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CREATIVITY AND IMAGES IN TWO SCHUBERT LIEDER: A DIDACTIC APPROACH

In school (at least in Italian school) ‘creativity’ is often associated with instinct and sudden inspiration. Any activity involving the manipulation of materials or extemporaneous improvisation is easily categorized as creative expression. This often leads to misunderstandings in both learners and teachers.

The purpose of this essay is not to address the philosophical and historical debate on the notion of ‘creativity’, nor to separately illustrate the models of creativity developed by the different branches of psychology and by the neurosciences.¹ I will limit myself to mentioning the definition given by the most authoritative studies, where it is generally intended as a combinatory activity that involves the intellectual and emotional spheres. Creativity embraces all aspects of cultural, artistic, and scientific life. It is not the prerogative of a chosen few, but of ordinary people as well. It does not come out of the blue, but is nourished by the experience that individuals have accumulated. It appears to be a process of elaboration and reorganization of acquired data, influenced by models inherited from tradition. It is never divorced from application, discipline, and self-control. In his insightful analysis, Philip N. Johnson-Laird lists four key qualities that characterize the product of a creative act, be it a work of art or an everyday object: (a) it is formed from existing elements, but in a novel combination; (b) it satisfies pre-existing criteria; (c) it is not constructed by rote – on the contrary, the productive

¹ I shall only mention a few essential readings: L. S. VYGOTSKY, *Imagination and Creativity in Childhood*, «Journal of Russian and East European Psychology», XLII, no. 1, January-February 2004, pp. 7-97 (original edition, *Vooobraženie i tvorčestvo v škol'nom vozraste*, Moskva-Leningrad, Gosudarstvennoe Izdatel'stvo, 1930); J. DEWEY, *Art as Experience*, New York, Minton, Balch & Co., 1934; J. S. BRUNER, *On Knowing: Essays for the Left Hand*, Cambridge, Ma., Belknap, 1962, especially pp. 17-30; D. W. WINNICOTT, *Playing and Reality*, London, Tavistock, 1971, pp. 65-85; S. ARIETI, *Creativity: The Magic Synthesis*, New York, Basic Books, 1976; PH. N. JOHNSON-LAIRD, *Human and Machine Thinking*, Hillsdale, NJ, Erlbaum, 1993, pp. 115-163; R. J. STERNBERG - L. SPEAR-SWERLING, *Teaching for Thinking*, Washington, DC, American Psychological Association, 1996; O. ANDREANI DENTICI, *Intelligenza e creatività*, Rome, Carocci, 2001; E. R. KANDEL, *The Age of Insight: The Quest to Understand the Unconscious in Art, Mind, and Brain, from Vienna 1900 to the Present*, New York, Random House, 2012, especially pp. 449-498. – I would like to thank Piergiorgio Battistelli and Alessandra Farneti for the advice they have generously dispensed to me.

process allows for freedom of choice; (d) it yields a semantic information that overlaps the information in the initial knowledge.²

Music psychologists have looked into the creative act by definition, that of the artist – in this case the composer, although each of them has approached the matter from the point of view of her/his own education, and has sometimes relied on what artists themselves have to say about their own creative processes.³ In his well-known essay *The musical mind*, John Sloboda, for instance, refers to the writings of some composers to substantiate his claim that at the root of creation lies a form of ‘inspiration’ that seems almost externally ‘given’, almost like «a lump of stone of particular shape and texture to work upon», and a repertoire of «ways of extending and building from the given».⁴

The creative process is not easy to reconstruct, and in some cases can seem unfathomable.⁵ Still, musicologists, just like art and literature historians, can have access to it through the composer’s creativity, i.e. through the analysis of the work of art. In particular, when possible, they rely on the comparison between several versions of the same composition, from the early drafts and general outline to the finished work. In this way they can examine the different stages of creation, from the original idea (which we may as well call inspiration) to its accomplished form. In the past few years much has been done in this direction,⁶ and the results have yielded new knowledge that has been significant, sometimes decisive in the understanding of such a complex and elusive phenomenon as the creative process. The problem is that we cannot always have access to the composer’s notebooks.

There is however another, more mediated way: comparing compositions by the same author, which are similar or related in their genre, structure, and setting, but differ in their content. This is the road I will take in the following pages.

² See JOHNSON-LAIRD, *Human and Machine Thinking* cit., p. 117 f.

³ It is almost superfluous to evoke the pitfalls of what is known as ‘intentional fallacy’, i.e. the dangers run by a critic who takes artists’ statements about their own work at face value, never suspecting that they may be, albeit unwittingly, misleading. (The term was introduced in the theory of literary criticism by W. K. Wimsatt and Monroe C. Beardsley in 1954.)

⁴ J. A. SLOBODA, *The Musical Mind: The Cognitive Psychology of Music*, Oxford, Oxford University Press, 1985, p. 116.

⁵ Sloboda emphasizes that composers often cannot articulate where this ‘inspiration’ comes from, nor can they explain the criteria they follow in making a particular choice «among the available ways of developing a theme» (*ibid.*).

⁶ I hardly need to recall the monumental work that has been carried out in past decades by musical philologists on the drafts and early versions of Beethoven or Verdi compositions, but also on those of 20th-century composers like Schoenberg, Stravinsky or Nono, and more in general on the creative processes that can be documented on the basis of sources in Bach, Haendel, Mozart, Rossini, Puccini, and so on.

The goal I have set myself is modest, but maybe not pointless. I intend to show how the students of a secondary school can be guided in analysing the imaginative and creative process of a sublime composer, in this case Franz Schubert – and how they can be encouraged to find out about the notion of ‘creativity’ in its ‘hard’ meaning. I think this is important from a pedagogic and didactic point of view, because it helps lay stronger foundations for the appreciation and understanding of the work of art, and hence for the critical and aesthetic education of the younger generations, which today is seriously neglected. In order to develop a critical-aesthetic sensibility it is essential to create, and consolidate, the awareness that the work of art does not come out of nothing, that it is not necessarily based on ‘new’ material, and that it is not the product of an instinctive, primal genius. On the contrary, it is the result of hard work, effort, choices, a balance between tradition and innovation, and culture.

To approach this goal in a didactic setting, it is best to choose pieces that are not too large, and encourage students to research, by de-constructing and subsequently re-constructing the music text, the process the composer himself must have gone through. In this case, I have drawn from the repertoire of the German Romantic Lied. In this genre we find compositions of limited length, on mostly well-crafted poetic texts interspersed with oft evocative images, which help students find their way in the musical structure, and hence reconstruct the musician’s choices. The following are excerpts from a possible program, which could be proposed to a class of junior or senior high school students.

(0) *The choice of the Lieder.* – Among the Lieder repertoire, I chose two songs by Franz Schubert: *Auf dem Wasser zu singen* (D 774) and *Des Baches Wiegenlied* (D 795, no. 20), both rather well known, and both composed in 1823. The first is a setting of verses by Friedrich Leopold Graf zu Stolberg-Stolberg (1750-1819), a contemporary and friend of Goethe. The second belongs to a poem cycle by Wilhelm Müller (1794-1827), *Die schöne Müllerin* (1821), in which it narrates the tragic epilogue, the death by drowning of a young miller in love with a miller girl, who had let him down. As we can see, the two Lieder share a poetic subject matter, water, which the great musician widely employed throughout his whole Lied production.⁷

⁷ On the theme of water in Schubert we can rely on a wide array of contributions, which I have summarized in my monograph: G. LA FACE BIANCONI, *La casa del Mugnaio. Ascolto e interpretazione della “Schöne Müllerin”*, Florence, Olschki, 2003, p. 18 *et passim*, chapter III (German edition, *Das Haus des Müllers. Zur Interpretation von Franz Schuberts Liedzyklus “Die schöne Müllerin”*, Vienna, Praesens, 2013, p. 22 f. *et passim*). Lately, see also W. DÜRR, *Mayrhofer, Schubert und die Mysterien des Wassers*, in «*Vom Wasser haben wir’s gelernt: Wassermetaphorik und Wanderermotiv bei Franz Schubert*», ed. by Ch. Schumann, Kassel, Bärenreiter, 2014 («Schubert-Jahrbuch 2010-2013 der Deutschen Schubert-Gesellschaft»), pp. 17-28.

Water can exist in several physical states: river or waterfall, lake or sea, spring or pond, rain, snow, ice, etc.: all of which evoke the sphere of the psyche and feelings, generating music pieces that differ in their tone and in the piano-voice relationship. The poetic texts of these two lieder are the source ‘material’ on which Schubert exercises his imagination: they are radically different, both in their metric-rhythmic structure and in their images. In the first, *Auf dem Wasser*, the water is running, it is a fluid element – dynamic, unstable, vital. In the second, *Wiegenlied*, it is stagnant, still, mortally inert.

(1) *The poetic text.* – The work with students can start from the reading and analysis of the poem, in order to examine its structure and analyse its meaning. Let us first consider *Auf dem Wasser zu singen*. It has six stanzas of six verses each (dactylic hendecasyllables). Amid the glimmering waves, the boat rocks like a swan, and the soul flies, skimming the water’s surface, not unlike the boat. The rosy reflection of the sunset, which imbues everything, seems to beckon you; and all the while you can hear the reeds whisper and the soul breathe. Time evanesces upon the rocking waves, yesterday like today, and will keep dissolving until the poet rises above its flow, flying away with a beating of his high, radiant wing. The dactylic rhythm (/ × × / × × / × × / ×), soft but marked, induces a flowing motion; the many words-rhymes (*Wellen-Kahn; Haines-Schein; Flügel-Zeit*), alliterations (*Schimmer-Schwäne-...; entstwindet-schimmerndem-...; Wipfeln-westlichen-winket-...; wiegenden Wellen*), anaphors (*gleitet-gleitet*), assonances (*rötlich-östlich-errötend*), word repetitions (*Seele-Seel*) in different passages produce a circling, enchanting effect.

Wiegenlied is a completely different Lied. Here the brook sings to the young Miller, who has taken his life for love. Five stanzas of *Knittelverse* – i.e. verses of four arses, with variable filling, with the following rhyme pattern (a)ax – (b)bx.⁸ The rhythm of the *Knittelvers* – loosely identifiable with Italian octosyllabic nursery rhymes, only much more wavering and random – seems to proceed by light thrusts and sudden pulsations, unlike the flowing softness of *Auf dem Wasser zu singen*. The Brook reassures the young Miller. Like a wayfarer, the poor boy has finally come to his “home”, to the water: only it can give him the fidelity and rest that the world denied him. There he will finally lie quietly, until the Brook gets swallowed by the sea. He will sleep in a small, blue chamber, in a soft bed, lulled by nymphs. And when the hunter’s horn will be heard from afar (the hunter being the rival who took away the beloved miller girl from him) the Brook will murmur and quiver, as if to empathize with the whirlwind of feelings evoked by that memory. The Brook will also keep away from the Miller the image of the wicked maid who betrayed him; watch over him lest her malicious shadow should come to wake him up, and cover the eyes of the

⁸ In each stanza, verses 1-2 and, respectively, 4-5 must be read as if they were one verse containing four strong accents, with a rhyme in the middle: «Gute Rúh, gute Rúh! tu die Áugen zú! | ... | Die Tréu ist híer, sollst líegen bei mír, | ...».

young man with a napkin stolen from her. The young Miller will get asleep, he will forget his joys and sorrows, while the full moon slowly rises, the fog clears, and the sky opens in all its eternal, majestic vastness. This fascinating text by Müller has a repetitive structure, in its rhyming scheme, assonances, and alliterations (*Gute Ruh', gute Ruh'! Tu die Augen zu!*; *bier/liegen/mir; Haus/aus* etc.; *Was wiegen kann, woget und wieget...*; *Blickt nicht herein, blaue Blümelein...*), as well as in individual words (*gute Ruh' / gute Ruh'*; *beran/beran; wiegen/wiegen; hinweg/hinweg*; etc.): these features make it a sweetly narcotic lullaby, serene, infinite and, in the end, deadly.

(2) *Listening to the Lieder.* – After providing a succinct paraphrase of the poem, we can move on to the listening part, attracting the students' attention to the fact that the two pieces, although different in their structure, approach, lexicon, and conception, nonetheless show the same musical form. More specifically, the composer has adopted the strophic form for both, i.e. a type of Lied which, for each stanza of the text, repeats the same music stanza identically. This choice has actually nothing 'creative' about it: it is a rather traditional model, which Schubert follows slavishly here. And yet the musician arrives at a completely different result in the two compositions. In *Auf dem Wasser zu singen* the listener has the sound impression of a ceaseless flowing, the symbol of water which runs incessantly. In the *Wiegenlied* the listener perceives the inertia, the deadly stagnation of the water, which swallows up the young man while gently rocking him.

A couple of questions arise: how Schubert adopts the same form but arrives at completely different results? Why, among so many possible forms, did he choose the strophic Lied for both compositions?

(3) *The compositional elements.* – Let us leave this issue open for now, and start a closer analysis of the compositions, trying to examine more in-depth the patterns of Schubert's musical thought.

Every creative process entails choices: certain traits are selected, highlighted and developed, and among the various possibilities, many are rejected in order to focus on a few elements, or even one single element.⁹ Let us consider the first Lied. The musician made two primary, interconnected choices: the barcarole rhythm (an extremely soft 6/8), underpinned by the left piano hand with several repeated quaver chords,¹⁰ and in the right hand, the 'rippled' semiquaver sextuplets (slurred two by two) which, after an initial octave or ninth leap, come cascading back down and, in the bar-by-bar repetition, produce a wave-like effect. The barcarole rhythm is perfectly suited for a Lied about water. The sextuplet permeates the whole piano part, lending the piece an iridescent

⁹ See VYGOTSKY, *Imagination and Creativity* cit., p. 12 f.

¹⁰ Note that only the bars leading up to the cadence have their low notes on the downbeat in the middle of the bar, too (mm. 7, 15, 16, 19, 20, 23-28, etc.).

colour, and is well suited to evoke the reflections, glittering, and mobility of water. Water and time are symbolized by this fluid piano figure, the semiquaver sextuplet, which washes everything away in its unstoppable self-iteration. Among the many images, here the composer concentrates on the *flow*, especially the simile between *running water / running time*. The semiquaver sextuplet, therefore, is a sound and rhythmic ‘metaphor’, which, through a process of fusion, connects water and time – two different, disconnected phenomenal experiences.¹¹

In the other Lied, Schubert makes very different choices. The repetitiveness of the text is further emphasized by the repetition of vv. 1-2, 4-5 and 6.

mm. 5-6	vv. 1-2	a_2	tonic pedal	E
mm. 7-8	vv. 1-2	a_2	tonic pedal - D - T	E
mm. 9-11	v. 3	b_{2+1}	modulation	$E \rightarrow ^V/c\# \rightarrow A$
mm. 12-13	vv. 4-5	a'_2	tonic pedal - D - T	A
mm. 14-15	vv. 4-5	a'_2	tonic pedal - D - T	A
mm. 16-18	v. 6	b'_{1+2}	D - T oscillation	E
mm. 19-20	v. 6	b'_2	D - T oscillation	E
mm. 21-22	postlude	a_2	tonic pedal	E

Through the slow tempo (*mäßig*) and the dactylic rhythm (crotchet, quaver, quaver), repeated on average three to four times for each phrase of the vocal part, the composer produces dragged-out musical phrases, like a monotonous tune murmured for a long time. The persistence of modules, their repetition, the prolonged pedal or, alternatively, the oscillating tonic-dominant movement,¹² the horn fifths (mm. 1-5), the sound-saturated chords (up to seven notes: see mm. 16-19), all these factors contribute to create a singsong of exasperating slowness, which seems never-ending. Each stanza, consisting of only 18 measures, lasts about 1'30" in the performance. This construction, in itself already highly repetitive and monotonous, is subsequently repeated integrally, *da capo*, four more times, to cover the five stanzas of the text. The unifying element, in this case, is the lullaby's rhythm, a ‘metaphor’ that joins two antithetical, overlapping experiences. With its gentle rolling, the lullaby itself

¹¹ In other words, faced with two objects that share a certain quality, the creative thought manages to contrive a simile or a poetic metaphor, without however making the mistake of identifying the two objects, as the psycho-pathological thought would do (see P. BATTISTELLI, *La creatività: l'altro pensiero*, in *Arte, psiche, società*, ed. by A. Farneti and I. Riccioni, Rome, Carocci, 2012, pp. 79-90: 84, with particular reference to Arieti's theses). Jerome Bruner, for his part, describes this kind of productivity as ‘metaphorical’ (*On Knowing* cit., p. 19 f.).

¹² See the pedals in the low register (the e of the prelude persists until m. 9) but also the medial ones: the b' , which also last until m. 9, as well as e' at mm. 11-15. Even the $c\#''-b'$ appoggiatura (with the $c\#''-b'$ variant) at mm. 16-19, somehow has the fixedness of a pedal, again on the pattern of dominant-tonic alternation.

evokes the image of a loving mother – except that here it is water, both consoling and destructive, which starts to sing this lullaby and, while it reassures the young man, it also clenches him in a mortal embrace. Birth and death, the maternal embrace and the deadly embrace of water, reach a perfect unity in this continuous rhythm – implacable, bland, and yet obsessive.

The fundamental difference between the two compositions is thus determined by several elements pertaining to the relationship between voice and piano: the *ductus*, the melody, the metric-rhyming scheme of verses (dactylic hendecasyllables in the first, *Knittelverse* in the second). Yet in both Lieder, what gives substance to the image which is offered by the poem to the musician-reader, is primarily a well-precise technical-musical device, essential for rendering the semantic idea, which is elevated to the status of a true metaphor: the semiquaver sextuplet in *Auf dem Wasser zu singen*, the obsessive dactylic rhythm of the lullaby in *Wiegenlied*.

Schubert's way of working on these two Lieder is definitely not unusual; on the contrary, it is consistent with the type of creative process that emerges from most of his song production. In a brilliant analysis published in 1991, Hans Heinrich Eggebrecht emphasized how the Viennese composer always tries to interpret the 'tone', the 'fundamental sound' of the verses, «capturing the layers of meaning in it» and condensing them into «an inventive core», which he makes clearly perceptible «in the opening sounds» of each Lied.¹³

(4) *The strophic form.* – After working with students to identify the elements and devices which Schubert adopts to musically render the semantic ideas peculiar to both poetic compositions, let me come back to the question that I left open: how do we justify, in both Lieder, the use of the strophic form? Why does Schubert adopt the same model to give a sound form to poetic images that are so distant? It is a thorny issue, which demands that we delve deeper into the domain of hermeneutics and the region of guesswork. Nothing indeed allows us to exclude that the question we have just posed might be a false problem: Schubert has different formal options at his disposal, and may instinctively have chosen the one that was most widespread and fashionable in those years, i.e. the strophic Lied. This explanation, however, seems to me a *lectio facillior*, an oversimplification. I have the impression that in both compositions the choice was not casual. On the contrary, I contend that, in these two Lieder, the musician adopted the traditional strophic model because it lends itself better than any other to emphasize, and hence highlight, a significant element of the poem, thus further enhancing the meaning.

Let us go back to *Auf dem Wasser zu singen*. The third stanza gives us a good reading key to the text. Time, the poet says, dissolves on the rocking waves,

¹³ H. H. EGGBRECHT, *Musik im Abendland: Prozesse und Stationen vom Mittelalter bis zur Gegenwart*, München, Piper, 1991, p. 635. By the same author, see the famous essay *Prinzipien des Schubert-Liedes*, «Archiv für Musikwissenschaft», XXVII, 1970, pp. 89-109.

yesterday as today, and tomorrow: time and water, therefore, incessantly flow into a future that coincides with the present, and perpetually repeats the past. The cyclic, incessant, endless recurrence of natural elements invokes the representation of a perennial becoming, which however ultimately coincides with an eternal present. Now the strophic Lied form, with its constant *da capo* beginning, virtually unstoppable and unlimited, captures this natural process in a vivid manner, and gives an image of it that is alive and tangible. In the case of *Auf dem Wasser zu singen* the strophic Lied model which, in itself, is everything but innovative, although ‘revived’ from within through the use of well-weighted technical devices (for example, the semiquaver sextuplet in the piano part), produces, as Johnson-Laird aptly puts it, a «semantic information that *overlaps* the information in the initial knowledge». ¹⁴ It adds, as it were, a further meaning on top of that expressed by the sextuplet. It hypostasizes an admirable image of natural temporality, which is psychically ‘felt’ by the individual.

The same happens, in a perhaps more subtle way, in the *Wiegenlied*. Here the musician’s attention focuses not only on the incessant, narcotic, deadly repetitiveness of the lullaby, of a soft, yet rhythmic, song that is physical and ethereal at the same time. In this moving, heartrending piece the musician evokes above all the terrible, unfathomable moment of suicide, in which time is suspended and the individual, estranged from himself, imagines himself as a spectator of his own death. The acoustic image of ‘suicidal depersonalization’, and of the much-desired death, in which the moment is one with eternity and the sky and earth are fused in an unmoving, infinite temporality, call for this pervasive repetitiveness, which is not limited to portions of text, but permeates the whole structure, submerging the listener, clouding and dulling his sensibility. I believe that no other musical form than the strophic Lied could have captured the tragedy of the moments of suicide, and the dramatic structuring of temporality it entails. ¹⁵

By choosing the strophic form, Schubert added something: it is as if, not satisfied with a verse-by-verse level of interpretation, he wanted to capture (through a meta-reflexive process) a further musical gesture in order to reach the deeper meaning of the text. If the recourse to the strophic form is therefore deliberate and not casual, then we can say that Schubert’s creative

¹⁴ JOHNSON-LAIRD, *Human and Machine Thinking* cit., p. 117.

¹⁵ On this Lied, and on the whole cycle, see LA FACE BIANCONI, *La casa del Mugnaio* cit., pp. 89-95 *et passim* (*Das Haus des Müllers* cit., pp. 110-117). On the lullaby in Schubert, especially in his late works, see M. W. HIRSCH, *Romantic Lieder and the Search for Lost Paradise*, Cambridge, Cambridge University Press, 2007, pp. 111-139 (“Sleep and Death in Schubert’s Lullabies”).

thought, at least in the choice of form, developed in close connection with processes of metacognition.¹⁶

(5) *A short conclusion in five points.* – (1) Schubert works with traditional material, employing one and the same customary musical form. He does not come up with radical innovation, but creates a unique combination of elements that were available to any composer of his time. (2) He can choose among different compositional possibilities, but he is bound by the image expressed in the poem, which he captures through reading, which is seen as a true heuristic act.¹⁷ (3) From this moment on, the various technical parameters – harmony, melody, rhythm – used to musically render the idea of the text, call for a consistent treatment, in keeping with an intrinsic necessity that is both musical and hermeneutic. Once Schubert has taken a certain road, as it were, he follows it to the end, never deviating from the approach he has chosen in the first measures, i.e. his first ideas. It is as if the very material he starts with (the poem on the one hand, the technical-musical devices on the other) required to be treated according to its intrinsic ‘point of view’, and consequently dictated its own laws to the composer. It is the sweet tyranny imposed by the material on the artist – what Jerome Bruner refers to as «the freedom» of creators «to be dominated by the object».¹⁸ (4) The similarity between the items and separate fields of knowledge (time/water; mother/water) leads him to build new connections, producing different evocative metaphors that join and aggregate:¹⁹ the semiquaver sextuplet, the lullaby rhythm. (5) The recourse to the strophic form results in a surplus of meaning: I believe this is the product of a deliberate choice, not instinctive but rational, resulting from a meta-cognitive process, as it were, i.e. from an act of thinking upon the thought itself.

Finally, if our students, following the itinerary traced here, will have distinctly grasped these five points, then they will have acquired a better knowledge that allows them to fill the notion of ‘musical creativity’ with more concrete, productive content.

¹⁶ On this point, I recommend reading Battistelli’s fascinating suggestion, «the circumstances and fate of creative thought depend on the metacognitive context in which they are situated» (BATTISTELLI, *La creatività* cit., p. 89).

¹⁷ There can be no creativity without constraints (see S. BARTEZZAGHI, *L’elmo di Don Chisciotte. Contro la mitologia della creatività*, Rome-Bari, Laterza, 2009, p. 107).

¹⁸ Cfr. BRUNER, *On Knowing* cit., p. 25 f. According to Bruner: «I have used the expression “freedom to be dominated” by the object being created ... the object takes over and demands to be completed “in its own terms” ... it is so partly because we are rid of the internal juggling of possibilities», and have taken a definite road (p. 26).

¹⁹ See again Battistelli (quoted here in footnote 11), who in turn refers to Arieti, *Creatività* cit. (p. 88).

FRIEDRICH LEOPOLD GRAF ZU STOLBERG-STOLBERG, *Lied auf dem Wasser zu singen* (1782)
 FRANZ SCHUBERT, *Auf dem Wasser zu singen*, op. 72 (1823), D 774

Auf dem Wasser zu singen

Mitten im Schimmer der spiegelnden Wellen
 Gleitet, wie Schwäne, der wankende Kahn;
 Ach, auf der Freude sanft schimmernden Wellen
 Gleitet die Seele dahin wie der Kahn;
 Denn von dem Himmel herab auf die Wellen
 Tanzet das Abendrot rund um den Kahn.

Über den Wipfeln des westlichen Haines
 Winket uns freundlich der rötliche Schein,
 Unter den Zweigen des östlichen Haines
 Säuselt der Kalmus im rötlichen Schein;
 Freude des Himmels und Ruhe des Haines
 Atmet die Seel im errötenden Schein.

Ach, es entschwindet mit tauigem Flügel
 Mir auf den wiegenden Wellen die Zeit.
 Morgen entschwindet mit schimmerndem Flügel
 Wieder wie gestern und heute die Zeit,
 Bis ich auf höherem strahlendem Flügel
 Selber entschwinde der wechselnden Zeit.

To be Sung on the Water

Amid the shimmer of the mirroring waves
 The rocking boat glides, swan-like;
 On gently shimmering waves of joy
 The soul, too, glides like a boat.
 For from the sky the setting sun
 Dances upon the waves around the boat.

Above the tree-tops of the western grove
 The red glow beckons kindly to us;
 Beneath the branches of the eastern grove
 The reeds whisper in the red glow.
 The soul breathes the joy of heaven,
 The peace of the grove, in the reddening glow.

Alas, with dewy wings
 Time vanishes from me on the rocking waves.
 Tomorrow let time again vanish with shimmering wings,
 As it did yesterday and today,
 Until, on higher, more radiant wings,
 I myself vanish from the flux of time.

Translation by Richard Wigmore.

WILHELM MÜLLER, *Die schöne Müllerin* (Dessau 1821)

FRANZ SCHUBERT, *Die schöne Müllerin* (1823), D 795, no. 20

Des Baches Wiegenlied

Gute Ruh, gute Ruh!
 Tu die Augen zu!
 Wandrer, du müder, du bist zu Haus.
 Die Treu ist hier,
 Sollst liegen bei mir,
 Bis das Meer will trinken die Bächlein aus.

Will betten dich kühl,
 Auf weichem Pfühl,
 In dem blauen krystallinen Kämmerlein.
 Heran, heran,
 Was wiegen kann,
 Woget und wieget den Knaben mir ein!

Wenn ein Jagdhorn schallt
 Aus dem grünen Wald,
 Will ich sausen und brausen wohl um dich her.
 Blickt nicht herein,
 Blaue Blümelein!
 Ihr macht meinem Schläfer die Träume so schwer.

Hinweg, hinweg
 Von dem Mühlensteg,
 Böses Mägdlein, daß ihn dein Schatten nicht weckt!
 Wirf mir herein
 Dein Tüchlein fein,
 Daß ich die Augen ihm halte bedeckt!

Gute Nacht, gute Nacht!
 Bis alles wacht,
 Schlaf aus deine Freude, schlaf aus dein Leid!
 Der Vollmond steigt,
 Der Nebel weicht,
 Und der Himmel da oben, wie ist er so weit!

The Brook's Lullaby

Rest well, rest well!
 Close your eyes!
 Weary wanderer, this is your home.
 Here is constancy,
 You shall lie with me,
 Until the sea drinks up all brooks.

I shall make you a cool bed
 On a soft pillow
 In this blue crystal chamber.
 Come, come,
 All you who can lull,
 Rock and lull this boy for me!

When a hunting-horn echoes
 From the green forest,
 I shall surge and roar about you.
 Do not peep in,
 Little blue flowers!
 You will give my slumberer such bad dreams.

Away, away
 From the mill-path,
 Wicked girl, lest your shadow should wake him!
 Throw me
 Your fine shawl,
 That I may keep his eyes covered!

Good night, good night,
 Until all awaken,
 Sleep away your joy, sleep away your sorrow!
 The full moon rises,
 The mist vanishes,
 And the sky above, how vast it is!

Translation by Richard Wigmore.

Auf dem Wasser zu singen.

Leopold Graf zu Stollberg.

Op. 72.

Mäßig geschwind.

72. *pp* *simile*

pp *fp*

Mit - ten im Schimmer der spie - geln-den Wel - - len

pp *sempre simile*

glei - tet, wie Schwä-ne, der wan-ken-de Kahn; ach, auf der Freu - de sanft-

mf *mf*

cresc. *cresc.*

schimmernden Wel - len glei - tet die See - le da - hin wie der Kahn,

Edition Peters.

9023

FRANZ SCHUBERT, *Auf dem Wasser zu singen*, op. 72 (1823), D 774

ach, auf der Freu - de sanft - schimmernden Wel - len glei - tet die See - le da -
 hin wie der Kahn; denn vonden Him - mel her -
 ab auf die Wel - len tan - zet das A - bendrot rund um den Kahn,
 tan - zet das A - bendrot rund um den
 Kahn.

p *cresc.* *p* *cresc.* *p* *f* *f* *decresc.*

Edition Peters.

9023

(continuation)

Ü - ber den Wip - feln des west - li - chen Hai - nes win - ket uns freundlich der
 röt - li - che Schein; un - ter den Zwei - gen des öst - li - chen Hai - nes
 säu - selt der Kal - mus im röt - li - chen Schein, un - ter den Zwei - gen des
 öst - li - chen Hai - nes säu - selt der Kal - mus im röt - li - chen Schein;
 Freu - de des Him - mels und Ru - he des Hai - nes
 at - met die Seel im er - rö - tendén Schein, at - - - -

Edition Peters.

9023

(continuation)

- met die Seel im er - rö - ten-den Schein.
 Ach, es ent - schwindet mit
 tau - i - gem Flü - gel mir auf den wie - gen - den Wel - len die Zeit.
 Mor - gen ent - schwin - de mit schimmern - dem Flü - gel wie - der wie ge - stern und
 heu - te die Zeit, mor - gen ent - schwin - de mit schimmern - dem Flü - gel

f, *fp*, *pp*, *decresc.*, *mf*, *cresc.*, *p*

Edition Peters.

9023

(continuation)

wie - der wie ge - stern und heu - te die Zeit,

cresc.

bis ich auf hö - herem strah - lenden Flü - gel sel - ber entschwin - de

p

wech - selnden Zeit, sel - - - - - ber ent -

schwin - de der wech - selnden Zeit.

f *p*

fp *decresc.*

Edition Peters.

9023

(the end)

Des Baches Wiegenlied.

Mäßig.

p

1. Gu-te Ruh, gu-te Ruh! tu die Au - - gen zu! gu-te
 2. bet - ten dich kühl - auf wei - chen Pfühl, will -
 3. Jagd - horn schallt aus dem grü - nen Wald, wenn ein
 4. weg, hin - weg von dem Müh - len - steg, hin -
 5. Nacht, gu-te Nacht! bis al - - les wacht, - gu-te

1. Ruh, gu-te Ruh, tu die Au - - gen zu! Wand - rer, du mü - der, du
 2. bet - ten dich kühl - auf wei - chen Pfühl in dem blau - en kri -
 3. Jagd - horn schallt aus dem grü - nen Wald, will ich sau - sen und brau - sen wohl
 4. weg, hin - weg, bö - ses Mäg - de - lein, daß ihn dein Schat - ten, dein
 5. Nacht, gu-te Nacht! bis al - - les wacht, schlaf aus dei - ne Freu - de, schlaf

1. bist zu - Haus. Die - Treu ist - hier, sollst
 2. stal - le - nen Kämmer - lein. Her - an, her - an, was
 3. um dich - her. Blickt nicht her - ein, blau - e
 4. Schat - ten nicht weckt! Wirf mir her - ein dein
 5. aus dein - Leid! Der - Voll - mond steigt, der

Edition Peters

9023

FRANZ SCHUBERT, *Die schöne Müllerin* (1823), D 795 (no. 20)

1. lie - - gen bei mir, die_ Treu ist hier, sollst lie - - gen bei mir,
 2. wie - - gen_ kann, her - - an, her - - an, was wie - - gen kann,
 3. Blü - - me - lein, blickt nicht her - ein, blau - e Blü - - me - lein!
 4. Tüch - lein fein, wirf mir her - ein dein Tüch - - lein fein,
 5. Ne - - bel weicht, der Voll - mond steigt, der Ne - - bel weicht,

1. bis das Meer_ will trin - ken die Bäch - lein aus, bis das
 2. wo - get und wie - get den Kna - ben mir ein,
 3. ihr macht mei - nem Schlä - fer die Träu - me so schwer, ihr
 4. daß ich die Au - gen ihm hal - te be - deckt,
 5. und der Him - mel da o - - ben, wie ist er so weit, und der

1. Meer_ will trin - ken die Bäch - lein_ aus.
 2. wo - get und wie - get den Kna - ben mir ein!
 3. macht mei - nem Schlä - fer die Träu - me so schwer.
 4. daß ich die Au - gen ihm hal - te be - deckt!
 5. Him - mel da o - - ben, wie ist er so weit!

1. 2. 3. 4. 5.
 2. Will
 3. Wenn ein
 4. Hin -
 5. Gu - te