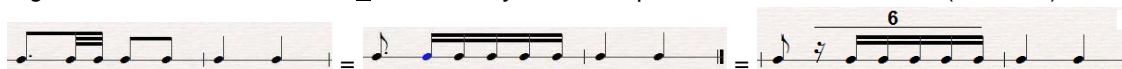
There is a *da capo* sign at m. 236, the half way point of the movement at the end of Part 1. Part 2 is basically the same as Part 1, except it being transposed by a perfect fifth upward (more on this later). Thus the form is a simple binary that can be written as ||: A :|| A' |. It can be sub-divided further by the musical content as follows:

Table 4.8.1-01 Movement 5 (Mv5): form

Part	Part 1 (A)	Part 2 (A')
Section	a / b / c / d / e / f	a' / b' / c' / d' / e' / f'
Measure	1-60/61-107/108-134/ 135-170/171-218/219-236	237-296/297-343/344-370/ 371-406/407-454/455-472

#### 4.8.2 Movement 5 - Analysis of Section a – mm. 1 - 60

The dominant theme of this section (and also throughout this movement) is given by the violin and viola immediately (mm. 3 – 6, the starting pitch of violin is D4) as shown in Figure 4.8.2-01. The rhythm of the m. 3 - 4 can be interpreted as a variation of the fish motif (sextuplet with the first note on rest followed by two longer notes) as shown in Figure 4.8.2-02. This is also an inversion of the motif, i.e., a descending melody line as compared with the iconic ascending “fishy wiggles” piano R.H. accompaniment of *Die Forelle* stanzas #1 and #2 line 5 – 8 (mm. 15-16, Peters. Figure 4.8.2-03):

Figure 4.8.2-01 Mv5: Section a theme (mm. 1 – 6)Figure 4.8.2-02 Mv5: Section a theme, Rhythmic comparison with the fish motif (m. 3 – 4)Figure 4.8.2-03 Mv5: Section a theme, comparison with *Die Forelle* (m. 15 – 16, Peters)

The theme is repeated by the piano, expanded to an eight measure phrase and repeated, then the full quintet plays homophonically the expanded theme transposed upward by a perfect fifth (the starting pitch of the violin in A4 at m. 37) and in full harmonic chords, followed by the addition of coda-like passage (in C major). This is repeated two more times. This section proclaims that the main focus of this movement is the fish.

### 4.8.3 Movement 5 - Analysis of Section b – mm. 61 - 107

The section starts with the piano repeating the transposed theme of Section a (in C major. The starting note at m. 61 on piano R.H. is A5), followed by its variation, which is to become the theme for this section (See Figure 4.8.3-01, mm. 64 – 66):

Figure 4.8.3-01 Mv5: Section b theme (mm. 61 – 66, piano R.H.)



For the next eighteen measures, this four-beat theme ( $V^7 / I$ ) is repeated alternately between strings and piano, with the starting top voice changing (piano - violin) (D6 - D5) – (B5 - B4) – ( $\sharp G5$  -  $\sharp G4$ ) – (E5 - E4), and with a harmony change every four measures of [C major] ( $V^4_2 / I^6$ ) – [A minor] ( $V^4_2 / I^6$ ) – [F major] ( $V^4_2 / I^6$ ) – [D major] ( $V^4_2 / I^6$ ). Schubert also marked the dynamic sign down from **f** to **ppp** to lead into the next passage in D major.

At measure 84, the piano launches into an exciting leaping figure followed by a fish motif with a long tail as shown in Figure 4.8.3-02. The dotted note pattern was discussed in Section 4.4.8 as representing choppy water but here, combined with the fish motif to follow, this formation is best seen as depicting the leaping of a fish. This eight measure phrase is repeated and in the following eight measures only the leaping figure (in D major) is repeated. At the end it is modulated to  $V^7$  (C $\sharp$ /E $\sharp$ /G $\sharp$ /B) of F $\sharp$  minor to lead into the next Section c.

Figure 4.8.3-02 Mv5: Section b, leaping figure (mm. 84 – 89, piano)



Throughout these measures, the violin/viola and cello play the theme alternately. This section also emphasizes that the main focus of this movement is the fish.



#### 4.8.4 Movement 5 - Analysis of Section c – mm. 108 - 134

In this section, the strings play the variation of murmuring stream theme, discussed in Section 4.4.3, equal note length and mostly in neighbouring notes (Figure 4.8.4-01). The Violin & cello and viola & DB take up different rhythms giving interesting overlapping effects.

Figure 4.8.4-01 Mv5: Section c, murmuring stream figure (mm. 108 – 115, strings)

The piano plays a three quarter note figure (Figure 4.8.4-02), reminiscent of the three quarter notes formation (though at the same pitch) in Section c of Movement 1 (Section 4.4.3), which was suggested to be traced to a vocal passage in *Die Forelle*.

Figure 4.8.4-02 Mv5: Section c, three notes figure (mm. 110 – 116, piano R.H.)

This three note figure is repeated two more times, modulated from F# minor (A4-F#5-A5) to B minor (B4-♮G-B5) and then to D minor (♮F6-D7-♮F7), ending this section in V<sup>7</sup> of D major to lead into the next section. The music depicts a leaping fish in a gentle stream.

#### 4.8.5 Movement 5 - Analysis of Section d – mm. 135 – 170

The piano plays a prominent role in this section. In the first half of the section it plays a variation of the iconic fishy wiggles as shown in Figure 4.9.5-01

Figure 4.8.5-01 Mv5: Section d, fishy wiggles (mm. 135 – 136, piano R.H.)

Notice that the first note of the two triplets (chromatic) is played and the leaping down is replaced by two triplets cascading down. This pattern is repeated seven more times with starting notes changing from F#5 to F#5, ♮G5, ♮G5, E5, E5, F#5 and F#5. After the last repeat the cascading down continues for four

more measures, the last notes being D3/D2, and resolves to a Bb major chord at m. 155. All through these measures, the violin and viola play the theme of the movement (Figure 4.8.2-01), while the DB plays a D3 drone.

In the last half of the section the piano plays a variation of the cascading portion of the Figure 4.8.5-01, first as a descending pattern and then as an ascending pattern. The strings play a variation of the three note figure in the previous section (Figure 4.8.4-02) as shown in Figure 4.8.5-02).

Figure 4.8.5-02 Mv5: Section d, three note figure variation (mm. 155 – 158, viola)



This section ends in V<sup>7</sup> of D major leading into the next section. All components of the music in this section link to the fish themes and the Lied.

#### 4.8.6 Movement 5 - Analysis of Section e – mm. 171 – 218

In this section, many of the thematic materials used in the previous sections are played together as shown in Figure 4.8.6-01.

Figure 4.8.6-01 Mv5: Section e, typical full quintet (mm. 171 – 174)

The violin plays fishy-wiggles type of Section d (Figure 4.8.5-01) and the three-quarter note pattern of the same section (Figure 4.8.5-02), the cello plays the same in reverse order and piano plays the theme of the movement in Section a (Figure 4.8.2-01) with chordal harmony. The fast triplet repeat patterns played by viola and DB were used in the Lied by Schubert to express urgency, the most famous one being the

accompaniment of *Erkönig* (D 328, 1815)<sup>242</sup>. It is used differently in the other Lieder, e.g., in *Liane* (Liane, D 298) to express ‘The brook babbles among the roses’ as in Figure 3.4.4-33 (in sextuplet) and Figure 3.4.4-34 (in triplets split between both hands). It serves both purposes in this section, since this section is near the end of the first part and requires some buildup of tension and also needs to depict the watery scene. The first half ends in  $V^7$  of D major resolving to the D major chord at the beginning of the second half.

In the second half (mm. 194-218), the dynamic is reduced from *f* to *p* and the texture suddenly thins out to only the violin in the murmuring stream pattern of Figure 4.8.4-01 with piano in a variation of three-note pattern (Figure 3.9.5-01, two-notes, dotted notes, etc) for nine measures. This is repeated with the viola in the former and other strings in the latter with the piano silent. Then comes a passage at the end in *ff* with a “question” repeated three times (Figure 4.8.6-02), violin playing D minor, C major and F major tonic chord arpeggios, respectively. This echoes the A major arpeggio that starts the Quintet itself (Movement 1 mm. 1 – 2), i.e., the fish motif. The harmony provided by the other instruments for the D minor arpeggio is in D minor tonic, but for the other two they are extraordinary:  $V^6_5$  of F major and  $V^6_5$  of Bb major, namely the arpeggio key is the dominant of the harmony key, respectively. The  $V^6_5$  chords call for resolution or response. What would be the question? Are they questions? This will be discussed further in Section 4.8.8.

Figure 4.8.6-02 Mv5: end of Section *e*, questioning passage, full quintet (mm. 213-218)

<sup>242</sup> It also mimics the galloping sound of a horse: [https://www.youtube.com/watch?v=GRI\\_Ymc\\_8Xs](https://www.youtube.com/watch?v=GRI_Ymc_8Xs)  
 Accessed 20190530

#### 4.8.7 Movement 5 - Analysis of Section f – mm. 219 – 236

This section ends Part 1 of movement 5 and, since Part 2 is a transposed copy of Part 1, the following analysis applies to the ending of the whole quintet. Schubert must have wanted to end this section in D major so that the Part 2 ending after the transposition becomes A major, the key of the Quintet at the beginning, to make the composition tonally closed. To achieve this, he used a simple chromatic passage from F, dominant of Bb major, to A, dominant of D major as shown in Figure 4.8.7-01 (the middle voice). This is repeated by the violin at mm. 225 - 227.

Figure 4.8.7-01 Mv5: Section f, piano (mm. 221-223, middle voice)



For the next four measures, the violin plays a truncated version of the fish motif while the piano plays a variation of the middle two triplets of Figure 4.8.5-01. The section ends in two D major chords by the full quintet. The music again re-states that the Quintet is about the fish.

#### 4.8.7 Movement 5 - Analysis of Part 2 (A'), Sections a' – f': comparison of measure by measure with Part 1 (A)

As discussed in Section 4.8.1, these sections are mostly the transposition of Section a to f of Part 1 (A) upward by a perfect fifth (A major to E major, etc.). Thus all the analyses of sections in Part 1 apply. A measure by measure comparison yields many differences (from a simple perfect fifth upward transposition) as shown in Table 4.8.7-01, -02, and -03. The changes are mostly in octaves (i.e. downward transposition by a perfect fourth), and/or within chord members. As can be seen in the tables, almost every measure has a deviation from the simple perfect fifth transposition, indicating that considerable effort was exerted on the Part 2 segments. This may be for a better balance between instruments, for a better coherence in the melodic line and for better playability. For example in the first half of Section e' the roles of viola and cello are switched so that violin and viola will closely chase each other's melodies while the cello and DB provide the rhythmic background. At the last coda of the

composition much more weight is placed on the lower registered notes compared with the end of Part 1, where a lighter coda suggests the continuation of the music.

Table 4.8.7-01 Mv5: Comparison of Sections a and b of Part 1 and Sections a'' and b' of Part 2.

Section-Part 1	measure	Section-Part 2	measure	Note - if different from perfect fifth up. Vln=violin, vla=viola, cel=cello, DB=double bass, Pno=piano, R.H.=right hand, L.H.= left hand. Expected note in bracket.
a	1-36	a''	237-272	
	37-38		273-274	All transposed & octave lower except Vla.
	39		275	
	40		276	1 <sup>st</sup> beat Pno L.H. E4/E3 (B3/E3), DB octave lower. 2 <sup>nd</sup> beat Vla $\sharp C5/D4$ (F $\sharp 5/\sharp C5$ ), DB transposed & octave lower.
	41		277	1 <sup>st</sup> note Vla $\sharp C5/D4$ (F $\sharp 5/\sharp C5$ ), DB transposed & octave lower. Balance notes Vla B4/D5 ( $\sharp G5/B4$ ), DB $\sharp G4$ ( $\sharp G3$ ).
	42		278	1 <sup>st</sup> beat Vla B4/D4 ( $\sharp G5/B4$ ). 2 <sup>nd</sup> beat Vln D6/A5 (D6/D5), Vla A5/D5 (D5). DB transposed & octave lower.
	43		279	1 <sup>st</sup> beat Vln B5/D5 (B5/ $\sharp G5$ ), Vla $\sharp G5$ (D5). 2 <sup>nd</sup> beat Vla F $\sharp 4/D4$ ( $\sharp C5/D4$ ). DB transposed & octave lower.
	44		280	1 <sup>st</sup> beat Vla $\sharp G4/\sharp G3$ (B4/D4).
	45-52		281-288	All transposed & octave lower.
	53-54		289-290	All transposed & octave lower except Vla.
	55		291	
	56		292	1 <sup>st</sup> beat DB transposed & octave lower, Pno L.H. E4/E3 (B4/E3). 2 <sup>nd</sup> beat Vla $\sharp C5/F\sharp 4$ (F $\sharp 5/\sharp C5$ ), DB D3 (D4)
	57		293	1 <sup>st</sup> note Vla $\sharp C5/F\sharp 4$ (F $\sharp 5/\sharp C5$ ), DB D3 (D4). Balance notes Vla B4/ $\sharp G4$ ( $\sharp G5/B4$ ), DB $\sharp G3$ ( $\sharp G4$ ).
	58		294	1 <sup>st</sup> beat Vla B4/ $\sharp G4$ ( $\sharp G5/B4$ ), DB $\sharp G3$ ( $\sharp G4$ ). 2 <sup>nd</sup> beat Vln D6/D5 (D6/A5), Vla A4/D4 (D5).
	59		295	1 <sup>st</sup> beat Vln B5/D5 (B5/ $\sharp G4$ ), Vla B4/ $\sharp G4$ (D5), DB $\sharp G3$ ( $\sharp G4$ ). 2 <sup>nd</sup> beat Vln A5/ $\sharp C5$ (A5/D5), Vla D6/F5 ( $\sharp C5/D4$ ), DB D3 (D4).
	60		296	1 <sup>st</sup> beat Vla $\sharp G4$ (B4/D4), Pno L.H. D4/ $\sharp G3$ ( $\sharp G4/\sharp G3$ ).
b	61-83	b'	297-319	
	84, 1 <sup>st</sup> beat		320, 1 <sup>st</sup> beat	DB transposed & octave lower
	84, 2 <sup>nd</sup> beat -88, 1 <sup>st</sup> beat		320, 2 <sup>nd</sup> beat -324 1 <sup>st</sup> beat	Vln & Vla silent. Cel Vln line transposed and 2-octave lower. DB transposed & octave lower.
	88, 2 <sup>nd</sup> beat -92, 1 <sup>st</sup> beat		324, 2 <sup>nd</sup> beat -328 1 <sup>st</sup> beat	Cel silent. Vln Cel line transposed and an octave higher. Vla an octave below Vln line.
	92, 2 <sup>nd</sup> beat -96, 1 <sup>st</sup> beat		328, 2 <sup>nd</sup> beat -332 1 <sup>st</sup> beat	Vln & Vla silent. Cel Vln line transposed and 2-octave lower. DB transposed & octave lower.
	96, 2 <sup>nd</sup> beat -100, 1 <sup>st</sup> beat		332, 2 <sup>nd</sup> beat -336 1 <sup>st</sup> beat	Cel silent. Vln Cel line transposed and an octave higher. Vla an octave below Vln line.
	100, 2 <sup>nd</sup> beat -104, 1 <sup>st</sup> beat		336, 2 <sup>nd</sup> beat -340 1 <sup>st</sup> beat	Vln & Vla silent. Cel Vln line transposed and 2-octave lower and m. 340 1 <sup>st</sup> beat a half note. DB transposed & octave lower.
	104, 2 <sup>nd</sup> beat -107		340, 2 <sup>nd</sup> beat -343	Vln Cel line transposed and an octave higher, no grace notes at the end of m. 343. Vla an octave below Vln line till m.341, and D $\sharp 4$ half note at m. 342 and D $\sharp 4$ (quarter)-E4(eighth)-F4(eighth) at m. 343. Cel Vln line transposed and 2-octave lower, grace notes at the end of m. 343. DB transposed & octave lower.

Table 4.8.7-02 Mv5: Comparison of Sections c to e of Part 1 and Sections c' to d' of Part 2.

Section-Part 1	measure	Section-Part 2	measure	Note - if different from perfect fifth up. Vln=violin, vla=viola, cel=cello, DB=double bass, Pno=piano, R.H.=right hand, L.H.= left hand. Expected note in bracket.
c	108 1 <sup>st</sup> beat	c'	344 1 <sup>st</sup> beat	Vln, Vla, DB transposed and an octave lower. Cel C#4/G#3 (C#4). Pno L.H. C#5/G#4/E4/C#4 (G#4/E4/C#4).
	108 2 <sup>nd</sup> beat		344 2 <sup>nd</sup> beat	All transposed and octave lower. Pno silent.
	109		345	All transposed and octave lower. Pno silent.
	110 - 133		346 - 369	All transposed and octave lower.
	134		370	All except DB transposed and octave lower. DB E3(quarter)-E3(eighth)-E3(eighth) (all eighth: E4-E3-E3-E3)
d	135-146	d'	371-382	All transposed and octave lower.
	147		383	All transposed and octave lower, except Cel 1 <sup>st</sup> beat E3(quarter) (two eighth E4-G#4).
	148		384	All transposed and octave lower.
	149		385	All transposed and octave lower, except Cel 1 <sup>st</sup> beat E3(quarter) (two eighth E4-G#4).
	150		386	All transposed and octave lower.
	151-154		387-390	
	155		391	DB ♯F2 (♯F3). Pno R.H. ♯F4/♯C4/A3 (A4/♯F4/♯C4)
	156		392	Pno R.H. ♯F4/♯C4/A3 (A4/♯F4/♯C4)
	157-162		393-398	DB transposed and octave lower.
	163		399	1 <sup>st</sup> beat DB transposed and octave lower. 2 <sup>nd</sup> beat Vla transposed and octave lower.
	164		400	Vla transposed and octave lower.
	165-6		401-2	Vla, Cel, & DB transposed and octave lower.
	167		403	Vla, & DB transposed and octave lower. Cel A3/E3 (A4).
	168		404	Vla transposed and octave lower
	169		405	1 <sup>st</sup> beat Vla transposed and octave lower, DB missing (E3). Pno R.H. E7/B6/G#6/E6 (D7/B6/G#6/E6). 2 <sup>nd</sup> beat Cel & DB Vla transposed and octave lower.
	170		406	Vla, Cel & DB transposed and octave lower. Pno R.H. E7/B6/G#6/E6 (D7/B6/G#6/E6).
e	171-193	e'	407-429	Generally, Vla plays Cel part transposed up perfect fifth. Cel plays Vla part transposed up perfect fifth then an octave lower. DB and Pno transposed & octave lower. Exceptions below.
	171		407	Cel A3 (E3/A2)
	181		417	Cel 1 <sup>st</sup> beat C#4 (C#5/E4), 2 <sup>nd</sup> beat D4 (D5/E4).
	182		418	Cel 1 <sup>st</sup> note C#4 (C#5/E4).
	192		428	Cel 1 <sup>st</sup> beat C#4 (C#5/E4), 2 <sup>nd</sup> beat D4 (D5/E4).
	194-212		430-448	Generally, all transposed and an octave lower.
	213-214		449-450	All transposed and an octave lower, except Vla 2 <sup>nd</sup> & 3 <sup>rd</sup> notes A4/♯C4 (♯C5/A4)
	215-216		451-452	All transposed and an octave lower, except Vla.
	217-218		453-454	All transposed and an octave lower. Except Cel 1 <sup>st</sup> note ♯C4/E4 (E4) & 2 <sup>nd</sup> & 3 <sup>rd</sup> notes ♯C4/E4 (♯C5) and Vla and Pno L.H. as transposed.

Table 4.8.7-03 Mv5: Comparison of Section f of Part 1 and Section f' of Part 2.

Section-Part 1	measure	Section-Part 2	measure	Note - if different from perfect fifth up. Vln=violin, vla=viola, cel=cello, DB=double bass, Pno=piano, R.H.=right hand, L.H.= left hand. Expected note in bracket.
f	219-220	f'	455-456	
	221-222		457-458	As transposed.
	223-224		459-460	As transposed. Pno middle & bottom voices slurred.
	225-227		461-463	All transposed and octave lower.
	228		464	All transposed and octave lower, except DB E3 (E3).
	229		465	All transposed and octave lower, except Cel last notes E4/A3 (E4/A3).
	230		466	All transposed and octave lower, except Vla last notes C#5/E4 (E5/C#5) and Cel 1 <sup>st</sup> notes A2 (A4) & last notes E4/A3 (E4).
	231		467	All transposed and octave lower, except Vla 1 <sup>st</sup> notes C#5/E4 (E5/C#5) & last notes A4/C#4 (C#5/A4), and Cel 1 <sup>st</sup> notes E4/A3 (E4/A3) & last notes E4/A2 (E4).
	232		468	All transposed and octave lower, except Vla 1 <sup>st</sup> notes A4/C#4 (C#5/A4) & last notes A3/C#3 (A4/E4), and Cel 1 <sup>st</sup> notes E4/A2 (E4) & last note E3/A2 (C#4).
	233		469	All transposed and octave lower, except Vla A3/C#3 (A4/E4), Cel E3/A2 (C#4).
	234		470	Vln A5/C#5/E4/A3 (A5/C#5/A4), Vla A4/E4/A3 (A5/C#5/E4/A3), Cel C#4/E3/A2 (A4/C#4/E3/A2), DB A3 (A3), Pno R.H. A5/E5/C#5/A4 (A6/E6/C#6/A5), Pno L.H. A2/A1 (A3/E3/C#3/A2).
	235		471	Same as m. 470 except DB A2 (A3)
	236		472	

#### 4.8.8 Movement 5 –summary of analysis

This movement is full of themes and motifs that can be linked to those previously identified with fish. It also features much of the music depicting water and watery scenes. The full quintet segment in Section c (mm. 171 – 174) is a good example, where three themes related to fish are played, along with the bubbling water motif. Schubert has returned to the music depicting the peaceful and joyful life of the fish in her water world.

The intriguing aspect of this movement is the “questioning” passage at the end of the Section e and e'. If played as written with the repeat sign at m. 236, the listener would hear the passage three times.<sup>243</sup> It begs for an answer and the short coda-like passages of Sections f and f' do not provide an adequate one. The same position in Part A' Section e' starts also in *ff* with a “question” repeated three times (Figure 4.8.8-01), transposed up by a perfect fifth as par the rest of Part A' but lowered by an octave, the violin playing A minor, G major and C major tonic chord arpeggios, respectively. This echoes

<sup>243</sup> Often the repeat sign is not honoured.

the A major arpeggio that starts the Quintet itself (Movement 1 mm. 1 – 2), i.e., the fish motif. The harmony provided by the other instruments for the A minor arpeggio is in A minor tonic, but for the other two they are extraordinary:  $V^6_5$  of C major and  $V^6_5$  of F major, namely the arpeggio key is the dominant of the harmony key, respectively. The  $V^6_5$  chords call for resolution or response.

Figure 4.8.8-01 Mv5: end of Part 2, Section e', full quintet (mm. 449-455), transposition of Figure 4.8.6-01

One possible explanation may be that this passage, with its dominant seventh chords with fish arpeggio motif, near the end of Movement 5,<sup>244</sup> plays the role of a bookend, the other bookend being the A major fanfare-arpeggio of Movement 1 at the beginning of the Quintet. One might even conjecture that, since the arpeggio at the beginning declares that the Quintet is to celebrate the life of the fish, the arpeggio at the backend announces the end of the celebration. Unfortunately, this explanation is not supported by the chords that accompany it, i.e., the “questioning” nature of the passage.

It is proposed that the answer is in the *Die Forelle* text. In the original text of stanza #2 lines 7-8, the narrator muses (‘as long as the water is clear’), *So fängt er die Forelle / Mit seiner Angel nicht*, (He won’t catch the trout / With his fishing rod). The same passage from the point of view of the fish becomes: (He won’t catch *me* / With his fishing rod) as shown in Table 4.2-01. Taking a cue from the analysis of the introductory section of the Exposition of Movement 1, where the vocal lines at the beginning of the Lied were matched with the Quintet (Figure 4.4.2-01), the vocal line for the stanza #2 lines 7-8 is matched with the Quintet Movement 5 Part A’ Section f’ as shown in Figure 4.8.8-02 (with the repeat but the first

<sup>244</sup> As discussed in Section 4.8.1, Part 2 is a transposed copy (with variation) of Part 1



line 8: *Mit seiner Angel nicht*, deleted) The Lied was transposed to A major and the note length was doubled. With a few exceptions the harmony between vocal line and Quintet is reasonable. The “questioning” passage then becomes a depiction of anticipation for the appearance of the fish to declare freedom for all fish.

Figure 4.8.8-02 Mv5: Section f', superimposing *Die Forelle* stanza #2 line 7-8

### The Trout ending

The musical score is for a section titled "The Trout ending" in A major, 2/4 time, with a tempo of 140. It features a Soprano Solo and a Piano accompaniment. The lyrics are: "so fangt er die Fo - rel - le" and "so fangt - er die - Fo - rel - - le mit". The score includes staves for Violin I, Viola, Violoncello, and Double Bass. The piano part features a prominent triplet pattern in the right hand and a more active bass line. The tempo is marked as 140.

**Soprano Solo**  
so fangt er die Fo - rel - le

**Violin I**  
140

**Viola**

**Violoncello**

**Double Bass**

**Piano**  
*p*

9  
so fangt - er die - Fo - rel - - le mit

2

15

sei - ner An - gel nicht - -

#### 4.9 Summary of the analysis of the Quintet

By the terms of the commission, Schubert was obliged to use the music of the Lied *Die Forelle* in the Quintet. But Schubert went far beyond the simple variation/modulation of the Lied's themes and melodies. He revised the context of the poem by eliminating the viewpoints of the narrator, fisherman, and the musing advisor from the poem. He then unified all the observations and feelings of the characters into a poem from a single point of the view: that of the fish. In the process, he cleared up the very murky ending of the Lied, made the context consistent, even including the stanza #4, and produced a well-structured, triumphant and joyful Quintet supported by a robust narrative. Schubert solved the problem of how to tell the story without using words by assigning stanzas #1, 2, 3 (till line 6), and stanzas #1 & 2 to movements 1, 2, 3, and 5 of the Quintet, respectively. Movement 4 became, by taking the narrative of stanza #4, a story inside of a story, where the fish, recounting her experience to her younger audience, warns them to be wary of fishermen, be safe, and be free. It is in a way a typical of a program music,<sup>245</sup> whose narrative, in this case, was a verse of the Lied. The Quintet lies in the early part of the

<sup>245</sup> Editors, "Program music", Encyclopaedia Britannica, 31 January 2014, <https://www.britannica.com/art/program-music>. Accessed 2019-12-12.

development of program music sandwiched by Beethoven's *symphony No.6 "Pastoral"* (1808) and Berlioz's "*Symphonie Fantastique*" (1830).

Schubert begins the Quintet with a twenty-four measure introduction, unusual for a chamber music piece, for three purposes: firstly, at the first measure, a bright forte tutti of the A major tonic chord, indicating happy contentment,<sup>246</sup> immediately sets the mood of the whole composition; secondly, at the second measure, a two-octave two triplets arpeggio, in both hands of the piano in octave, of the A major tonic chord with the first note of the first triplet continued from the first measure, an exact rhythmic pattern of the fish motif in the Lied, proclaims that the Quintet is about the fish; and thirdly, in the following eight measures, the seed materials of the Quintet theme is provided as harmonization melodies for lines 1 – 4 of stanzas #1 and 2 of the Lied *Die Forelle*. The seed melodies are gradually distilled into the Quintet theme during the rest of the introduction segment and then the same fanfare and the fish arpeggio begin Movement 1 in sonata form in earnest. Schubert supplies many representations of fish's habitat, the water world, to accompany these themes and motifs. These water-motifs are all directly or indirectly traceable to the piano accompaniments of his other Lieder that were composed before the Quintet. These representations depicted many forms of water, e.g., as a gentle bubbling flow, as a faster bubbling flow, as a colliding and cascading flow, as a waxing and waning flow, as raging rapids with towering waves, etc. Taken together, Movement 1 is an apt depiction of the fish and her world as well as of how the fish is enjoying being free in her world.

The modulation/tonicization of the keys are numerous and mostly done on the common pitch basis between the chords, e.g., the transition from Exposition to Development (E major I-chord to C major I-chord) is executed on the common pitch of E. But there are a few surprise modulations, e.g., between m. 194 (C $\flat$  major I-chord) and m. 195 (E major, V<sup>7</sup>-chord) which is done by enharmonic rewriting of G $\flat$  and E $\flat$  to F $\sharp$  and D $\sharp$ , respectively, and also between m. 200 (D $\flat$  major) and 201 (F $\sharp$  minor) by enharmonic rewriting of D $\flat$ , F, and A $\flat$  to C $\sharp$ , E $\sharp$  and G $\sharp$ , respectively, presumably representing the discovery of something new by the fish.

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<sup>246</sup> C.F.D. Schubart wrote of the A major key: contains declaration of innocent love, contentment over its situation, hope of reunion at the parting of a lover, youthful cheerfulness, and trust in God. (Dubois (1983) 435)

Schubert made the Recapitulation section to be a “copy” of the Exposition section, which starts in A major and ends in its dominant key of E major. The key changes necessary to make the sonata harmonically closed (to end in A major) were provided by the D major coda-like passage at the end of Development so that starting the Recapitulation section in D major sounded natural. It should be noted that a measure-by-measure comparison of these sections shows that on almost every beat Schubert went beyond simple “transpose and paste”, although using notes mostly within the chord. Making a “copy” of Exposition for Recapitulation does not seem to have been any easier for Schubert as a compositional technique.

The text of Movement 2 is all about the uncertain feeling in the fish’s mind. Likewise in this movement, there are many themes, mini-themes, and motifs that are prominent but not apparently related to the Lied. But on close examination, they were all shown to originate from various fragments of the Lied themes/passages. At the beginning, there is a passage (mm. 3-5) with a pentatonic nature, providing an ambivalence towards major and minor tonalities, expressing the uncertainty in the fish’s mind on her safety from the fisherman. Since this is also traceable to the fish motif (sextuplet with first note rest or on continuation from the note prior to it), it indicates the fish’s belief that it is safe.

The next theme is possibly derived from the Lied section corresponding to *Des muntern Fischleins Bade* (The lively fish swim). The quick large leaping figure, traceable to the “wiggle to leap” part of the “fishy wiggles” theme, by the violin at repetitive intervals, depicts clearly the joyful swimming by the fish (of short duration). The piano’s depiction of water, mostly a bubbling flow, supports beautifully the fish’s enjoyment in the clear, cool water flow in the brook as described in the poem. But the last half of the section is dominated by the “choppy water” theme in the viola/cello/DB parts while the piano and the violin play large-leaping figures in a rise-and-fall melody depicting the mounting anxiety in the fish’s mind, connecting strongly with the pending calamity in stanza 3.

Movement 3 depicts the fight between the fisherman and the fish in the form of a scherzo-trio. In the scherzo, theme #1, with a truncated fishy arpeggio motif, describes clearly the strong dashes by the fish against the fishing line. Theme #2 on the other hand, depicts skillfully how the fishing rod bends and

sways from such actions. These are followed by a series of inversions of the themes intensifying the depiction of the fight.

Landing a fish after it is on the hook is said to require care, such as maintaining a steady tension, no jerking, guiding the fish toward a landing spot, etc., summed up with the word “playing”.<sup>247</sup> The transition from the strong pull of the Scherzo-theme to the leisurely Trio-theme aptly pictures the tactic at this stage of the fight. Schubert started the section with a slow musical event (long drone) and then continued with an increasingly faster interval of events culminating in the quarter-note chord passage of a variation of the pull theme by the piano under high trills by the violin, suggesting a critical point is reached at the end of the Trio and the final battle is to take place on *da capo* at the Scherzo section, which ends in an A major chord: a clear depiction of the last battle with the fish as victor (partial win the first time and triumph in *da capo*). As discussed in Section 1.3, Schubert did not have much knowledge of fish or fishing. It may be a musical coincidence that Movement 3 depicted the “fight” for landing a fish so vividly, or it may be that, as discussed in chapter 2 Section 2.5, his good friend Johann Mayrhofer had enough knowledge to give Schubert an insight into this aspect of fishing.

It is proposed that movement 4 is the retelling of the poem by the trout herself to a young audience. The detailed analysis of the structure and content of the movement has shown that Schubert provided a wide variety of music in proper sequence to allow such an interpretation, although it is one of many other possibilities.<sup>248</sup> In this movement it is reasonable to assume that the Lied music of stanzas #1 and #2, both vocal and piano accompaniment, represents the fish herself. Schubert set the tone by transposing the key from D $\flat$  major, an emotionally complicated key,<sup>249</sup> to D major, a joyful key.<sup>250</sup> In the Thema, he changed the rhythm of the Lied vocal theme from an eighth-note type to a dotted-note type giving buoyancy to the music. In Variation I, while all the other instruments are playing various fish

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<sup>247</sup> Charlie Robinton, “How to land more fish with a fly rod”, <https://www.fix.com/blog>. Accessed 2019-03-12

<sup>248</sup> Lawrence Kramer, *Franz Schubert: Sexuality, Subjectivity, Song* (Cambridge: Cambridge University Press, 1998) 75-87: Some of other possibilities of storylines may involve his sexuality, homosexuality, triangle relationship between fisherman-narrator-fish, narrator wishing to be woman, etc., discussed in Chapter 1.

<sup>249</sup> See Section 2.1.1

<sup>250</sup> C.F.D. Schubart wrote of D major key: “the key of triumph, of Hallelujahs, of battle cries, of triumphant rejoicing. Accordingly, one sets attractive symphonies, marches, festive songs, and heaven-rejoicing choruses in this key.” Dubois (1983) 433

motifs and themes, the viola does the scene painting by playing a musical motif of water flowing in a brook. Interestingly the brook may be a part of the fish's story, as in the Lied text, or it may be the place where her talk takes place. In Variation II, it is the violin that does the scene painting by playing very fast runs depicting a steady water flow, while the viola plays the theme, the piano echoes the theme, and the cello and DB harmonize the viola. The context of these changes might be stanzas #1 and #2 where everything is still peaceful, but the fish's anxiety is expressed in the change of the river themes. In Variation III, it is the piano in octave at high registers in *f* that does the fast run while the cello and DB play the theme and the violin and viola play the steady water flow motif, all in *p*. It is assumed that this variation is a depiction of the scene where every usual attempt by the fisherman (piano) is unsuccessful in catching the fish (cello and DB). The first eight measures of Variation IV depict succinctly how the fish was caught, how she fought, and how she escaped and the last twelve measures depict how the fish suffered from the ordeal. In the Andantino section of Variation V, the cello plays the theme in a double-dotted rhythm and in a highly meditative modulation. The scene painting is back with the murmuring stream motif, first by the viola and then by the violin then back to the viola till the end. Just when the cello starts playing the melody of lines 7-8, the piano introduces an unusual formation depicting surface ruffled long waves. When the cello ends the play with the passage corresponding to Lied stanza #2 line 8 *seiner Angel nicht* (never catch me by his hook), it is immediately echoed by the violin and then the cello repeatedly indicating that her message did get through to the audience. The last variation, the Allegretto section of Variation V, where the Lied vocal line and the piano accompaniment are taken up by various instruments and in different textures, is a wonderful depiction of how a crowd disperses after a meeting. It is clear that Schubert fulfilled admirably one of the tasks he needed to address, i.e., how to tell a story without the text.

The movement 5 is full of themes and motifs that can be linked to fish themes that had been identified. It also features much of the music depicting water and watery scenes. The full quintet segment (mm. 171 – 174) is a good example, where three themes related to fish are played, along with the bubbling water motif. Thus Schubert provided music in this movement to depict the peaceful and joyful life of the fish in her water world.

The most intriguing aspect of this movement is the “questioning” passage in *ff* near the middle and end of movement 5, which, if played as written with the repeat sign at m. 236, the listener would hear three times.<sup>251</sup> It consists of the violin playing three two-octave-arpeggios in staccato, in A minor, G major and C major tonic chords in this order. The piano accompanies them in tremolo in V<sup>6</sup>s chords of A minor, C major, and F major keys, respectively, namely, the tonic of the arpeggio key is the dominant of piano accompaniment keys (The other strings are in the piano chords).<sup>252</sup> This passage demands an answer and the short whimsical ending of the Quintet does not provide it adequately.

It is proposed that the answer is in the *Die Forelle* text. In the original text of stanza #2 lines 7-8, the narrator muses (‘...as long as the water is clear...’), *So fängt er die Forelle / Mit seiner Angel nicht*, (He won’t catch the trout / with his fishing rod). The same passage from the point of view of the fish becomes: (‘...as long as the water is clear...’ He won’t catch *me* / with his fishing rod). Taking a cue from the analysis of the introductory section of Movement 1, where the vocal lines at the beginning of the Lied were successfully matched with the Quintet, vocal lines 7-8 of stanza #2 are matched with the last passage of the Quintet. The Lied was transposed to A major and the note length was doubled. With a few exceptions, the harmony between vocal line and Quintet is excellent. The “questioning” passage then becomes a depiction of anticipation, for when the fish appears and calls for all the fish to, “Be safe and be free!”

It has been shown that the Quintet is a very beautiful and skillful instrumental rendition of the poem *Die Forelle*, as seen from the fish’s point of view, where the fish escapes and lives to tell her story to her young audience. The vocal lines of the original song, most prominently appearing in movement 4, germinated the Quintet theme as their harmonization lines. The piano accompaniments also produced many motifs and themes, the most prominent of all is the fish motif, or rhythm: two triplets with the first note on rest or on a continuation from the previous note. It also is obvious that the so-called “copying” he

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<sup>251</sup> Often the repeat sign is not honoured.

<sup>252</sup> The same passage near the middle of movement 5 is a perfect fourth lower.

is often accused of in the Quintet, did not come without considerable work.<sup>253</sup> When he was given an opportunity to revise *Die Forelle* two years later for the last time (version #5),<sup>254</sup> the effort to compose the Quintet must have affected how Schubert saw the Lied *Die Forelle*. The effect of composing the Quintet on the Lied (the final version, #5) will be discussed further in chapter 5.

It should be noted that Schubert chose the keys of A and D (mostly for movement 4) instead of D $\flat$  of the Lied *Die Forelle* probably due to the joyfulness these keys represent and also due to these keys being suited to the strings for ease of playing as well as for the resonating sounds of the open strings in these keys.

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<sup>253</sup> Structurally speaking, all movements except for the movement 4 have copied elements: movement 1, (| original | copy |); movement 2, (| original | copy |); movement 3, the Scherzo-Trio form is, as played, (| original | Trio | copy |); movement 5, (| original | copy |). Movement 4, being a theme and variations, is all copies (except for Variation IV).

<sup>254</sup> As discussed in Chapter 2, version #4 was rather haphazard.



## Chapter 5. The Lied *Die Forelle*, version #5

### 5.0 Introduction

*Die Forelle* was very popular from the beginning, according to Reed.<sup>255</sup> Although popular, Schubert's attempt at version #3, where a revised text for stanza #3 lines 7-8 was used,<sup>256</sup> might reflect his unhappiness with the ending of the Lied. As discussed in Chapter 1 Section 1.4 and Chapter 2 Section 2.5, Schubert made numerous small but significant changes to version #5 (October, 1821) of *Die Forelle*. It should be noted that this was a fair copy for the printer<sup>257</sup> and also was the final revision of the Lied by Schubert on record. Obviously he was happy with the result, despite leaving intact the apparent mismatch between text and music at the end of the Lied. It begs the question of why he was.

In discussing the poem *Die Forelle* in Chapter 1, it has been shown that C. F. D. Schubart might not have had enough knowledge and experience with fish and fishing as such. He might have then let his imagination run freely, writing the first three stanzas with as a plausible a story as possible so that it would support his musing advice to a young woman in stanza #4 to be wary of a man with a fishing rod.

It has also been shown that F. Schubert might not have had enough knowledge and experience with fish or fishing as such when he wrote the Lied in 1817. He then might have dismissed stanza #4 as being, e.g., non-scenic, or non-dramatic, or non-musical, or non-fishy, which, unfortunately, left the ending of the text of the Lied with four characters in as diverse and conflicting feelings as can be. It was shown in Chapter 2 that the music provided by Schubert for the ending section of stanza #3 was essentially the same throughout the five versions including Peters' version. This situation did not allow the listener to discern which of the many feelings Schubert preferred to depict, which in turn gave the listeners the sense that the Lied was unfinished.

At the beginning of the previous chapter, where the Quintet was discussed, it was proposed that Schubert chose to retell the story of the poem *Die Forelle* from the point of view of the trout when he

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<sup>255</sup> Reed (1985) 159. It might have been popular more because of the catchy Schubert melody than C.F.D. Schubart's poem text.

<sup>256</sup> See Chapter 1 section 1.4.

<sup>257</sup> Reed stated that the version #4 was also a printer's copy, but there was no tempo indication, no introduction and a slightly shorter postlude for this version, indicating that it might have been a haphazard copy. (Reed (1985) 159).

composed the Quintet and that the fourth movement is the depiction of the trout describing her experience to a young audience, and warning about the fisherman. It is proposed here that this change must in return have affected how he revised the original Lied to version #5 two years later.

The intervening period of two years appears to have been no hindrance to his recollection as evidenced by the list of borrowed music discussed in Chapter 3, Section 3.2 as shown in Table 5.0-01.<sup>258</sup> As many as seven years had passed before the Lied was transformed into a quartet in the case of *Der Tod und das Mädchen*.

Table 5.0-01 Time intervals between Lied and instrumental works

Lied	D #	Date (y-m)	Instrumental work	D #	Date (y-m)	Interval(y-m)
<i>Der Wanderer</i>	489	1816-10	<i>D major piano Fantasia</i>	760	1822-11	6-01
<i>Der Tod und das Mädchen</i>	531	1817-02	<i>D minor String Quartet</i>	810	1824-03	7-01
<i>Die Forelle</i>	550	1817	<i>Piano Quintet in A major</i>	667	1819-fall?	2-06?
<i>Sei mir gegrüßt, o Sonne</i>	741	1822	<i>C major Fantasia for violin and piano</i>	934	1827-12	6?
<i>Trockne Blumen</i>	795 no. 18	1823-11	<i>Variations for flute and piano</i>	802	1824-01	1-11

The transformed poem from the point of view of the trout, proposed in Chapter 4 section 4.2 (Table 4.2-01), states in a nutshell, as the trout in first person, the following:<sup>259</sup>

- Stanza #1      “I was having an enjoyable swim in a clear brook. I saw a man who appeared harmless.”
- Stanza #2      “I also saw a man with a fishing rod, but the water was clear and I could see him well and so I thought I would be safe from him.”
- Stanza #3      “But the thief somehow managed to make the water muddy and the next thing I knew I was on the fishhook and I saw myself, in a rage, as having been cheated”
- Stanza #4      “My young friends, while enjoying the pleasures of youth, remember me and dart away from a man with a fishing rod before it is too late.”

The original C.F.D. Schubart poem in a nutshell states in comparison (many characters):

<sup>258</sup> Fischer-Dieskau (Fischer-Dieskau, Dietrich, *Schubert, A biographical Study of his Songs*, London: Cassell & Co., 1976: 5) gave these five direct cases where Lieder were the models for instrumental works (included in Reed's list: Table 3.2-01).

<sup>259</sup> Stanza #4 is included since it is included in the narrative of the Quintet.

- Stanza #1 "I (narrator) was by a clear brook watching a trout darting around. It was extremely restful being there and seeing her doing her contortions."
- Stanza #2 "I also saw a man with a fishing rod. He had a cold-blooded gaze, but since the water was clear, I thought that the fish would be safe from him."
- Stanza #3 "But the thief somehow managed to make the water muddy and the next thing I knew, the fish was on the fishing rod and I saw, in a rage, that she had been cheated."
- Stanza #4 "Young girls, while enjoying the pleasures of youth, remember the trout and dart away from a man with a fishing rod before it is too late."

In the next section, the changes Schubert made in version #5 will be analyzed from these contexts.

### 5.1 Changes and their significances

Each of the changes made to version #5 will be compared with the popular Peters' version, which was based on version #4.

#### 1. Tempo marking:

Changed from *etwas lebhaft* (somewhat lively, version #4/Peters') to *etwas geschwind* (somewhat quickly, version #5).

The tempo markings of all versions are shown in Table 5.1-02. It is apparent that Schubert was ambivalent about the tempo setting before version #5, probably because he could not reconcile the joyful aspect of stanza #1 and #2 with the tragedy of stanza #3 until he took the Quintet into consideration. The word *lebhaft* as an adverb means animatedly, briskly, spryly, vigorously, and vivaciously, and is equated in music with *vivace*.<sup>260</sup> These words apply very well to stanzas #1 and #2 where the joyous elements dominate for both original and transformed poems. However, there is nothing to be joyous about in stanza #3, where the life of the trout is hanging in the balance.<sup>261</sup> The word *geschwind* as an adverb means fast, swiftly, quickly, and rapidly.<sup>262</sup> In the transformed poem, by her struggles and with luck the

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<sup>260</sup> Editors, Cambridge Dictionary online, <https://dictionary.cambridge.org/dictionary/german-english/lebhaft> accessed 2020-01-27.

<sup>261</sup> Unless it is viewed from the fisherman's interest.

<sup>262</sup> Dict.cc.dictionary <https://www.dict.cc/german-english/geschwind.html> accessed 2020-01-27

trout managed to escape. She then had an urgent message for her young friends to be wary of fishermen because unless care is taken joy can turn to sorrow. Obviously the tempo marking of *etwas geschwind* would be more inclusive to express the fish's joyous darting in stanza #1, her uneasiness in stanza #2, the battle for her survival in stanza #3 and her main and urgent message to be wary of fishermen in stanza #4.

Table 5.1-01 Tempo marking of all versions of **Die Forelle**

Edition	version	Date	Tempo marking	
NSA	#1	Early 1817?	<i>Mässig</i>	moderately
	#2	Early 1817?	<i>Nicht zu geschwind</i>	Not too quickly
	#3	21-Feb 1818	<i>Etwas geschwind</i>	Somewhat quickly
	#4	9-Dec 1820	<i>Etwas lebhaft</i> <sup>263</sup>	Somewhat lively
	#5	Oct 1821	<i>Etwas geschwind</i>	Somewhat quickly
Peters		after 1821	<i>Etwas lebhaft</i>	Somewhat lively

## 2. Leaping notes after the fishy wiggle:

Changed from the first example (#4/Peters' at m. 2, Figure 5.1-01) to the second example (NSA #5 at m. 1, Figure 5.1-02), i.e., the leap down note is shortened to a sixteenth.

Figure 5.1-01 Leap after the "fishy wiggles", **Die Forelle**, (Peters')



Figure 5.1-02 Leap after the "fishy wiggles", **Die Forelle**, (NSA #5)



By this change, Schubert expressed skillfully the shorter time required for going down than going up and the pause required for the next jump (one eighth duration when combined with the rest at the beginning of the next measure).<sup>264</sup> Clearly he tried to emulate the movement of the trout herself, prompted by the experience of focusing on the fish's activities when writing the Quintet. This change in the depiction of the fish's movement may stem from his recalling of the Lied **Wie Ulfru Fischt** (Ulfru

<sup>263</sup> In contrast to Reed's description (see footnote 3), NSA gives, to version #4, *Etwas lebhaft* as the tempo indication, recommends using the introduction of version #5 and gives the epilogue the same as that of version #5.

<sup>264</sup> On the other hand, it might simply represent the way this passage was played in performance, although the slur marking says otherwise. With a faster decay of the fortissimo's sound, the pause would have been distinct.

fishing, D 525, Jan 1817, Johann Mayrhofer) where much livelier and freer movements of a school of trout were depicted.

### 3. Added introduction to #5

None of Schubert's versions before #5 had an introduction.<sup>265</sup> The five-measure introduction of version #5 is a copy of the interlude after stanzas #1 and #2 with the addition of a measure with a  $D\flat$  major chord at the end as shown in Figure 5.1-03.

Figure 5.1-03 Introduction for NSA version #5, *Die Forelle*, (mm. 1-5)

The musical score for Figure 5.1-03 shows the introduction for NSA version #5 of 'Die Forelle'. It is in 2/4 time, D-flat major, and marked 'Etwas geschwind'. The score consists of five measures. The bass line features a chromatic 'fishy wiggles' pattern starting on D-flat3, moving down to C2. The treble line has a similar pattern starting on D-flat4. The piece ends with a  $D\flat$  major chord. Dynamics include piano (p) and piano-piano (pp). A 'In' marking is present at the end of the fifth measure.

The six-measure introduction of Peters' version was added by Diabelli to version #4 as a copy of the interlude after stanzas #1 and #2 including a preceding measure with the addition at the end of a measure with a  $D\flat$  major chord, with arpeggio, as shown in Figure 5.1-04.

Figure 5.1-04 Introduction for Edition Peters, *Die Forelle*, (mm. 1-6)

The musical score for Figure 5.1-04 shows the introduction for Edition Peters' version of 'Die Forelle'. It is in 2/4 time, D-flat major, and marked 'Etwas lebhaft'. The score consists of six measures. The bass line features a chromatic 'fishy wiggles' pattern starting on D-flat3, moving down to C2. The treble line has a similar pattern starting on D-flat4. The piece ends with a  $D\flat$  major chord. Dynamics include piano (p) and piano-piano (pp). A 'dim.' marking is present at the end of the sixth measure.

Thus the introduction of version #5 consists of two measures of the chromatic “fishy wiggles” in L. H., (starting note,  $D\flat3$ ) and two more measures of the same, but another octave lower (starting note,  $D\flat2$ ), followed by a low register block chord of  $D\flat$  major with a low  $D\flat2$  note resonating deeply. Although in the major key, the steady lowering of the register gives a darker mood to the Lied and it is fitting that Schubert added this as an introduction passage to emphasize that the Lied depicts a traumatic experience for the trout. It may be possible that Schubert remembered a similar chromatic “wiggles” passage he used seven years before in *Romanze* (D114, 1814), depicting its morbid and tragic

<sup>265</sup> See footnotes 257.

context,<sup>266</sup> and used it here as well from the outset to indicate that *Die Forelle* is a tragic Lied (fortunately a near-miss as expressed in the Quintet).

In contrast, the six-measure introduction in the popular Peters' version, Figure 5.1-04, gives a completely different mood to the Lied. In measure 1, the starting note of the "fishy wiggles" is a bright D $\flat$ 4 followed by a particularly high leap of a major sixth to F5 after the wiggle (compared with the ordinary perfect fourth leap of NSA version #5) expressing un-alloyed joy. Then the following four measures (the same as that for NSA version #5) would be describing a deep dive after the high leap rather than any tragedy. This is then followed by a D $\flat$  major chord in arpeggio resulting in a bright-sounding top note, D $\flat$ 4, as the introduction ends, as if the fish has re-surfaced after the dive. When this introduction is compared to the fate of the trout in stanza #3, it is obvious that it is not suitable for the coherence of the mood of the Lied (especially the transformed version from the fish's point of view).

It should be noted that Peters' version of the introduction starts and ends on high note (D $\flat$ 4) and connects directly to the voice in a higher register, while in version #5 the voice starts the joyful and peaceful scene dramatically as if a dark curtain is lifted.

#### 4. Melody for stanza #1, line 5, *und sah in süßer Ruh* (In blissful peace, watching):

Changed from the first example (#4/Peters' at m.17, Figure 5.1-05)<sup>267</sup> to the second example (version #5 at m. 16, Figure 5.1-06):

Figure 5.1-05 Music for *und sah in süßer Ruh*, *Die Forelle* (Peters', m. 17)



Figure 5.1-06 Music for *und sah in süßer Ruh*, *Die Forelle* (NSA #5, m. 16)



In the original poem, the narrator was happily content /joyful at being in the countryside, particularly in watching the trout play. But musically the joy expressed by the turn in Figure 5.1-05 is of no ordinary kind, since it is a tritone turn (C5 – G $\flat$ 5).

<sup>266</sup> See Section 3.4.4, especially Figure 3.4.4-19.

<sup>267</sup> The version #3 also uses this form.

Two examples of “ordinary” joy can be found in Schubert’s *Die Schöne Müllerin* (D 795, 1823, Wilhelm Müller). Reed wrote, “The note of triumphant fulfilment sounds only twice in the cycle”: in *Mein* (No.11) and in *Trockne Blumen* (No.18).<sup>268</sup> In the former, the poor young miller for a moment believes that the maid of the mill returns his love in line 9: *Die geliebte Müllerin ist mein* (My beloved, the maid of the mill, is mine!). The music Schubert provided is shown in Figure 5.1-07

Figure 5.1-07 Music example for joy, *Mein* (D795-11, Dover<sup>269</sup> mm. 85-88)



In the latter, the dejected miller imagines his grave covered with withered flowers, imagines the maid of the mill passing by, and imagines further that she thinks in her heart, “He was true to me!” A burst of joy erupts from his heart at such a thought and he cries out in the last stanza: *Dann Blümelein alle, /Heraus, heraus! /Der Mai ist kommen, /Der Winter ist aus.* (Then all you flowers, /Come forth, come forth! /May is here, /Winter is over.). The music Schubert provided is shown in Figure 5.1-07.

Figure 5.1-08 Music example for joy, *Trockne Blumen* (D795-18, Dover<sup>270</sup> mm. 48-49)



It is notable that even for such joys, Schubert used only the perfect fourth leap. Thus the tritone leap must be expressing an extreme, or a euphoric joy, in this case, of Romantic ideals of the countryside. It is notable also that Gb5 is the highest note in the Lied, used once as per Schoenberg’s recommendation.<sup>271</sup> Plack has shown that many singers try various ways to sing this difficult turn<sup>272</sup> to showcase their vocal agility.<sup>273</sup>

<sup>268</sup> Reed (1985) 192.

<sup>269</sup> Eusebius Mandyczewski, ed. Franz Schubert complete song cycles, (New York: Dover Publications, 1970) 29.

<sup>270</sup> Eusebius Mandyczewski, ed. Franz Schubert complete song cycles, (New York: Dover Publications, 1970) 48.

<sup>271</sup> Schoenberg (1970) 103.

<sup>272</sup> Because the leap C4-Gb5 cut through the *passaggio* (chest voice to head voice transition) of most of the high voices.

<sup>273</sup> Plack (see Section 2.4)

By replacing the tritone turn with the commonplace turn of Figure 5.1-06, Schubert eliminated in one stroke, from the version #5,<sup>274</sup> all of the special effects in music and performance that could arise from the tritone turn. Why did he do this? The answer must again be traced to his experience in composing the Quintet and the change in the point of view (to the fish's) that he used for the work.

In the transformed poem, and for the fish in particular, the safety of her life was of paramount importance. In stanza #1, the fish saw a man, a potential threat, but she saw him standing *in süßer Ruh* (In blissful peace) and making no threatening movements such as stomping around or peering into the water close up, etc.<sup>275</sup> So she continued on her usual swim about. In stanza #2, the fish saw a fisherman, a definite threat, but she knew that, on a clear day with no threat of a storm on its way, the water of the brook would stay clear: *dem Wasser Helle, so dacht ich, nicht gebricht* (the clarity of water, so I thought, is not disturbed), and therefore she could monitor his actions to keep herself safe. The music for such situations does not require any euphoric elements for the fish; the depiction of the routine normal enjoyment of a fulfilled life would suffice. Schubert might have realized this and accordingly replaced the tritone turn with a commonplace turn to depict a peaceful and ordinary scene for the fish.

#### 5. Text and music for stanza #3, line 5-6

Changed *Rute* (rod) with syncopated bottom notes in L. H. in #4/Peters', (m. 65, Figure 5.1-08) to *Angel* (fishing rod) with bottom notes beamed together to emphasize each beat in NSA #5 (m.40, Figure 5.1-09).<sup>276</sup>

Figure 5.1-09 Music for stanza #3, line 5-6, *Die Forelle* (Peters', mm. 64-68)

The image shows a musical score for the vocal line and piano accompaniment. The vocal line is in G major and 3/4 time, with lyrics: "so zuck - te sei - ne Ru - te, das Fisch - lein, das Fisch-lein zap - pelt dran,". The piano accompaniment is in the left hand, featuring beamed bottom notes in the bass clef. The score is marked with a piano (*p*) dynamic.

<sup>274</sup> Versions #1 and #2 use also the commonplace turn.

<sup>275</sup> Or throw a stone at her.

<sup>276</sup> All the other versions have the bottom notes beamed across the beat as per Peters'. They are even slur-marked for version #1 and #2. In only version #5, the bottom notes are beamed together on beat, indicating that Schubert clearly wanted a different effect in version #5.



Figure 5.1-10 Music for stanza #3, line 5-6 *Die Forelle* (NSA #5, mm. 39-43)

In the original poem, on which the version #4 & Peters' version is based, this passage in stanza #3 lines 5-6 is: *So zuckte seine Rute,/ Das Fischlein zappelt dran*, (His rod quivered,/ And the fish struggled on it)<sup>277</sup> and depicts the 'above-water' event that the narrator witnessed. In mm. 64-65, while the voice sings about the quivering of the fishing rod, the narrator sees the first jerk of the fishing line followed by the shaking of the fishing rod. It is succeeded by three more such actions according to the piano accompaniment, which steadily goes down in pitches, depicting the extension of the line needed to cope with the pulls. Measure 66 is the narrator's internal thought, in doubt and fear exclaiming, "My fish!" The eighth rest after the word *Rute* and the repetitive V chord in eighth by the piano express the narrator's thought very aptly. The following measures, mm. 67-68, are a statement of cold fact: the fish was dangling on the line.<sup>278</sup> The piano accompaniment of V<sup>7</sup> – I – I – I – V – I and businesslike turn in the voice confirm the sad truth.

In the transformed poem from the point of view of the fish for version #5, this passage in stanza #3 lines 5-6 is: *So zuckte seine Angel,/ Das Fischlein zappelt dran*, (His fishing rod quivered,/ And I was dangling from it) and depicts the 'below-water' event that the fish has experienced.<sup>279</sup> Obviously the fish could feel only the fishhook and the line and it is apt that Schubert replaced *Rute* with *Angle*. In a similar manner in mm. 64-65, while the voice starts to sing about the quivering of the fishing rod, the fish felt, at the beginning of m. 39, the first jerk of the fishing line as an acute pain, reverberating throughout her body. The alternate playing of the piano hands with L.H. on beat for the part of the fishing line and R.H.

<sup>277</sup> *Das Fischlein* of line 6 repeated.

<sup>278</sup> The fish is not necessarily dead nor up in the air dangling from the fishing rod. If the latter and the fish was full size, which the poem suggests, the fishing rod of pre-1800 would have been broken (See Figure 1.2-01). The proper and accepted way would have been to play with the fish to tire her out, bring her slowly to the shore and scoop her up with a net.

<sup>279</sup> If, as the poem suggests, the trickery by the fisherman worked, the water would have been cloudy and the fish would not have been able to see the fishing rod nor the fisherman.

with repeat block chords for the fish's pain describes the situation very skillfully. It is succeeded by three more such actions according to the piano accompaniment, which steadily goes down in pitches depicting the fish's mounting fear and pain. Measure 66 is the fish's internal thought, in panic and rage exclaiming, "Me!" No rest after the word *Angel* in long note and the repetitive V chord in eighth by the piano express the thought of the fish very aptly. The following measures, mm. 67-68, are again a statement of cold fact: the fish found herself dangling on the hook at the end of the line. The piano accompaniment of  $V^7 - I - I - I - V - I$  and businesslike turn in the voice confirm the sad situation, particularly emphasized by the low  $D\flat_2$  on L.H. at m. 68 (lowered by an octave from Peters' version) after  $A\flat_1$  at the end of m. 67, or as the  $V - I$  cadence.

The change of *Rute* to *Angel* itself, the change of vocal rhythms for *Rute* (at m. 65, Peters') to *Angel* (at m. 40, version #5) itself, and the change of "syncopated L.H." to "on-the-beat beaming of L.H." itself<sup>280</sup> may be minor changes, but the combination of all three constitutes a significant change. These changes indicate that Schubert switched the point of view from the narrator to the fish just as he did when he composed the Quintet. With apparently small changes, Schubert managed to change the context widely.

#### 6. Stanza #3 lines 7-8 and the epilogue:

The only difference is an elimination of the arpeggio sign on the last chord of the Lied. As discussed in Chapter 1, it resulted in hearing the deep sound of low  $D\flat_2$  in version #5 rather than the high bright  $D\flat_4$  sound in Peters' version as an ending sound of the Lied. The significance of that is discussed in the next section.

### 5.2 Music for lines 7-8 of stanza #3 not changed and its significance

In spite of the glaring mismatch between text (original) and music, Schubert did not change the music for lines 7-8 of stanza #3 (and most of the epilogue)<sup>281</sup> in version #5. According to C.F.D. Schubart, the  $D\flat$  major key has unique characteristics (Chapter 2 Section 2.1.1). He wrote:

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<sup>280</sup> The written scores show differences in the intended effects from piano accompaniment between mm. 64-65 in Peters and mm. 39-40 in version #5. However, in actual performances, it may not be possible to distinguish these two styles. Particularly if the pedal is depressed, both would sound the same.

<sup>281</sup> Except for the removal of the arpeggio sign on the final chord as discussed in item 6 in section 5.1 above.

D $\flat$  major, a leering key, degenerating into grief and rapture. It cannot laugh, but it can smile; it cannot howl, but at least it can grimace its weeping. Consequently, one can transfer only unusual characters and feelings to this key.

The text of line 7-8 is *Und ich mit regem Blute /Sah die Betrog'ne an*. The English translation of the original poem is (And I, my blood boiling, /Looked at the cheated creature), "I" being the narrator. The narrator was angry, not because the fish was caught, but most likely because his *süßer Ruh* (blissful peace) was ruined by the fisherman. He would internalize the anger, however, as per the Romantic type, which is best depicted in the D $\flat$  major key, but the "fishy wiggles" that prevail in this segment sound out of place as discussed previously.

The English translation for the transformed poem is (and I, my blood boiling, /Saw myself a cheated creature), "I" being the trout. The fish might be angry for various reasons, e.g.: she was obviously angry at the fisherman for pulling a dirty trick; she might be angry at Mother Nature for allowing the fisherman's dirty trick to work; she might be angry at herself for her over-confidence in dealing with the fisherman; and finally she might be angry at herself for not checking the bait carefully before she swallowed it. But whatever the cause of her anger, and maybe self-pity was included, too, she immediately switched to planning her escape according to the plot flow of the transformed poem. Here she probably decided on the trick a wild creature is said to employ: play dead to lead the captor into a false sense of security and carelessness and burst out at the last minute to make an escape. Schubert's music depicts the plan accurately and beautifully. Since the "fishy wiggles" is the representation of the fish and her life force, she is alive and well to the last chord of the Lied. The steady lowering of the register represents her taking the stock of the situation and storing up of her energy and the last D $\flat$  major chord (without an arpeggio) depicts her watching out for the right timing. When this is followed, in the Quintet, by a minor sixth leap to an A major key and its tonic chord tutti fanfare followed by the two-octave arpeggio in the tonic triplet chord by the piano (in the rhythm of the "fishy wiggles" representing the fish, who is free), the combined music can indeed be said to depict her successful escape. Thus the original Lied's musical ending (with the arpeggio removed) successfully depicts the new interpretation. Schubert must indeed have been happy.

### 5.3 Summary

It has been shown that musically the Schubert's empathy for the trout seems to go very deep. It seems to have gone deeper than that with the man-centred Romanticism of the time. Goethe wrote in lines 4-5 of the last stanza of *Heidenröslein*: *Half ihm doch kein Weh und Ach /Mußt es eben leiden* (But her cries of pain were to no avail /She simply had to suffer).<sup>282</sup> In spite of the personification of the rose, giving her the power of speech and depicting her pains and cries, Goethe left her to suffer silently from the arbitrary action of a man (*ein Knabe*) and went no further. Kayali reviewed the fish's role in the music and observed that there is a historical trend between the early 19<sup>th</sup> century and the early 20<sup>th</sup> century from seeing the fish as a simple image (Schubert, *Die Forelle* – 1817, and *Piano Quintet in A "The Trout"* - 1819, and Mahler, *Des Antonius von Padua Fschpredigt* – 1893), then as a scientific object (Camille Saint-Saens – *Aquarium* – 1886), and then as a living thing that deserves an empathetic approach (Claude Debussy – *Poissons d'or* – 1907).<sup>283</sup> Schubert, as discussed above, by providing in the Quintet for the fish to escape and then going back to the Lied and revising it to make the "The Trout" Lied and Quintet a combined unit to depict the life of the fish, went far beyond the concepts of his time. Schubert's ideas probably were akin to the modern conservationist's concept of nature, or to ancient eastern religions with a universal sense of life, or even to the idea of the "Force" depicted in *Star Wars*. Indeed Schubert was far ahead of his time.

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<sup>282</sup> Wigmore (1988) 229-230.

<sup>283</sup> Kayali, Francis, "Fish roles in music: reaching for an understanding through synesthetic representation." Fall 2006, <http://franciskayali.com/papers/fich.pdf> Accessed 2016-12-23

## Chapter 6 Summary, Conclusions and Recommendations

### 6.1. Summary and conclusions

Schubert wrote in his diary:

“...Through long, long years I sang my songs. But when I wished to sing of love it turned to sorrow, and when I wanted to sing of sorrow it was transformed for me into love. So was I divided between love and sorrow...”<sup>284</sup>

He might have written “joy into sadness and sadness into joy” as well, since the transformation of the Lied *Die Forelle*, D550 to the *Piano Quintet in A*, D667 “*The Trout*” and then to the Lied *Die Forelle*, D550, version #5 has been shown to be exactly that. When the beautiful and popular Lied *Die Forelle* ends at stanza #3, the ending is a tragic scene with the fish’s life literally hanging in mid-air, while the Quintet begins and ends in a triumphant and joyful mood. The analysis of the Quintet as a whole shows that Schubert made a quantum shift in the interpretation of the original poem from many characters’ points of view to a single character’s: that of the trout, thereby creating a very strong, cogent and poignant narrative to support a full length chamber music piece. The Quintet music he created in turn was so skillfully crafted to suit the narrative that it could be said to be a prototype of program music, which flourished in the late Romantic Period.

In Chapter 1 of this thesis, it was shown that neither C.F.D. Schubart nor F. Schubert had knowledge enough to provide a factual story of the trout as a fish or trout fishing and that the poem *Die Forelle* was a light hearted imaginative sketch. When Schubert discarded the last stanza, a wide variety of feelings from the characters in the poem were left hanging, making the poem lose its focus at the end.

In Chapter 2 the Lied was analyzed in detail, but in spite of the musically skillful formulation and beautiful melodies and accompaniments, the loss of focus in the text made the Lied itself unfocused and unfinished. Particularly for the last two lines of stanza #3, there is an apparent mismatch between the music and the text.

In the following chapter, the resources Schubert might have had in literature and music for composing the Quintet were reviewed. It was shown that Schubert did not have enough resources to

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<sup>284</sup> Deutsch, Otto Erich, “Franz Schubert’s Letters and other writings.” Tr., Savile, Venetia. New York: Vienna House, (1974) 60.

describe the trout, but he would have had good support from his poets that enabled him to imagine the water world where fish talk and listen. It was shown that Schubert's knowledge of instruments was more than sufficient to solve the problem of unique instrumentation: taking advantage of the DB providing the bass-line, he used the piano as another melodic instrument by playing both hands at high registers in octaves, and also used the cello at higher registers more in a melodic than a harmonic role. As for musical resource, all the Lieder he composed before the fall of 1819 were examined for watery-words and/or watery-scenes and the accompaniments he used for them were compiled. It was shown that many of these were used in the Quintet to carry, enhance, and decorate the narrative of the story.

In Chapter 4, it was shown that a cogent and coherent story of the fish with her trials and tribulations and her joy in the water world consists of five snapshots (one per Quintet movement): (1) the fish in a murmuring brook on whose bank there was a man standing relaxed; (2) the same scene with a cruel looking fisherman added on the bank; (3) a fierce battle scene between the fish and the fisherman in the muddy water with a fishhook in the fish's mouth; (4) the fish, heavily-scared around her mouth, giving a lecture in a cove of a lake to a large school of young fish; and (5) the fish and her friends living happily ever after. Specifically, movement 4 (theme and variations) is a lecture given by the fish herself: *Thema* (introduction), *Variation I* (my peaceful life in a brook), *Variation II* (the appearance of a fisherman), *Variation III* (teasing of the fisherman), *Variation IV* (getting caught, escaping and a long painful recovery), *Variation V-Andante* (lesson I learnt and what I recommend), *Variation V-Allegretto* (fish dispersing, each vowing to be safe and free). The unfinished feeling of the Lied *Die Forelle* was eliminated in this story. Various motifs and themes, all traceable to the melodies and accompaniments of the Lied, were used for each of these snapshots, and aided by his well-honed skill in depicting water and watery scenes, shaped themselves together into a magnificent music piece describing the water-world and the trout. As for Schubert's compositional style, it was shown that the often-commented dismissal of the Quintet being a work of "simple copy-and-paste" is far from the truth and that almost every measure of the "copied" sections is changed.

In Chapter 5, it has been shown how the writing of the Quintet made Schubert revise the Lied into version #5, with which he appeared to have been satisfied, since it is the last revision of the Lied on record.

## 6.2. Recommendations

Followings are some of the recommendations arising from this study.

### 6.2.1. Integration of “*The Trout*” Lied and Quintet in performance

In view of the close linkage between Lied version #5 and the Quintet, it is suggested that these pieces should be performed together in a form of a lecture recital. An example of the program is shown in Table 6.2.1-01 (Table 6.2.1-02 shows the text for Quintet movement 4).

Table 6.2.1-01 Note for integrated performance of “The trout” Lied and piano quintet

<b>“<i>The Trout</i>, the Lied and the Quintet, together at last!”</b>	
Lecturer:	General back ground
Soprano/piano:	<b><i>Die Forelle</i></b> , version #5 Stanza #1 – <i>innocently and joyful</i> Stanza #2 – <i>alert and watchful</i> Stanza #3 – <i>fighting blindly then switching to looking for chance of escape</i>
Quintet:	<i>Quintet in A</i> , movement 1, mm. 1-2. – <i>Soprano gesture of triumph</i>
Soprano/quintet:	<i>Quintet in A</i> , movement 1, mm. 2-11 and Lied stanza #1 lines 1-4 superimposed (Figure 4.4.2-01) – <i>joyfully and triumphantly</i>
Lecturer:	General back ground on movement 1
Quintet:	<i>Quintet in A</i> , movement 1 (from m. 1)
Lecturer:	General back ground on movement 2
Quintet:	<i>Quintet in A</i> , movement 2
Lecturer:	General back ground on movement 3
Quintet:	<i>Quintet in A</i> , movement 3
Lecturer:	General back ground on movement 4
Soprano/quintet:	<i>Quintet in A</i> , movement 4, text etc. per Table 6.2.1-02
Lecturer:	General back ground on movement 5
Quintet:	<i>Quintet in A</i> , movement 5, mm. 1-454
Soprano/quintet:	<i>Quintet in A</i> , movement 5, mm. 455-472 and Lied stanza #2 lines 7-8 (& repeat) superimposed (Figure 4.8.8-01) – <i>defiantly and triumphantly</i>

Table 6.2.1-02 Text for movement 4 of the Quintet

Soprano:	“Gather around, girls. I’ll tell you what happened when I was around your age”
Quintet:	movement 4, Thema.
Soprano:	“One sunny day, I was minding my own business swimming and hunting for bugs. The water was cool and clear and the hunting was good and I was as happy as could be. Then I spotted a man, Romantic type, you know, the harmless lot who just watches.”
Quintet:	movement 4, Variation 1
Soprano:	“I also spotted another man, a fisherman with a rod, the bad lot who likes to catch us, kill us, and eat or sell us. But the water was clear and I could see him well and I thought I would be safe from him.”
Quintet:	movement 4, Variation 2
Soprano:	“I had a fun time teasing him, while he tried all kinds of tricks, changing baits, floating down baits this way and that way, etc. But I saw through them all, and watched him getting more and more angry.”
Quintet:	movement 4, Variation 3.
Soprano:	“But, guess what he did! He somehow managed to muddy the water and I couldn’t see him and my senses got all messed up. Then I smelt a juicy worm floating by and went for it. That was a mistake! It had a hook inside. I was whopping mad at the trickery and the fisherman and I started a fierce battle.”
Quintet:	movement 4, Variation 4.
Soprano:	“I managed to get away……. But do you see the side of my mouth here and hear me talking funny? That’s the result of the tears I got in the battle. Mark my word, girls. When you see a man carrying a rod, the best thing to do is to dart off quickly and hide. They do not have patience and soon will go away. It’s best to be safe and free!”
Quintet:	movement 4, Variation 5 until m. 127
Soprano:	“That’s the end of the story, my friends. Let’s go and enjoy the river and the lake, shall we?”
Quintet:	movement 4, Variation 5 from m. 128 until the end ( <i>allegretto</i> section).

### 6.2.2. Performance of “*The Trout*” Quintet with fortepiano

The modern piano is powerful and can overwhelm the sound of string instruments completely.<sup>285</sup> However, the development of the piano was not advanced yet in the early 1800's when Schubert was

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<sup>285</sup> Hogwood (2012)



active<sup>286</sup> and the sound of the piano, most likely a fortepiano,<sup>287</sup> he heard and composed for was much thinner and of faster decay and therefore the octave playing might be just sufficient to balance with the strings when the composition was written. It might be worthwhile to find out how the sound balances when using the pianoforte of Schubert's time. Particularly in the case of Variation III of Movement 4 (as discussed in Section 4.8.4), the fast running octaves of the piano in *f* to overwhelm the Lied theme melody by cello and double base in *p* in current recordings.

### 6.2.3. Analysis of other Lied-to-instrumental compositions

The analysis of *Die Forelle* D 550 (1817) and the *Piano Quintet in A major* D 667 (1819) has shown that Schubert went far beyond simply borrowing the melody of the Lied. He followed his tendency to change sorrow to joy and joy to sorrow and rescued the doomed trout into the joyful world of the Quintet, while retelling the story of the poem.

Did he apply a similar principle to his other Lied-to-instrument compositions?<sup>288</sup> For example in the pair *Der Wanderer* D 489 (1816) - *D major piano Fantasia* D760 (1822), the wanderer was condemned at the end of the Lied that what he seeks (happiness) is not where he is. However, in the *Fantasy*, Schubert provided nothing but a joyful march as if to encourage the search to continue. In the pair *Der Tod und das Mädchen* D531 (1817) - *D minor String Quartet* D 810 (1824), the maiden who is enticed into (or threatened into) a peaceful sleep by Death, has no further opportunity to protest in the Lied. However, three out of four movements of the quartet are full of vigorous passages. Could it be that Death is the one enticed into a gentle sleep by the maiden in movement 2 so that she can escape from the death in movement 3? In the pair *Trockne Blumen* DSM D 795 no. 18 (1823) - *Variations for flute and piano* D 802 (1824), the miller's final joy in the Lied is the imagined repentance of the miller maid

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<sup>286</sup> Philip R. Belt, Maribel Meisel and Gert Hecher, "5. The Viennese piano from 1800" in "Pianoforte", Oxford Music Online, Oxford University Press, 2007-2013. <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/21631>.

<sup>287</sup> *A Schubertiad at the home of Joseph von Spaun*, sepia drawing by Moritz von Schwind in Leon Plantinga, "Romantic Music," New York: W. W. Norton Co., (1984) 126. Note that the lid of the piano was closed.

<sup>288</sup> See Table 5.0-01.

over his grave,<sup>289</sup> while in the *Variations* the flute plays a set of most expansive variations on the theme. What might Schubert mean by this follow up? Further research on these aspects could give insight into the compositional thinking process of Schubert.

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<sup>289</sup> Zbikowski argues that the miller accept his own suicide on the strength of the miller maid's repentance, ignoring the fact that her repentance is in the miller's mins only. Lawrence M. Zbikowski, "The blossoms of 'Trockne Blumen': Music and Text in the Early Nineteenth Century", *Music Analysis* 18, 1999: 307-345

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**Appendix - Piano Quintet in A "The Trout" D667, Movement 1 Keys and chords.**

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 4.4.10-01 key modulation-chord change, Movement 1, Section a', mm. 194-210

Table 4.4.3-01 key modulation-chord change, Movement 1, Section a, mm. 24-51

Section	measure	key	Chords for beat				note
			1	2	3	4	
intro	24	E major	I	I	I	I	
a	25	A major	I	I	I	I	
	26		I	I	I	I	
	27	A major/ C# minor	I	I	vii <sup>o7</sup>	vii <sup>o7</sup>	violin main theme
	28	A major	I	I <sup>6</sup>	I	I <sup>6</sup>	
	29		V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	
	30		V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	
	31	A major/ B major	V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	violin main theme (part inversion)
	32	A major	V <sup>4</sup> <sub>3</sub>	V	V <sup>6</sup> <sub>5</sub>	V <sup>7</sup>	
	33		II <sup>4</sup> <sub>2</sub>	II <sup>4</sup> <sub>2</sub>	I	I	
	34	A major/ F# minor	I	I	III	III <sup>7</sup>	
	35	A major F# minor	IV <sup>7</sup>	IV	III	III	
	36	A major E minor	IV	IV <sup>6</sup> <sub>4</sub>	vii <sup>o7</sup>	vii <sup>o7</sup>	
	37	A major	I <sup>6</sup> <sub>4</sub>	I	V <sup>7</sup>	V <sup>4</sup> <sub>3</sub>	
	38		I	I	I	I	violin fish motif
	39		I	I	I <sup>6</sup>	I <sup>6</sup> <sub>4</sub>	
	40	A major/ C# minor	I	I	vii <sup>o4</sup> <sub>2</sub>	vii <sup>o4</sup> <sub>2</sub>	piano main theme
	41	A major	I	I	I <sup>6</sup>	I	
	42		V	V	V <sup>4</sup> <sub>3</sub>	V <sup>4</sup> <sub>3</sub>	
	43		V <sup>4</sup> <sub>3</sub>	V <sup>7</sup>	V <sup>6</sup> <sub>5</sub>	V <sup>4</sup> <sub>3</sub>	
	44	A major/ B major	V <sup>7</sup>	V <sup>4</sup> <sub>3</sub>	V <sup>4</sup> <sub>3</sub>	V <sup>6</sup> <sub>5</sub>	piano main theme (triplets)
45	A major	V <sup>4</sup> <sub>3</sub>	V <sup>7</sup>	V <sup>6</sup> <sub>5</sub>	V <sup>7</sup>		
46		I	I	I	I		
47	A major/ F# minor	I	I	III	III	piano sub-theme expansion	
48	D major/ F# minor	I	I <sup>6</sup> <sub>4</sub>	III	III		
49	D major/ F# minor	I	I	III	III		
50	D major	I	I	I	I		
b	51	D major	I <sup>6</sup> <sub>4</sub>	I	I <sup>6</sup>	I <sup>6</sup> <sub>4</sub>	

Table 4.4.4-01 key modulation-chord change, Movement 1, Section b, mm. 50-85

Section	measure	key	Chords for beat				note	
			1	2	3	4		
a	50	D major	I	I	-	-	beats 3&4 rest before next section	
b	51	D major	I <sup>6</sup> <sub>4</sub>	I	I <sup>6</sup>	I <sup>6</sup> <sub>4</sub>	vln & vla, triplets, ascending	
	52	E minor	vii <sup>o7</sup>	vii <sup>o7</sup>	vii <sup>o7</sup>	vii <sup>o7</sup>	triplets, ascending	
	53	A minor	I	I	I	I	piano & violin in the pattern of Fig.4.4.4-02	
	54	E minor	vii <sup>o7</sup>	vii <sup>o7</sup>	vii <sup>o7</sup>	vii <sup>o7</sup>		
	55	C major	I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>		
	56		V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>		
	57	A major	V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>		
	58		I	I	IV	IV		
	59		I	I	V <sup>7</sup>	V <sup>7</sup>		
	60	C major	V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>		
	61	A major	V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>		
	62		I	I	I	I		
	63	A major/ E major	V <sup>6</sup> <sub>4</sub>	V <sup>6</sup> <sub>4</sub>	V <sup>7</sup>	V <sup>7</sup>		
	64	E major	I	I <sup>6</sup> <sub>4</sub>	I <sup>6</sup>	I		cello theme till m. 71
	65		V <sup>7</sup>	V <sup>4</sup> <sub>3</sub>	V <sup>7</sup>	V <sup>4</sup> <sub>3</sub>		vln theme till m. 71
	66	A major	V	V <sup>6</sup> <sub>4</sub>	V <sup>6</sup> <sub>5</sub>	V <sup>7</sup>		
	67	E major	V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	V <sup>4</sup> <sub>3</sub>		
	68	E major/ C# minor	I	I <sup>6</sup> <sub>4</sub>	V <sup>7</sup>	V <sup>7</sup>		
	69	A major/ B minor	I	I <sup>6</sup>	vii <sup>o7</sup>	vii <sup>o6</sup> <sub>5</sub>		
	70	E major/ B minor	V	V <sup>6</sup>	V <sup>7</sup>	V <sup>4</sup> <sub>3</sub>		
	71	E major/ F# minor	V	V	vii <sup>o6</sup> <sub>5</sub>	vii <sup>o6</sup> <sub>5</sub>		
	72	B major	I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>	V	V <sup>4</sup> <sub>2</sub>		
	73	E minor	V	V	V <sup>7</sup>	V <sup>7</sup>	cello theme till m. 81	
	74		i <sup>6</sup> <sub>4</sub>	i <sup>6</sup> <sub>4</sub>	V <sup>7</sup>	V <sup>7</sup>		
	75		i	i <sup>6</sup> <sub>4</sub>	i <sup>6</sup> <sub>4</sub>	i		
	76		V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	V <sup>4</sup> <sub>3</sub>	vln theme till m. 81	
	77		i	i <sup>6</sup> <sub>4</sub>	V <sup>7</sup>	i		
	78		V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	V <sup>4</sup> <sub>3</sub>		
	79	E minor/ D major	i	i <sup>6</sup> <sub>4</sub>	I	I		
	80	C major	V	V <sup>4</sup> <sub>3</sub>	I	I		
81	G major	I <sup>6</sup> <sub>4</sub>	I <sup>6</sup>	V	V <sup>4</sup> <sub>3</sub>	violin & cello theme with dotted note passage until m. 84 beat 1 and from beat 3, Section c.		
82	E major/ A major	V	V <sup>6</sup> <sub>5</sub>	V	I			
83	E major	I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>	V	V <sup>4</sup> <sub>2</sub>			
84		I	I <sup>6</sup> <sub>4</sub>	I <sup>6</sup>	I <sup>6</sup>			
c	85	E major	V <sup>6</sup> <sub>4</sub>	I <sup>6</sup>	V <sup>4</sup> <sub>2</sub>	V <sup>4</sup> <sub>3</sub>		

Table 4.4.5-01 key modulation-chord change, Movement 1, Section c, mm. 84-101

Section	measure	key	Chords for beat				note
			1	2	3	4	
b	84	E major	I	I <sup>6</sup> <sub>4</sub>	I <sup>6</sup>	I <sup>6</sup>	from beat 2, strings rest until m. 92
c	85	E major	V <sup>6</sup> <sub>4</sub>	I <sup>6</sup>	V <sup>4</sup> <sub>2</sub>	V <sup>4</sup> <sub>3</sub>	piano theme until m. 91
	86		I	I	I <sup>6</sup>	I <sup>6</sup>	
	87		V	I	V <sup>7</sup>	V <sup>7</sup>	
	88	E major/ A major	I	I	V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	
	89	A major	I	I <sup>6</sup>	V <sup>4</sup> <sub>3</sub>	iii	
	90	A major/ A minor	I <sup>6</sup>	I <sup>6</sup>	I <sup>6</sup>	I <sup>6</sup>	
	91	E major/ C# minor	V	V <sup>6</sup> <sub>5</sub>	I	I	
	92	E major	IV	V of V	V <sup>7</sup>	V <sup>7</sup>	
	93		I <sup>6</sup> <sub>4</sub>	I <sup>6</sup>	I <sup>6</sup>	I <sup>6</sup>	violin theme from 3 <sup>rd</sup> beat until m 100
	94		V	I <sup>6</sup> <sub>4</sub>	V <sup>7</sup>	V	
	95		I	I	I <sup>6</sup>	I <sup>6</sup>	
	96	A major	I	I	V <sup>4</sup> <sub>3</sub>	V <sup>4</sup> <sub>3</sub>	
	97	A major/ A minor	I <sup>6</sup>	I <sup>6</sup>	I	I	
	98	E major	V <sup>7</sup>	V <sup>7</sup>	vi	vi	
	99		II <sup>6</sup>	II <sup>6</sup>	V <sup>7</sup>	V <sup>7</sup>	
	100	E major/ A major	I	I	V <sup>7</sup>	V <sup>7</sup>	Section d from beat 3
d	101	A major	I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>	V <sup>7</sup>	V <sup>7</sup>	

Table 4.4.6-01 key modulation-chord change, Movement 1, Section d, mm. 99-129

Section	measure	key	Chords for beat				note
			1	2	3	4	
c	100	E major/ A major	I	I	V <sup>7</sup>	V <sup>7</sup>	Section d from beat 3
d	101	A major	I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>	V <sup>7*</sup>	V <sup>7*</sup>	* over E drone
	102		I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>	V*	V*	
	103		I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>	V <sup>7*</sup>	V <sup>7*</sup>	
	104		I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>	V*	V*	
	105		I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>	V*	V*	
	106	C major	I	I	V*	V*	* over C drone
	107		I	I	V*	V*	
	108		I	I	V*	V*	
	109		I	I	V*	V*	
	110	E major	I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>	V <sup>7*</sup>	V <sup>7*</sup>	* over B drone
	111		I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>	V <sup>7*</sup>	V <sup>7*</sup>	
	112		I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>	V <sup>7*</sup>	V <sup>7*</sup>	
	113		I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>	V <sup>7*</sup>	V <sup>7*</sup>	
	114	E major	I	I	I <sup>6</sup>	I <sup>6</sup>	Scale runs
	115		I	I <sup>6</sup> <sub>4</sub>	I	I	
	116	B major	I	I	I	I	
	117		I	I	I	I	
	118	E major	I	I	I	I	
	119		I	I	I	I	
	120	B major	I	I	I	I	
121	I		I	I	I		
122	I		I	V	V <sup>7</sup>		
123	C# minor		i	i	V <sup>7</sup>	V <sup>7</sup>	
124	A major	I	I	V <sup>7</sup>	V <sup>6</sup> <sub>5</sub>		
125	A major/ E major	I	I	V <sup>7</sup>	I	Two-octave runs	
126	A major/ E major	I	V <sup>7</sup>	I	I		
127	D major/ A major	I	V <sup>7</sup>	I	I <sup>6</sup>		
128	D major/ A major	I	V	I	I <sup>6</sup>		
e	129	E major	V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	

Table 4.4.7-01 key modulation-chord change, Movement 1, Section e, mm. 128-148

Section	measure	key	Chords for beat				note
			1	2	3	4	
d	128	D major/ A major	I	V	I	I <sup>6</sup>	
e	129	E major	V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	strings in pattern Fig 4.4.7-01
	130		V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	V <sup>6</sup> <sub>5</sub>	
	131		V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	V <sup>4</sup> <sub>3</sub>	
	132		V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	
	133		V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	
	134		V <sup>4</sup> <sub>3</sub>	I	II <sup>6</sup> <sub>5</sub>	II <sup>4</sup> <sub>3</sub>	
	135		V <sup>4</sup> <sub>3</sub>	V <sup>4</sup> <sub>3</sub>	V <sup>4</sup> <sub>3</sub>	V <sup>4</sup> <sub>3</sub>	
	136	D major	I	I	I	I	strings in variation of main theme: Fig. 4.4.3-01
	137		V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	
	138		I	I	I	I	
	139		V <sup>7</sup>	V <sup>7</sup>	V	V <sup>7</sup>	
	140	D major/ E major	I	I <sup>6</sup> <sub>4</sub>	V <sup>7</sup>	V <sup>7</sup>	
	141	E major/ A major	I	I	V <sup>4</sup> <sub>3</sub>	V <sup>4</sup> <sub>3</sub>	leap figure
	142	E major	I	I	V <sup>7</sup>	V <sup>7</sup>	piano in fish retrograde
143	I		I	V <sup>7</sup>	V <sup>7</sup>		
144	I		I	V	V <sup>7</sup>		
145	I		V <sup>7</sup>	I	V <sup>7</sup>		
146	I		I	-	-		
f	147	C major	I	I	I	I	



Table 4.4.8-01 key modulation-chord change, Movement 1, Section f, mm. 146-181

Section	measure	key	Chords for beat				note
			1	2	3	4	
e	146	E major	I	I	-	-	beats 3&4 are rests
f	147	C major	I	I	I	I	
	148		I	I	I	I	
	149		I	I	I	I	F# in beats 3&4, neighbour notes, violin on main theme till m. 156
	150		I	I	I	I	
	151		V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	A $\flat$ in beats 3&4, neighbour notes
	152		V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	
	153		I	I	I	I	G# in beats 3&4, augmented
	154		IV <sup>6</sup> <sub>4</sub>	IV <sup>6</sup> <sub>4</sub>	IV <sup>6</sup> <sub>4</sub>	IV <sup>6</sup> <sub>4</sub>	
	155		V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	over $\sharp$ C drone
	156		V <sup>7</sup>	V <sup>7</sup>	I	I	beats 1&2 over $\sharp$ C drone
	157		I	I	I	I	F# in beats 3&4, neighbour notes, piano on main theme till m. 164
	158		I	I	I	I	
	159		V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	A $\flat$ in beats 3&4, neighbour notes
	160		V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	V <sup>6</sup> <sub>5</sub>	
	161		E $\flat$ major	vi	vi	vi	vi
	162	ii		ii	ii	ii	
	163	V <sup>7</sup>		V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	
	164	V <sup>7</sup>		V <sup>7</sup>	I	I	F# in beats 1&2, passing notes
	165	I <sup>6</sup> <sub>4</sub>		I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>	I <sup>6</sup> <sub>4</sub>	A in beats 3&4, neighbour notes, DB on main theme till m. 170
	166	I <sup>6</sup> <sub>4</sub>		I <sup>6</sup> <sub>4</sub>	I	I	
	167	V <sup>7</sup>		V <sup>7</sup>	V <sup>7</sup>	V <sup>7</sup>	
	168	V <sup>7</sup>		V <sup>7</sup>	V <sup>4</sup> <sub>2</sub>	V <sup>4</sup> <sub>2</sub>	
	169	I		I	I <sup>6</sup>	I <sup>6</sup>	
	170	I <sup>6</sup> <sub>4</sub>		I <sup>6</sup> <sub>4</sub>	I	I	
	171	ii <sup>7</sup>		ii <sup>7</sup> I	ii <sup>7</sup>	ii <sup>7</sup>	piano extended fish motif, descending
	172	ii <sup>7</sup>		ii <sup>7</sup> I	ii <sup>7</sup>	ii <sup>7</sup>	violin, viola and cello alternately on fish motif till m. 180
173	V	V		V <sup>7</sup>	V <sup>7</sup>		
174	E $\flat$ major/ B $\flat$ major	V	V	V*	V*	*over the drone of E $\flat$ & B $\flat$	
175		V	V	V*	V*		
176		V	V	V*	V*		
177		V	V	V <sup>7</sup>	V <sup>7</sup>		
178	G minor/ G major	I	V	V <sup>7</sup>	V <sup>7</sup>		
179		I	I	V <sup>7</sup>	V <sup>7</sup>		
180	E $\flat$ major	I	I	V <sup>7</sup>	V <sup>7</sup>		
g	181	E $\flat$ major	I	I	I	I	

Table 4.4.9-01 key modulation-chord change, Movement 1, Section g, mm. 180-195

Section	measure	key	Chords for beat				note
			1	2	3	4	
f	180	E $\flat$ major	I	I	V $^7$	V $^7$	
g	181	E $\flat$ major	I	I	I	I	Violin & viola on main theme and cello & DB of fish motif until m. 188
	182		I $^6$	V $^6_5$	vi	I $^6$	
	183		V $^7$	V $^7$	V $^7$	V $^7$	C $\flat$ in beats 3&4, neighbour note
	184		V $^7$	V $^7$	V $^7$	VI $^7$	
	185		ii	ii	ii	ii	
	186		ii	ii	ii	ii	
	187		vi $^7$	vi $^7$	vi $^7$	vi $^7$	
	188	C major/ E $\flat$ major	I	I	I	I	
	189	E $\flat$ major/ A $\flat$ major	IV	IV	V	V	piano on fish motif until m. 194
	190	A $\flat$ major/ B $\flat$ major	I	I	I	I	
	191	B $\flat$ major	I	I	V $^7$	V $^7$	
	192	B $\flat$ major G $\flat$ major	I	I	I $^6$	I	
	193	C $\flat$ major	I	I	V $^7$	V $^7$	
	194	C $\flat$ major	I	I	I	I	
a'	195	E major	V $^7$	V $^4_2$	V $^7$	V $^4_2$	enharmonic re-writing in viola

Table 4.4.10-01 key modulation-chord change, Movement 1, Section a', mm. 194-210

Section	measure	key	Chords for beat				note
			1	2	3	4	
g	194	C $\flat$ major	I	I	I	I	
a'	195	E major	V $^7$	V $^4_2$	V $^7$	V $^4_2$	enharmonic re-writing in viola
	196		I $^6_4$	I $^6$	I $^6_4$	III $^7$	
	197	C major	I	I	I	I	
	198	F minor	V $^7$	V $^4_2$	V $^7$	V $^4_2$	
	199		I $^6_4$	I $^6$	I $^6_4$	I $^6$	
	200	D $\flat$ major	I	I	I	I	
	201	F $\sharp$ minor	V $^7$	V $^4_2$	V $^7$	V $^4_2$	enharmonic re-writing of m. 200
	202		I $^6_4$	I $^6$	I $^6_4$	I $^6$	
	203	D major	V $^7$	V $^6_5$	V $^7$	V $^6_5$	
	204		V $^7$	V $^9$	V $^7$	V $^7$	piano on fish motif until m. 209
	205		V $^7$	V $^4_3$	V $^7$	V $^4_3$	
	206		V $^7$	V $^9$	V $^7$	V $^7$	2 <sup>nd</sup> beat piano B vs. violin C $\sharp$ = m. 206
207	V $^7$		V $^9$	V $^7$	V $^7$		
208	V $^7$		V $^9$	V $^7$	V $^7$	= m. 206	
209	V $^7$		V $^6_5$	V $^7$	V $^6_5$		
a''	210		D major	I	I	I	I