

# **Transcription and performance of Franz Schubert's music for guitar**

Sasha Savaloni

A thesis submitted for the degree of DPerf  
at the  
Royal Conservatoire of Scotland  
&  
University of St Andrews



Royal Conservatoire  
*of* Scotland



University of  
St Andrews

2023

Full metadata for this item is available in  
St Andrews Research Repository  
at:

<https://research-repository.st-andrews.ac.uk/>

Please use this identifier to cite or link to this item:

DOI: <https://doi.org/10.17630/sta/1045>

This item is protected by original copyright



### **Candidate's declaration**

I, Sasha Savaloni, do hereby certify that this submission, submitted for the degree of DPerf includes:

- Artistic Project one (audio and video recordings)
- Artistic Project two (edition scores; audio recordings)
- Artistic Project three (transcription scores; live performance [Nov 2022])
- Development Project (composition scores; transcription scores; audio recordings)
- Written Commentary of approximately 14,500 words in length

has been produced by me, and that it is the record of work carried out by me, or principally by myself in collaboration with others as acknowledged, and that it has not been submitted in any previous application for any degree.

I was admitted as a research student at the University of St Andrews and the Royal Conservatoire of Scotland in September 2015.

I received funding in the form of a Scholarship from the Royal Conservatoire of Scotland

Signature of candidate

Date: 8<sup>th</sup> September 2022

### **Supervisor's declaration**

I hereby certify that the candidate has fulfilled the conditions of the Resolution and Regulations appropriate for the degree of Doctor of Performing Arts in the University of St Andrews and that the candidate is qualified to submit this thesis in application for that degree.

Signature of supervisor

Date: 8<sup>th</sup> September 2022

## **Permission for publication**

In submitting this portfolio to the University of St Andrews we understand that we are giving permission for it to be made available for use in accordance with the regulations of the University Library for the time being in force, subject to any copyright vested in the work not being affected thereby. We also understand, unless exempt by an award of an embargo as requested below, that the title and the abstract will be published, and that a copy of the work may be made and supplied to any bona fide library or research worker, that this portfolio will be electronically accessible for personal or research use and that the library has the right to migrate this thesis into new electronic forms as required to ensure continued access to the portfolio.

I, Sasha Savaloni, have obtained, or am in the process of obtaining, third-party copyright permissions that are required or have requested the appropriate embargo below. The following is an agreed request by candidate and supervisor regarding the publication of this submission:

### **Printed copy**

No embargo on print copy.

### **Electronic copy**

No embargo on electronic copy.

### **Title and Abstract**

I agree to the title and abstract being published

Signature of candidate

Date: 8<sup>th</sup> September 2022

Signature of supervisor

Date: 8<sup>th</sup> September 2022

## **Underpinning Research Data or Digital Outputs**

### **Candidate's declaration**

I, Sasha Savaloni, hereby certify that no requirements to deposit original research data or digital outputs apply to this portfolio and that, where appropriate, secondary data used have been referenced in the full text of my portfolio.

Signature of candidate

Date: 8<sup>th</sup> September 2022

# Acknowledgements

I wish to offer my heartfelt thanks to my supervisors, Prof. Allan Neave and Prof. Stephen Goss whose guidance and advise throughout the years have been invaluable.

Whilst creating my doctoral portfolios, I had the pleasure of working with many brilliant musicians, particular thanks to Matthew McKinney and Beth Taylor for their wonderful and inspiring singing.

Special thanks to Iain Coleman for his endless patience and for accommodating my countless demands in recording and editing sessions. Many thanks also to Bob Whitney and Tim Cooper.

I am grateful to the RCS Research Department team for their support, in particular to Prof. Stephen Broad, Dr. Bethany Whiteside and Elaine Hook.

My deep gratitude also goes to Dr. Marco Ramelli for his friendship, generosity and assistance in many aspects of my doctorate.

Finally, the completion of this work would not have been possible without the love, support and encouragement of my father Prof. Hadi Savaloni, my mother Shahlla Barouti and my sister Sharmin.

## Doctorate of Performing Arts Overview

My DPerf work consists of three Artistic Projects, one Development Project and ten Supplementary Studies (total of 120 credits).

### **Artistic Project 1 – Schubert and guitar; original compositions and works closely associated with the guitar**

The performances in this Project include:

1. Schubert's original compositions with guitar
  - a. Selection of part-songs with guitar accompaniment
    - i. *Cantate zur Namensfeier des Vaters* D.80
    - ii. *Die Nachtigall* D.724
  - b. *Die Nacht* for voice & guitar
  - c. Quartet "*Notturmo in G Major*" after Matiegka D.96
2. Schubert compositions closely associated with the guitar
  - a. *Arpeggione Sonata* D.821
  - b. Johann Kaspar Mertz Schubert Lieder transcriptions
    - i. *Lob der Thränen* Op.22 no.2
    - ii. *Lob der Tränen* (from *Sechs Schubert'sche Lieder*)
    - iii. *Die Post* (from *Sechs Schubert'sche Lieder*)

### **Artistic Project 2 – Lieder transcriptions for voice and guitar**

The performances in this Project include transcriptions of Lieder for voice and guitar by Johann Kaspar Mertz (1806-1856), Tilman Hoppstock (b.1961) and Mats Bergström (b.1961) in addition to the collection of Franz von Schlechta (1796-1875).

1. *Wanderers Nachtlied II* D.768 (Franz von Schlechta)
2. *Der Neugierige* D.795 No.6 [from *Die schöne Müllerin*] (Franz von Schlechta)
3. *Der Schiffer* D.536 (Franz von Schlechta)
4. *Im Haine* D.738 (Franz von Schlechta)
5. *Romanze (aus Rosamunde)* D.797 (Franz von Schlechta)
6. *Liebesbotschaft* D.957 No.1 [from *Schwanengesang*] (J.K. Mertz)
7. *Das Fischermädchen* D.957 No.10 [from *Schwanengesang*] (J.K. Mertz)
8. *Die Taubenpost* D.957 No.14 [from *Schwanengesang*] (J.K. Mertz)
9. *Der Tod und das Mädchen* D.531 (T. Hoppstock)
10. *Heidenröslein* D.257 (T. Hoppstock)
11. *Meeres stille* D.216 (T. Hoppstock)
12. *Am Feierabend* D.795 No.5 [from *Die schöne Müllerin*] (T. Hoppstock)
13. *Ihr Bild* D.957 No.9 [from *Schwanengesang*] (T. Hoppstock)
14. *Die Stadt* D.957 No.11 [from *Schwanengesang*] (T. Hoppstock)
15. *Das Wirtshaus* D.911 No.21 [from *Winterreise*] (T. Hoppstock)
16. *Der Leiermann* D.911 No.24 [from *Winterreise*] (T. Hoppstock)
17. *Die Sterne* D.939 (M. Bergström)

### **Artistic Project 3 – Transcription and performance of Schwanengesang D.957 for solo guitar**

The third Artistic Project includes the transcription and performance of Franz Schubert's *Schwanengesang* collection for solo guitar. The works in this project include:

1. *Liebesbotschaft* (transcribed J.K. Mertz, edited Sasha Savaloni)
2. *Kriegers Ahnung*
3. *Frühlingssehnsucht*
4. *Ständchen*
5. *Aufenthalt* (transcribed J.K. Mertz, edited Sasha Savaloni)
6. *In der Ferne*
7. *Abschied*
8. *Der Atlas*
9. *Ihr Bild*
10. *Das Fischermädchen* (transcribed J.K. Mertz, edited Sasha Savaloni)
11. *Die Stadt*
12. *Am Meer*
13. *Der Dopplegänger*

### **Development Project – An den Mond**

The Development Project 'An den Mond – To the Moon' has been inspired by Schubert's recurring use of the theme of 'moon' in his Lieder. Four new works have been commissioned as part of this project, each work taking inspiration from one of Schubert's 'An den Mond' Lieder.

1. Franz Schubert - *An den Mond* D.193 [transcribed S. Savaloni]
2. Franz Schubert - *Die Mondnacht* D.238 [transcribed S. Savaloni]
3. Peter Longworth - *Notturmo* for solo guitar [inspired by *Die Mondnacht*]
4. Franz Schubert - *Grab und Mond* D.893 [transcribed S. Savaloni]
5. Matthew Grouse - *Silberblau* for guitar & electronics [inspired by Schubert's *Grab und Mond*]
6. Franz Schubert - *Der Wanderer an den Mond* D.870 [transcribed S. Savaloni]
7. Electra Perivolaris - *Earth, Horizon, Sky, Moon* for solo guitar [inspired by Schubert's *Der Wanderer an den Mond*]
8. Franz Schubert - *An den Mond* D.259 [transcribed T. Hoppstock]
9. Marco Ramelli – *Alla Luna* for solo guitar [inspired by Schubert's *An den Mond* D.296]
10. Franz Schubert - *An den Mond* D.296 [transcribed S. Savaloni]

### **Supplementary Studies**

In addition to undertaking professional projects, I also undertook accredited modules for a total of 120 credits at Level 7 and above of the Scottish credit qualifications framework (SCQF). The purpose of the supplementary studies was to broaden and deepen my artistic experiences and develop new significant skills for my research.

I attended the following courses:



- Organology of Stringed Instruments (University of Edinburgh) [20 credits]
- Music Technology and Sound Recording [10 credits]
- German Stage 1 (University of Glasgow) [10 credits]
- German Stage 2 (University of Glasgow) [10 credits]
- Negotiated Project [20 credits] – ‘*Process of collaboration with Scottish composer Stuart MacRae in the creation of his ‘Four Attar Songs’ for soprano and guitar. These include:*
  1. *Creating a more idiomatic guitar part,*
  2. *Process of incorporating original Farsi text into the music’*
- Performance Folio 2 [10 credits]
- Performance Folio 3 [10 credits]
- Performance Folio 4 [10 credits]
- Lecture-Recital Performance Study 2 (TU Dublin Conservatoire) [10 credits] – ‘*Lecture topic: Fernando Sor: Transcription Process and Performance (a. Introduction and Variations on a Theme by Mozart Op.9; b. Six Airs from the Magic Flute Op.19)*
- Negotiated Project [10 credits] – ‘*Curation of a Shakespearean programme through research, transcription and commission:*
  - a. *Transcription of vocal works inspired by Shakespearean text (works by Poulenc and Mäntyjärvi)*
  - b. *Performance of a new work based on a Shakespearean character (Stuart MacRae – ‘Tomorrow and tomorrow and tomorrow’ from Sonata for guitar “Macbeth”)*

## Abstract

Performance of songs with guitar accompaniment has been in great demand since the 18<sup>th</sup> century. Naturally, the Lieder of Franz Schubert has provided immense interest to guitarists throughout history and as a result many of his songs have been arranged with guitar accompaniment and also for solo guitar. This practice began during Schubert's lifetime when a number of his songs were published with guitar accompaniment. Transcription of Schubert Lieder with guitar accompaniment continued throughout the 19<sup>th</sup> century notably by Napoléon Coste and Johann Kaspar Mertz in addition to the collection of Franz von Schlechta. More recently guitarists such as Tilman Hoppstock and Mats Bergström have made numerous arrangements of Schubert lieder with guitar accompaniment.

In this written commentary I will discuss the development of guitar writing in Schubert's transcriptions and how these developments affected my own transcriptions and performance of Schubert's works.

The first two chapters look at Schubert Lieder with guitar accompaniment. Chapter three explores the solo transcriptions of Schubert Lieder; initially the adaptations of Franz Liszt for solo piano and Johann Kaspar Mertz for solo guitar (*Sechs Schubert'sche Lieder*), and subsequently their influence on my transcriptions for solo guitar.

The final chapter examines the approach towards phrasing and a singing style in solo instrumental performance of Schubert lieder.

My doctoral Artistic Projects include performances of Schubert's partsongs and chamber works with guitar (Artistic Project 1), Lieder transcriptions with guitar accompaniment (Artistic Project 2), and new transcriptions and performance of Schubert's *Schwanengesang* D.957 for solo guitar (Artistic Project 3)

# Table of Contents

|  |    |
|--|----|
| <i>Introduction</i> .....  | 1  |
| On transcription .....   | 1  |
| Transcription in the 19 <sup>th</sup> Century.....   | 2  |
| Idiomaticism on guitar .....   | 2  |
| Transcriber as translator .....  | 4  |
| <i>Chapter 1 - Style of guitar writing in Schubert's works during his lifetime in Vienna</i> ..... | 6  |
| Guitar in early nineteenth-century Vienna .....  | 6  |
| Ferdinando Carulli's 'L'Harmonie appliquée à la Guitare' .....                                     | 7  |
| Guitar writing in Schubert's part-songs and the lied <i>Die Nacht</i> .....                        | 13 |
| <i>Die Nachtigall</i> D.724 .....  | 14 |
| <i>Die Nacht</i> .....   | 17 |
| <i>Cantate Zur Namensfeier des Vaters (Terzetto)</i> D.80 .....                                    | 18 |
| <i>Chapter 2 – The development of transcription in Schubert's Lieder</i> .....                     | 23 |
| Collection of Schubert Lieder by Franz von Schlechta .....   | 23 |
| 6 Schubert Lieder transcriptions by Johann Kaspar Mertz.....                                       | 28 |
| Schubert Lieder transcriptions by Tilman Hoppstock.....  | 31 |
| Development Project Lieder Transcriptions .....  | 37 |
| <i>Chapter 3 – Schubert Lieder Transcriptions for solo guitar</i> .....                            | 41 |
| Franz Liszt and Schubert transcriptions.....   | 41 |
| J.K. Mertz <i>Sechs Schubert'sche Lieder</i> .....   | 43 |
| Liszt and Mertz transcription style .....  | 44 |
| Transcription of <i>Schwanengesang</i> D.957 for solo guitar .....                                 | 48 |
| 1. <i>Change of texture in accompaniment in order to incorporate the vocal line</i> .....          | 49 |
| 2. <i>Change of octave/register in vocal part</i> .....  | 54 |
| 3. <i>Change of rhythm</i> .....   | 58 |
| Final thoughts.....  | 63 |
| <i>Chapter 4 – Approach to phrasing and lyricism in Schubert's Lieder for solo guitar</i> .....    | 64 |
| Lyricism in the transcriptions of J.K.Mertz.....   | 64 |
| Phrasing in Schubert's Lieder .....  | 66 |
| Use of the text for shaping the phrase .....   | 67 |
| Phrasing suggestions in passages from J.K. Mertz's <i>Sechs Schubert'sche Lieder</i> .....         | 68 |
| Use of colour and tonal contrast.....  | 71 |
| <i>Conclusion</i> .....  | 74 |
| <i>Bibliography</i> .....  | 75 |

## Musical Examples

|  |    |
|--|----|
| Ex.1.1 – ('L'Harmonie appliquée à la Guitare' p.26) .....  | 7  |
| Ex.1.2 – ('L'Harmonie appliquée à la Guitare' p.26) .....  | 8  |
| Ex.1.3 – ('L'Harmonie appliquée à la Guitare' – Bolero p. 28) .....                                  | 8  |
| Ex.1.4 – ('L'Harmonie appliquée à la Guitare' – Le Lutin p.35) .....                                 | 9  |
| Ex.1.5 – ('L'Harmonie appliquée à la Guitare' – Moeris p.30).....                                    | 9  |
| Ex.1.6 – ('L'Harmonie appliquée à la Guitare' – Polonaise du Concert Interrompu p.36).....           | 9  |
| Ex.1.7 – ('L'Harmonie appliquée à la Guitare' – Moeris p.31).....                                    | 10 |
| Ex.1.8 – ('L'Harmonie appliquée à la Guitare' – Polonaise du Concert Interrompu p.38).....           | 10 |
| Ex.1.9 – ('L'Harmonie appliquée à la Guitare' – Moeris p.30).....                                    | 10 |
| Ex.1.10 – ('L'Harmonie appliquée à la Guitare' – Le Lutin p.34) .....                                | 11 |
| Ex.1.11 – ('L'Harmonie appliquée à la Guitare' – Le Lutin p.34) .....                                | 11 |
| Ex.1.12 – ('L'Harmonie appliquée à la Guitare' – Le Lutin p.35) .....                                | 11 |
| Ex.1.13 – ('L'Harmonie appliquée à la Guitare' – Corisandre p.42).....                               | 12 |
| Ex.1.14 – ('L'Harmonie appliquée à la Guitare' – Air de la Mort du Tasse p.44) .....                 | 12 |
| Ex.1.15 – (Schubert 'Die Nachtigall' b.70-75) .....  | 14 |
| Ex.1.16 – ('Die Nachtigall' b.92).....   | 14 |
| Ex.1.17 – ('Die Nachtigall' b.50-52) .....   | 15 |
| Ex.1.18 – ('Die Nachtigall' b.44).....   | 15 |
| Ex.1.19 – ('Die Nachtigall' b.126).....  | 15 |
| Ex.1.20 – ('Die Nachtigall' b.14-17) .....   | 16 |
| Ex.1.21 – ('Die Nachtigall' b.38-39) .....   | 16 |
| Ex.1.22 – (Opening of 'Die Nacht').....  | 17 |
| Ex.1.23 – (Schubert 'Zur Namensfeier des Vaters' b.9).....   | 19 |
| Ex.1.24 – ('Zur Namensfeier des Vaters' b.22) .....  | 19 |
| Ex.1.24a – Alternative arpeggiation for Schubert's Zur Namensfeier des Vaters passage .....          | 19 |
| Ex.1.24b – Alternative arpeggiation for Schubert's Zur Namensfeier des Vaters passage .....          | 20 |
| Ex.1.25 – ('Zur Namensfeier des Vaters' b.25-33).....  | 20 |
| Ex.1.26 – ('Zur Namensfeier des Vaters' b.73) .....  | 20 |
| Ex.1.26a – Alternative C# Major 1st inversion chord.....   | 20 |
| Ex.1.26b – Alternative C# Major chord.....   | 21 |
| Ex.1.26c – Alternative simplified C# Major chord.....  | 21 |
| Ex.1.26d – Alternative C# Major chord as appeared in Schubert's 'Die Nachtigall' .....               | 21 |
| Ex.1.27 – ('Zur Namensfeier des Vaters' b.66-67).....  | 21 |
| Ex.1.27a – Alternative to Schubert's 'Terzetto' passage .....  | 21 |
| Ex.1.27b – Alternative to Schubert's 'Terzetto' passage as appeared in 'Die Nachtigall' (Ex.1.21)... | 21 |
| Ex.1.28 – ('Zur Namensfeier des Vaters' b.63) .....  | 22 |
| Ex.1.28a – ('Die Nachtigall' b.116).....   | 22 |
| Ex.1.28b – More idiomatic B Major vamp from 'L'Harmonie appliquée' .....                             | 22 |
| Ex.2.1 – (opening of 'Im Haine D.738') .....   | 24 |
| Ex.2.2 – (closing of 'Der Neugierige D.795').....  | 25 |
| Ex.2.3 – ('Romanze D.797' b.10-11).....  | 25 |
| Ex.2.4 – ('Der Schiffer D.536' b.47-52) .....  | 26 |
| Ex.2.5 – ('Der Neugierige D.795' b.35-37) .....  | 26 |
| Ex.2.6 – ('Wanderers Nachtlied D.768' b.8) .....   | 27 |
| Ex.2.7 – ('Der Neugierige D.795' b.5-6) .....  | 27 |
| Ex.2.8 – ('Liebepotschaft D.957' b. 25-28) .....   | 29 |
| Ex.2.9 – ('Das Fischermädchen D.957' b. 34-37) .....   | 29 |
| Ex.2.10 – ('Die Taubenpost D.957' b. 6-13) .....   | 30 |
| Ex.2.11 – ('Die Taubenpost D.957' b. 23-29) .....  | 30 |
| Ex.2.12 – ('Die Taubenpost D.957' b. 13-15) .....  | 30 |
| Ex.2.13 – ('Meeres stille D.216' b. 17-20) .....   | 32 |
| Ex.2.13a – ('Meeres stille D.216') Schlechta collection.....   | 33 |

|   |    |
|---|----|
| Ex.2.14 – ('Ihr Bild D.957' bar 12-14) .....  | 33 |
| Ex.2.14a – ('Ihr Bild D.957') 19th century style alternative .....                      | 33 |
| Ex.2.15 – (opening of 'Der Tod und Das Mädchen D.531') Hoppstock transcription .....    | 34 |
| Ex.2.15a – (opening of 'Der Tod und Das Mädchen D.531') Coste transcription .....       | 34 |
| Ex.2.16 – ('Der Tod und Das Mädchen D.531' b.9-13) Hoppstock transcription .....        | 34 |
| Ex.2.16a – ('Der Tod und Das Mädchen D.531') Coste transcription .....                  | 34 |
| Ex.2.17 – (opening of 'Am Feierabend D.795') .....                                      | 35 |
| Ex.2.18 – ('Am Feierabend D.795' b. 65-68) .....  | 35 |
| Ex.2.19 – ('Die Stadt D.957' bar 3) .....   | 35 |
| Ex.2.20 – ('Das Wirtshaus D.911' b.18-21) .....   | 36 |
| Ex.2.21 – ('Ihr Bild D.957' b.19-22) .....  | 36 |
| Ex.2.22 – (opening from 'An den Mond D.193') .....                                      | 37 |
| Ex.2.23 – ('An den Mond D.193' b.13-14) .....   | 37 |
| Ex.2.24 – ('Der Wanderer an den Mond D.870' b.5-8) .....                                | 38 |
| Ex.2.25 – ('Der Wanderer an den Mond D.870' b.31-34) .....                              | 38 |
| Ex.2.26 – ('Die Mondnacht D.238' b.11-14) .....   | 39 |
| Ex.2.27 – ('Die Mondnacht D.238' b.20-23) .....   | 39 |
| Ex.2.28 – ('An den Mond D.296' b.2-3) .....   | 39 |
| Ex.2.29 – ('An den Mond D.296' b.32-33) .....   | 40 |
| Ex.2.30 – ('An den Mond D.296' b.44-50) .....   | 40 |
| Ex.3.1 – (J.K. Mertz Sechs Schubert'sche Lieder) closing of 'Liebesbotschaft' .....     | 45 |
| Ex.3.2 – (J.K. Mertz Sechs Schubert'sche Lieder) closing of 'Ständchen' .....           | 45 |
| Ex.3.3 – (J.K. Mertz Sechs Schubert'sche Lieder) closing of 'Die Post' .....            | 45 |
| Ex.3.4 – (J.K. Mertz Sechs Schubert'sche Lieder) first verse of 'Lob der Tränen' .....  | 46 |
| Ex.3.5 – (J.K. Mertz Sechs Schubert'sche Lieder) second verse of 'Lob der Tränen' ..... | 46 |
| Ex.3.6 – (J.K. Mertz Sechs Schubert'sche Lieder) 'Das Fischermädchen' .....             | 47 |
| Ex.3.7 – (J.K. Mertz Sechs Schubert'sche Lieder) 'Ständchen' .....                      | 47 |
| Ex.3.8 – (Schwanengesang D.957) 'In der Ferne' b.66 .....                               | 49 |
| Ex.3.9 – Transcription of 'In der Ferne' b.66 .....                                     | 50 |
| Ex.3.10 – (Schwanengesang D.957) 'In der Ferne' b.112 .....                             | 50 |
| Ex.3.11 – Transcription of 'In der Ferne' b.112 .....                                   | 50 |
| Ex.3.12 – (Schwanengesang D.957) 'Am Meer' b.12-13 .....                                | 50 |
| Ex.3.13 – Liszt transcription of 'Am Meer' .....  | 51 |
| Ex.3.14 – Transcription of 'Am Meer' b.12-13 .....                                      | 52 |
| Ex.3.15 – (Schwanengesang D.957) opening of 'Der Atlas' .....                           | 52 |
| Ex.3.16 – Liszt transcription of 'Der Atlas' .....                                      | 52 |
| Ex.3.17 – Transcription of 'Der Atlas' .....  | 52 |
| Ex.3.18 – Liszt transcription of 'Der Dopplegänger' .....                               | 53 |
| Ex.3.19 – Transcription of 'Der Dopplegänger' b.43-44 .....                             | 53 |
| Ex.3.20 – Transcription of 'Ständchen' first verse .....                                | 54 |
| Ex.3.21 – Transcription of 'Ständchen' second verse .....                               | 55 |
| Ex.3.22 – Liszt transcription of 'Liebesbotschaft' first verse .....                    | 55 |
| Ex.3.23 – Liszt transcription of 'Liebesbotschaft' fourth verse .....                   | 55 |
| Ex.3.24 – Mertz transcription of 'Liebesbotschaft' first verse .....                    | 56 |
| Ex.3.25 – Mertz transcription of 'Liebesbotschaft' fourth verse .....                   | 56 |
| Ex.3.26 – Transcription of 'Am Meer' .....  | 56 |
| Ex.3.27 – Transcription of 'Am Meer' .....  | 56 |
| Ex.3.28 – Transcription of 'Der Atlas' b.7-8 .....                                      | 57 |
| Ex.3.29 – Transcription of 'Der Dopplegänger' b.5-8 .....                               | 57 |
| Ex.3.30 – Transcription of 'Der Dopplegänger' b.25-28 .....                             | 57 |
| Ex.3.31 – (Schwanengesang D.957) 'Aufenthalt' b.31-34 .....                             | 58 |
| Ex.3.32 – Mertz transcription of 'Aufenthalt' b.31-34 .....                             | 58 |
| Ex.3.33 – (Schwanengesang D.957) 'In der Ferne' b.72 .....                              | 59 |
| Ex.3.34 – Transcription of 'In der Ferne' b.72 .....                                    | 59 |
| Ex.3.35 – (Schwanengesang D.957) 'Die Stadt' b.17-18 .....                              | 59 |

|   |    |
|---|----|
| Ex.3.36 – Liszt transcription of ‘Die Stadt’ b.17-18.....                                   | 60 |
| Ex.3.37 – Comparison of ‘Die Stadt’ rhythm (original Schubert vs Liszt transcription) ..... | 60 |
| Ex.3.38 – Transcription of ‘Die Stadt’ b.17-18.....   | 60 |
| Ex.3.39 – (Schwanengesang D.957) ‘Frühlingssehnsucht’ b.13-16 .....                         | 61 |
| Ex.3.40 – Transcription of ‘Frühlingssehnsucht’ b.13-16 .....                               | 61 |
| Ex.3.41 – Liszt transcription of ‘Frühlingssehnsucht’ .....                                 | 61 |
| Ex.3.42 – Liszt transcription ‘Die Taubenpost’ .....  | 62 |
| Ex.4.1 – Use of Portamento in transcription of ‘Ständchen’ by Mertz.....                    | 65 |
| Ex.4.2 – Use of Portamento in transcription of ‘Die Post’ by Mertz.....                     | 65 |
| Ex.4.3 – Use of Portamento in transcription of ‘Das Fischermädchen’ by Mertz .....          | 65 |
| Ex.4.4 – ‘Liebesbotschaft’ opening of verse one .....                                       | 67 |
| Ex.4.5 – Common phrasing of ‘Liebesbotschaft’ by guitarists.....                            | 67 |
| Ex.4.6 – Phrasing suggestion for ‘Liebesbotschaft’ .....                                    | 68 |
| Ex.4.7 – Phrasing suggestion in ‘Die Post’ second verse .....                               | 68 |
| Ex.4.8 – Phrasing suggestion in ‘Die Post’ fourth verse.....                                | 69 |
| Ex.4.9 – Phrasing suggestion in ‘Liebesbotschaft’ b.23-24.....                              | 69 |
| Ex.4.10 – Phrasing suggestion in ‘Liebesbotschaft’ b.44-45 .....                            | 69 |
| Ex.4.11 – Phrasing suggestion in ‘Ständchen’ opening.....                                   | 70 |
| Ex.4.12 – Phrasing suggestion in ‘Aufenthalt’ b.27-30 .....                                 | 70 |
| Ex.4.13 – ‘Lob der Tränen’; <i>espressivo il canto</i> .....                                | 71 |
| Ex.4.14 – ‘Lob der Tränen’ piano opening .....  | 72 |
| Ex.4.15 – ‘Lob der Tränen’ vocal entry .....  | 72 |
| Ex.4.16 – Piano echo in ‘Das Fischermädchen D.957’ b.10-13 .....                            | 72 |
| Ex.4.17 – ‘Das Fischermädchen’ melody line .....  | 73 |
| Ex.4.18 – ‘Das Fischermädchen’ piano echo .....   | 73 |
| Ex.4.19 – Tonal contrast in ‘Am Meer’ b.9-11 .....  | 73 |
| Ex.4.20 – Tonal contrast in ‘Ihr Bild’ b.5-8.....   | 73 |
| Ex.4.21 – Tonal contrast in ‘Kriegers Ahnung’ vocal entry .....                             | 73 |

# Introduction

## On transcription

The role of transcription in the development of the guitar's repertoire is irrefutable.

Throughout the guitar's history, many guitarists made transcriptions an integral part of their work. Francisco Tárrega (1852-1909) provided more than a hundred transcriptions of piano music, songs and even orchestral works for solo guitar; including works by Bach, Beethoven, Chopin, Mendelssohn, Schubert, Schumann among many others.

Miguel Llobet (1878-1938) transcribed several works from the Spanish literature including the piano music of Isaac Albéniz and Enrique Granados in addition to his collection of Catalan Folk Songs. Later figures such as Andrés Segovia (1893-1987) worked tirelessly in expanding the guitar's repertoire by making adaptations of works from the Renaissance to Romantic eras, his transcription of Bach's Chaconne, in particular, is performed regularly to this day. Whilst Emilio Pujol (1886-1980), a contemporary of Segovia, advocated the performance of Renaissance music on guitar through his transcriptions. More recently guitarists such as Manuel Barrueco (b.1952), Julian Bream (1933-2020), Roland Dyens (1955-2016), Stephen Goss (b.1964), Paolo Pegoraro (b.1968), David Russell (b.1953), Kazuhito Yamashita (b.1961) and many others have contributed to the development of guitar's repertoire by the creation of new transcriptions.

The music of Franz Schubert (1797-1828) has also been continuously transcribed for guitar since his lifetime. In the 19<sup>th</sup> century guitarists such as Anton Diabelli (1781-1858), Napoléon Coste (1805-1883) and Johann Kaspar Mertz (1806-1856) adapted his Lieder with guitar accompaniment. Later, transcription of the entire *Die Schöne Müllerin D.795* song cycle by John W. Duarte (1919-2004) and Konrad Ragossnig (1932-2018) contributed greatly to the expansion of the voice & guitar repertoire.

More recently Schubert Lieder with guitar accompaniment have seen notable revival. Many guitarists including Jonathan Barlow, John Charles Britton, John Gavall, Thomas Heck and David Jacques made transcriptions of selected Schubert Lieder.

In addition, larger volumes of transcriptions were provided by guitarists such as Mats Bergström who adapted the entirety of the *Die Schöne Müllerin D.795* song cycle for voice and guitar, JoAnn Falletta (full *Winterreise D.911* song cycle), Tilman Hoppstock (110 lieder

for tenor & guitar and 61 lieder for baritone & guitar), and Gregg Nestor (3 volumes of 82 Lieder for voice & guitar).

The Lieder of Franz Schubert have also seen adaptation for solo guitar, Johann Kaspar Mertz's *Sechs Schubert'sche Lieder* is the most well-known example of this. In addition, the Russian guitarist and composer Nikolay Aleksandrov (1818-1884) made several arrangements of Schubert Lieder for heptachord guitar. Recently the Italian guitarist Giacomo Copiello has arranged six Schubert Lieder for 8 string Brahm's Guitar.

### **Transcription in the 19<sup>th</sup> Century**

In the 19<sup>th</sup> century transcriptions were particularly popular, not only for guitarists but also other instrumentalists. Many works from the 19<sup>th</sup> century were available to audiences through transcription, frequently referencing vocal works and in particular opera. Well-known opera arias were often transcribed in many different versions, most commonly into opera fantasies or potpourris. The demand for instrumental versions of vocal music was so great that it became one of the main outputs of major publishers of the 19<sup>th</sup> century.

“Virtually every concert program from about 1830 to 1860 included opera fantasies, with each pianist usually writing his or her own, and it was these pieces, not the piano works of ...Beethoven, ...Schubert, or even ...Chopin and Robert Schumann, that provided the standard concert fare of the period.” (Suttoni, 2002, p.179 cited Badami, 2009, p.6)

The guitar in the 19<sup>th</sup> century was also hugely influenced by vocal works. Hundreds of operatic fantasies and transcriptions were published during this period, most notable are the *Rossinianas* of Mauro Giuliani and Fernando Sor's *Six Airs from the Magic Flute* Op.19.

### **Idiomatism on guitar**

I suggest that the common philosophy among all of these great guitar figures was to make their adaptations as idiomatic as possible for their instruments.

Leo Brouwer (b.1939) regarding his composition of *Estudios sencillos* states:



“It’s not the music which is simple...What is simple is the way to play. Simplicity for fingers; complexity for ear.” (Tonebase guitar, 2018 cited De Souza, 2020, p.14)

In regard to Brouwer’s quote and compositional method Jonathan de Souza writes:

“Even when Brouwer composes on paper, he draws on lifelong experience with the instrument. On some level, he still thinks like a guitarist. This doesn’t mean that Brouwer’s creative work is determined by the instrument. Not at all! Rather, it suggests that composition is relational. His compositions reflect his embodied relationship with and knowledge of the instrument.” (De Souza, 2020, p.18)

Brouwer’s quote represents the importance of understanding the guitar’s qualities in his composition of *Estudios sencillos*. This idea also applies to guitar transcription, as the great transcribers were able to provide “simplicity for fingers” and a simpler “way to play” for the performer whilst creating a more complex soundscape for the listener.

Although stylistically the transcriptions of, for example, Fernando Sor and Andrés Segovia were very different from each other, both suit the sonorities of the guitar perfectly. Upon playing these transcriptions it is easy to imagine that they were originally intended for the guitar. The great transcribers fully took the guitar’s sonorities, limitations and its strengths into consideration. As a result, they were able to adapt the original work to the characteristics of their respective instrument without losing the fundamentals of the original composition. Even though some of the possibilities from the original work might get lost, new possibilities could form in the transcription.

## Transcriber as translator

The role of the transcriber can be compared to that of a literary translator who translates the language in a way that is most suitable and meaningful to the new language. Translating word for word without taking into consideration the characteristics of the new language could result in the translation not having the same effect or even meaning.

The critic Charles Blanc in his *Grammaire des arts* (1867) sees engraving, arranging and translating in a similar artistic category:

“...we believe that engraving is less a copy than it is a translation. Like the musician who arranges a tune, like a writer of prose who translates foreign poetry into his own tongue by maintaining first and foremost the genius of the poem, the burinist who engraves a painting onto the copper plate makes it come back to life.” (Blanc, 1876 cited Kregor, 2010, p.9)

He continues to separate these ‘art forms’ from photography. He mentions that photographic process fails to bring the original “come back to life”; photography copies but does not translate. Blanc continues: “Though photography is a marvellous invention ... it is not art precisely because it imitates everything while expressing nothing.” (Blanc, 1876 cited Kregor, 2010, p.9)

Franz Liszt in the first edition of his piano transcriptions of Beethoven’s Fifth and Sixth symphonies writes:

“...I shall be satisfied if I carry out the task of the intelligent engraver, the conscientious translator, who precisely grasps the spirit of a work and thereby contributes to the circulation of the masters and the sense of the beautiful.” (Liszt, 1840 cited Kregor, 2010, p.132)

This is also true of the great guitar transcribers, their purpose in transcription was not to only copy the original but to create a work that could have its own separate life. The great transcribers never neglected the soul of the guitar.

It is also important to note that idiomatic writing for the guitar was not the same in the 19th century compared to 20th and 21st century. The style of the period the transcriber lives in, the

technical and expressive possibilities of the time and instrument make a considerable impact on the transcriptions. (Knoll, 1989)

In his book 'Liszt as transcriber' Jonathan Kregor writes on the development of the piano in the 19<sup>th</sup> century:

“...recent improvements in the technology of the pianoforte – particularly in the escapement and sustaining mechanisms pioneered by the Erard family of keyboard manufacturers – and new techniques of execution that they had in turn inspired, demanded a complete reconsideration of how to compose and arrange for the piano.” (Kregor, 2010, p.132)

This can also be said of the guitar; the developments made to the guitar by makers such as Antonio de Torres (1817-1892) changed many characteristics of the guitar compared to the romantic guitar (such as resonance, attack and dynamics) which shaped the technique, compositional and arrangement styles in the 20<sup>th</sup> century.

# Chapter 1 - Style of guitar writing in Schubert's works during his lifetime in Vienna

## Guitar in early nineteenth-century Vienna

The guitar in Schubert's time in Vienna was extremely popular. This is an era where guitarists such as Mauro Giuliani, Luigi Legnani, Anton Diabelli, Simon Molitor, Wenzeslaus Matiegka, Leonhard von Call among many others were resident in the city. Many scholars consider this period in Vienna to be the guitar's "golden age". (Mattingly, 2007, p.19)

Guitar was performed regularly in events and intimate musical evenings especially as an accompanying instrument.

"From 1800 until approximately 1830, Schubert's Vienna underwent what the French called "Guitaromanie" (guitar mania) and in 1804 Werden's *Pocket Journal for the Friends of Music* included the following statement: "Every day, new songs, choruses, romances, duets, trios, solos, sonatas, potpourris, chansons, contredanses, anglaises, waltzes, minuets, allemandes and rondos, yes even concertos, are created, written, composed, produced and arranged for guitar." (Falletta, 1997, p.1)

In early-19<sup>th</sup> century Vienna, the guitar was closely associated with vocal accompaniment and there was a great demand by the public for voice and guitar music. As a result, it was common for publishers to make guitar arrangements of vocal accompaniments. (Mattingly, 2007)

It is not a surprise that many of Schubert's Lieder were published and performed with guitar accompaniment in his time.

These publications were mostly the work of Anton Diabelli who most probably was also the arranger of some of these Lieder (Van Hoorickx, 1977). Other prominent arrangers of Schubert's music in his lifetime were Friedrich Schreiber, Joseph Wanczura and Franz Pfeiffer (Hackl, 2014). In 1819 Anton Diabelli started a collection of songs with guitar accompaniment with the title of *Philomele*. This collection included songs by Haydn, Beethoven and Schubert among many others. In total 377 songs were published, including 19 by Schubert (Spencer, 1984).

The style of arrangement for guitar accompaniment in this period was quite simple and straightforward. Simple chords, repetitive and continuous arpeggiated figures were very common. These arrangements also used close chordal voicing with the guitar played mostly in the lower positions.

In regard to simplicity in arrangement Robert Spencer reminds that a vast number of guitarists at that time were amateurs and this music was mainly intended for them:

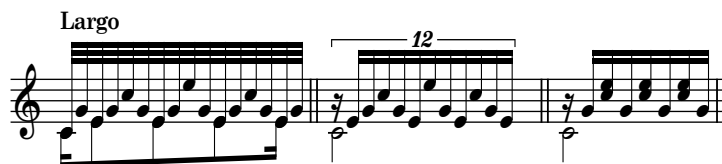
“The guitar accompaniments may seem to oversimplify the piano originals but it should be remembered that they were intended for amateurs, and that the guitar is adept at suggesting more than is actually played; for example, a two-note chord on the piano sounds bare but is adequate on the guitar.” (Spencer, 1984, p.2)

### **Ferdinando Carulli’s ‘L’Harmonie appliquée à la Guitare’**

An important source on guitar accompaniment in vocal music of the late-18<sup>th</sup> and early-19<sup>th</sup> century is Ferdinando Carulli’s *‘L’Harmonie appliquée à la Guitare’* (1825). In this method Carulli states that the guitar mainly offers two means of accompaniment:

1. Chords, in which all notes are plucked simultaneously;
2. Arpeggios in which the intervals follow one another

Regarding arpeggios, Carulli emphasises that they are incredibly diverse and can vary depending on the character of the piece being accompanied. He continues that if a song has few notes and is very slow in movement, it will be necessary to employ more elaborate arpeggios such as example below to help with the sustain of the guitar:



Ex.1.1 – (From Carulli’s *‘L’Harmonie appliquée à la Guitare’* p.26)

If, on the contrary, the movement is fast and the vocal line has many notes, it will be good to use simple vamps, or even chords:



Ex.1.2 – (From Carulli’s ‘L’Harmonie appliquée à la Guitare’ p.26)

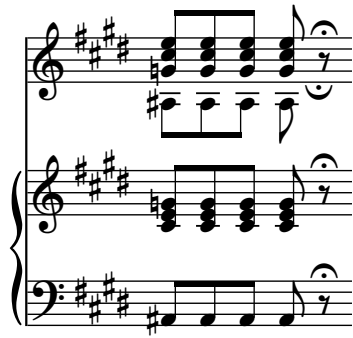
In regard to transposition in transcription, Carulli recommends that songs with too many sharps or flats are best to be transposed to a more guitar friendly key. Carulli also warns against making transposition decisions too quickly and emphasises the importance of considering the intended voice type in the original work. It is important to find a sonority that has the most similarity to the original and which changes its character as little as possible. Carulli voices his frustration at arrangers who transpose almost every work into two or three keys that are familiar to them, resulting in the guitar sounding monotonous.

Carulli also gives several interesting examples of adaptation techniques from piano to guitar accompaniment. These accompaniments are a good reflection on the approach to arrangement in the late-18<sup>th</sup> and early-19<sup>th</sup> century. I have categorised some of these examples below.

Change of voicing in chords is one of the most common adaptation techniques. This does not only apply to close spacing between the notes in chords. Even in piano writings that have close chordal spacing, 19<sup>th</sup> century guitarists felt the need to change voicing to create better balance and projection:



Ex.1.3 – (From Carulli’s ‘L’Harmonie appliquée à la Guitare’ – Bolero p. 28) Change of voicing in order to use the higher strings and avoid sounding too low on the guitar.



Ex.1.4 – (From ‘L’Harmonie appliquée à la Guitare’ – Le Lutin p.35) In this passage the voicing has been altered to a more guitaristic shape, the two open strings (G and E) in the chord help create more resonance

Even important chords such as dominant sevenths were changed and simplified:

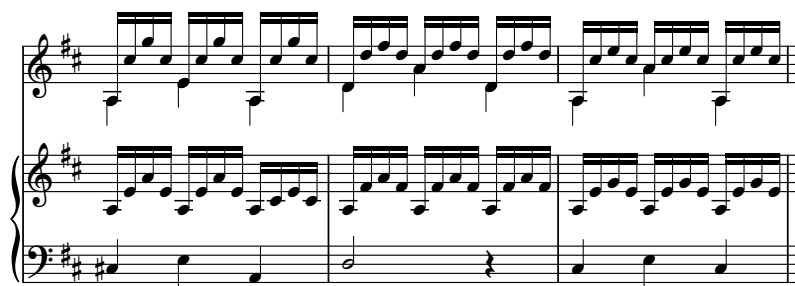


Ex.1.5 – (From ‘L’Harmonie appliquée à la Guitare’ – Moeris p.30) Change of F# dominant seventh in the last beat to F# Major



Ex.1.6 – (From ‘L’Harmonie appliquée à la Guitare’ – Polonaise du Concert Interrompu p.36) Change of E dominant seventh to E Major

The same approach can be seen in adaptation of arpeggios. Even if the arpeggiation in the piano part is playable on the guitar, Carulli tends to go with the most common guitaristic chord shape. The tendency to stay in the root position is also noticeable, for example in the passage below the arpeggios have been changed from 1<sup>st</sup> inversion to root position:



Ex.1.7 – (From ‘L’Harmonie appliquée à la Guitare’ – Moeris p.31) Change of voicing in arpeggiation, arpeggios have also been kept in root position

Carulli also uses arpeggiation as an adaptation tool. Playing arpeggios on guitar is a very idiomatic technique and as a result, guitarists in the late-18<sup>th</sup> and early-19<sup>th</sup> century constantly relied on arpeggios in guitar accompaniments.



Ex.1.8 – (From ‘L’Harmonie appliquée à la Guitare’ – Polonaise du Concert Interrompu p.38) The scale in the piano part has been changed to the more idiomatic guitar arpeggios



Ex.1.9 – (From ‘L’Harmonie appliquée à la Guitare’ – Moeris p.30) Use of arpeggiation as a tool to simplify the more polyphonic piano writing



Idiomatic adaptation did not always result in thinning and simplification of chords, at times Carulli points to addition of notes in chords for creating more guitaristic writing:



Ex.1.10 – (From ‘L’Harmonie appliquée à la Guitare’ – Le Lutin p.34) Change of voicing and addition of extra notes to create a fuller and more resonant guitar sound

Vamp patterns were also common in guitar accompaniment. Below Carulli adapts piano arpeggios in the left-hand to a vamp on the guitar.



Ex.1.11 – (From ‘L’Harmonie appliquée à la Guitare’ – Le Lutin p.34) Change to vamp pattern



Ex.1.12 – (From ‘L’Harmonie appliquée à la Guitare’ – Le Lutin p.35) Simplification of piano passage to vamp pattern on guitar

Finally, Carulli and early-19<sup>th</sup> century guitarists seemed to favour staying in lower positions of the guitar for accompaniment and avoided taking too many risks by going to higher positions.



Ex.1.13 – (From ‘L’Harmonie appliquée à la Guitare’ – Corisandre p.42) Change of accompaniment pattern in order to stay in the first position



Ex.1.14 – (From ‘L’Harmonie appliquée à la Guitare’ – Air de la Mort du Tasse p.44) Change of the melody line in order to stay in lower guitar position

## Guitar writing in Schubert's part-songs and the lied *Die Nacht*

Part-songs for male voices were extremely popular in early nineteenth-century Vienna and Schubert wrote more than hundred part-songs for various combinations of men's voices in his lifetime (Macleod, 2014). Many of these part-songs were written for acapella performance or with piano accompaniment. There are, however, five part-songs by Schubert that are with optional guitar accompaniment and one that is with essential guitar accompaniment. These part-songs are:

1. "*Cantate Zur Namensfeier des Vaters*" (Terzetto) D. 80 for male voice trio & guitar [1813]
2. "*Das Dörfchen*" D. 598b, Op. 11 No. 1 for male voice quartet & guitar/piano (Cappi & Diabelli) [1822]
3. "*Die Nachtigal*" D. 724, Op. 11 No. 2 for male voice quartet & guitar/piano (Cappi & Diabelli) [1822]
4. "*Geist der Liebe*" D. 747, Op. 11 No. 3 for male voice quartet & guitar/piano (Cappi & Diabelli) [1822]
5. "*Frühlingsgesang*" D. 740, Op. 16 No. 1 for male voice quartet & guitar/piano (Cappi & Diabelli) [1823]
6. "*Naturgenuss*" D. 422, Op. 16 No. 2 for male voice quartet & guitar/piano (Cappi & Diabelli) [1823]

It should be noted that most of Schubert's part-song manuscripts are without any accompaniment at all and it is likely that it were the publishers that added accompaniment to the published score and not Schubert. As these pieces were mostly performed at amateur gatherings and for entertainment, Anton Diabelli and other publishers found it necessary for these works to be published with accompaniment. (Mattingly, 2007)

In regards to the authenticity of the accompaniments in part-songs for male quartet with guitar/piano, Schubert's cataloguer Otto Erich Deutsch (1883-1967) states:

"The first edition contains accompaniments for pf. [pianoforte] or guitar; the former is dubious, the latter spurious." (Long, 2002, p.30)

Some of the first performances of these works were performed by guitarists Johann Umlauff and one Mr Schmidt (the exact identity of Mr Schmidt is not known), there are also accounts of Mauro Giuliani forming part of the vocal quartets at a later gathering. (Mattingly, 2007)

### Die Nachtigall D.724

The style of guitar writing in Schubert's part-song *Die Nachtigall* is similar to Carulli's approach in *L'Harmonie appliquée à la Guitare*.

Many chords have been revoiced for more suitability on the guitar. In the example below, like Carulli, the guitar chords have been changed from 1<sup>st</sup> inversion to root position. The chords are also revoiced in order to use the higher strings of the guitar, creating better balance and projection.

The image shows a musical score for guitar and piano. The guitar part (Gtr) is written in treble clef with a key signature of two sharps (D major). It features a series of chords, some of which are revoiced from first inversion to root position to better suit the guitar. The piano part (Pno) is written in grand staff (treble and bass clefs) and provides accompaniment with chords and single notes.

Ex.1.15 – (From Schubert's 'Die Nachtigall' b.70-75) Change of Chord voicing and use of the high strings of the guitar. The A Major seventh 1st inversion chords have been changed to root position.

The image shows a musical score for guitar and piano. The guitar part (Gtr) is written in treble clef with a key signature of two sharps (D major). It features a sequence of chords in root position, with some revoicing to use higher strings. The piano part (Pno) is written in grand staff (treble and bass clefs) and provides accompaniment with chords and single notes.

Ex.1.16 – (From 'Die Nachtigall' b.92) Revoicing of vamps to a more guitaristic chord shape

Ex.1.17 – (From ‘Die Nachtigall’ b.50-52) Simplification and thinning of chords

At times, similar to *L’Harmonie appliquée à la Guitare*, the dominant seventh chords in the piano part of *Die Nachtigall* have been omitted in the guitar part. The texture has been thinned in favour of more ease in guitar playing.

Ex.1.18 – (From ‘Die Nachtigall’ b.44) C# dominant seventh chord changed to C# major in guitar part

Ex.1.19 – (From ‘Die Nachtigall’ b.126) Omission of dominant sevenths and simplification in the guitar part

Switch to a vamp pattern has also been used extensively in the guitar part of *Die Nachtigall*. Vamps are a very idiomatic technique on the guitar and in *Die Nachtigall* they mainly appear to replace piano left-hand ostinatos. The combination of ostinatos with melody is not particularly idiomatic on guitar and whenever this pattern appears in the piano, the guitar part changes to a vamp pattern:

The musical score for Ex.1.20 consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. It features a melodic line with eighth notes and rests. The bottom staff is in bass clef with the same key signature and time signature. It features a piano accompaniment with a steady eighth-note ostinato pattern in the left hand and chords in the right hand.

Ex.1.20 – (From ‘Die Nachtigall’ b.14-17) Change of piano ostinato to vamps on guitar

Finally, the guitar part of *Die Nachtigall* favours staying in lower positions of the guitar. It is possible to play the piano passage below on the 5<sup>th</sup> and 6<sup>th</sup> positions of the guitar, but this was not common practise in early-19<sup>th</sup> century Vienna and guitarists tend to stay in the 1<sup>st</sup> and 2<sup>nd</sup> positions for accompaniment parts.

The musical score for Ex.1.21 consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. It features a melodic line with eighth notes and rests. The bottom staff is in bass clef with the same key signature and time signature. It features a piano accompaniment with a steady eighth-note ostinato pattern in the left hand and chords in the right hand, illustrating a change in voicing.

Ex.1.21 – (From ‘Die Nachtigall’ b.38-39) Change of voicing in order to stay in lower positions of guitar

## Die Nacht

*Die Nacht* is possibly the only original Lied by Schubert with guitar accompaniment, however the credibility of this Lied as an original Schubert work is not certain. *Die Nacht* was discovered in a collection of guitar music for solo, duo and vocal accompaniment compiled by guitarist, poet and friend of Schubert, Franz von Schlechta (1796-1875) in the 1840s. This collection also includes arrangement of songs by Beethoven, Mozart, Haydn, and many other less well-known composers. In Schlechta's manuscript the lied *Die Nacht* is credited to Schubert.

The text of *Die Nacht* is by Karoline Pichler (1769-1843), who was a regular at the Schubertiade events of the early 1820s. Schubert had also set the same text to music in one of his other songs, *Der Unglückliche* D.713. (Mattingly, 2007)

The accompaniment part of *Die Nacht* suits the guitar perfectly and it does appear that the work was originally composed for the guitar. The style of accompaniment is typical of the writing in early-19<sup>th</sup> century Vienna and Carulli's *L'Harmonie appliquée*. It uses continuous idiomatic arpeggios throughout the work with typical guitaristic chordal spacing and voicing.



Ex.1.22 – (Opening of ‘Die Nacht’) Idiomatic arpeggiation in the guitar accompaniment

## **Cantate Zur Namensfeier des Vaters (Terzetto) D.80**

*Zur Namensfeier des Vaters* (Terzetto) D.80 is most probably the only original work by Schubert that included the guitar. We can say with certainty that the guitar part was composed by Schubert himself as the manuscript does include guitar accompaniment. (Mattingly, 2007)

Terzetto was composed on 27<sup>th</sup> September 1813 when Schubert was only 16 years old. It was composed in honour of the name day of his father and is one of Schubert's earliest part-songs for male voices. The text was written by Schubert himself.

The choice of guitar as the accompanying instrument seems logical since the song begins with the words: “*Ertöne Leier zur Festesfeier* (Lyres ring out for the festive celebration)” (Mattingly, 2007)

In the past years many guitarists have used the Terzetto as proof that Schubert was a capable guitarist and had great knowledge of the instrument:

“...the part is so guitaristic in nature that one can assume that it could only be composed by one thoroughly conversant with the guitar's intricacies.” (Hurley, 2002)

“It seems that Schubert had a broad general knowledge of the guitar, and that he was able to express freely his compositional inclinations within the confines of the instrument.” (Long, 2002)

In my view, however, this work confirms that Schubert was most probably not an accomplished guitarist. Compared to the previous two works in this chapter, the *Terzetto* goes against many of the conventional guitar writings of the period and indicates to Schubert's somewhat unfamiliarity to the instrument's characteristics and repertoire.

Schubert scholar, Otto Erich Deutsch's article 'Schubert without guitar' (1928) also questions the claim that Schubert was a capable guitarist. Deutsch writes:

“Young Schubert was acquainted enough with the instrument to play it occasionally, but for domestic use only. That he could even compose for it is proved by the terzetto *Cantate zur Namensfeyer des Vaters*, finished on 27 September 1813.” (Deutsch, 1928 cited Hackl, 2014, p.17)



My view is in line with Deutsch here that Schubert was only “acquainted enough with the instrument” and did not have “broad knowledge” of the guitar. It should be mentioned that despite not being entirely idiomatic, *Zur Namensfeier des Vaters* is completely playable on the guitar and does show that Schubert had knowledge, if somewhat limited, of the instrument.

Compared to other early-19<sup>th</sup> century guitar accompaniments, the *Terzetto* is full of uncharacteristic guitar writing. The chord and arpeggio voicings are somewhat unusual and low.



Ex.1.23 – (From Schubert’s ‘Zur Namensfeier des Vaters’ b.9) Unusual voicing in the guitar arpeggios, with A Major in 1st inversion and E dominant seventh in 2nd inversion which are uncharacteristic chord voicings in the early-19th century guitar accompaniment writing

In the example below the guitar spacing in arpeggios are not idiomatic. Two notes have to be played on the same string. In common 19<sup>th</sup> century arpeggiation each note is usually played on a separate string.



Ex.1.24 – (From ‘Zur Namensfeier des Vaters’ b.22) Non-idiomatic guitar spacing in the arpeggios.

A more idiomatic arpeggiation would be to have the first note of each grouping an octave lower, allowing each note to be played on a separate string:



Ex.1.24a – More idiomatic alternative arpeggiation for Schubert’s *Zur Namensfeier des Vaters* passage



Ex.1.24b – Another possible alternative arpeggiation for Schubert’s *Zur Namensfeier des Vaters* passage

Arpeggiation in Schubert’s *Zur Namensfeier des Vaters* stays mainly in the lower strings, the highest note in many passages is on the 3<sup>rd</sup> string. As a result, compared to *Die Nachtigall*, projection and balance is not very strong.



Ex.1.25 – (From ‘Zur Namensfeier des Vaters’ b.25-33) Arpeggios mostly in the lower strings

The non-idiomatic guitar writing does not only appear in the arpeggios. Compared to other 19<sup>th</sup> century guitar accompaniment writing, many chords in the Terzetto are unusual:



Ex.1.26 – (From ‘Zur Namensfeier des Vaters’ b.73) Low voicing and uncommon spacing in the C# Major 1st inversion chord

Late-18<sup>th</sup> and early-19<sup>th</sup> century guitarists would most probably have used the chords below instead of the above C# Major 1<sup>st</sup> inversion chord:



Ex.1.26a – Alternative C# Major 1st inversion chord



Ex.1.26b – Alternative C# Major chord

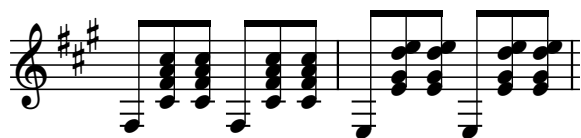


Ex.1.26c – Alternative simplified C# Major chord



Ex.1.26d – Alternative C# Major chord as appeared in Schubert's part-song 'Die Nachtigall'

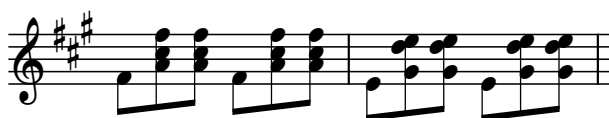
Vamp patterns in Schubert's *Terzetto* are also different to the usual early-19<sup>th</sup> century guitar writing. In the vamp below, four notes are played in the chord. As a result, the right-hand thumb must make extra movements in order to first play the bass note in beat 1 and then subsequently play the vamp chords in beats 2 and 3 etc. In 18<sup>th</sup> and 19<sup>th</sup> century vamp patterns, the right-hand thumb (p) generally only plays the bass note downbeats and the fingers (i,m,a) play the chords.



Ex.1.27 – (From 'Zur Namensfeier des Vaters' b.66-67) Four note chords in vamp



Ex.1.27a – Alternative to Schubert's 'Terzetto' passage



Ex.1.27b – Another alternative to Schubert's 'Terzetto' passage as appeared in Schubert's 'Die Nachtigall' (Ex.1.21)

Finally in the example below, the voicing in the chords require the guitarist to play the bass B on the 6<sup>th</sup> string with finger 4 in fourth position. This was not a common left-hand positioning in early-19<sup>th</sup> century:



Ex.1.28 – (From ‘Zur Namensfeier des Vaters’ b.63) Voicing in the B Major vamp resulting in unconventional left-hand positioning

In comparison, the B Maj vamps in Schubert’s *Die Nachtigall* and Carulli’s ‘*L’Harmonie appliquée à la Guitare*’ is much more suitably voiced:



Ex.1.28a – More idiomatic B Major vamp from Schubert’s ‘Die Nachtigall’ b.116



Ex.1.28b – More idiomatic B Major vamp from Carulli’s ‘L’Harmonie appliquée à la Guitare’ (Ex.1.11)

## Chapter 2 – The development of transcription in Schubert's Lieder

The approach to transcribing Schubert Lieder with guitar accompaniment began to change from the mid-19<sup>th</sup> century. This chapter looks at three important collections of Schubert Lieder that demonstrate the development in transcription for guitar accompaniment:

1. The collection of Franz von Schlechta (1842-1846)
2. Lieder transcriptions of Johann Kaspar Mertz (1847)
3. 21<sup>st</sup> century Lieder transcriptions of Tilman Hoppstock (2009-2010)

Even though the collection of Franz von Schlechta and the transcriptions of J.K. Mertz are from the same period, they do differ from each other in style. The main reason for this is that the collection of Schlechta mainly consists of copies of arrangements from Schubert's lifetime two decades earlier. As a result, Schlechta's collection is closer to the style of early-19<sup>th</sup> century transcriptions, whilst Mertz's arrangements are more forward looking and exploring a new and more adventurous approach.

### Collection of Schubert Lieder by Franz von Schlechta

Franz Xaver Schlechta von Wschehrd (1796-1875) was born in Pisek, Bohemia. He moved to Vienna in 1813 where he studied law and subsequently worked as a civil servant at the ministry of finance before retiring in the mid-1860s.

Slechta was a prolific writer and poet, he was also a guitarist. Schlechta was part of Schubert's circle of friends who participated and performed in the Schubertiade events (Hackl, 2014) (mainly as a singer but it is likely that he also performed in these events as an accompanist on the guitar).

Schubert set a number of Schlechta's poems into music, these include the lieder *Auf einen Kirchhof* D.151, *Des Sängers Habe* D.832, *Fischerweise* D.881, *Ilmerine* D.458, *Widerschein* D.639, *Liebeslauschen* D.698 and *Totengräberweise* D.869.

Between 1840 and 1846, Schlechta produced a collection of vocal music with guitar accompaniment. This collection included 39 Lieder by Schubert as well as many other songs

and operatic arias by Beethoven, Bellini, Haydn, Mozart, Spohr, Weber and numerous other composers. (Hackl, 2014)

According to Stefan Hackl (2014), around half of these Lieder are simply copies made by Schlechta from past printed editions. These are mostly very accurate copies and are very true to the printed publications. Many of these copies are based on the publications of Viennese publishers Diabelli & Comp., Cappi & Co., Joseph Czerny, Sauer & Leidesdorf and Anton Pennauer. It is not certain whether the remaining Lieder are also copies of other already made arrangements or whether they were arranged by Schlechta himself.

Although on many occasions, the collection of Schlechta can be more sophisticated and adventurous than the style of early-19<sup>th</sup> century Vienna from chapter 1, the style of adaptation still follows many of the same methods. Revoicing of chords, extreme simplifications and staying in lower positions of the guitar are still a recurring theme in these transcriptions. The opening of the lied *Im Haine* D.738 and closing of the lied *Der Neugierige* D.795 in Schlechta's collection, for example, show the desire for a simpler approach to performing these works. In *Im Haine*, the opening passage has been written in a lower register of the guitar. More striking is the omission of the melodic line in both *Im Haine* and *Der Neugierige* to a simpler chordal/arpeggiated pattern:

The image shows a musical score for guitar and piano. The guitar part is written in the lower register, using a 9/8 time signature and a key signature of one sharp (F#). The piano part is transposed and includes a *pp* (pianissimo) dynamic marking. The score consists of two systems of staves. The first system shows the guitar playing a series of chords and the piano playing a melodic line with arpeggiated accompaniment. The second system continues the same musical ideas.

Ex.2.1 – (opening of 'Im Haine D.738') Omission of melodic line and simplification to a more straightforward chordal passage [piano transposed]



Ex.2.2 – (closing of ‘Der Neugierige D.795’) Omission of melodic line and simplification to a more straightforward arpeggiated pattern [piano transposed]

As evident in the examples above, in order to make their adaptations more guitaristic, 19<sup>th</sup> century guitarists were open to change the original harmony if required. In the passage below from the lied *Romanze (aus Rosamunde)* D.797, the transcriber has made a number of extreme alterations. In the first bar below, Schubert’s original accompaniment moves harmonically from D major to D minor to A major and finally to A minor. In Schlechta’s collection this bar stays in D major for the entire bar (As the voice only sings an A in this bar, the repeated D Major chords do not interfere with the harmonic flow of the song). In the second bar, the chords have again been altered and doubling of the melody in the piano has been omitted:



Ex.2.3 – (‘Romanze D.797’ b.10-11) Change of harmony in the guitar adaptation [piano transposed]

A similar approach is also taken in the passage below from *Der Schiffer* D.536 where the arranger has again altered the harmony:

Ex.2.4 – ('Der Schiffer D.536' b.47-52) Altering the harmony in transcription. Bar 1: B min to D Maj, bar 3: D min to F Maj, bar 4: C dominant seventh to A dominant seventh, bar 5: F Maj to D min [piano transposed]

Another interesting approach, which was not uncommon at the time, was to change enharmonically to a more guitar friendly notation if required. In the passage below from Schubert's *Der Neugierige* D.795, the D# Major passage has been changed to Eb Major for ease of reading, as guitarists in the 19<sup>th</sup> century and even today are more familiar with reading the key of Eb than D#.

Ex.2.5 – ('Der Neugierige D.795' b.35-37) Passage simplified and changed enharmonically from D# to Eb [piano transposed]

To 19<sup>th</sup> century guitarists, making an idiomatic transcription from piano did not always result in reductions and simplifications. There are some occasions in Schlechta's collection where the transcriber makes slight extensions to the original accompaniment in order to create a fuller and more balanced sound on the guitar. In the examples below the bass line have been moved an octave lower, and extra notes have been added to the chords for a deeper and more resonant sound.



The image shows a musical score for Ex.2.6. It consists of two systems of staves. The top system has a guitar staff (treble clef) and a piano staff (grand staff). The guitar staff contains a sequence of chords, with the fifth degree note B added to the E dominant seventh chord. The piano staff contains a melody line in the right hand and a bass line in the left hand, both transposed an octave lower. The key signature is two sharps (F# and C#).

Ex.2.6 – ('Wanderers Nachtlied D.768' b.8) The 5th degree note B added to the E dominant seventh chord in the guitar arrangement, bass line also moved an octave lower [piano transposed]

The image shows a musical score for Ex.2.7. It consists of two systems of staves. The top system has a guitar staff (treble clef) and a piano staff (grand staff). The guitar staff contains fuller chords, while the piano staff contains a melody line in the right hand and a bass line in the left hand. The key signature is one sharp (F#).

Ex.2.7 – ('Der Neugierige D.795' b.5-6) Fuller chords in guitar adaptation compared to original accompaniment [piano transposed]

## 6 Schubert Lieder transcriptions by Johann Kaspar Mertz

Johann Kaspar Mertz's 6 Schubert arrangements for voice and guitar Op.13 was published in 1847 by the Viennese publisher Haslinger, two years after the publication of Mertz's well-known arrangements of *Sechs Schubert'sche Lieder* for solo guitar (Wynberg, 1985). The opus number is oddly the same as Mertz's *Bardenklänge* collection, this opus number was most probably given by Haslinger mistakenly.

Five of the six voice & guitar arrangements are the same songs as the solo adaptations; *Liebesbotschaft* D.957 (G major), *Aufenthalt* D.957 (E minor) and *Die Post* D.911 (D major) are in the same keys as the solo arrangements. *Ständchen* D.957 (D minor) and *Das Fischermädchen* D.957 (A major) have been arranged in a different key compared to the solo guitar transcriptions; A minor and D major respectively in solo version.

The sixth song in the voice & guitar set is *Die Taubenpost* D.957 which is different to the solo guitar set (*Lob der Tränen* D.711).

Compared to the early 19<sup>th</sup>-century style and the collection of Schlechta, Mertz stays closer to the original accompaniment and does not make too many changes for the sole reason of technical ease. It is very plausible that Mertz's edition was aimed at professional performers and for his own use.

Mertz explores more technical possibilities and virtuosity in his transcriptions, but idiomatic guitar writing is evident throughout. In his transcription of *Liebesbotschaft* D.957 for example, arpeggiations have been altered to more guitaristic arpeggio patterns but Schubert's accompaniment character remains intact.

There are also less tendencies to move away from original bass notes and the arrangements stay true to Schubert's original harmonies. The example below from Mertz's transcription of *Liebesbotschaft* demonstrates his willingness to explore the moving and at times chromatic bass line of the accompaniment, but Mertz simultaneously makes alterations to create a more idiomatic passage.



Ex.2.8 – (*‘Liebebotschaft D.957’* b. 25-28) Alterations made to arpeggio pattern for a more idiomatic guitar part. In addition, note small change of rhythm in fourth beat of the second bar for creating more clarity in the bass line of guitar

When required, Mertz is also very open to changing the voicing in chords. In the example below from *Das Fischermädchen D.957*, the chords have been revoiced to more idiomatic and common guitar shapes.



Ex.2.9 – (*‘Das Fischermädchen D.957’* b. 34-37) Change of voicing [piano transposed]

Unlike the early-19<sup>th</sup> century style, Mertz does combine melody and accompaniment in his guitar writing. This was largely avoided in early-19<sup>th</sup> century guitar accompaniment and many of the songs in Schlechta’s collection. [See examples 1.20, 2.1 and 2.2]

In his transcription of *Die Taubenpost D.957* Mertz uses this technique extensively. Melody & accompaniment constantly interjects with vamp patterns and arpeggiations. Even though the piano accompaniment is simplified by Mertz, the guitar writing stays close to Schubert’s original accompaniment and the result is a beautifully idiomatic guitar part.

The image shows a musical score for guitar in two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are marked with a piano-piano (*pp*) dynamic. The music consists of rhythmic patterns of eighth and sixteenth notes, often beamed together, with some rests. The key signature has one sharp (F#).

Ex.2.10 – ('Die Taubenpost D.957' b. 6-13) Active guitar accompaniment following the same pattern as the original

The image shows a musical score for guitar in two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features a melody in the upper register of the guitar (treble clef) and a rhythmic accompaniment in the lower register (bass clef). The key signature has one sharp (F#).

Ex.2.11 – ('Die Taubenpost D.957' b. 23-29) Melody & accompaniment technique in Mertz's transcription

Finally compared to previous transcribers, Mertz is also much more open to exploring the full range of the guitar, often going to the higher positions when required:

The image shows a musical score for guitar in two staves. The top staff is in treble clef and the bottom staff is in bass clef. The melody in the top staff moves to higher positions on the guitar, indicated by the use of higher notes and some accidentals. The key signature has one sharp (F#).

Ex.2.12 – ('Die Taubenpost D.957' b. 13-15) Melody moving to higher positions of the guitar

## Schubert Lieder transcriptions by Tilman Hoppstock

The developments of technique and instrument during the late-19<sup>th</sup> and 20<sup>th</sup> century immensely changed the concept of idiomaticism on the guitar, as guitarists were able to explore new possibilities in composition, transcription and performance.

This is also evident in the transcriptions of Schubert Lieder. Guitarists were now able to provide less distance from the original and maintain more of the rich piano texture in their transcriptions. Whether this resulted in a more successful transcription, in my opinion, varies greatly depending on the quality of the adaptation.

Guitarists attempted to transcribe more challenging Schubert Lieder for guitar and even ambitious projects such as transcriptions of the full song cycles *Die schöne Müllerin* D.795 (Konrad Ragossnig/John Duarte) and *Winterreise* D.911 (JoAnn Falletta) were produced.

Perhaps the most important transcriptions of Schubert Lieder with guitar accompaniment were from the German guitarist Tilman Hoppstock (b.1961), in particular his publication of ‘110 lieder for tenor and guitar (2009)’.

The transcriptions of Tilman Hoppstock demonstrate the more modern idea of idiomaticism on guitar. The technical expansion of guitar playing in the 20<sup>th</sup> and 21<sup>st</sup> century allowed transcribers such as Hoppstock to push the possibilities of adaptation.

In his introduction to the publication of ‘110 lieder for tenor and guitar’, Hoppstock touches on his approach and its contrast to some earlier styles of accompaniment transcription:

“In Schubert’s songs, the melody of the vocal part is often played in parallel by the piano to achieve a specific, blended sound. Wherever the descant voice of the original accompaniment plays in unison with the vocal melody, I tried to incorporate it into the guitar part, as well. The popular approach of omitting the seemingly superfluous duplication may be appropriate in some instances where the overall sound quality is not affected negatively. In general, however, the reinforcement of the vocal part intended by the composer plays an important role in the dynamic shaping of the melody, and in particular, in expanding the variability of the sound spectrum.” (Hoppstock, 2009, p.3)

In his transcriptions, Hoppstock has put extreme care in choosing keys appropriate for both guitarist and singer. In some cases, Hoppstock has made multiple versions of a song for a number of reasons. Firstly, in songs with unusual scordaturas that may provide difficulty to

performers, an alternative version has been provided with a more standard low string tuning. He also provides these different options to assist singers in choosing a key most appropriate to their voice.

Although many of these transcriptions require a high level of technical command, Hoppstock is conscious about choosing Schubert works that will suit the guitar as an accompanying instrument:

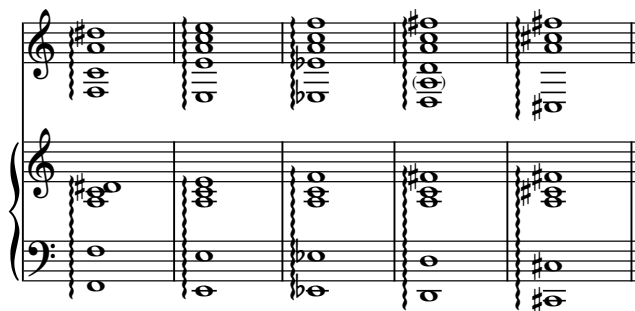
“Due to their volume and dramatic content, several settings of works by Schiller go beyond the “lied” genre (examples are “Die Bürgschaft” and “Eine Leichenphantasie”) and are therefore unsuited for rendition with a guitar as an accompanying instrument. Their ample gesture simply relies too much on the sound of the piano, and the technical possibilities offered by the guitar are too limited to satisfy the needs of most Schiller settings.”

(Hoppstock, 2009, p.5)

The texture in Hoppstock’s arrangements is richer than those of the 19<sup>th</sup> century transcriptions, simplifications are less extreme, and the original voicings are more closely followed. In Hoppstock’s arrangements, the guitar is used consistently in the higher positions when required.

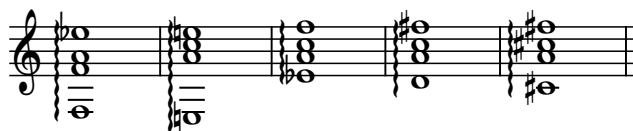
Hoppstock is also keen to explore lower than usual registers and find deeper resonances where appropriate. As a result, a number of Hoppstock’s transcriptions use more adventurous scordaturas. For example, *Der Leiermann* D.911 uses drop D (6<sup>th</sup> string) and G (5<sup>th</sup> string), *Meeres stille* D.216 and *Am Meer* D.957 use drop C (6<sup>th</sup> string), and *Der Dopplegänger* D.957 uses drop B (6<sup>th</sup> string).

In the example below, the benefits of the low C on the 6<sup>th</sup> string are evident. The guitar is able to maintain the original descending bass line and produce a more resonant tone.

The image shows a musical score for guitar and piano. It consists of two systems of staves. The top system has a treble clef staff with a key signature of one sharp (F#) and a guitar staff with a key signature of one sharp. The bottom system has a grand staff with a treble clef and a bass clef, both with a key signature of one sharp. The music is in common time and features a descending bass line in the guitar part, which is maintained in the piano transcription. The guitar part uses a drop C scordatura, with the 6th string tuned down to C.

Ex.2.13 – (*Meeres stille* D.216’ b. 17-20)

In comparison, in the transcription of the same lied from Schlechta's collection, the bass line jumps an octave higher mid-passage to remain playable within the standard tuning. As a result, the texture is thinner and less resonant compared to the transcription of Hoppstock:



Ex.2.13a – ('Meeres stille D.216') Schlechta collection

Wider chordal spacing also feature in Hoppstock's arrangements, a common distinction compared to 19<sup>th</sup> century transcriptions. This is evident in the final two chords from the example below, *Ihr Bild* D.957, where Hoppstock closely follows the original voicing of the accompaniment.



Ex.2.14 – ('Ihr Bild D.957' bar 12-14) Wider voicing in the last two chords [piano transposed]

In the 19<sup>th</sup> century, the passage above would most definitely have been voiced as below:



Ex.2.14a – ('Ihr Bild D.957') 19th century style alternative

Perhaps one of the best examples of difference in approach between Hoppstock and 19<sup>th</sup> century guitarists can be seen in the lied, *Der Tod und das Mädchen* D.531. In his transcription Hoppstock opts for a rich texture and stays close to the original voicing, not

conceding to some technical difficulties. As a result the character of each chord remains similar to the original piano accompaniment.

Ex.2.15 – (opening of ‘Der Tod und Das Mädchen D.531’) Hopstock transcription

In comparison, the transcription of the same lied by Napoléon Coste from the 1830s makes many more reductions in chord voicings and texture. Coste keeps the essence of the character and maintains the harmonies of the original work but opts to reshape it into a more straightforward part.

Ex.2.15a – (opening of ‘Der Tod und Das Mädchen D.531’) Coste transcription

Ex.2.16 – (‘Der Tod und Das Mädchen D.531’ b.9-13) Hopstock transcription

Ex.2.16a – (‘Der Tod und Das Mädchen D.531’) Coste transcription

It should be noted that this is not a criticism of Coste’s and early 19<sup>th</sup> century method of transcription at all. This was simply an approach in line with the instrument, technique and



amateur demand of the time. There are many occasions where this style creates brilliant and very successful arrangements even to today's standard. It can often even be more effective than many modern arrangements, as many modern adaptations at times fail to recognise the instrument's strengths and limitations.

Compared to 19<sup>th</sup> century Lieder transcriptions, Hoppstock arrangements require more technical proficiency. The examples below illustrate the more technically challenging approach from Hoppstock, including higher chord positionings, virtuosic scalic runs and more complex arpeggios.

Ex.2.17 – (opening of ‘Am Feierabend D.795’) More sophisticated chord voicings in higher positions with virtuosic scalic run

Ex.2.18 – (‘Am Feierabend D.795’ b. 65-68) More complex arpeggio pattern with an active Right Hand thumb bass movement

Ex.2.19 – (‘Die Stadt D.957’ bar 3) More complex arpeggiation [piano transposed]

Finally, Hoppstock's approach is far more detailed regarding notation. Voices have been carefully notated and polyphonic writing of the original is not neglected.

Ex.2.20 – ('Das Wirtshaus D.911' b.18-21) Maintaining the polyphonic writing, more detailed notation in order to clearly show the different voices [piano transposed]

Ex.2.21 – ('Ihr Bild D.957' b.19-22) Maintaining polyphonic writing by clear notation in transcription [piano transposed]

## Development Project Lieder Transcriptions

As part of my doctoral Development Project, I transcribed 4 Lieder by Schubert with guitar accompaniment. The Lieder are:

1. *An den Mond* D.193
2. *Die Mondnacht* D.238
3. *Der Wanderer an den Mond* D.870
4. *An den Mond* D.296

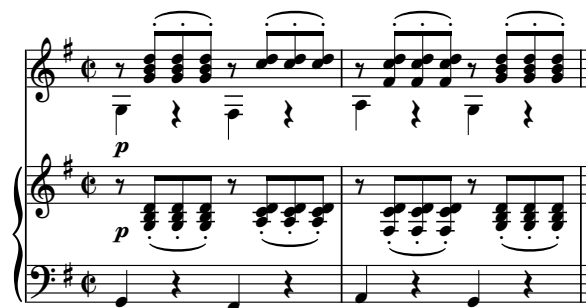
The process of transcription in these songs followed the methods of both modern and 19<sup>th</sup> century writing, with the idea of making these transcriptions as idiomatic as possible.

In all the transcriptions, careful thought was given to key choice, appropriate to both the guitarist and singer. Transcriptions were also notated in detail aiming to maintain the original voicings of the accompaniment part.

As the lieder *An den Mond* D.193 and *Der Wanderer an den Mond* D.870 are generally more simple in writing, it allowed for my transcription approach to be closer to the 19<sup>th</sup> century model. Schubert's simple use of arpeggiations and chords in *An den Mond* D.193 for example, allowed for a straightforward and simple adaptation.

Musical score for the opening of 'An den Mond D.193'. It consists of two staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 12/8. The piano part features a simple arpeggiated accompaniment with a bass line melody. The vocal line is a simple melody. The score is marked with a piano 'p' dynamic.

Ex.2.22 – (opening from 'An den Mond D.193') Simple arpeggiation with bass line melody [piano transposed]

Musical score for 'An den Mond D.193' b.13-14. It consists of two staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The piano part features simple chordal patterns. The vocal line is a simple melody. The score is marked with a piano 'p' dynamic.

Ex.2.23 – ('An den Mond D.193' b.13-14) Simple chordal patterns [piano transposed]

There are also guitaristic elements in the accompaniment of Schubert's *Der Wanderer an den Mond* D.870. Simple vamp patterns in the opening and idiomatic arpeggios in the second part are the main features of the accompaniment.

The image shows a musical score for two staves, piano and guitar. The piano part (top staff) features a series of chords with a rhythmic pattern of eighth notes and rests, marked with a piano 'p' dynamic and accents. The guitar part (bottom staff) features a similar rhythmic pattern with chords, also marked with a piano 'p' dynamic and accents.

Ex.2.24 – ('Der Wanderer an den Mond D.870' b.5-8) Vamp patterns [piano transposed]

The image shows a musical score for two staves, piano and guitar. The piano part (top staff) features a series of arpeggiated chords with a rhythmic pattern of eighth notes, marked with a piano 'p' dynamic. The guitar part (bottom staff) features a similar rhythmic pattern with chords, also marked with a piano 'p' dynamic.

Ex.2.25 – ('Der Wanderer an den Mond D.870' b.31-34) Arpeggiated passage, bass notes have been changed to crotchets for a more idiomatic guitar part [piano transposed]

The lieder *Die Mondnacht* D.238 and *An den Mond* D.296, however, required a more modern approach. Generally, a bigger range of the guitar was needed although some octave displacements felt necessary. In the passage below from *Die Mondnacht*, the fast triplets were arranged in the same register as the piano in order to maintain the original character of the accompaniment.

Ex.2.26 – ('Die Mondnacht D.238' b.11-14) Fast triplet passage in the higher positions of the guitar [piano transposed]

Later in the passage, however, the triplets were transposed an octave lower to maintain the dynamic direction of the work. The lower position and addition of more open strings contribute to the fullness of guitar sound, which is necessary for preserving the important crescendo marked in the music. With this transposition, not only the guitar part is more idiomatic but the guitarist is also able to support the bigger dynamics of the singer.

Ex.2.27 – ('Die Mondnacht D.238' b.20-23) Transposition of guitar an octave lower [piano transposed]

In these transcriptions wider chordal spacings were maintained where appropriate, however if necessary, this was changed to a closer more guitaristic chordal spacing.

Ex.2.28 – ('An den Mond D.296' b.2-3) Maintaining wider chordal spacing in transcription [piano transposed]



Ex.2.29 – ('An den Mond D.296' b.32-33) switch from wide to close chordal spacing [piano transposed]

Finally, in *An den Mond* D.296 it was also necessary to use the higher registers of the guitar. In particular in the crucial passage below where the accompaniment begins to play the melody with the voice.



Ex.2.30 – ('An den Mond D.296' b.44-50) [piano transposed]

## Chapter 3 – Schubert Lieder Transcriptions for solo guitar

In chapters 1 and 2, the transcription of vocal music accompaniment showcased a tremendous amount of freedom by 19<sup>th</sup> century guitarists. Transcribers were willing to change many aspects of the original work such as texture and harmony in order to create suitable adaptations for their instrument. This approach was not unique to guitarists. Other instrumentalists also freely altered aspects of original works in order to make their adaptations idiomatic, and also convenient to their own style of performance.

One of the most influential and important transcribers of the 19<sup>th</sup> century was the Hungarian virtuoso pianist and composer Franz Liszt (1811-1886) who transcribed a vast quantity and variety of repertoire for solo piano. Liszt was active as a transcriber throughout his life, he adapted an astonishing number of works for piano by almost a hundred composers. His transcriptions include works by Bach, Beethoven, Berlioz, Donizetti, Gounod, Mendelssohn, Mozart, Paganini, Rossini, Saint-Saëns, Schubert, Schumann, Verdi and Wagner among many others. His most significant transcriptions include Berlioz's *Symphonie Fantastique*, all 9 Beethoven Symphonies, and more than 50 songs by Franz Schubert.

“Franz Liszt’s colleagues consider him to be one of the most accomplished and innovative practitioners in the field of musical reproduction, a reputation for which he is still admired today.” (Kregor, 2010)

### Franz Liszt and Schubert transcriptions

Liszt premiered his solo piano arrangements of Schubert Lieder at several charity concerts in Vienna (1838) for the victims of Budapest’s Great Danube Flood. These concerts were incredibly successful and raised an enormous amount of money. (Walker, 1981)

Liszt consistently programmed Schubert Lieder transcriptions in his concerts in Vienna during that season to the great enthusiasm of the Viennese public.

A number of these arrangements were immediately published by Anton Diabelli (*12 Lieder von Franz Schubert* S.558) and subsequently by Tobias Haslinger, they sold at incredible speed. (Walker, 1981)

Liszt ultimately transcribed over 50 Lieder by Schubert in subsequent years, his longest and most varied set of transcriptions. They include *twelve Lieder* S.558, *four Geistliche Lieder* S.562, *Sechs Melodien* S.563, *Müllerlieder* S.565, *twelve Lieder from Winterreise* S.561 and the entirety of *Schwanengesang* collection S.560.

These transcriptions were so popular that Liszt also programmed them in his concerts in Budapest, Leipzig, Berlin, St. Petersburg and London. (Walker, 1981) “Not even Beethoven was represented on stage as frequently as Schubert.” (Kregor, 2010, p.71)

According to Liszt scholar Alan Walker (1981), the transcriptions of Schubert Lieder served three purposes: (1) they promoted the name of Schubert, (2) they advanced the field of piano technique, and (3) they widened Liszt's own repertory.

“The early nineteenth century viewed the lied as an essentially domestic commodity. Liszt’s transcriptions, more than anything else, got this music into the concert hall, whence it has never departed since.” (Howard, 1995)

Regarding the importance and effect of these transcriptions on 19<sup>th</sup> century audiences, the baritone Dietrich Fischer-Dieskau writes:

“...it must be understood that Schubert's art, brought in this way for the first time to the attention of a wider public, could not have been rendered a greater service. Audiences were stunned by the electrifying effect of Liszt's playing of these songs. The critic of Breitkopf & Hartel's *Musikzeitung* reported to Leipzig that, in these works, Liszt 'makes the piano sing as none before him.’” (Fischer-Dieskau cited Knoll, 1989, p.15)



## J.K. Mertz Sechs Schubert'sche Lieder

The popularity of Franz Liszt's Schubert transcriptions in the 19<sup>th</sup> century cannot be overstated. The editor of the *Allgemeine musikalische Zeitung* Gottfried Wilhelm Fink wrote in November 1838:

“Nothing in recent memory has caused such sensation and enjoyment in both pianists and audiences as these arrangements .... The demand for them has in no way been satisfied; and it will not be until these arrangements are seen on pianos everywhere. They have indeed made quite a splash.” (Fink, 1838 cited Kregor, 2010, p.75)

Almost thirty years after Liszt's Schubert transcriptions, one of the leading music critics of the time, Eduard Hanslick wrote:

“Liszt's transcriptions of Schubert's lieder were epoch-making. There was hardly a concert in which Liszt did not have to play one or two of them-even when they were not listed on the program”. (Hanslick 1869 cited Kregor, 2010, p.75)

With the huge popularity of Liszt's Schubert transcriptions, it was only logical that others followed. Several composer-pianists such as Stephen Haller, Carl Czerny and César Franck made their own arrangements of Schubert Lieder for solo piano within a decade of Liszt's, and more composers continued the tradition into the 20<sup>th</sup> century. (Kregor, 2010)

It is not surprising that one of the leading guitarists in Vienna at the time, Austro-Hungarian guitarist and composer Johann Kaspar Mertz was also commissioned to make adaptations for solo guitar, as these transcriptions made both artistic and financial sense.

Similar to Liszt, transcriptions occupied a big role in Mertz's oeuvre, in particular his Op.8 *Opern Revue* which consisted of thirty-six paraphrase arrangements of popular operas by Rossini, Bellini, Donizetti, Verdi, Weber and many others.

Mertz's *Sechs Schubert'sche Lieder*, published in 1845, was heavily influenced by Liszt's transcriptions. Mertz lived in Vienna from 1840 (Wynberg, 1983) and it would have been easy for him to access Liszt's transcriptions. All of Mertz's 6 *Schubert'sche Lieder* appeared previously in the transcriptions of Liszt for solo piano:

### ***Mertz Schubert transcriptions [First Published 1845 Vienna]:***

1. *Lob der Tränen* D.711 [*Liszt: Published 1838*]
2. *Liebesbotschaft* D.957 [*Liszt: Published 1840*]
3. *Aufenthalt* D.957 [*Liszt: Published 1840*]
4. *Ständchen* D.957 [*Liszt: Published 1840*]
5. *Die Post* D.911 [*Liszt: Published 1840*]
6. *Das Fischermädchen* D.957 [*Liszt: Published 1840*]

Another interesting connection between Liszt and Mertz are the Viennese publishers, Tobias and Carl Haslinger. Tobias Haslinger was responsible for the publication of Schubert's *Schwanengesang* D.957 collection (pub.1829) as well as majority of Liszt's Schubert transcriptions, including his transcription of *Schwanengesang* S.560 (pub.1840).

Tobias Haslinger was also the publisher of Mertz. The *Sechs Schubert'sche Lieder* was published by Tobias' son, Carl Haslinger, as Tobias died in 1842. (Jang, 2021)

There is evidence that Mertz performed at least a part of these transcriptions publicly.

According to Astrid Stempnik, Mertz performed the songs *Ständchen* and *Das Fischermädchen* at an event organised by Carl Haslinger on 16<sup>th</sup> of April 1845. (Mathieu, 2013)

### **Liszt and Mertz transcription style**

The transcriptions of J.K. Mertz are ambitious and technically demanding, exhausting the full resources of the instrument. In *Sechs Schubert'sche Lieder*, Mertz follows not only Liszt's style of transcription but also Schubert's original compositions whilst remaining fully considerate to the guitar's idioms. They show Mertz's great understanding of the guitar, both its capabilities and limitations.

In his transcriptions, Liszt regularly extends and augments Schubert's writing. Thickening of texture and addition of Lisztian pianistic flourishes are common in these transcriptions.

On occasions Liszt also created virtuosic variations to the original themes, producing a somewhat paraphrase rather than a fully faithful transcription. Despite this, for the most part Liszt does stay true to Schubert's music.

Mertz followed Liszt's style but reduced the writing both texturally and in register as the guitar's range is much smaller than that of the piano.

There are a number of stylistic areas where Mertz follows Liszt's model. First is the addition of embellished Romantic flourishes. Some examples of these can be seen in the closing of the songs *Liebesbotschaft*, *Ständchen* and *Die Post*. For example, in the closing of the song *Liebesbotschaft* both Mertz and Liszt opt for an ascending arpeggiated phrase instead of Schubert's simple root position G Major arpeggio.

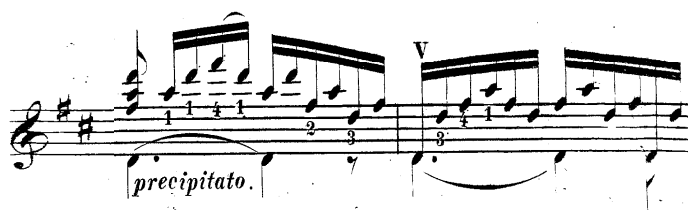


Ex.3.1 – (J.K. Mertz *Sechs Schubert'sche Lieder*) closing of 'Liebesbotschaft'

Other similar examples occur at the ending of the songs *Ständchen* and *Die Post*:



Ex.3.2 – (J.K. Mertz *Sechs Schubert'sche Lieder*) closing of 'Ständchen'



Ex.3.3 – (J.K. Mertz *Sechs Schubert'sche Lieder*) closing of 'Die Post'

In some of Mertz's transcriptions, attention to Liszt's paraphrasing is evident. There are occasions where Liszt approaches the Lieder more freely and alters the original work structurally by creating variations over the main theme (first verse).

*Lob der Tränen* is a strophic lied by Schubert in 3 verses and Schubert's music remains identical in each verse with only the text changing. Mertz quite faithfully adapts the first verse of the original, but in the second verse he creates a variation on the theme marked '*piu Lento*' with the melody more ornate and expressive and an octave higher, accompanied by idiomatic semiquaver arpeggios which are not present in Schubert.



Ex.3.4 – (J.K. Mertz *Sechs Schubert'sche Lieder*) first verse of 'Lob der Tränen'



Ex.3.5 – (J.K. Mertz *Sechs Schubert'sche Lieder*) second verse of 'Lob der Tränen'

This is a technique that Liszt used regularly in his transcriptions, constantly varying accompaniment textures and arpeggiation with more elaborate melodic lines. This mainly occurs in strophic songs where the music remains the same and only the text changes.

Mertz's attention to Liszt's paraphrasing is particularly evident in the lied *Ständchen*:

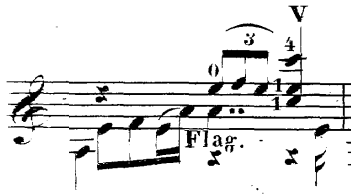
“Liszt here perceives a possibility overlooked by Schubert: he presents the melody of the first verse as if sung by a soprano, that of the second as if sung by a baritone. He then brings the two lovers together in canon - one voice trailing behind the other like an echo at a measure's distance. The effect is peculiarly apt, and, though it does not occur in Schubert's original, it is not out of keeping with the spirit of the song” (Walker, 1981, p.13)

This canonic approach was also followed in the transcription by Mertz. However, because of the registral limitations of the guitar, the second ‘baritone’ verse was omitted by Mertz. As a result, Mertz's transcription only includes the first ‘soprano’ verse and the third ‘canon’ verse.

In rare cases, Mertz makes small melodic changes in his transcription. These were likely done to intensify the expression or to compensate for guitar's inability to sustain notes for too long.



Ex.3.6 – (J.K. Mertz Sechs Schubert'sche Lieder) 'Das Fischermädchen' – Original top note is C natural



Ex.3.7 – (J.K. Mertz Sechs Schubert'sche Lieder) 'Ständchen' – The double dotted A in original is C natural. Note changed to harmonic A most likely to maintain sustain

Mertz also closely follows Liszt's dynamic and tempo markings. In the lied *Liebesbotschaft*, Schubert's tempo marking of '*Ziemlich Langsam*' [Quite slow] was changed to '*Quasi Allegretto*' by both Liszt and Mertz. '*Etwas geschwind*' [somewhat quick] in *Die Post* changed to '*Un poco vivo*' and '*Ziemlich Langsam*' in *Lob der Tränen* to '*Andantino*'.

Some other directions and markings that Mertz took from Liszt which are not present in Schubert's original include: *sotto voce con molto sentimento* [*Lob der Tränen*], *con strepito*, *stringendo*, *sempre agitato* [*Aufenthalt*], *tempo rubato* [*Ständchen*], *dolce amorosamente*, *canto espressivo*, *sempre più con affetto* [*Liebesbotschaft*], *tristemente*, *parlante*, *delicatamente* [*Die Post*] and *poeticamente* [*Das Fischermädchen*].

## Transcription of Schwanengesang D.957 for solo guitar

Four songs from Mertz's *Sechs Schubert'sche Lieder* come from the collection *Schwanengesang* D.957. These are *Liebesbotschaft*, *Ständchen*, *Aufenthalt* and *Das Fischermädchen*. Liszt had also previously transcribed the entirety of *Schwanengesang* for solo piano.

In order to create a more substantial, unified and coherent set, I was inspired to continue Mertz's model and transcribe the *Schwanengesang* collection for solo guitar.

Both Liszt and Mertz were able to successfully realise arrangements that were completely idiomatic for their respective instruments. Liszt's transcription of *Schwanengesang* S.560 is a pianistic set that successfully stands by its own, independent from Schubert's original.

Similarly, *Sechs Schubert'sche Lieder* by Mertz is an effective and idiomatic set of transcriptions that is on par with the great guitar concert works of the mid-19<sup>th</sup> century. The fact that guitarists to this day consistently programme *Sechs Schubert'sche Lieder* in their concerts, demonstrate its success and value to the guitar repertoire.

In the following section I will demonstrate the effects that Liszt and Mertz have had on my transcription of *Schwanengesang* for solo guitar.

It is important to note that I have not followed the 'Liszt and Mertz' model with regard to paraphrasing, Romantic virtuosic flourishes and embellishments. Compared to Liszt and Mertz, my transcriptions remain more faithful to Schubert's original writing and structure. Schubert's original tempos, dynamics and other performance indications have also been followed. The main aim of this study is to explore and discover techniques that Liszt and Mertz used in order to make an idiomatic and successful arrangement.

I have categorised the main transcription techniques used by Liszt into 3 groups:

1. Change of texture in accompaniment in order to incorporate the vocal line
2. Change of octave/register in vocal part
3. Change of rhythm

### ***1. Change of texture in accompaniment in order to incorporate the vocal line***

Perhaps the main obstacle to both Liszt and Mertz in transcription of these Lieder for their solo instruments was the question of how to incorporate the vocal line effectively into the accompaniment without losing musical substance (Walker, 1981). Although this might not be as challenging on piano compared to the guitar due to its larger range and capabilities, it still requires a skilful adaptation for an effective arrangement. According to Alan Walker:

“Some of Schubert's accompaniments are difficult and demand a virtuoso technique. To reproduce the vocal line as well seems impossible, but Liszt always succeeds in finding a solution.” (Walker, 1981)

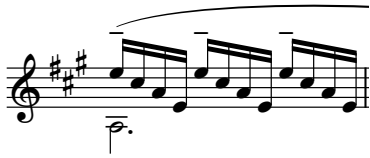
Change of texture is the most common method in any transcription, and the transcriptions of Liszt and Mertz are not any different. As illustrated in chapters 1 and 2, this can include a number of techniques such as thinning of texture, changes in chordal voicing, spacing and arpeggiation pattern.

Thinning of texture is understandably an important tool in guitar transcriptions. The guitar's limitations compared to the piano necessitates texture reduction, this is not only evident in the transcriptions of Mertz but also the majority of other guitar transcriptions, including the examples from previous chapters. This has also been true of my transcriptions of *Schwanengesang*. For example, in the passages below from the lied *In der Ferne*, left-hand piano has been simplified to a more guitaristic arpeggio pattern, allowing the vocal line to be incorporated effectively:



The image shows a musical score for the lied 'In der Ferne' from Schubert's *Schwanengesang*. It consists of two staves. The top staff is the vocal line in treble clef, with the lyrics 'Lüf - te, ihr' written below it. The bottom staff is the piano accompaniment in bass clef. The piano part features a simplified arpeggio pattern in the left hand, marked with a piano (*pp*) dynamic and a triplet of eighth notes. The right hand plays a more complex arpeggiated pattern. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

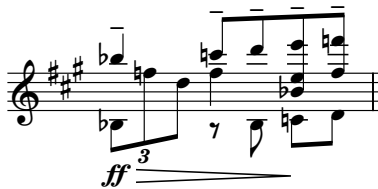
Ex.3.8 – (*Schwanengesang* D.957) 'In der Ferne' b.66



Ex.3.9 – Transcription of ‘In der Ferne’ b.66 – Simplification of Left-Hand Piano



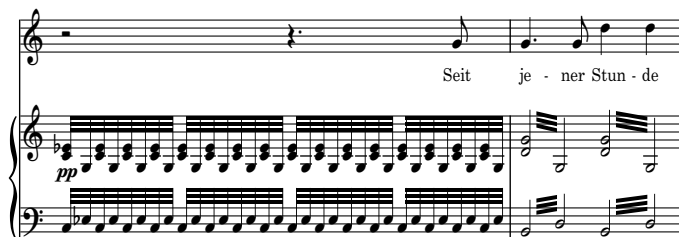
Ex.3.10 – (Schwanengesang D.957) ‘In der Ferne’ b.112



Ex.3.11 – Transcription of ‘In der Ferne’ b.112 – Reduction of texture

On many occasions Liszt expands Schubert’s texture, and when required he did not hesitate to transform the original accompaniment.

An example of this can be explored in the middle section of the 12<sup>th</sup> lied from *Schwanengesang*, titled *Am Meer*. In Schubert’s accompaniment, the piano starts with a C Minor tremolando. The right-hand interchanges between the notes C/Eb and G in the right hand (minor 6<sup>th</sup> fall). This pattern of intervallic fall in the right hand continues throughout the tremolando passage.



Ex.3.12 – (Schwanengesang D.957) ‘Am Meer’ b.12-13 – minor 6th intervallic fall in the right-hand piano



It would be difficult to incorporate the vocal line with this tremolando pattern as the melody will lie on top of two other notes in the right-hand that are very closely spaced, creating a dense texture. This makes it problematic for the melody to project and stand out from the frantic accompaniment.

In his transcription, Liszt switches the pattern of the right hand from C/Eb => G (minor 6<sup>th</sup> fall) to G => C/Eb (minor 6<sup>th</sup> rise). The number of notes in the tremolando have also been reduced. In this manner, fewer notes are played along with the melody and the spacing also becomes wider, helping the vocal line to be played with better projection and clarity in a less dense texture.

The image contains two musical staves. The top staff is labeled 'tremolando' and 'RECIT.' and shows a vocal line in the treble clef and a dense tremolando accompaniment in the bass clef. The bottom staff shows the same vocal line but with a revised accompaniment pattern in the bass clef, characterized by wider intervals and a 'pimi' (piano) texture. Both staves include dynamic markings such as 'pp' and 'f'.

Ex.3.13 – Liszt transcription of 'Am Meer' – switch of right-hand accompaniment pattern to minor 6th intervallic rise

This small change by Liszt creates a more idiomatic version for solo piano.

Melodic line accompanied by fast tremolando, however, does not suit the idioms of the guitar well. In my transcription of *Am Meer*, I altered the accompaniment of this passage to the more suitable arpeggiation. Different arpeggiation patterns were experimented with and the outcome in the example below was deemed the most suitable as it allowed the vocal line to be easily incorporated with the accompaniment. The 'pimi' right hand pattern is a guitaristic arpeggiation which Mertz had also used in his own compositions, such as his *Caprice sur un thème favori de Weber Op.50*.

Ex.3.14 – Transcription of ‘Am Meer’ b.12-13 – Change of texture in accompaniment

In *Der Atlas*, a more extreme transformation in the accompaniment occurs by Liszt. The blistering tremolandos in the original have been transformed to sextuplet arpeggios.

Ex.3.15 – (Schwanengesang D.957) opening of ‘Der Atlas’

Ex.3.16 – Liszt transcription of ‘Der Atlas’ – Change of accompaniment to sextuplet arpeggiation

This lied is especially challenging for transcription to guitar as the relentless accompaniment and dramatic vocal part are problematic to translate effectively for solo guitar. Liszt’s alteration proved an inspirational key to the transcription of this work. By transforming the accompaniment to fast sextuplet arpeggios, I was able to effectively incorporate the vocal line with the accompaniment.

Ex.3.17 – Transcription of ‘Der Atlas’ – Change of accompaniment from tremolando to sextuplet arpeggios

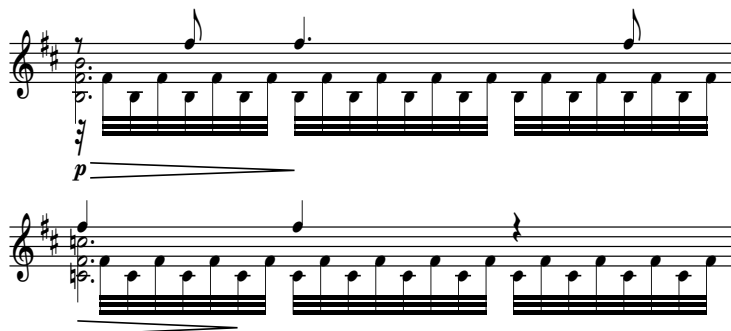
In my transcription process, there were rare occasions where I was able to adapt Liszt's textural expansion. This is mainly evident in the transcription of the lied *Der Dopplegänger*, an extremely dramatic song where the piano plays long held chords throughout, and the singer progressively becomes more dramatic and dynamic.

Like guitar, the piano is unable to crescendo on held notes and chords. In the climactic section of his arrangement of *Der Dopplegänger*, Liszt transforms the held chords of the original to fast and stormy tremolandos, allowing the intensity to build up.



Ex.3.18 – Liszt transcription of 'Der Dopplegänger'

In my transcription of *Der Dopplegänger*, I followed Liszt's method by extending texture and transforming the chords into idiomatic fast tremolandos and arpeggiations to increase intensity.



Ex.3.19 – Transcription of 'Der Dopplegänger' b.43-44 – Extension of texture in accompaniment

## 2. Change of octave/register in vocal part

Liszt constantly changed and varied the register of the melody in order to create different characters, colours, contrasts and moods. These changes occurred regularly as the songs moved from verse to verse.

Especially in more strophic songs, where each verse is set to identical music, Liszt's use of register displacement of the vocal line contributes greatly to creating variety and new timbres. In strophic songs, it is usually the text and the singer's approach to text that creates tonal contrasts.

There are many cases in Liszt's transcriptions where changes in register even occur within the same verse, usually when there is repetition in melody. Generally darker and more speech like passages are in lower registers.

Although Mertz followed this technique in his transcriptions, the guitar was more limited in options. For example, while Liszt regularly incorporated the melody in the middle 'alto' voice, Mertz most often put the melody in the upper part. (Mathieu, 2013)

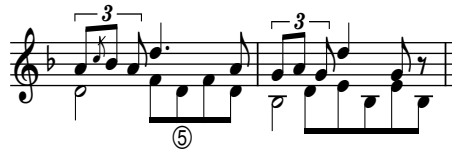
The most well-known example of change of registration is in the lied, *Ständchen*. As stated earlier in the chapter, Liszt transcribes the first verse in the original 'soprano' register. In the second verse, however, the melody moves an octave lower to a 'baritone' register.

Additionally, Liszt creates an extra repeat in order to combine the 'soprano' and 'baritone' into a canonic 'love conversation'.

Although I have not paraphrased Schubert's original and avoided creating an additional third section, I have followed Liszt in displacing the melody an octave lower in the second verse. Furthermore, I have added a number of ornamentations taken from Liszt's canonic 'love conversation' section.



Ex.3.20 – Transcription of 'Ständchen' first verse



Ex.3.21 – Transcription of ‘Ständchen’ second verse – Melody moved an octave lower

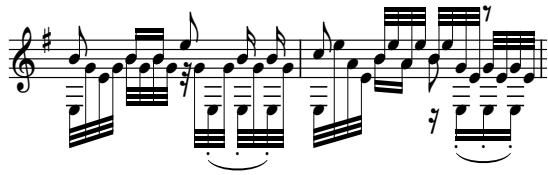
Another example of this method can be found in the last verse of the lied, *Liebesbotschaft*. *Liebesbotschaft* consists of 4 verses in total where the 1<sup>st</sup> and 4<sup>th</sup> verse have the same music, but with different text.

The difference of text in verse 4 naturally creates contrast to verse 1. In his transcription, Liszt displaces the melody two octaves higher in verse 4 compared to verse 1.

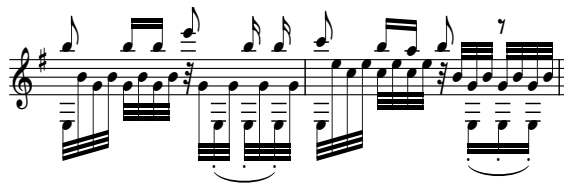
Ex.3.22 – Liszt transcription of ‘Liebesbotschaft’ first verse

Ex.3.23 – Liszt transcription of ‘Liebesbotschaft’ fourth verse – Melody moved two octaves higher

In his solo guitar transcription, Mertz used the same technique and displaced the melody an octave higher midway in verse 4. This creates a beautiful effect, making the transcription more idiomatic and dramatic.



Ex.3.24 – Mertz transcription of ‘Liebesbotschaft’ first verse



Ex.3.25 – Mertz transcription of ‘Liebesbotschaft’ fourth verse – Melody moved an octave higher

I have often changed melodic registration in my transcriptions. In addition to tonal contrast and easier incorporation of the vocal line, the main purpose of this technique in my transcriptions is intensification of darker and more speech like passages, achieved by transposing the melody to a lower register.

An example of this can be seen in my transcription of the lied *Am Meer*. In the lyrical first verse, the melody was maintained in the original high register. However, in order to intensify the richer and more speech like character of the music in verse two, the melody has been moved an octave lower. In addition, the change in register intensifies the modulation from C Major to C Minor tonality.



Ex.3.26 – Transcription of ‘Am Meer’ – First verse in original register



Ex.3.27 – Transcription of ‘Am Meer’ – Second verse transposed an octave lower

Similar approach was taken in other transcriptions. In *Der Atlas*, in order to create a darker colour more suitable to the character of the song, the melody is put in the bass line. Later in the middle section, the melody is transposed an octave higher.



Ex.3.28 – Transcription of ‘Der Atlas’ b.7-8 – Melody in bass

In *Der Dopplegänger*, I followed Liszt’s approach closely. The vocal line starts in the middle ‘alto’ register for a more speech like and darker tone but moves an octave higher as the song increases in intensity.



Ex.3.29 – Transcription of ‘Der Dopplegänger’ b.5-8 – Melody in alto register



Ex.3.30 – Transcription of ‘Der Dopplegänger’ b.25-28 – Melody in soprano register

### 3. Change of rhythm

Change of rhythm and rhythmic flexibility in general were common practise in the 18<sup>th</sup> and early-19<sup>th</sup> century. Regarding this, in his book ‘Classical and Romantic Performing Practice 1750-1900’, Clive Brown writes:

“Classical and Romantic notions of musical rhetoric undoubtedly excluded the idea that notated rhythms should, in general, be immune from expressive manipulation” (Brown, 1999)

Brown (1999) also notes that musical figures involving pairs of notes or figures with upbeat were particularly modified in performance. Pairs of notes were often performed unequally for expressive purposes.

There are numerous occasions in transcriptions of Mertz where Schubert’s rhythms were manipulated to create a more suitable version for guitar.

The lied *Aufenthalt* is a clear representation of this idea. In this song because of the constant quick triplets in the accompaniment, both Mertz and Liszt have altered the rhythm of two consecutive quavers (to dotted quaver–semi quaver or crotchet–quaver triplets). This simplification of the two against three rhythm results in a more fluent and appropriate solo version for both the piano and guitar.



Ex.3.31 – (Schwanengesang D.957) ‘Aufenthalt’ b.31-34



Ex.3.32 – Mertz transcription of ‘Aufenthalt’ b.31-34 – Rhythmic flexibility



I followed this approach in my transcriptions in order to successfully combine the vocal line with triplet accompaniment passages.

The image shows a musical score for a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line consists of a single phrase: "nir - gend ver\_". The piano accompaniment features a steady eighth-note bass line in the left hand and a treble line with three triplet eighth-note figures, each marked with a '3' and an accent (>).

Ex.3.33 – (Schwanengesang D.957) 'In der Ferne' b.72

The image shows a transcription of the vocal line from Ex.3.33. It features a treble clef and a key signature of three sharps. The melody consists of eighth notes and quarter notes, with three triplet eighth-note groups marked with '3' and an accent (>). The rhythm is flexible, with some notes being beamed together or separated to create a more fluid melodic line.

Ex.3.34 – Transcription of 'In der Ferne' b.72 – Rhythmic flexibility

Liszt also used rhythmic change to bring the vocal line into the foreground. This was achieved by separating the melody from the rest of the texture. An example of this can be seen in the 10<sup>th</sup> lied, *Die Stadt*.

In the original lied, the 'still' long phrase of the vocal line is juxtaposed with fast diminished arpeggiated figures in the piano accompaniment. An important rhythmical pattern in these long melodic phrases is the dotted quaver to semiquaver movement.

The image shows a musical score for a vocal line and piano accompaniment. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The vocal line consists of a single phrase: "Ein feuch - ter Wind - - zug". The piano accompaniment features a fast, diminished arpeggiated figure in the left hand, marked with a '9' and an accent (>). The right hand has a treble line with a dotted quaver followed by a semiquaver, and a bass line with a dotted quaver followed by a semiquaver.

Ex.3.35 – (Schwanengesang D.957) 'Die Stadt' b.17-18

In his transcription, Liszt slightly alters the rhythm of the melody in order to incorporate the vocal line more effectively into the solo piano transcription. Liszt changes the *dotted quaver* => *semiquaver* rhythm to a *double dotted quaver* => *demisemiquaver* rhythm. He also changes the last quaver of each bar to a semiquaver. This means the melody line will be

played with more separation from the rich piano accompaniment texture. Consequently, the melody is performed with much more clarity.

Ex.3.36 – Liszt transcription of ‘Die Stadt’ b.17-18

Ex.3.37 – Comparison of ‘Die Stadt’ rhythm (original Schubert vs Liszt transcription)

In my transcription of *Die Stadt*, I have followed Liszt’s technique in order to effectively incorporate the vocal line with the accompaniment:

Ex.3.38 – Transcription of ‘Die Stadt’ b.17-18 – Change of rhythm in melody

If Liszt used the original rhythm, the vocal line would be played with the rest of the accompaniment chord, this would diminish the clarity of the melody.

Liszt used this technique often in his transcriptions in order to create more expression and spring in the melody.

Finally, on occasions, Liszt displaces the melody from on-beat to off-beat creating a more syncopated rhythm. This technique was used in my transcription of *Frühlingssehnsucht*.

This lied requires great speed and activeness over a wide range of the fretboard, whilst the triplet rhythm of the accompaniment is vital in maintaining the drive and momentum of the work. As a result, it was not possible to follow the same rhythmic manipulation model of *Aufenthalt* (Ex.3.32) and *In der Ferne* (Ex.3.34). Instead, I repositioned the melody from the first notes of the triplet to the second notes, creating an off-beat syncopated feel. The second quavers of the melody were also omitted. This change follows the rhythm of the original accompaniment rather than the vocal line.

The image shows a musical score for Ex.3.39. It consists of a vocal line and a piano accompaniment. The vocal line is in G minor (one flat) and has the lyrics "Säu - seln - de Lüf - te we - hend so mild,". The piano accompaniment is in the same key and features a triplet rhythm of eighth notes. The melody in the piano part is repositioned to the second notes of the triplets, creating an off-beat syncopated feel.

Ex.3.39 – (*Schwanengesang* D.957) 'Frühlingssehnsucht' b.13-16

The image shows a musical score for Ex.3.40, which is a transcription of the melody from 'Frühlingssehnsucht'. The melody is in G major (two sharps) and features a syncopated rhythm. The notes are grouped in a way that creates an off-beat feel, with some notes being beamed together.

Ex.3.40 – Transcription of 'Frühlingssehnsucht' b.13-16 – Syncopated rhythm in melody

Although this seems like an extreme alteration, it is still in line with the method of Liszt. In the minor section of *Frühlingssehnsucht*, Liszt also omits the quavers of the vocal line (although he maintains the melody on the first of each triplet grouping). There are also cases where Liszt places the melody line in off-beat syncopation, most noticeably in his transcription of the lied *Die Taubenpost*.

The image shows a musical score for Ex.3.41, which is Liszt's transcription of 'Frühlingssehnsucht'. The score is for piano and features a melody line that has been reworked. The quavers from the original melody have been removed, and the melody is now placed in off-beat syncopation. The score includes the instruction 'P espressivo appass!'.

Ex.3.41 – Liszt transcription of 'Frühlingssehnsucht' – Removal of quavers from the melody

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *dolcemente dol.* and a *rit.* (ritardando) marking. The lower staff is in bass clef and contains a piano accompaniment. A *rit.* marking is also present in the lower staff. The system concludes with a *rit.* marking and a *ga.....* vocal line.

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *rit.* and a *loco* marking. The lower staff is in bass clef and contains a piano accompaniment. The system concludes with a *rit.* marking and a *ga.....* vocal line.

Ex.3.42 – Liszt transcription ‘Die Taubenpost’ – Syncopation in melody [middle voice]

## Final thoughts

As demonstrated, my transcription of *Schwanengesang* D.957 followed the techniques of Franz Liszt and J.K. Mertz to create an idiomatic and effective adaptation. Although the methods of textural, registral and rhythmic displacement was used extensively in these transcriptions, I did not follow the paraphrase style of Liszt and Mertz. This is a style that was popular in the 19<sup>th</sup> and early 20<sup>th</sup> century. As a 21<sup>st</sup> century musician I found it more fitting to respect Schubert's original structure and writing. Schubert's original tempos, dynamics and performance directions were also followed.

My aim in these transcriptions was to follow the 19<sup>th</sup> century model but simultaneously take into consideration the developments and changes of techniques and instruments of the 21<sup>st</sup> century; as a result more extended scordaturas, chord voicings and arpeggiation patterns were employed compared to the transcriptions of Mertz.

There are more changes of registration, and on several occasions the melody is voiced in the middle of the texture (eg. *Am Meer* and *Der Dopplegänger*) which rarely occurred in the transcriptions of Mertz.

The difference of instruments also gave the possibility for more power and explosiveness which was necessary for some arrangements such as *Der Atlas*.

The influence of period style on the transcription, also applies to both Liszt and Mertz, whose transcriptions were heavily influenced by the technical and expressive possibilities of their era which was considerably different to Schubert's more than a decade earlier.

Finally, it is appropriate to quote Liszt who, along with the publication of his transcriptions of Beethoven's Fifth and Sixth symphonies for solo piano, wrote about the effects of technical and instrument advancements on his arrangements:

“...But the advances that the piano has gained in recent times, resulting from both progress in technique and improvements to the instrument's mechanism, make it possible to produce more and better arrangements than ever before. As a result of the vast development in its harmonic power, the piano increasingly aims to absorb all orchestral compositions. Within the span of its seven octaves it is able to generate - with only a few exceptions – all the features, all the combinations, all the configurations of the most learned compositions, and it only leaves to the orchestra the advantages (immense, to be sure) of timbral diversity and mass effects.” (Liszt 1840 cited Kregor, 2010, p.131)

## Chapter 4 – Approach to phrasing and lyricism in Schubert’s Lieder for solo guitar

The final chapter examines the approach towards phrasing and a singing style in performance of Schubert Lieder transcriptions for solo guitar; how to emulate the lyricism of the vocal line and recreate vocal qualities in instrumental performance.

### Lyricism in the transcriptions of J.K. Mertz

A closer look at *Sechs Schubert’sche Lieder* demonstrates that performing in a singing style was essential to Mertz. Two elements in Mertz’s scores signify his attention to creating a lyrical performance.

First is the frequent performance indications regarding a more singing approach. Addition of markings such as *espressivo il canto*, *canto espressivo*, *sotto voce*, *voce con molto sentimento*, *ben marcato il canto*, *parlante* and *poeticamente* illustrate that bringing out vocal qualities in performance of these transcriptions was one of the main concerns for Mertz.

Second is the use of portamento in the transcriptions of Mertz. By the mid-19<sup>th</sup> century portamento had become a frequently used technique and was primarily known at the time for imitating singing. In Schubert’s lifetime, although portamento was used, it was a somewhat divisive technique and many musicians seemed to be opposed to it. Consequently, it is not exactly known how Schubert viewed this technique.

In 1814, the *Allgemeine musikalische Zeitung* writes that portamento is an “embellishment which is certainly pleasant in singing, if it is used with great moderation, with taste, and in the right places”. (Brown, 1999, p.580)

Later in the 19<sup>th</sup> century, the view of employing portamento in string playing was comparable with that of singing. Charles Auguste de Bériot’s *Méthode de violon* (1858) emphasises the vocal nature of portamento (Brown, 1999). This view was also shared in the Joachim and Moser *Violinschule* (1905):

“As a means borrowed from the human voice...the use and manner of executing the portamento must come naturally under the same rules as those which hold good in vocal art.”

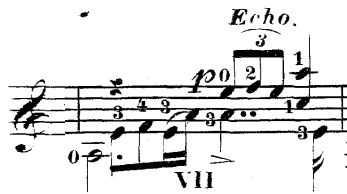
(Brown, 1999, p.595)

In guitar literature, the method of Matteo Carcassi Op.59 (1836) also refers to this technique as a reproduction of the vocal technique:

“The slide produces a good effect on the guitar, because it imitates the sound of the voice.”

(Carcassi, 1836 cited Mathieu, 2013)

There are occasions in the transcriptions of Mertz that portamento has been employed and as stated previously, this was to emulate singing qualities:



Ex.4.1 – Use of Portamento in transcription of ‘Ständchen’ by Mertz



Ex.4.2 – Use of Portamento in transcription of ‘Die Post’ by Mertz



Ex.4.3 – Use of Portamento in transcription of ‘Das Fischermädchen’ by Mertz

## Phrasing in Schubert's Lieder

An important and somewhat neglected subject among guitarists is the approach towards phrasing. Phrasing is a crucial subject in the performance of Schubert's Lieder transcriptions as it contributes greatly to the intensification of lyrical qualities in performance.

Unfortunately phrasing in guitar works has been widely neglected. This problem was especially present in the 18<sup>th</sup> and 19<sup>th</sup> centuries, the lack of phrasing markings is not only evident in Mertz's *Sechs Schubert'sche Lieder* but almost every guitar publication of the period.

In order to create a vocal approach, it is crucial to study and understand Schubert's original phrasing intentions but like guitar publications, vocal scores also lack phrase markings. A probable reason for this is, compared to instrumentalists, singers have a much more natural approach towards shaping the lines; generally phrasing marks are intended to produce and shape the line in a singing manner. In addition, singers have a different source which guides them towards appropriate phrasing, and that source is the text.

Although Schubert's scores include phrasing markings in the accompaniment part, they do not appear regularly in his Lieder scores. Phrasing markings in the piano accompaniment are very insightful and valuable, but they do not always apply to the vocal line. Many of these phrasing markings are specific to the piano and especially to the left-hand bass line, where the shape of the bass line is independent from the main melody.

As a result, the performer is required to explore another source and alternative to understanding the music's phrasing intentions. As previously stated, this source is the singers' approach in use of text.



## Use of the text for shaping the phrase

The text can be an important guide for instrumentalists towards a performance with more singing qualities. Text has an important role in singers' musical decisions. Placing of words and syllables on the score gives great insights towards an informed phrasing, it indicates the correct stress points in the music and appropriate places for breathing. For instance, a singer will not breath or make space between notes that establish the same word.

For example, in the opening verse of *Liebesbotschaft*, the line “*Rauschendes Bächlein, so silbern und hell,*” [Rushing brook, silvery bright] is sung with the below melody:



Ex.4.4 – ‘Liebesbotschaft’ opening of verse one

In this line, the word ‘*Bächlein*’ [brook] is key to understanding the phrasing and the main stress point of the melody. This word has been set over two notes; the note D for ‘*Bäch-*’ and the note B for ‘*-lein*’. Naturally this indicates that the note B should not be stressed as it is the continuation of the same word. The note D ‘*Bäch-*’ should fall smoothly into the B ‘*-lein*’ and there should not be any separation between the two notes.

However, the notation in transcription of J.K. Mertz is misleading. Guitarists phrase this passage as below:



Ex.4.5 – Common phrasing of ‘Liebesbotschaft’ by guitarists

The common approach by guitarists separates the note D from the note B. Consequently, the note B ‘*-lein*’ is performed as the starting note of a new short-phrase, creating three short-phrases within the longer phrase line. This is supported by Mertz’s stemming in his notation. By studying the text, it becomes clear that this is not the intended shape. A singer would approach this line in two short-phrases and not three. The two repeated Bs are slightly separated, first B is closing the first short-phrase and second B starting the next. This is

reiterated in the score by the use of coma after the word 'Bächlein'. Compared to the instrumentalists' practise, this vocal approach creates less stresses in the line resulting in a lighter and more beautiful shaping of the melody.

Musical notation for the phrase "Rau-schen-des-Bäch-lein, so-sil-bern-und-hell". The melody is written on a single staff in G major (one sharp). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). A solid line with a vertical tick at the end spans from the first G4 to the final D4. A dotted line spans from the first G4 to the final D4, following the natural contour of the notes.

Rau - schen - des Bäch - lein, so sil - bern und hell,

Ex.4.6 – Phrasing suggestion for 'Liebesbotschaft'

### Phrasing suggestions in passages from J.K. Mertz's *Sechs Schubert'sche Lieder*

Employment of the text in phrasing, can be used frequently in performing song transcriptions. Below are more examples of utilising this method in order to remain close to the vocal approach. The suggestions in the phrases below have been made by following the text and its impact on the melody.

#### Mertz/Schubert – *Die Post* D.911

In the example below, the text suggests the last note 'mein' to be performed as an upbeat to the next bar. In addition, the Bb notes should not be stressed:

Musical notation for the phrase "die Post bringt keinen Brief für dich, mein". The score is for Voice and Guitar in G major (one sharp) and 6/8 time. The voice part consists of: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The guitar part consists of: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). A solid line with a vertical tick at the end spans from the first G4 to the final D4. A dotted line spans from the first G4 to the final D4, following the natural contour of the notes.

Voice  
die Post bringt kei - nen Brief für dich, mein

Guitar

Ex.4.7 – Phrasing suggestion in 'Die Post' second verse (Mertz Sechs Schubert'sche Lieder)

In the fourth verse of *Die Post*, the same passage appears again. In this instance however it is possible to put more stress in the note Bb:

willst wohl ein - mal hin - ü - ber seh'n, mein

Ex.4.8 – Phrasing suggestion in ‘Die Post’ fourth verse (Mertz Sechs Schubert’sche Lieder)

Mertz/Schubert – Liebesbotschaft D.957:

In this example, the final note of the first bar closes the word “Gluth”, as a result it is suggested that the note E does not act as an upbeat. In bar 2, the comma after the word “Bächlein” suggests separation between the notes B and A:

pur - purner Gluth, Bäch - lein, er - qui - cke mit

Ex.4.9 – Phrasing suggestion in ‘Liebesbotschaft’ b.23-24 (Mertz Sechs Schubert’sche Lieder)

Below, the final note of the first bar ‘mit’ can act as an upbeat to the next bar:

trö - ste die Sü - sse mit freund - li - chem Blick,

Ex.4.10 – Phrasing suggestion in ‘Liebesbotschaft’ b.44-45 (Mertz Sechs Schubert’sche Lieder)

*Mertz/Schubert – Ständchen D.957*

The text suggests that the last note E in the first bar should close the short phrase and not act as an upbeat to the next bar, as it is the continuation of the word “*flehen*”:

The image shows a musical score for the opening of 'Ständchen' by Schubert, as arranged by Mertz. It consists of two staves: a vocal line in treble clef and a piano accompaniment in treble clef. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line has two bars of music. The first bar contains the notes E4, F#4, G4, A4, B4, with a slur over the last three notes (F#, G, A) and a '3' above it. The second bar contains the notes C5, B4, A4, G4, F#4, with a slur over the last three notes (A, G, F#) and a '3' above it. The piano accompaniment has two bars. The first bar has a whole rest followed by a quarter rest, then a triplet of eighth notes (F#, G, A). The second bar has a quarter rest followed by a triplet of eighth notes (B, A, G). The lyrics 'Lie - se fle - hen mei - ne Lie - der' are written below the vocal line.

*Ex.4.11 – Phrasing suggestion in ‘Ständchen’ opening (Mertz Sechs Schubert’sche Lieder)*

*Mertz/Schubert Aufenthalt D.957*

In the example below from *Aufenthalt*, the first B in bar two should not be stressed as it is the continuation of the word “*Welle*”. The F# ‘*Wel-*’ should fall smoothly into the B ‘*-le*’:

The image shows a musical score for the opening of 'Aufenthalt' by Schubert, as arranged by Mertz. It consists of two staves: a vocal line in treble clef and a piano accompaniment in treble clef. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line has two bars of music. The first bar contains the notes G4, A4, B4, C5, B4, A4, G4. The second bar contains the notes F#4, G4, A4, B4, C5, B4, A4, G4. The piano accompaniment has two bars. The first bar has a triplet of eighth notes (F#, G, A) followed by a triplet of eighth notes (B, A, G). The second bar has a triplet of eighth notes (F#, G, A) followed by a triplet of eighth notes (B, A, G). The lyrics 'Wie sich die Wel - le an Wel - le reiht,' are written below the vocal line.

*Ex.4.12 – Phrasing suggestion in ‘Aufenthalt’ b.27-30 (Mertz Sechs Schubert’sche Lieder)*

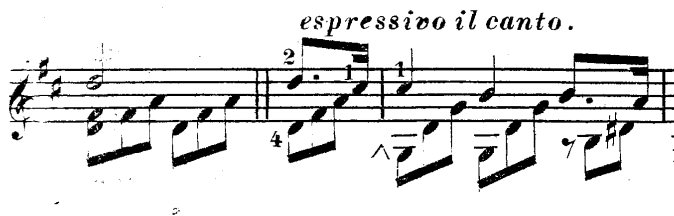
It is evident that following the text will create a performance that is closer to the vocal style and is ultimately more in line with Schubert’s original phrasing intentions. Critically, the main stresses of the line become clear, and the recreation of vocal qualities are more convincing. It is important to note, however, that this method requires to be utilised with extreme care and subtlety, as over-emphasis and over-separation in phrasing can impact the performance negatively.

## Use of colour and tonal contrast

In performance of Schubert Lieder for solo guitar, one of the most important elements for a lyrical style, is to create a distinction between the melodic line from the accompaniment. The use of colour can be extremely effective in intensifying singing qualities, this can be achieved by producing a tonal differentiation between the drier and more percussive piano accompaniment, and the rich and more expressive vocal line.

In Schubert's Lieder, a solo piano passage frequently opens and closes the works. The piano opening introduces the character and mood of the song and simultaneously prepares the singer before their entry. In strophic songs, a solo piano passage might also be present between verses acting as a musical bridge.

In the lied *Lob der Tränen*, the opening piano solo sets the mood of the work. In his transcription, in order to increase the lyrical feel of the melody, Mertz marks the vocal entry *espressivo il canto*. Addition of performance direction at the vocal entry is a common trait in Mertz's *Sechs Schubert'sche Lieder*. This helps in creating distinction between piano and vocal melody.



Ex.4.13 – 'Lob der Tränen'; *espressivo il canto* marked by Mertz in order to create distinction between previous piano passage and vocal entry

The vocal entry can be emphasised even more by the use of tonal contrast. The piano solo introduction can be played somewhat drier; closer to the bridge of the guitar (*poco pont.*) with almost no left-hand vibrato. In contrast, upon the voice's entry and in order to create a more lyrical and singing feel, the melody can be played with a warmer and richer colour; closer to the sound hole (*tasto*) and with more left-hand vibrato. This contrast intensifies the lyrical feeling of the melody's entry.



Ex.4.14 – ‘Lob der Tränen’ piano opening; to be played drier and with minimal vibrato



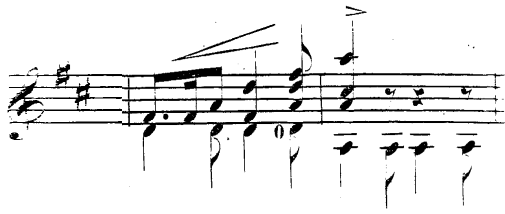
Ex.4.15 – ‘Lob der Tränen’ vocal entry; to be played *tasto* and with vibrato

In the lied *Das Fischermädchen*, a similar approach can be taken not only in the opening but also in the echo passages later in the work, where the piano imitates the vocal line.



Ex.4.16 – Piano echo in ‘Das Fischermädchen D.957’ b.10-13

In order to create a similar effect in guitar performance, a tonal contrast in the piano echoes can be created. Here the echoes can again be performed closer to the bridge and with minimal left-hand vibrato. Mertz’s addition of *pianissimo* in the echo passages, which is not present in the original, also intensifies the tonal contrast between vocal line and accompaniment. This demonstrates that Mertz was fully aware of the importance of forming distinction to bring out vocal qualities.

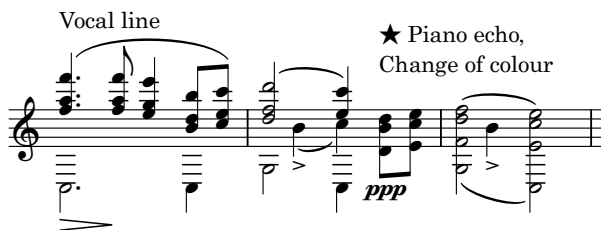


Ex.4.17 – ‘Das Fischermädchen’ melody line



Ex.4.18 – ‘Das Fischermädchen’ piano echo; to be performed pianissimo and with tonal contrast

Similar passages occur regularly in *Schwanengeang* and tonal contrast in performance can be extremely effective in intensifying the singing qualities. Below are some examples from my transcriptions of *Schwanengesang* where tonal contrast can be very effective in bringing out vocal qualities:



Ex.4.19 – Tonal contrast in ‘Am Meer’ b.9-11



Ex.4.20 – Tonal contrast in ‘Ihr Bild’ b.5-8



Ex.4.21 – Tonal contrast in ‘Kriegers Ahnung’ vocal entry

## Conclusion

The approach to transcription of Schubert's music has changed immensely throughout the past two centuries.

The stylistic differences in these transcriptions are the result of technical, instrument and market demand of each period. In the early 19<sup>th</sup> century, a simpler approach in adaptation can be observed whilst the shift to a more virtuosic style in the mid 19<sup>th</sup> century, especially with the prominence of Franz Liszt, advanced the style of transcription. More recently, technical developments have allowed guitarists to make more demanding adaptations and to explore richer textures in guitar writing.

Despite stylistic differences, idiomatic guitar writing is evident in all these approaches. The transcriptions chosen in my Written Commentary and DPerf projects represent how the guitar's sonorities and qualities can be explored in different ways. Finally, in my own transcriptions of Schubert Lieder, the influence of both 19<sup>th</sup> century and modern styles are present with the ultimate aim of expanding the voice & guitar and the solo guitar repertoire.



## Bibliography

Agostino, J. (2022) *'Transcription' as Cultural Translation: Transforming horizons for the classical guitar ensemble*. UNSW Sydney.

Badami, C. (2009) *Liszt and His Treatment of Song and Opera Transcriptions after German and Italian Composers*. Northwestern University.

Baker, S. J. (2016) *Interpreting Schubert Lieder Through Transcription: Four composers' techniques in solo piano transcriptions of lieder from Die Schöne Müllerin*. University of Nevada.

Barlow, J. (2011) *Schubert - Four Songs Arranged for Voice and Two Guitars*. Clear Note Publications.

Bergström, M. (2008) 'Franz Schubert Fünf Lieder', *Gehrmans Musikförlag*.

Bergström, M. and Bruns, M. (1996) *Franz Schubert Die schöne Müllerin*. Gehrmans Musikförlag.

Bilson, M. (1997) 'The Future of Schubert Interpretation: What Is Really Needed?', *Early Music*, 25(4), pp. 715–722. Available at: <https://about.jstor.org/terms>.

Bostridge, I. (2015) *Schubert's Winter Journey - Anatomy of an Obsession*. Faber & Faber.

Brandau, K. P. (2015) *Sehnsucht in the Heine Lieder of Schubert's Schwanengesang*. University of Southern Mississippi. Available at: [http://aquila.usm.edu/honors\\_theses](http://aquila.usm.edu/honors_theses).

Brendel, A. (2015) *Music, Sense and Nonsense*. London: Biteback Publishing Ltd.

Bretherton, D. (2003) 'In Search of Schubert's Doppelgänger', *The Musical Times*, 144(1884), pp. 45–50.

Britton, J. C. (2016) *Schubert Lieder Collection for guitar and high voice*. Les Productions d'Oz.

Brown, C. (1999) *Classical and Romantic Performing Practice 1750-1900*. New York: Oxford University Press.

Brown, M. J. E. (1967) *Schubert Songs*. Guildford and London: BBC Publications.

Carcassi, M. (1836) *Méthode complète pour Guitare Op.59*.

Carulli, F. (1825) *Ferdinando Carulli - L'Harmonie appliquée à la Guitare*.

Chusid, M. *et al.* (2000) *A Companion to Schubert's Schwanengesang*. Edited by M. Chusid. New Haven & London: Yale University Press.

Cloutier, D. (1987) *A Comparison of the transcription techniques of Godowsky and Liszt as exemplified in their transcriptions of Three Schubert Lieder*. North Texas State University.

Confalone, N. (2017) *Schubert's Guitar 19th Century Transcriptions by Mertz, Aleksandrov, Tárrega - Schubert and the Guitar: a missed meeting?*, *UT Orpheus*. UT Orpheus.

Copiello, G. (2022) *Lieder vol. 1, by Franz Schubert arranged for 8-stringed Brahms guitar*. Bergmann Edition.

Copiello, G. (2022) *Lieder vol. 2, by Franz Schubert arranged for 8-stringed Brahms guitar*. Bergmann Edition.

De Souza, J. (2020) 'Guitar Thinking', *Soundboard Scholar*. Duke University Press, 7(1), pp. 147–201. doi: 10.1215/00222909-8550771.

Deutsch, O. E. (1928) 'Schubert ohne Gitarre', *Österreichische Gitarre Zeitschrift*.

Elliot, M. (2006) *Singing in Style - A Guide to Vocal Performance Practices*. New Haven & London: Yale University Press.

England, G. B. (2015) *On the Periphery: Schubert and the Guitar*. Stony Brook University.

Falletta, J. (1997) *Franz Schubert Winterreise*. E. C. Schirmer Music Company.

- Fischer-Dieskau, D. (1999) *The Fischer-Dieskau Book of Lieder*. Limelight Editions.
- Gavall, J. (1979) *Six Songs. Arranged for voice and guitar or guitar duo*. Banks Music Publications.
- Gibbs, D. P. (1980) *A Background and analysis of selected lieder and opera transcriptions of Franz Liszt*. North Texas State University.
- Hackl, S. (2014) *Franz Schubert - 39 Songs with Guitar Accompaniment*. Les Éditions des Robins.
- Hall Foulkes, R. (1949) *A Critical Analysis of the song collection Schwanengesang by Franz Schubert*. North Texas State College.
- Heck, T. F. (1976) 'Schubert Lieder with Guitar...Permissible? (Part one)', *Soundboard*, 3(4).
- Heck, T. F. (1970) *The Birth of the Classic Guitar and its Cultivation in Vienna*. Yale University.
- Heck, T. F. (1980) 'Sixteen Songs with Guitar Accompaniment - Containing a selection of Lieder published in guitar transcription during the composer's lifetime', *Tecla Editions*.
- Heck, T. F. (1977) 'Schubert Lieder with Guitar...Permissible? (Part three)', *Soundboard*, 4(2).
- Heck, T. F. (1977) 'Schubert Lieder with Guitar...Permissible? (Part two)', *Soundboard*, 4(1).
- Hook, J. (2011) 'How to Perform Impossible Rhythm', *MTO Society for Music Theory*. Available at: <https://mtosmt.org/issues/mto.11.17.4/mto.11.17.4.hook.html> (Accessed: 7 May 2021).
- Hoppstock, T. (2009) *110 Lieder für Tenor und Gitarre*. PRIM - Musikverlag Darmstadt.
- Hoppstock, T. (2010) *61 Lieder für Bariton und Gitarre*. PRIM - Musikverlag Darmstadt.
- Howard, L. (1995) 'The complete music for solo piano, Vol. 31-The Schubert Transcriptions I', *Hyperion Records*.

Howard, L. (1995) 'The complete music for solo piano, Vol. 32-The Schubert Transcriptions II', *Hyperion Records*.

Howard, L. (1995) 'The complete music for solo piano, Vol. 33-The Schubert Transcriptions III', *Hyperion Records*.

Hurley, P. (2002) 'Schubert's Cantata for the Name-day of His Father', *Soundboard*, 28(4).

Jacques, D. (2005) *Schubert 16 Lieder arr. by Jacques for voice and guitar*. Les Productions d'Oz.

Jang, Y. I. (2021) *Analyzing Johann Kaspar Mertz's Guitaristic Idioms in Sechs Schubert'sche Lieder, with an Arrangement for the Modern Classical Guitar*. Shenandoah University.

Jeffery, B. (2011) 'Schubert lieder arranged by Napoléon Coste', *Tecla Editions*.

Kerman, J. (1962) 'A Romantic Detail in Schubert's "Schwanengesang"', *Oxford University Press, The Musical Quarterly*, 48(1), pp. 36–49.

Knoll, M. S. (1989) *A Study of Selected Liszt Transcriptions of Schubert Lieder: Aesthetic and technical aspects*. University of Arizona.

Krantz, A. and Katims, M. (1997) *Sonata in A minor, D.821 'Arpeggione', Sonata in A Minor D.821 'Arpeggione'*. New York: International Music Company.

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

Ku, H. H. (1983) *Liszt's Schubert Lieder Transcriptions: A study of Liszt pianistic idioms in the transcriptive procedure*. North Texas State University.

Levin, R. D. (1997) 'Performance Prerogatives in Schubert', *Early Music*, 25(4), pp. 723–727. Available at: <https://about.jstor.org/terms>.

Liszt, F. (1840) *Schwanengesang*. Vienna: Haslinger

Long, R. (2002) 'Schubert's Lost Works for Guitar', *Soundboard*, 28(4).

Macleod, D. (2014) *BBC Composer of the Week: Discovering Schubert*. Available at: <https://www.bbc.co.uk/programmes/p01nmzm0> (Accessed: 12 April 2021).

Mandyczewski, E, et al. (1897) *Franz Schubert: Complete Works*. Wiesbaden: Breitkopf & Härtel.

Marchione, C. (2020) *Lob der Tränen, a masterpiece reinterpreted anew*. Available at: <https://www.carlo-marchione.com/post/lob-der-tränen-a-masterpiece-reinterpreted-anew> (Accessed: 26 June 2021)

Mathieu, C. (2013) ‘Sechs Schubert’sche Lieder von Caspar Joseph Mertz’, *Dissonance*, pp. 35–40.

Matiegka, W. (1812) *Notturmo pour Flute, Viole et Guitarre*. Vienna: Artaria Co.

Mattingly, S. (2007) *Franz Schubert’s Chamber Music with Guitar*. The Florida State University College of Music.

Mesirca, A. and Rummel, M. (2015) ‘Schubert (re)inventions - Ensemble Paladino, Alberto Mesirca’, *Paladino music*.

Montgomery, D. (1997) ‘Modern Schubert Interpretation in the Light of the Pedagogical Sources of His Day’, *Early Music*, 25(1), pp. 100–118. Available at: <https://www.jstor.org/stable/3128169>.

Nestor, G. (2015) *Masterworks of German Lied for Voice and Guitar*. Clear Note Publications.

Ophee, M. (1991) ‘Stempnik on Mertz’, *Soundboard*, 18(1).

Ragossnig, K. (1994) *Schubert Sonata ‘Arpeggione’*. Schott Music.

Reed, J. (1985) *The Schubert Song Companion*. Manchester: Manchester University Press.

Rego, E. S. do R. (2012) *Fernando Sor and the Opus 19 transcriptions for the guitar of Six arias chosen from Mozart's magic flute: an aesthetic-analytical approach*. Available at: <https://teses.usp.br/teses/disponiveis/27/27158/tde-06032013-160229/publico/EusielRego.pdf> (Accessed: 8 May 2021).

Samuels, R. (2010) 'The Double Articulation of Schubert: Reflections on Der Doppelgänger', *The Musical Quarterly*, 93(2), pp. 192–233. doi: 10.1093/musqtl/gdq008.

Schubert, F. (1813) "*Terzetto*". Vienna: Wiener Stadtsbibliothek

Schubert, F. (1814) *Quartetto*. Vienna: Wiener Stadtsbibliothek

Schubert, F. (1829) *Schwanengesang*. Vienna: Haslinger

Schwarz, D. (1986) 'The Ascent and Arpeggiation in "Die Stadt, Der Doppelgaenger", and "Der Atlas" by Franz Schubert', *Indiana Theory Review*, 7(1). Available at: <https://about.jstor.org/terms>.

Sor, F. (1830) *Méthode pour la guitare*. Paris.

Spencer, R. (1984) *19th century songs with guitar accompaniments of the period, Lieder des 19. Jahrhunderts : mit Gitarrenbegleitung jener Zeit*. Chanterelle.

Stein, J. M. (1966) 'Schubert's Heine Songs', *The Journal of Aesthetics and Art Criticism*, 24(4), pp. 559–566.

Torosian, B. (2009) *J.K. Mertz Bardenklänge (Hefte 1-7)*, *J.K.Mertz Bardenklänge (Hefte 1-7)*. Chanterelle.

Van Hoorickx, R. (1977) 'Schubert's Guitar Quartet', *Revue belge de Musicologie*, 31, pp. 111–135. Available at: <http://www.jstor.org/stable/3686191>.

Vester, F. (1993) 'Fr. Schubert Notturmo (D.96)', *Musica Rara*.

Wade, G. (2001) *A Concise History of the Classic Guitar*. Mel Bay Publications.

Walker, A. (1981) 'Liszt and the Schubert Song Transcriptions', *Oxford University Press*, 67(1), pp. 50–63. Available at: <https://www.jstor.org/stable/742164>.

Walker, A. (1993) *Franz Liszt, Vol. 2: The Weimar Years, 1848-1861*. Cornell University Press.

Wynberg, S. (1983) *J.K. Mertz Bardenklänge (Hefte 8-15), Johann Kaspar Mertz Guitar Works*. Chanterelle.

Wynberg, S. (1985) *J.K. Mertz Six Schubert Songs*. Chanterelle.

Zacharias, C. (2019) *Why does Schubert sound like Schubert?* Available at: <https://wigmores-hall.org.uk/live-streams/christian-zacharias-lecture-recital-why-does-schubert-sound-like-schubert>.