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JOHANN MICHAEL VOGL'S ALTERATIONS TO SCHUBERT'S *DIE SCHÖNE MÜLLERIN*

by

Joseph R. Matson

A thesis submitted in partial fulfillment of the
requirements for the Master of Arts degree
in Music in the Graduate College
of The University of Iowa

May 2009

Thesis Supervisor: Associate Professor Marian Wilson Kimber

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Iowa City, Iowa

CERTIFICATE OF APPROVAL

MASTER'S THESIS

This is to certify the Master's thesis of

Joseph R. Matson

has been approved by the Examining Committee for the thesis requirements for the Master of Arts degree in Music at the May 2009 graduation.

Thesis Committee: _____
Marian Wilson Kimber, Thesis Supervisor

_____
Christine Getz

_____
Katherine Eberle

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All research builds on the work of previous scholars, but there are two authors in particular without whom this thesis would have been impossible. Otto Erich Deutsch edited several volumes of documents that are the cornerstone of modern Schubert research, and Walther Dürr's numerous publications, including musical scores from which the majority of my examples were drawn, aided my study immensely.

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Anne Shelley told me when to read, when to write, when to go to the library, and when to come home with masterful timing.

ABSTRACT

In 1830 Anton Diabelli published an edition of Franz Schubert's (1797-1828) *Die schöne Müllerin* with embellishments by the famous Austrian baritone Johann Michael Vogl (1768-1840). Vogl was an early promoter and performer of Schubert's music, and many of Schubert's contemporaries held his performances in high esteem. Thus, his embellishments are important to an historical understanding of Schubert's songs.

In the nineteenth century, singers varied their performances much more broadly than twenty-first century vocal practices suggest. Vogl had his own personal style of performance, but it was related to nineteenth-century vocal practices. Vogl's manner coincided with instructions for realizing ornaments and introducing free embellishments found in nineteenth-century vocal treatises. In many cases, there was not a single correct way to realize embellishments in the nineteenth century; instead, there was a range of possibilities.

Diabelli's print differs significantly from modern editions of Schubert's well-known song cycle with respect to transposition, text, declamation, melody, and even formal structure. It reveals how Vogl might have performed the songs within this cycle in the early nineteenth-century, and that period vocal practices for Schubert's Lieder are significantly different than modern practices. Understanding the possibilities of how Vogl and his contemporaries would have performed Schubert's songs in the nineteenth century results in a more historically informed understanding of Schubert's *Die schöne Müllerin*.

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ABBREVIATIONS

Briefe	Deutsch, Otto Erich, ed. *Franz Schubert: Briefe und Schriften*. Wien: Brüder Hollinek, 1954.
D1	Deutsch, Otto Erich with Donad R. Wakeling. *Schubert, Thematic Catalog of All His Works in Chronological Order*. New York: W. W. Norton, 1951.
D2	Aderhold, Werner, Walther Dürr, Arnold Feil, and Christa Landon, eds. *Franz Schubert: Thematisches Verzeichnis seiner Werke in chronologischer Folge von Otto Erich Deutsch*. Kassel: Bärenreiter, 1978.
Diabelli	Schubert, Franz. *Die schöne Müllerin*. Text by Wilhelm Müller. Wien: Diabelli, 1830. Facsimile edition edited by Walther Dürr. Kassel: Bärenreiter, 1996.
Dokumente	Deutsch, Otto Erich, ed. *Schubert: Die Dokumente seines Lebens*. 2nd ed. Kassel: Bärenreiter, 1964.
Erinnerungen	Deutsch, Otto Erich, ed. *Schubert: Die Erinnerungen seiner Freunde*. 3rd ed. Wiesbaden: Breitkopf & Härtel, 1977.
Letters	Deutsch, Otto Erich, ed. *Franz Schubert's Letters and Other Writings*. Translated by Venetia Savile. Freeport, New York: Books for Libraries Press, 1970.
Memoirs	Deutsch, Otto Erich, ed. *Schubert: Memoirs by his Friends*. Translated by Rosamond Ley and John Nowell. London: Adam & Charles Black, 1958.
NSA	Schubert, Franz. *Neue Ausgabe sämtlicher Werke*. Edited by Walther Dürr, Arnold Feil, Christa Landon, et al. Kassel: Bärenreiter, 1964-. [Series/Volume: pp]
Reader	Deutsch, Otto Erich, ed. *The Schubert Reader: A Life of Franz Schubert in Letters and Documents*. Translated by Eric Blom. New York: W. W. Norton, 1947. [Published in the UK as *Schubert: A Documentary Biography* (London: Dent, 1946).]

Pitch indications: The names of pitches in this thesis use c′ as middle C and b as the note below middle C. The vocal parts in Schubert's songs are nearly always notated using a standard treble clef, but when sung in a typical male range, they will sound one octave lower.

INTRODUCTION

In 1830 Anton Diabelli published an edition of Schubert's *Die schöne Müllerin* with alterations by the singer Johann Michael Vogl (1768-1840).[1] The Viennese publisher Sauer and Leidesdorf had already published the first edition in 1824,[2] but Diabelli's later print was evidently more widely known. As late as 1884 German musicologist Max Friedlaender claimed that "the force of habit is, incidentally, so great that even today there are no small number of musicians who hold the later readings [of the Diabelli print] to be, if not authentic, at any rate more beautiful."[3]

This edition raises a number of questions about the performance practices of nineteenth-century singers. Using this score and others that Vogl embellished, as well as singing treatises of the time, this thesis considers how Vogl's performing practice related to general vocal practices of the period. Analyzing Vogl's edition reveals why Vogl used embellishments in the ways that he did, with respect to the text and also to various musical factors, such as form and melodic repetition. Vogl's alterations change numerous features of *Die schöne Müllerin* as Schubert wrote it, but his version is probably a fairly accurate representation of what nineteenth-century audiences heard in performance, and thus Vogl's alterations are evidence for understanding the music's overall style within an historical framework.

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[1] *Diabelli*.

[2] Franz Schubert, *Die schöne Müllerin, ein Cyclus von Liedern*, gedichtet von Wilhelm Müller (Wien: Sauer & Leidesdorf, [1824]).

[3] Original: "Im Uebrigen ist die Macht der Gewohnheit so gross, dass es noch jetzt eine erhebliche Reihe von Musikern gibt, welche die späteren [von Diabelli gedruckten] Lesarten wenn auch nicht für authentisch, so doch für schöner halten." Max Friedlaender, quoted in Walter Dürr, "Preface," in *Diabelli*, x.

Johann Michael Vogl was one of the most important singers of the early nineteenth century. Between 1795 and 1822, he sang roles in approximately 200 opera productions,[4] including Pizarro in the premiere of Beethoven's 1814 *Fidelio* and both twins in *Die Zwillingsbrüder* (1818-1819), Schubert's only opera to be performed during the composer's lifetime. From the time he met Schubert in 1817 until his death in 1840, Vogl was deeply involved in the performance, promotion, and publication of Schubert's music.

Vogl's embellishments would be noteworthy if they were from an anonymous source, but they are all the more significant in light of their authorship. Vogl and Schubert were extremely close; Maynard Solomon has suggested they might have been lovers.[5] Their ongoing relationship and their frequent performances together are described in Chapter 1. Vogl secured commissions for Schubert, arranged for the publication of his works, and performed his songs more than anyone else during the composer's lifetime. Both Schubert's close friends and contemporaneous music critics praised Vogl as a performer.[6] These biographical details reinforce the relevance of Vogl's interpretations to our understanding of Schubert's music; Vogl is probably the most

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[4] See a chronological list in Andreas Liess, *Johann Michael Vogl: Hofoperist und Schubertsänger* (Graz: Verlag Hermann Böhlaus Nachf., 1954), 195-200.

[5] Maynard Solomon, "Franz Schubert and the Peacocks of Benvenuto Cellini," *Nineteenth-Century Music* 12 (1989): 193-206. See the rebuttal by Rita Steblin, "The Peacock's Tale: Schubert's Sexuality Reconsidered," *Nineteenth-Century Music* 17 (1993): 5-33.

[6] For example, writing in 1858, Schubert's close friend Josef von Spaun remarked that listeners would "never hear anything more beautiful" than Vogl and Schubert performing together. Josef von Spaun, 1858, in *Memoirs*, 139; *Erinnerungen*, 162-3.

authoritative source for the performance of Schubert's songs, next to the composer himself, even if at times the two disagreed.[7]

A range of evidence indicates Vogl did not always perform Schubert's music strictly as notated, however. He improvised and added the embellishments that were expected of nineteenth-century singers, reportedly doing so with a virtuosic ability.[8] Since many of his performances took place with Schubert himself at the piano and because Schubert's contemporaries and closest friends provided overwhelmingly positive comments on Vogl's performances, his manner of singing adds a great deal to the understanding of period performance practice for Schubert's Lieder. Fortunately, Vogl notated his alterations in several cases.[9]

In addition to all the examples of embellished melodies that can be found in contemporaneous vocal treatises, other embellished versions of Schubert's songs are also extant. Vogl notated more of them than anyone else did, but other singers did so as well.

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[7] According to an 1841 remembrance by Schubert's friend Eduard Bauernfeld, "Small alterations and embellishments, which the skillful singer [Vogl], a past master of effect, allowed himself, received the composer's consent to some extent, but not infrequently they also gave rise to friendly controversy." Eduard Bauernfeld, 1841, in *Memoirs*, 226; *Erinnerungen*, 258-9.

[8] When Vogl sang a performance of "Erlkönig," the reviewer called him "our master of declamatory song." *Wiener Allgemeine Musikalische Zeitung* (21 March 1821), in *Reader*, 166; *Dokumente*, 117-8.

[9] *D2* lists twenty-six songs with surviving alterations by Vogl: D. 113, 225, 328, 542, 795 (*Die schöne Müllerin*), Anh. II, 4, and Anh. III. 7, although in 1893 Max Friedlaender claimed to have access to hundreds of examples. Max Friedlaender, "Fälschungen in Schubert's Liedern," *Vierteljahrsschrift für Musikwissenschaft* 9 (1893): 172.

Indeed, there are a few cases where Schubert himself added embellishments to his songs when he revised them.[10]

In order to understand Vogl's embellishments, they must be considered within the wider context of nineteenth-century vocal practices. In Chapter 2, examples of embellishments that Vogl introduced into Schubert's songs are examined alongside the principles of ornamentation and embellishment set forth in relevant period treatises. I focus on four treatises that were widely known in Western Europe before, during, and shortly after Schubert's life.[11] Taken as a group, these four treatises were available in Italian, French, German, and English in at least twenty editions, and their authors were among the most renowned voice teachers of the nineteenth century. Their students were heard all across Europe and the United States well into the twentieth century, and one of their students, Julius Stockhausen, sang the public premiere of *Die schöne Müllerin* in 1856.[12] Additional vocal treatises of the nineteenth century that were less widely known

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[10] Ten examples are analyzed in detail in Marius Flothuis, "Schubert Revises Schubert," in *Schubert Studies: Problems of Style and Chronology*, ed. Eva Badura-Skoda and Peter Branscombe (Cambridge: Cambridge University Press, 1982), 61-84. Two well-known examples Flothuis does not discuss are "An Emma," D. 113 and "An die Musik," D. 547.

[11] Giambattista Mancini, *Practical Reflections on Figured Singing*, trans. Edward V. Foreman (Champaign, IL: Pro Musica Press, 1967); Anna Maria Pellegrini Celoni, *Grammar, or, Rules for Singing Well*, trans. Edward V. Foreman (Minneapolis: Pro Musica Press, 2001); Manuel Garcia, *A Complete Treatise on the Art of Singing*, trans. Donald V. Paschke, 2 vols. (New York: Da Capo Press, 1975 and 1984); and Laure Cinti-Damoreau, *Classic Bel Canto Technique*, trans. Victor Rangel-Ribeiro (Mineola, NY: Dover, 1997).

[12] *D2*, 486-9.

or had a less direct connection to Schubert further supplement the principles outlined in the four main treatises.[13]

The 1830 edition of *Die schöne Müllerin* contains the largest sample of Vogl's embellishments that were published. A critical report of all the discrepancies that appear in this edition as compared to the edition published by the *Neue Schubert Ausgabe* (hereafter *NSA*) appears in the Appendix. In Chapter 3, those discrepancies are summarized and explained, and several examples of the most important discrepancies are analyzed in detail. My investigation shows how *Die schöne Müllerin*, as printed by Diabelli in 1830, differed from editions of the well-known song cycle of the twenty-first century.

Previous research has underestimated the important role Vogl played in Schubert's life and early career. The single study of Vogl's life, written in German and now fairly dated, contains only seven measures of Schubert's music.[14] Furthermore, when Schubert scholars did discuss Vogl, they sometimes attacked him, as when Friedlaender famously condemned Vogl's alterations as "falsifications."[15] The first edition of Schubert's complete works does not contain any songs with embellishments, neither by Vogl nor by any other singer known to have sung Schubert's songs in his lifetime.

However, in publications in the 1960s, 1970s, and later, Walther Dürr argued in favor of the appropriateness of embellishments based on a few nineteenth-century

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[13] Domenico Corri, *The Singer's Preceptor* (London: Chappel, 1810); Gesualdo Lanza, *Elements of Singing* (London: Button and Whitaker, 1813); and Thomas Hastings, *Musical Reader* (Utica, NY: Williams, 1819).

[14] Liess, *Johann Michael Vogl*.

[15] Friedlaender, "Fälschungen," 166-85.

treatises.[16] As one of the editors for the new edition of Schubert's complete works, Dürr included suggestions for historical interpretation alongside a literal representation of what Schubert notated. In addition, the *NSA* contained embellished versions of some songs (notably more by Vogl than anyone else) in appendices.

David Montgomery has recently challenged some of Dürr's conclusions.[17] His articles and book favored a stricter adherence to Schubert's scores, as Friedlaender did. Montgomery based his assertions on a large number of Viennese treatises that, according to Montgomery, generally recommended against free embellishment. However, since relatively few of his sources specifically discussed vocal practices, their application to that medium is limited. Furthermore, he ignored the most important vocal treatises of the nineteenth century because many of them were not published in Vienna.[18] He has criticized some performers for taking liberties with Schubert's music, but two noted scholar-performers, Malcolm Bilson and Robert Levin, have defended their performances

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[16] For example, Walther Dürr, "Schubert and Johann Michael Vogl: A Reappraisal," *Nineteenth-Century Music* 3 (1979): 126-40; and Walther Dürr and Andreas Krause, eds., *Schubert Handbuch* (Kassel: Bärenreiter, 1997).

[17] David Montgomery, "Franz Schubert's Music in Performance: A Brief History of People, Events, and Issues," in *The Cambridge Companion to Schubert*, ed. Christopher Gibbs, 270-83; *Franz Schubert's Music in Performance: Compositional Ideals, Notational Intent, Historical Realities, Pedagogical Foundations* (Hillsdale, NY: Pendragon Press, 2003); "Franz Schubert's Scores: Meticulous Documents or Informal Springboards for Improvisation?" *Schubert Durch die Brille* 23 (1999): 75-102; and "Modern Schubert Interpretation in the Light of the Pedagogical Sources of His Day," *Early Music* 25 (1997): 101-18.

[18] Mancini's treatise actually was published in Vienna, but Montgomery sought to ignore it by claiming that Schubert would have considered its practices outdated. Montgomery does not offer any convincing evidence for this conclusion.

against Montgomery's criticisms.[19] Montgomery's arguments were sometimes polemical, and he tried to minimize the importance of Vogl, perhaps because Vogl's altered scores were the strongest point against Montgomery's arguments.

New research is needed to establish the significance of Vogl's alterations in the performance practice of Schubert's songs. A detailed account of the important role Vogl played in Schubert's career places his alterations in an historical context. Discussion of nineteenth-century vocal practices demonstrates how Vogl's practice was related to that of other singers of the time. Analysis of Vogl's embellishments reveals some of the criteria he used to determine what songs to embellish, when embellishments were used, what types of embellishments were appropriate, the relationship between embellishments and the text, and the relationship between embellishments and the musical form. Analyzing Schubert's songs as he and his contemporaries heard them deepens our understanding of these works.

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[19] Malcom Bilson, "The Future of Schubert Interpretation: What is Really Needed?" *Early Music* 25 (1997): 715-22; Robert D. Levin, "Performance Prerogatives in Schubert," *Early Music* 25 (1997): 723-7.

CHAPTER 1
VOGL'S PLACE IN SCHUBERT'S LIFE AND CAREER

Johann Michael Vogl (1768-1840) had a long, successful career as an operatic baritone in Vienna, singing primarily at the Vienna Hofoper from 1794 until 1822. Vogl sang in nearly 200 productions,[1] including the 1814 premiere of Beethoven's *Fidelio*, and was particularly effective as Orestes in Gluck's *Iphigenia in Tauris*, among other roles.[2] In addition to his career on the stage, Vogl is now remembered as an early promoter and performer of Schubert's songs.

In at least a few cases, Schubert's compositions had a direct connection to Vogl. Schubert composed "Kantate zum Geburtstag des Sängers Johann Michael Vogl," D. 666 for Vogl's fifty-first birthday in 1819. According to Otto Deutsch's thematic catalog, the role of Troila in *Alfonso und Estrella*, D. 732 was written for Vogl,[3] and Schubert dedicated the three songs of Op. 6 to "the noble Mr. Michael Vogl."[4] Vogl was more indirectly connected to a large number of Schubert's works through arranging commissions and publications and most especially through his own performances.

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[1] See a chronological list in Andreas Liess, *Johann Michael Vogl: Hofoperist und Schubertsänger* (Graz: Verlag Hermann Böhlaus Nachf., 1954), 195-200.

[2] Ewan West, "Vogl, Johann Michael," in *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com (accessed 15 October 2008).

[3] *D1*, 328-35.

[4] These songs are no. 3, "Am Grabe Anselmos," D. 504, no. 1, "Memnon," D. 541, and no. 2, "Antigone und Oedip," D. 542.

Schubert knew and admired Vogl's performances as an opera singer. Schubert saw him perform for the first time in 1813, in one of his signature roles as Orestes.[5] According to an anecdote from Josef von Spaun, the normally shy Schubert nearly started a fight in a tavern when someone criticized Vogl's performance in this role.[6] Spaun further noted that hearing Joseph Weigl's *Die Schweitzerfamilie* with Anna Milder, Vogl, and Karl Weinmüller affected Schubert positively, and hearing Vogl's performance in Gluck's *Iphigenia in Tauris* left an "infinitely deeper" impression on the composer. Spaun wrote,

> The great impression Gluck's 'Iphigeneia' [sic] made on Schubert was further enhanced by the masterly acting and splendid singing of the Court Opera singer Vogl. Schubert's enthusiasm for that artist rose with every performance and nourished the ardent wish in him to become acquainted with this master of song.[7]

The text of the birthday cantata mentioned above made reference to six roles Vogl had performed,[8] and Schubert's criticism of various opera composers in an 1819 letter to Anselm Hüttenbrenner noted that these composers had failed "in spite of Vogl."[9]

Through Franz von Schober's brother-in-law, who had worked at the Hofoper, Schubert's friend Schober arranged a meeting between him and Vogl in February or

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[5] *Reader*, 33; *Dokumente*, 26. Unless another author is noted, Deutsch is the author of all citations from *Briefe*, *Dokumente*, *Erinnerungen*, *Letters*, *Memoirs*, and *Reader*. Where English translations are available, the first source listed in these citations refers to the translation I have used, and further citations refer either to the original source or to alternate translations.

[6] Josef von Spaun, 1858, in *Memoirs*, 129; *Erinnerungen*, 151.

[7] Spaun, 1829, in *Reader*, 870-6; *Erinnerungen*, 24-37.

[8] *Reader*, 122-4; *Dokumente*, 83-4.

[9] Anselm Hüttenbrenner, 1819, in *Reader*, 117-8; *Dokumente*, 79 (also in *Letters*, 52).

March of 1817 at which Vogl began to sing Schubert's songs.[10] This was the start of a close personal relationship that lasted for more than a decade. In 1829, recalling their first meeting, which began awkwardly but ended well, Spaun wrote,

> Schubert was not unembarrassed. He first submitted the Mayrhofer 'Eye Song,' ['Augenlied'] which he had just set to music, for judgment. Vogl, at once discerning Schubert's talent in this song, examined with increasing interest a series of others shown to him by the young tone-poet, who was immensely delighted with such approbation. . . . An alliance between the two artists, which became ever closer until death severed it, resulted from that first meeting.[11]

Schubert and Vogl lived together and travelled together for short periods on three occasions. They spent the summers of 1819, 1823, and 1825 in upper Austria. In 1819 Schubert wrote in a letter to his brother that he took his meals with Vogl daily;[12] he described the same routine in a letter to his father and stepmother in the summer of 1825.[13] In December 1822 Schubert wrote to Spaun that he and Vogl attended three readings and one Schubertiad every week, and that he was looking forward to travelling with Vogl again the following summer.[14] In an obituary notice of 1829, Schubert's friend Eduard Bauernfeld referred to Schubert's happiest times as these three summers, which were filled with frequent musical performances. He wrote,

> Like minstrels in the age of chivalry they traversed the smiling countryside and sang in the houses and to the hearts of song-loving people. Linz, Steyr (Vogl's birthplace), Gmunden, Gastein (where the then Patriarch of Venice assembled a select party) and many of Upper Austria's monasteries gladly and frequently

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[10] *Reader*, 75; *Dokumente*, 51.

[11] Spaun, 1829, in *Reader*, 870-6; *Erinnerungen*, 24-37.

[12] Schubert, 1819, in *Reader*, 121; *Dokumente*, 82-3 (also in *Letters*, 54).

[13] Schubert, 1825, in *Reader*, 434; *Dokumente*, 299 (also in *Letters*, 95).

[14] Schubert, 1822, in *Reader*, 247-9; *Dokumente*, 172-3 (also in *Letters*, 63-4).

> received these amiable singers and will go on remembering them long and yearningly.[15]

Schubert and Vogl were close enough to spark a scholarly debate about the possible sexual nature of their relationship; Maynard Solomon has suggested that they were lovers.[16] Rita Steblin has countered Solomon's argument by reinterpreting many of his sources and suggesting romantic relationships between Schubert and various women.[17] Schubert and Vogl were clearly close, whether romantically or not.

Vogl played a substantial role in promoting Schubert's music, especially in the early part of the composer's career. He arranged for the commission of the opera *Die Zwillingsbrüder*, D. 647 in 1818, Schubert's first dramatic work to be performed. Reviews of this opera are the earliest extant music criticisms of any of Schubert's works. The moderate success of *Die Zwillingsbrüder* led to at least three additional commissions: incidental music for Georg von Hofmann's melodrama, *Die Zauberharfe*, D. 644; a duet and aria for Louis Herold's opera, *Das Zauberglöckchen*, D. 723;[18] and incidental music for Helmina von Chézy's *Rosamunde*, D. 797. After the completion of *Die Zwillingsbrüder*, Schubert also attempted several other stage works besides the three

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[15] Eduard Bauernfeld, 1829, in *Reader*, 890.

[16] Maynard Solomon, "Franz Schubert and the Peacocks of Benvenuto Cellini," *Nineteenth-Century Music* 12 (1989): 193-206.

[17] Rita Steblin, "The Peacock's Tale: Schubert's Sexuality Reconsidered," *Nineteenth-Century Music* 17 (1993): 5-33.

[18] Deutsch's commentary in *Reader*, 182, suggests that Vogl was also responsible for this commission.

that were commissioned.[19] Around the beginning of 1821,Vogl apparently sought a recommendation from Count Dietrichstein-Proskau-Leslie on Schubert's behalf.[20]

Vogl was also influential in bringing Schubert's earliest publications to light. Most significantly, Schubert's famous "Erlkönig," D. 328 had been presented for publication twice and was refused both times,[21] but after Vogl gave a successful performance of the song, a few of Schubert's friends undertook the cost of publishing "Erlkönig" themselves as Schubert's Op. 1.[22] Most of Schubert's early publications seem to have been a result of this first success. The sales from Op. 1 paid the debt associated with producing "Erlkönig" as well as the publication fees of what became Schubert's Op. 2, "Gretchen am Spinnrade," D. 118,[23] a song for which Vogl helped to procure a payment from the dedicatee.[24] In the months following, Opp. 1-7, twenty songs in total, were published following the business model of "Erlkönig;" the publishing company assumed no financial risk and acted as printing agents only. Customers paid a subscription fee, but they too were sheltered from financial risk because they could return songs that were unsatisfactory and receive a refund. Opp. 12-14, eight more songs, followed the same model. Beginning with Op. 8, also a set of songs, a few publications

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[19] *Alfonso und Estrella*, D. 732, *Fierrabras*, D. 796, and several sketches or incomplete works (*Sacontala*, D. 701, *Die Verschworenen*, D. 787, *Rüdiger*, D. 791, *Der Graf von Gleichen*, D. 918, *Der Minnesänger*, D. 981, and *Sophie*, D. 982.)

[20] *Reader*, 162; *Dokumente*, 115.

[21] *Reader*, 170-1; *Dokumente*, 121.

[22] The same concert that featured Vogl's performance of "Erlkönig" also included "Das Dörfchen," D. 598, a vocal quartet that was published a short time later as Op. 11.

[23] *Reader*, 170-1; *Dokumente*, 121.

[24] Schubert, 1821, in *Reader*, 193; *Dokumente*, 138.

were for sale only rather than "sale or return." This change suggests that after the success of Opp. 1-7, Schubert had become established enough that customers were more willing to assume the financial risk of purchasing non-refundable volumes.

In addition to the role he played in securing commissions and supporting the publication of Schubert's songs, Vogl's most significant contribution to the composer's career was as a performer. He sang with Schubert often between 1817 and 1828, and he continued to sing his songs even after the composer's death. Vogl probably performed with Schubert more than any other singer, and Schubert's desire to have the singer perform his works was apparent early on. According to Spaun, Schubert presented the singer with several of his songs the first time they met.[25]

Vogl sang Schubert's songs privately over a long period of time, as shown in Table 1.1.[26] The first entry, early in 1817, marks the first time Vogl and Schubert met. Although it was not a formal performance, Vogl sang at least the three songs included in Table 1.1 at this meeting. The entry of 13 January 1819 was an unusual performance of "Erlkönig," in which Schubert sang the lines of the father, Josefine Koller those of the son, and Vogl those of the Erlkönig. The 1839 entry in Table 1.1 represents all twenty-four songs of *Die Winterreise*, D. 911 sung very late in Vogl's life and well after Schubert's death. The penultimate entry includes *Die schöne Müllerin*, a cycle of twenty songs.

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[25] Spaun, 1829, in *Reader*, 870-6; *Erinnerungen*, 24-37.

[26] In Table 1.1 the term "performance" is used loosely. Some of the various entries might be more accurately described as rehearsals or parties, but Vogl sang and Schubert played the piano nonetheless.

Many reports of performances exist, but few of these include a complete listing of what songs were performed, and that is why so many portions of the table are blank. Moreover, since thorough records of private performances were not often kept, this table is surely not exhaustive. For example, on 7 December 1822 Schubert wrote in a letter to Spaun that he and Vogl were performing once a week.[27] According to a letter from Moritz von Schwind to Franz von Schober, composer and singer were performing in a weekly Schubertiad again in early 1825, this time at Karl Enderes's.[28] In a diary entry dated 3 March 1825, Sophie Müller wrote that Vogl came over sometime after lunch and sang with her and Schubert until 7:00 p.m., a window of time large enough for many songs, although she did not mention any by title.[29] All these references leave the distinct impression that Vogl and Schubert must have performed together very often between 1817 and 1828. The last two entries in Table 1.1 are not from any specific occasion, but when Schubert's friends recalled the songs for which the singer was best known, their lists included some songs that cannot be traced to any specific performances.[30] Obviously Vogl must have sung these songs, although no documents provide details as to when or where these performances took place.

Schubert also hoped to have Vogl perform his works in public. In a letter dated 3 August 1818, Schubert requested that Schober ask Vogl to sing some of his pieces in a

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[27] Schubert, 1822, in *Reader*, 247-9; *Dokumente*, 172-3 (also in *Letters*, 63-4).

[28] Moritz von Schwind, 1825, in *Reader*, 401; *Dokumente*, 275.

[29] Sophie Müller, 1825, in *Reader*, 405; *Dokumente*, 278.

[30] The penultimate entry comes from Bauernfeld and the final entry comes from Spaun. Neither entry in the table includes all the songs they listed, but only those that did not appear elsewhere in Table 1.1.

Table 1.1: Vogl's private performances of Schubert's music.

Date	*Location*	*Pieces*	*Citation*
Early 1817	Schober's	Augenlied, Memnon, Ganymed	*Memoirs*, 22, 132
1817	(Vienna)	Erlkönig, Ganymed, Der Kampf, Der Wanderer	*Memoirs*, 22
13 July 1819	Koller's	Erlkönig	*Reader*, 121-2; *Memoirs*, 153
8 February 1821	Pettenkoffer's	Erlkönig	*Reader*, 163
Summer 1821	Traweger's		*Reader*, 187
Late 1821?	(Vienna)	Am Grabe Anselmos, Memnon, Antigone und Oedip	*Reader*, 207-8
Summer 1822	Koller's		*Reader*, 230
December 1822	Schober's		*Reader*, 247-9
June 1823	St. Florian	Der Zwerg, Greisengesang, Nacht und Träume, etc.	*Reader*, 280
28 July 1823	Hartmann's		*Reader*, 284
August 1823	(Linz and Steyr)		*Reader*, 286
25 August 1823	Ottenwalt's		*Reader*, 288
November 1823	(Steyr)		*Reader*, 296
11 November 1823	Bruchmann's		*Reader*, 297, 302
23 November 1823	Bruchmann's		*Reader*, 299
November 1823	Witteczek's		*Reader*, 301
12 October 1824	?Lászny's	Sehnsucht	*Reader*, 379
February 1825	?Lászny's	Die zürnenden Diana, Nachtstück	*Reader*, 400-1
February 1825	Enderes's		*Reader*, 401
24 February 1825	Müller's	(Schiller's poems)	*Reader*, 403
26 February 1825	Enderes and Witteczek's		*Reader*, 403-4
1 March 1825	Müller's	Gesang der Norna, Die Rose, Gruppe aus dem Tartarus	*Reader*, 404
3 March 1825	Müller's		*Reader*, 405
7 March 1825	Müller's	Fragment aus dem Aeschylus, Ihr Grab, Die Forelle, Der Einsame	*Reader*, 407
27 May 1825	Kremsmünster		*Dokumente*, 287
June 1825	Ebenzweier		*Reader*, 422
Summer 1825	Schiller's	Songs from Op. 52	*Reader*, 432-3
Summer 1825	Traweger's	Songs from Op. 52	*Reader*, 434
Summer 1825	Ottenwalt's	Ellens Gesang (III), Ellens Gesang (I), Ellens Gesang (II), Lied des gefangenen Jägers, Normas Gesang	*Reader*, 441-2
?September 1825	Platz's	Ellens Gesang (III), Der Alpenjäger	*Reader*, 456-60
3 October 1825	Anton Spaun's	Songs from Op. 52	*Reader*, 469
15 December 1826	Spaun's	Almost 30 songs	*Reader*, 571-3
12 January 1827	Spaun's	Im Abendrot	*Reader*, 590-1
March 1827	Lászny's	Der blinde Knabe	*Reader*, 619
21 April 1827	Spaun's	Grenzen der Menschheit, Das Abendrot, Der Wanderer an den Mond, Im Freien, Der zürnende Bard, Dithyrambe, Romanze des Richard Löwenherz, Lied der Anne Lyle, Fragment aus dem Aeschylus, etc.	*Reader*, 630-1
1839	Enderes's	*Die Winterreise*	*Memoirs*, 364

Table 1.1—continued

n.d.	n.p.	Philoktet, An Schwager Kronos, *Die schöne Müllerin*	*Memoirs*, 226
n.d.	n.p.	Der entsühnte Orest, Fülle der Liebe, An Sylvia, Das Zügenglöcklein, Die junge Nonne, Der Pilgrm, Am Tage aller Seelen	*Memoirs*, 139

concert because he was too shy to ask the singer himself.[31] Vogl did not do so at that time, but beginning in 1821, he was among the first to sing Schubert's music—and especially his songs—in public performances. Table 1.2 lists every known instance of Vogl's public performances of Schubert's music. Except where entries are duplicates, all of these are considered first performances.[32] Table 1.2 is actually a more significant listing than is immediately apparent because Schubert's music had been performed in public concerts very rarely before 1820. In addition, some of the entries in Table 1.2 refer to multiple performances. For example, *Die Zwillingsbrüder*, which was premiered on 14 June 1820, actually ran for seven performances, with Vogl singing the roles of both brothers.[33] Similarly, the entry dated 20 June 1821 refers to eight performances of *Das Zauberglöcken*.[34]

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[31] Schubert, 1818, in *Reader*, 93; *Dokumente*, 63 (also in *Letters*, 37).

[32] While all of Schubert's acquaintances remembered Vogl's performance of "Erlkönig" as the first performance of any of Schubert's songs in public, they were evidently mistaken. A singer named Franz Jäger publicly performed "Schäfers Klagelied," D. 121 twice in 1819. Since the song was not published at that time, and no evidence indicates that Schubert knew Jäger then, it is unclear how he might have obtained a manuscript copy. See Ferdinand Luib's 1857 letter to Josef Hüttenbrenner in *Memoirs*, 73; *Erinnerungen*, 86. See also note 36 below.

[33] *D1*, 288-90.

[34] *D1*, 723-4.

Table 1.2: Vogl's public performances of Schubert's music.

Date	*Location*	*Pieces*	*Citation*
14 June 1820	Kärntnertortheater	*Die Zwillingsbrüder*	*Reader*, 132-4
7 March 1821	Kärntnertortheater	Erlkönig	*Reader*, 164-5
20 June 1821	Kärntnertortheater	*Das Zauberglöcken*	*Reader*, 182
8 October 1821	Kärntnertortheater	Erlkönig	*Reader*, 193
26 March 1828	Musikverein	Der Kreuzzug, Die Sterne, Fischerweise, Fragment aus dem Aeschylus, Die Allmacht	*Reader*, 751-3
30 January 1829	Musikverein	Die Taubenpost, Aufenthalt	*Reader*, 851-2
5 March 1829	Musikverein	Die Taubenpost, Aufenthalt	*Reader*, 851-2

The concert listed on 7 March 1821 was an important turning point in Schubert's career.[35] On this concert, Vogl participated in a tableau after Van Dyck's "Hagar," and he and Wilhelmine Schröder (later Schröder-Devrient) sang a duet by Rossini. The first public performance of a vocal quartet by Schubert ("Das Dörfchen," D. 598) also took place, although without Vogl's participation. Most significantly, Vogl also sang "Erlkönig" while Anselm Hüttenbrenner accompanied, and Schubert turned pages.[36] Several sources noted how successful the concert was. In an anonymous review in

[35] *Reader*, 164-6; *Dokumente*, 116-7. For the 21 March 1821 review in *Wiener Allgemeine Musikalische Zeitung* and the 26 March 1821 review in *Dresden Abendzeitung*, see *Reader*, 166; *Dokumente*, 117-8. The press was still referring to the concert much later in *Reader*, 169-70; *Dokumente*, 120. For recollections from those in attendance, see Spaun, 1829, in *Reader*, 870-2 (*Erinnerungen*, 24-37); Leopold von Sonnleithner, 1857, in *Memoirs*, 109 (*Erinnerungen*, 125); and Maria Mitterbacher-Wager, 1877, in *Memoirs*, 297-8 (*Erinnerungen*, 342).

[36] Vogl was evidently not the first person to sing "Erlkönig" in public. Benedikt Randhartinger claimed to be the first person to sing the song immediately after it was written in 1815, when he and Schubert were schoolboys. Randhartinger was fourteen at the time, and recalled the audience compelling him to sing the work three times in a row. While no other source corroborates this story, clearly the performance did not take place in a public venue, and Randhartinger might not be a trustworthy source. See Benedikt Randhartinger's ca. 1888 letter to Albert B. Bach, in *Memoirs*, 203; *Erinnerungen*, 233.

D2, 198-9, lists a first performance sung by August von Gymnich on 25 January 1821, that is, one that took place six weeks earlier than Vogl's. However, the issues of performing a song that was not published by a performer with no apparent connection to the composer arise again here.

Vienna's *Allgemeine musikalische Zeitung* the author called Vogl "our master of declamatory song," and wrote that Vogl performed "Erlkönig" with "all his greatness."[37] Spaun reported that the audience rewarded the composer and singer with "tempestuous applause," and that the song was immediately encored.[38] Spaun further emphasized the importance of this concert to Schubert's career as a published composer. He wrote,

> Modest Schubert had been unable at that time to find a publisher; but now the universal success induced some of his friends to have the 'Erl King' engraved at their own expense. In a short time the edition was out of print, and all at once the path was clear for general distribution by means of publication.[39]

A porcelain cup and saucer featuring Schubert and "Erlkönig" was given to Vogl in 1832, demonstrating the close association between composer, song, and singer (see Figure 1.1).[40]

Vogl performed in the only public concert consisting exclusively of Schubert's music that took place during the composer's lifetime, which occurred on 26 March 1828.[41] In addition to the five songs Vogl sang, the program included a string quartet, a song performed by Josefine Fröhlich, a piano trio, a song with horn accompaniment, and a male octet. Vogl sang four songs near the beginning of the program, "Der Kreuzzug," D. 932, "Die Sterne," D. 939, "Fischerweise," D. 881, and "Fragment aus dem Aeschylus," D. 450. He also sang "Die Allmacht," D. 852 near the end of the program.

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[37] Anon., 1821, in *Reader*, 166; *Dokumente*, 117-8.

[38] Spaun, 1829, in *Reader*, 870-6; *Erinnerungen*, 24-37.

[39] Ibid.

[40] *Memoirs*, facing 407.

[41] *Reader*, 751-4; *Dokumente*, 502-5.

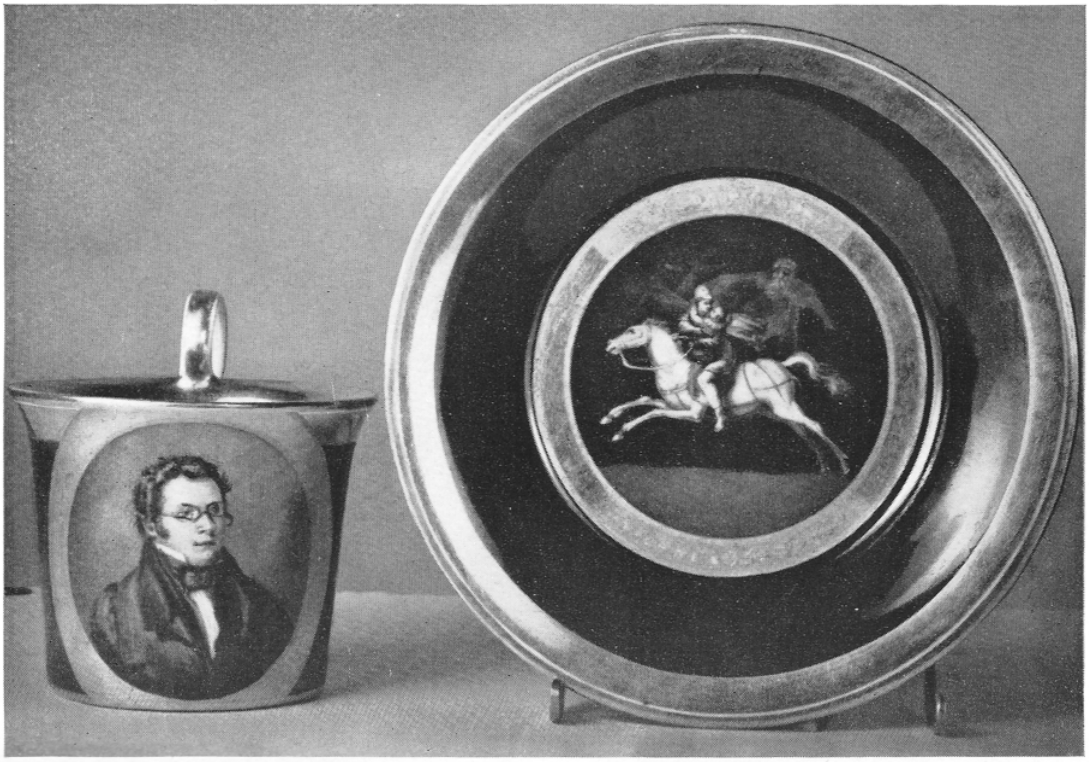

Figure 1.1: Porcelain cup and saucer featuring Schubert and "Erlkönig," 1832.

According to an entry dated March 1828 in Bauernfeld's diary, this concert received enormous applause and earned a considerable sum of money as well.[42]

The concerts of 30 January and 5 March 1829 that took place after the composer's death raised proceeds to go towards a Schubert monument.[43] On these concerts Vogl sang "Aufenthalt" and "Die Taubenpost" from *Schwanengesang* (nos. 5 and 14 of D. 957); this was the first public performance of any of the songs from that group. Vogl was expected to sing a third song on the program, "Die Allmacht," but since he had already performed it during Schubert's benefit concert of 1828, another singer took his place.

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[42] Bauernfeld, 1828, in *Reader*, 754; *Dokumente*, 504.

[43] *Reader*, 851-2; *Dokumente*, 574-5.

Taken together, Tables 1.1 and 1.2 show that Vogl's repertoire contained at least ninety-eight works by Schubert, an impressive number by any measure. The final two concerts in Table 1.2, as well as the 1839 performance shown near the end of Table 1.1, further demonstrate that Vogl continued to perform Schubert's songs after the composer's death. In early nineteenth-century Vienna, concert programs were populated with works by living composers. Vogl's later performances, therefore, elevated Schubert to the level of composers such as Handel, Haydn, Mozart, Beethoven, and a few others whose works continued to be performed after their deaths. Vogl further added to Schubert's posthumous fame by contributing his name as one of the subscribers who purchased the first printing of *Schwanengesang*, which was published in 1829. The list of subscribers was advertised in the *Wiener Zeitung* and in a pamphlet in 1829 as a way to advertise the edition by showing how many important people had agreed to purchase it.[44]

Because of more than a decade's worth of performances with the composer, Vogl is an extremely valuable source of information for the performance practice of Schubert's music. That many contemporaneous sources hailed Vogl's performances of Schubert's music further demonstrates the high value they placed on his interpretations at the time. Of course, Schubert himself must be considered the most authoritative source about the performance of his music, and he complimented Vogl repeatedly. In the summer of 1823, Schubert wrote to Schober that Vogl "sang a good deal, and splendidly."[45] In a letter to his brother, Schubert described the performances he and Vogl gave in 1825 very favorably. He noted, "the manner in which Vogl sings and the way I accompany, as

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[44] The list includes 158 people. *Reader*, 883; *Dokumente*, 575-9.

[45] Schubert, 1823, in *Reader*, 286; *Dokumente*, 197 (also in *Letters*, 71).

though we were one at such a moment, is something quite new and unheard-of for these people."[46]

Schubert's close circle of friends praised Vogl both publicly and privately. Writing in 1829, Josef von Spaun described Vogl's "masterly acting and splendid singing" in the performance of an opera; he went on to characterize Vogl as "ever-irreplaceable" for Viennese opera of the early nineteenth century.[47] The same notice described Vogl's performance of Schubert's songs as "unparalleled." Even in 1829, after Schubert's death, Spaun noted that Vogl, "still to-day performs the Schubert songs with youthful fire and with the expression that is all his own, [and he] could scarcely sufficiently satisfy the frequent demands for this enjoyment." Describing the summers that Vogl and Schubert spent together in upper Austria, Spaun recalled, "the delights will remain unforgettable which this pair of artists there afforded the admirers of Schubert's songs." In a later remembrance, Spaun mentioned numerous pieces, claiming that listeners would "never hear anything more beautiful" than Vogl and Schubert performing them together.[48] Of the performance of the entire *Winterreise* that took place in 1839 when Vogl was more than seventy years old, he also wrote, "the entire company was moved to the very depths of its being by it."[49]

In addition to Spaun, Eduard von Bauernfeld, a member of Schubert's inner circle beginning around 1825, recorded his thoughts about Vogl's performances on several

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[46] Schubert, 1825, in *Reader*, 458; *Dokumente*, 313-6 (also in *Letters*, 105).

[47] The next several quotations are excerpted from Spaun, 1829, in *Reader*, 870-6; *Erinnerungen*, 24-37.

[48] Spaun, 1858, in *Memoirs*, 139; *Erinnerungen*, 147-68.

[49] Spaun, 1864, in *Memoirs*, 364-5; *Erinnerungen*, 410.

occasions. His diary entry of 17 December 1826 noted, "Vogl sang Schubert songs with mastery, but not without dandyism."[50] In his obituary notice of June 1829 (which borrowed entire sections from Spaun's earlier notice), Bauernfeld wrote, "Schubert's songs as sung by Vogl were among the most desirable musical enjoyments."[51]

Bauernfeld and especially Spaun were very close to Schubert, but they were by no means the only two who knew Schubert to comment on Vogl's abilities. Writing for *Sammler* and the Vienna *Zeitung*, early promoter Josef Hüttenbrenner expressed his positive opinion about Vogl's performance of "Erlkönig."[52] These articles were written to promote the composer, but Hüttenbrenner probably would not have written them if he had held a low opinion of Vogl. Albert Stadler, writing in Vienna's *Allgemeine musikalische Zeitung* in 1821, described Vogl as a "celebrated singer, who [was then] at the height of his mastery."[53] In an obituary of February 1829, Leopold von Sonnleithner wrote that Vogl performed with "excellent declamatory delivery of [Schubert's] songs."[54] In her 2 March 1825 diary entry, actress Sophie Müller, who saw Schubert repeatedly in 1825, called Vogl's performance of several of Schubert's songs "glorious."[55]

Several people outside Schubert's close circle of friends also held high opinions of Vogl's performances. In a letter to one of Schubert's close friends dated 12 November

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[50] Bauernfeld, 1826, in *Reader*, 573; *Dokumente*, 389.

[51] Bauernfeld, 1829, in *Reader*, 887.

[52] Josef Hüttenbrenner, 1821, in *Reader*, 171-2; *Dokumente*, 122.

[53] Albert Stadler, 1821, in *Reader*, 187; *Dokumente*, 133.

[54] Leopold von Sonnleithner, 1829, in *Reader*, 857; *Erinnerungen*, 16.

[55] Müller, 1825, in *Reader*, 404; *Dokumente*, 277.

1823, Anton Doblhoff wrote, "Vogl gave me the pleasure of singing a series of beautiful songs. . . . At Bruchmann's we have already once enjoyed the great pleasure of a Schubertiad, at which Vogl sang."[56] In a 2 December 1823 letter to Leopold Kupelwieser, Franz Bruchmann wrote that Vogl "sang gloriously."[57] Further testimonials can be found by Anton Ottenwalt,[58] Therese Clodi,[59] George Nikolaus von Nissen,[60] Fritz von Hartmann,[61] Franziska von Roner,[62] and others.

Music critics typically wrote positive reviews of Vogl, especially in reference to Schubert's songs. In a review of *Die Zwillingsbrüder*, an anonymous reviewer, possibly Josef Ritter von Seyfried, wrote that Vogl performed "very artistically, without exaggeration."[63] A review of the 7 March 1821 concert, possibly by Höher, wrote that Vogl sang with "his customary mastery, and ["Erlkönig"] had to be repeated."[64] An unsigned review, perhaps by Kanne, called Vogl "our excellent Court Opera singer," and referring to a performance of the three songs of Op. 6, wrote that Schubert

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[56] Anton Doblhoff, 1823, in *Reader*, 296-7; *Dokumente*, 204.

[57] Franz Bruchmann, 1825, in *Reader*, 302; *Dokumente*, 208.

[58] Anton Ottenwalt, 1825, in *Reader*, 441-2; *Dokumente*, 303.

[59] Therese Clodi, 1825, in *Reader*, 422; *Dokumente*, 290.

[60] George Nikolaus von Nissen, 1825, in *Reader*, 471-2; *Dokumente*, 323. According to Deutsch's commentary, the song was "Der Alpenjäger," D. 588.

[61] Fritz von Hartmann, 1827, in *Reader*, 631; *Dokumente*, 424.

[62] Franziska von Roner, 1827 and 1828, in *Reader*, 633 and 724; *Dokumente*, 426 and 485.

[63] Josef Ritter von Seyfried?, 1820, in *Reader*, 138; *Dokumente*, 92-4.

[64] Höher?, 1821, in *Reader*, 166; *Dokumente*, 118.

> could truly not have entrusted them [the three songs of Op. 6] to better hands, as will surely be cordially granted by every one who was privileged to enjoy their performance by this great master of song in a small but select circle of receptive music-lovers.[65]

An anonymous advertisement in 1825 called readers' attention to "two songs, which have already gained full recognition and merited distinction in several of the choicest private circles with their classic performances by the retired I. & R. Court Opera singer, Herr Vogl, that coryphaeus of German vocal art."[66]

Even with much experience and a good reputation, Vogl was criticized when writers felt he deserved it. In 1820 an unsigned reviewer, possibly Höher, referred to a performance of *Die Zwillingsbrüder* writing, "That master of ours, Vogl, accomplished little this time."[67] In spite of his negative review, the author still considered Vogl a master. An anonymous reviewer in 1821 criticized Vogl's performance of "Erlkönig," although his primary complaint was that his accompanist failed to support "the singer's art."[68]

One of Schubert's close friends, Leopold von Sonnleithner, wrote an often-cited criticism of Vogl, although it contained compliments as well. Sonnleithner seemed particularly upset about dramatic effects Vogl introduced in his performances.

> [Vogl] contributed greatly to his [Schubert's] recognition through the performance of his songs in congenial musical circles. . . . But Vogl was neither a composer nor had he really mastered the art of singing. . . . His performance of many of Schubert's songs was enchanting and deeply moving, even if (especially later on) it was also characterized by unmistakable affectation and complacency.

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[65] Kanne?, 1822, in *Reader*, 207-8; *Dokumente*, 146.

[66] Anon., 1825, in *Reader*, 400; *Dokumente*, 275.

[67] Höher?, 1820, in *Reader*, 139; *Dokumente*, 95-6.

[68] Anon., 1821, in *Reader*, 193; *Dokumente*, 138.

> Schubert was frequently forced to accommodate himself to him . . . Vogl often produced a passing effect by a tonelessly spoken word, by a sudden outburst, or by a falsetto note, but this could not be justified artistically and could not be copied by anyone else. . . . he was merely ridiculous at the end.[69]

Since Sonnleithner wrote this in 1857, almost thirty years after Schubert's death, it may not be an accurate recollection. It could also be a criticism of the Vogl who performed as an old man, rather than the Vogl who sang with Schubert so often when both men were in their prime. Perhaps Sonnleithner, who was himself an important supporter of Schubert's early career, had tired of Vogl commonly receiving so much recognition for Schubert's success. In any case, this opinion is considerably different than the one he held in 1829, when he characterized Vogl's singing as excellent.[70]

Already during Schubert's lifetime, several commentators noted the major role Vogl played in the early part of Schubert's career. In a letter to Albert Stadler dated 24 May 1819, Anton Holzapfel wrote, "[Schubert] writes, at Vogl's instigation and therefore not without purpose, operas, operettas for performance, and other big things."[71] An anonymous reviewer of *Die Zwillingsbrüder*, possibly Josef Ritter von Seyfried, noted in 1820 that Vogl was the main person responsible for jumpstarting Schubert's career.[72] In a publication in 1821, Josef Hüttenbrenner referred to Schubert as a "pupil of the great masters Salieri and Vogl."[73] In a long letter of 14 August 1824, Schubert's father asked

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[69] Sonnleithner, 1857, in *Memoirs*, 112-7; *Erinnerungen*, 125-42.

[70] Sonnleithner, 1829, in *Reader*, 857; *Erinnerungen*, 16.

[71] Anton Holzapfel, 1819, in *Reader*, 120; *Dokumente*, 81.

[72] Josef Ritter von Seyfried?, 1820, in *Reader*, 138; *Dokumente*, 92-4.

[73] Hüttenbrenner, 1821, in *Reader*, 177; *Dokumente*, 126.

him about several things related to his career, including Vogl,[74] and he mentioned Vogl again in a letter 8 July 1825 in which he referred to Vogl as "your exalted well-wisher."[75]

Iconographic evidence further shows how important Vogl was in Schubert's life. Among the relatively few images of Schubert created by those who knew him, seven include Vogl as well.[76] "Game of Ball at Atzenbrugg, or The Feast at Atzenbrugg" ("Ballspiel der Schubertianer in Atzenbrugg, oder Das Atzenbrugger Fest"), etched ca. 1820, was a collaboration between three artists (see Figure 1.2).[77] Franz von Schober drew the landscape and architecture, Moritz von Schwind drew the figures, and Ludwig Mohn etched the entire work. A colored print of the work (formerly Schober's) is held by the Vienna Philharmonic Society.[78] Schubert is seated and smoking a pipe; Vogl sits next to him playing the guitar. The castle in the background is Atzenbrugg Castle, and it also appears as a painting on the wall in "A Schubert Evening at Spaun's."

The pencil drawing, "Michael Vogl and Franz Schubert Setting out to Fight and to Conquer" ("Michael Vogel [sic] und Franz Schubert ziehen aus zu Kampf und Sieg")

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[74] Franz Theodor Schubert, 1824, in *Reader*, 367-9; *Dokumente*, 253-4.

[75] Franz Theodor Schubert, 1825, in *Reader*, 428; *Dokumente*, 294.

[76] Five of these images are shown below in Figures 1.2-1.6. The other two, "Der Spaziergang vor dem Stadttore" (after 1827) and "Ausschnitt aus der 'Symphonie'" (1852) are both by Moritz von Schwind and may be seen in *Franz Schubert: Sein Leben in Bildern* (München: Georg Müller, 1913), 14 and 33. In the first, Schubert and Vogl are walking with several other people, and in the second they are seated next to each other in the audience at a concert.

[77] *Reader*, facing 449.

[78] *Reader*, 927.

Figure 1.2: "Game of Ball at Atzenbrugg, or The Feast at Atzenbrugg," etching by Ludwig Mohn after a drawing by Franz von Schober (landscape and architecture) and Moritz von Schwind (figures), ca. 1820.

from ca. 1825 is attributed to Schober (see Figure 1.3).[79] The original is lost, but a sketched copy exists in a private collection.[80] Vogl was unusually tall and Schubert unusually short, but in Figure 1.3 their heights have been exaggerated to show that Vogl is obviously the dominant figure in the relationship. He marches forward confidently, as the title of the caricature suggests, "to fight and conquer." Schubert, on the other hand, stands, even pouts, idly. The image suggests that in a battle to take the Viennese music-loving public by storm, Vogl is the hero and Schubert the tin soldier.

Most of the images that show Schubert in performance depict Vogl also. The 1827 sketch "House Music" ("Hausmusik"), shown in Figure 1.4, is by Ferdinand George

[79] Deutsch, *Bildern*, 6.

[80] *Reader*, 928; *Dokumente*, 588.

Figure 1.3: "Michael Vogl and Franz Schubert Setting out to Fight and to Conquer," pencil drawing attributed to Franz von Schober, ca. 1825.

Waldmüller.[81] It shows Vogl standing and singing with Schubert and Josefine Frölich at the piano. Vogl sings with a hand near his mouth as if to increase the volume of his voice or to hear himself better. His posture—Vogl is the only person in the sketch who is standing rather than seated—suggests that Vogl is the dominant figure in this group, and here again he appears much larger than the other figures.

[81] Eric Van Tassel, "Something Utterly New: Listening to Schubert Lieder," *Early Music* 25 (1997): 702.

Figure 1.4: “House Music,” sketch by Ferdinand George Waldmüller, 1827.

A male quartet is shown in "Serenade" ("Ständchen"), a pen drawing Moritz von Schwind made in 1862 (see Figure 1.5).[82] Vogl towers above the three other men singing a four-part men's part song with him, Schubert, Franz Lachner, and Schwind. The atmosphere of birds and flowers give the image an idyllic nature.

Moritz von Schwind created all three variants of "A Schubert Evening at Josef von Spaun's" ("Ein Schubert-Abend bei Josef von Spaun") shown in Figure 1.6.[83] Figure 1.6a is now one of the most famous images associated with Schubert because it shows Schubert, entranced, performing with so many of his acquaintances. The inspiration for the scene was the "great big Schubertiad" at Spaun's 15 December 1826, but the artwork is obviously an idealized version since not everyone in the image attended the Schubertiad. Schwind returned to the subject repeatedly more than forty years after Schubert's death, doubtless recalling the days of his youth with great nostalgia. Schwind's depictions all show Vogl in close proximity to Schubert; because he is seated in front of the composer, Vogl's image covers up most of his body. Furthermore, the long extension of his left leg makes him the only figure on both sides of the work.[84] The only

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[82] Walther Dürr and Andreas Krause, eds., *Schubert Handbuch* (Kassel: Bärenreiter, 1997), 40. The original is held in the Historisches Museum in Vienna.

[83] The sources for Figure 1.6 are: a) http://www.bezirksmuseum.at/landstrasse/data/media/1685.jpg (accessed 30 March 2009); b) *Memoirs*, 6; and c) http://www.carus-verlag.com/images-intern/medien/40/4037930/4037930p.jpg (accessed 30 March 2009). The works are now held the Historisches Museum and the Schubertbund in Vienna respectively. A key that identifies each person in this image may be seen in *Reader*, 784.

[84] The eyeglasses shown in Vogl's right hand were apparently used as a prop in performance.

Figure 1.5: “Serenade,” pen drawing by Moritz von Schwind, 1862.

complete version of the image is a sepia drawing from ca. 1868, shown in Figure 1.6a. This version shows Vogl's left hand on the piano, turning pages. In contrast, one of several detail drawings made ca. 1868, presumably in preparation for the larger work, depict Vogl holding a page of music on his knee (see Figure 1.6b). Schubert described how Vogl wrote out the vocal parts to his songs on separate music, so the representation in Figure 1.6b may be more realistic. Schwind attempted to paint the scene in oil ca. 1870, but failed to complete the project before his death in 1871. The incomplete painting has only Schubert and Vogl fully painted while most of the other figures are either outlines or not present yet at all (see Figure 1.6c). In Figure 1.6c, Vogl has turned toward the composer. His right hand, rather than his left, now turns Schubert's pages, and his left arm is placed behind the composer's back in an intimate posture, further demonstrating their close relationship. Josef von Spaun, Eduard Bauernfeld, Karl von Schonstein, and Johann Mayrhofer are just a few of the other people in the drawing.

After Schubert's death, early obituaries continued to comment on Vogl's important place in Schubert's career. Leopold von Sonnleithner wrote,

> Among those persons who were the first to recognize and encourage his talent the retired I. & R. Court Opera singer Vogl must be particularly mentioned, who contributed very much . . . towards making [Schubert's songs] known and loved, and thereby fired Schubert himself to new creativeness in that category.[85]

Sonnleithner's comment about "firing Schubert to new creativeness" in song may have been an exaggeration; it would be a much more apt description for Schubert's attempts in opera, which were greatly increased after he met Vogl. In a February 1829 notice, Johann

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[85] Sonnleithner, 1829, in *Reader*, 857; *Erinnerungen*, 16.

Figure 1.6: “A Schubert Evening at Josef von Spaun’s,” by Moritz von Schwind. a) Sepia drawing, ca. 1868.

b) Detail drawing of Schubert and Vogl, ca. 1868.

c) Oil painting (incomplete), ca. 1870.

Mayrhofer noted that Vogl's financial assistance enabled Schubert to attain greater freedom.[86]

In a lengthy obituary notice of 1829, Josef von Spaun noted several positive effects Vogl had in Schubert's professional development.[87] He wrote that Vogl's "enthusiasm was the most valuable testimonial for the composer. . . . Vogl, with friendly advice, opened the rich treasury of his experience for his young friend." As in Mayrhofer's notice, there is also the implication that Vogl supported Schubert financially. "[Vogl] cared in a fatherly way for the satisfaction of his needs, for which Schubert's income was insufficient in those early days." Citing Vogl as an important cause of Schubert's later successs and as a help to Schubert's confidence, Spaun wrote,

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[86] Johann Mayrhofer, 1829, in *Reader*, 861; *Erinnerungen*, 19.

[87] The quotation in this paragraph are excerpted from Spaun, 1829, in *Reader*, 870-6; *Erinnerungen*, 24-37.

> [Vogl opened] a path to the glory . . . Thenceforth some excellent amateurs here and there also began to make themselves acquainted with the spirit of these compositions; they were performed in several art-loving houses and at the concerts of the Little Philharmonic Society, and honoured with applause and decided preference by many persons distinguished by their fine cultivation as well as by their position in society, which greatly encouraged a composer who was not indifferent to the approval of the educated.

Eduard von Bauernfeld, who relied to some degree on Spaun's information, noted the importance of Vogl in Schubert's ability to reach a wider audience and the singer's assistance in financial matters in his obituary of June 1829. He wrote, "By means of the song-veteran's active and effective interest in the young artist, in regard to his outward circumstances as well, the latter was introduced to a larger world than that which he had known so far."[88] In an 1829 letter to Bauernfeld, Spaun criticized Ferdinand Schubert's biography of his brother in part because the composer's relations "with Vogl [were] not touched upon at all."[89]

Vogl was not the only singer to perform Schubert's songs in his lifetime. However, of the several other important singers, including Karl von Schönstein, Anna Milder, and Wilhelmine Schröder-Devrient, many had some connection to Vogl. In a remembrance of 1872, Bauernfeld referred to Karl von Schönstein (1797-1876), dedicatee of *Die schöne Müllerin*, D. 795 and frequent performer of Schubert's songs in private venues, as "[Vogl's] most distinguished pupil."[90] Bauernfeld may have been incorrect about a literal teacher-student relationship, but Spaun, who considered Schönstein the only singer worthy of comparison to Vogl, also wrote than Schönstein had

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[88] Bauernfeld, 1829, in *Reader*, 887.

[89] Spaun, 1829, in *Memoirs*, 30; *Erinnerungen*, 39.

[90] Bauernfeld, 1872, in *Memoirs*, 240; *Erinnerungen*, 274-5.

taken Vogl as his model.[91] Schönstein himself called Vogl a "master in the interpretation of Schubert's songs," noting that Schubert readily accepted Vogl's advice about new songs.[92] There is a clear link, therefore, between Vogl's interpretations and Schönstein's.[93]

Anna Milder (1785-1838, later Hauptmann) often performed Schubert's music, both during his lifetime and after his death, and she was an early advocate for him abroad as well. She performed in opera productions with Vogl (at least one of which, Schubert attended), and in a letter to Schubert, she referred to Vogl as her teacher.[94] In an 1824 letter to Schubert, Milder asked whether she should use her position to try to have one of his operas performed in Berlin and added that she had already asked Vogl the same question.[95] She inquired about Vogl both in the letter above and in two others to Schubert.[96] According to Deutsch's commentary, Anna Milder gave the first performance of "Der Hirt auf dem Felsen," D. 965 in Riga in March 1830, using a score acquired from Vogl.[97]

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[91] Spaun, 1864, in *Memoirs*, 364; *Erinnerungen*, 419.

[92] Karl von Schönstein, 1857, in *Memoirs*, 101; *Erinnerungen*, 117.

[93] David Montgomery mistakenly attempted to pit Vogl against Schönstein as singers with opposing methods of interpretation, but Dürr has called his claim into question. See Montgomery, "Modern Schubert Interpretation," 104 and David Montgomery, Robert Levin, and Walther Dürr, "Exchanging Schubert for Schillings," 534.

[94] Anna Milder, 1825, in *Reader*, 409; *Dokumente*, 280.

[95] Milder, 1824, in *Reader*, 388-9; *Dokumente*, 267-8.

[96] Milder, 1825, in *Reader*, 409 and 424; *Dokumente*, 280 and 291.

[97] *D2*, 622.

Another soprano, Wilhelmine Schröder-Devrient (1804-1860), she sang a duet with Vogl in the 7 March 1821 concert when she was only 17.[98] She eventually became a famous opera singer who, in 1830, impressed Goethe with her performance of "Erlkönig," a piece he had previously disliked.[99]

Sophie Müller (1803-1830), an actress who died young, sang Schubert's song to the composer's accompaniment on several occasions in 1825. Except for 2 March and 20 April that year, Vogl was always present and singing also.[100] In addition, a singer named Johann Vesque von Püttlingen, whom Vogl had instructed in declamation, sang with Schubert as accompanist in 1827 and 1828.[101]

Through his influence on Schubert's commissions, his help securing early publications, and the many performances he gave throughout his lifetime, Vogl clearly had an enormous impact on the early reception of Schubert's music. This impact is further amplified by multiple images of the singer and the composer performing together. A large number of testimonials demonstrate how highly regarded Vogl was as an interpreter of Schubert's songs, and his style of performance had a clear influence on other early nineteenth-century singers of Schubert's music. In addition to the unique historical position Johann Michael Vogl held in relation to Schubert's songs; as will be shown below, he left valuable notated evidence of his performing legacy.

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[98] *Reader*, 164-5.

[99] *Reader*, 241.

[100] Müller, 1825, in *Reader*, 405, 407, 411, and 415; *Dokumente*, 278, 279, 282, and 284.

[101] Johann Vesque von Püttlingen, 1876, in *Memoirs*, 215-6; *Erinnerungen*, 247-8.

CHAPTER 2
EMBELLISHMENT IN SCHUBERT'S SONGS AND NINETEENTH-CENTURY VOCAL TREATISES

Schubert's songs often contain notated ornaments such as grace notes. Vogl is known to have added further ornamentation and embellishments to the vocal parts, and in a number of cases he notated his alterations. The manner in which Vogl modified Schubert's songs, however, was not without precedent. Vocal treatises that were used for operatic training are relevant to the performance of Schubert's songs because they contain similar alterations. Nineteenth-century treatises devoted specifically to singing by Giambattista Mancini, Anna Maria Pellegrini Celoni, Manuel Garcia, and Laure Cinti-Damoreau were part of a larger pedagogical context for the singers of Schubert's songs, and scores edited by performers provide a better understanding of how the songs were actually realized in performance in the nineteenth century.

Nineteenth-century vocal treatises are related to modern vocal treatises in that they are organized similarly and strive toward some of the same goals such as good posture, strong breath support, increased range, a natural expression of the voice, avoiding a covered sound or a nasal sound, a smooth passaggio, flexibility, agility, musicality, and, above all, tasteful musical expression. They contain exercises arranged from the simplest to the most challenging with explanations of what the exercises are meant to accomplish. The exercises feature a variety of rhythmic patterns, melodic patterns, time signatures, dynamic markings, articulation markings, and tempi, and it was intended that students practice the exercises in several different keys. Nineteenth-century treatises also contain exercises to develop the portamento, a technique more modern treatises tend to advise against in performance. However, nineteenth-century vocal

treatises contained one element that makes them very different from modern vocal treatises: instructions for embellishment.[1] For nineteenth-century singers, embellishments were a necessity, just as they were in earlier periods. The notation suggested some of these embellishments through the use of notated ornaments while others were improvised.

Musical treatises of the past show that performance traditions differ, often significantly, from those of the present. Historical performance ensembles, recordings of historical performances, and a recent surge of scholarly studies reflect the late twentieth-century interest in historical performance practice, although the focus of the performance practice movement has tended toward music from the eighteenth century or earlier.[2] More recently musicologists have begun to investigate nineteenth-century practices of singing as well, using various period treatises on vocal music.[3] Much music of the

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[1] Various authors writing in different languages used a wide range of terminology in the nineteenth century. In this thesis, ornamentation and embellishment are used with distinct meanings. "Ornamentation" refers to musical parameters indicated with signs (such as the trill) rather than with pitches and rhythms. "Embellishment" refers to any changes to the musical score, whether improvised or notated, and to the realization of ornamentation, including when this was added to the notated musical score.

[2] A few of the most important studies are Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (New York: Oxford University Press, 1999); Howard Mayer Brown and Stanley Sadie, eds., *Performance Practice* (New York: W. W. Norton, 1990); and Colin Lawson and Robin Stowell, *The Historical Performance of Music: An Introduction* (New York: Cambridge University Press, 1999). There is also a bibliographic guide and a volume of source readings for performance practice: Roland John Jackson, *Performance Practice, Medieval to Contemporary: A Bibliographic Guide* (New York: Garland, 1988); and Carole MacClintock, ed., *Readings in the History of Music in Performance* (Bloomington, IN: Indiana University Press, 1982).

[3] Martha Elliott, *Singing in Style: A Guide to Vocal Performance Practices* (New Haven: Yale University Press, 2006); Edward V. Foreman, *Authentic Singing*, 2 vols., Twentieth Century [sic] Masterworks on Singing 10 (Minneapolis: Pro Musica Press, 2001); and an annotated bibliography of sources: Brent Jeffrey Monahan, *The Art of Singing: A*

nineteenth century has never fallen out of the popular repertoire, which means there is a continuous lineage from composer to modern listener, albeit through several generations of performers. Only recently have scholars begun to question the reliability of this lineage and therefore to consider performance practice issues for music from the nineteenth century and later. This line of inquiry and the new research focused on vocal music have led to the conclusion that singing in the nineteenth century was undoubtedly different than modern singing, as nearly any early recording will show.[4] Nineteenth-century singers employed techniques such as portamento, rubato, and extensive use of embellishment, making their performances dramatically different than modern practice.

Scholars who study the historical performance of Schubert's music rarely focus on vocal treatises. David Montgomery has written several articles and a book about the performance practice of Schubert's music, but he limited his study to sources that originated in Vienna, thereby ignoring several of the most important vocal treatises of the nineteenth century.[5] In contrast, Walther Dürr has written in several places how treatises might be used to create historically informed performances of Schubert's music,

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Compendium of Thoughts on Singing Published Between 1777 and 1927 (Metuchen, NJ: Scarecrow Press, 1978).

[4] Clive Brown has mentioned the recordings of castrato Alessandro Moreschi and soprano Adelina Patti as particularly representative examples of nineteenth-century vocal practices. Clive Brown, 427-36.

[5] See all the entries listed under David Montgomery in the bibliography, but especially "Modern Schubert Interpretation in the Light of the Pedagogical Sources of His Day," *Early Music* 25 (1997): 101-18.

including his songs.[6] The vocal treatises that were the most widely distributed in the nineteenth century, which included works by non-Viennese authors such as Manuel Garcia and Laure Cinti-Damoreau, and additional examples from Schubert's songs reveal that embellishment was an important part of nineteenth-century vocal practices.

Schubert did not become a well-known composer until near the end of his life, and even then his music was not well known outside of Vienna.[7] As a result, no musical treatises cited Schubert in their examples until much later in the nineteenth century—too late, in fact, to have much bearing on the performance practices of his time.[8] Although vocal treatises did not include Schubert specifically, singers all over Europe (and elsewhere) used them, and, therefore, their contents are relevant to how Schubert's songs were sung in the nineteenth century.

The most important vocal treatises of the nineteenth century draw their examples from operas, and their authors all had careers as operatic singers. Although they focused on opera, their teachings are applicable not only to operatic repertoire but also to Schubert's songs because many singers of Schubert's songs were also singers of operatic repertoire.

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[6] See all the entries listed under Walther Dürr in the bibliography, but especially Walther Dürr, "Schubert and Johann Michael Vogl: A Reappraisal," *Nineteenth-Century Music* 3 (1979): 126-40.

[7] Otto Biba, however, debunked the myth that Schubert was completely unknown and unappreciated during his lifetime. In the last seven years of his life, Schubert did attain some musical and financial success in Vienna. See Otto Biba, "Schubert's Position in Viennese Musical Life," *Nineteenth-Century Music* 3 (1979): 106-13.

[8] Carl Czerny was an exception to this rule, although his writings dealt with piano music rather than vocal music.

The division between song and opera was less strict than one might imagine. Schubert attended the opera regularly and held high opinions of various composers and singers of opera.[9] In her 1996 book chapter on Schubert's songs, Susan Youens briefly discussed some operatic elements such as recitative that Schubert used in his songs.[10] When Schubert's songs were sung in early nineteenth-century concerts, they were programmed alongside opera arias.[11] Opera singers often sang the public premieres of Schubert's songs, and, with the exception of first renditions by the composer, sang many private premieres as well. Johann Michael Vogl, perhaps the singer Schubert admired most, spent most of his career on the operatic stage. Schubert's critics and contemporaries held positive opinions of the performances of Schubert's songs given by opera singers, especially those given by Vogl. Therefore, the treatises on operatic singing are relevant to Schubert's songs even though they focus on different repertory.

Obviously Schubert's songs are not the same as opera arias; songs are typically much shorter, feature the accompaniment of only a piano rather than a full orchestra, their texts are of a different nature, they have different origins, and they were often performed

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[9] A table of opera performances that Schubert is known to have attended and a table of operas he knew, though may have never seen performed, are shown in Peter Branscombe, "Schubert and the Melodrama," in *Schubert Studies: Problems of Style and Chronology*, ed. Eva Badura-Skoda and Peter Branscombe (Cambridge: Cambridge University Press, 1982), 110-1 and 115. Christoph Wolff also described operatic elements in the song "Der Tod und das Mädchen," D. 531 in Christoph Wolff, "Schubert's 'Der Tod und das Mädchen': Analytical and Explanatory Notes on the Song D 531 and the Quartet D 810," in *Schubert Studies*, ed. Badura-Skoda and Branscombe, 156-9.

[10] Susan Youens, "Franz Schubert: The Prince of Song," in *German Lieder in the Nineteenth Century*, ed. Rufus Hallmark (New York: Schirmer, 1996), 39.

[11] Although he did not offer the evidence for his conclusion, Otto Biba noted that in a particular series of concerts in Vienna, the only composer more popular than Schubert was Rossini. Biba, "Schubert's Position," 107.

in smaller venues. Many of Schubert's songs may be accurately characterized as *volkstümlich*. However, several of the earliest of Schubert's songs to appear in print were regarded as quite difficult in their time because of the complexity of the piano parts and the large vocal ranges. Critics repeatedly complained about the repeated triplets in the right hand of the piano part of Schubert's Op. 1, "Erlkönig," D. 328, a song that also requires one singer to portray several different characters within a short span of time. The high tessitura of Schubert's Op. 2, "Gretchen am Spinnrade," D. 118 (including several occurrences of f′′, the fermata on g′′, and the two a′′ near the end) continues to challenge sopranos, and the piano part is demanding as well. The first song of Op. 4, "Der Wanderer," D. 489c, contains several changes of tempo, two changes of time signature, frequent use of f♯ in the piano part, and an optional e (E in the typical male range) as the final note in the vocal part. Because of these characteristics, some of Schubert's earliest published songs were more appropriate for professional musicians than for amateurs, further blurring the division between aria and song.

Four major treatises of vocal pedagogy by Giambattista Mancini, Anna Maria Pellegrini Celoni, Manuel Garcia, and Laure Cinti-Damoreau date from the historical period of Schubert's output, and are thus relevant to understanding contemporaneous embellishment practices for his songs. Although Giambattista Mancini (1714-1800) completed his vocal treatise *Practical Reflections on Figured Singing* (*Pensieri, e riflessioni pratiche sopra il canto figurato*) in 1774, more than twenty years before Schubert was born, he was still living in Vienna for several years after Vogl made his

operatic debut there.[12] Mancini's treatise, therefore, represents a vocal practice in Vienna at a time slightly before Schubert was active there, but one that likely influenced opera singers in Vienna during Schubert's time. Mancini worked at the Royal and Imperial Court Opera in Vienna, and his treatise is the earliest one examined in this thesis. Mancini's strong reputation as a singing teacher was already confirmed in the 1770s when historian Charles Burney expressed excitement that a master such as Mancini was writing a vocal treatise.[13] After its initial publication in 1774, a French translation appeared in 1776, with new editions of either the Italian or French version published in 1777, 1796, and 1807.[14] Two early nineteenth-century treatises cited Mancini's text,[15] suggesting that it was an important source for vocal pedagogues of the period.

Anna Maria Pellegrini Celoni's (ca. 1780-1835) treatise *Grammar, or, Rules for Singing Well* (*Grammatica o siano regole di ben cantare*) was first published in 1810, right around the time Schubert began composing, and a German translation was available

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[12] The biographical and publication information presented in this paragraph was drawn from two sources: Edward V. Foreman, "Introduction," in Giambattista Mancini, *Practical Reflections on Figured Singing*, trans. Edward V. Foreman, Masterworks on Singing 7 (Champaign, IL: Pro Musica Press, 1967); and John Rosselli, "Mancini, Giovanni Battista [Giambattista]," *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com (accessed 11 March 2009).

[13] Charles Burney, *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773), quoted in Foreman, "Introduction," in Mancini, v.

[14] Foreman, "Introduction," in Mancini, v.

[15] Certainly many vocal treatises have drawn on Mancini since his work was published, but here I am referring to a German vocal treatise by Johann Hiller and the important treatise by Manuel Garcia (discussed below).

beginning in 1813.[16] Pellegrini Celoni was an Italian singer and teacher, and although the first edition of this treatise came from Rome, the German translation proves that her treatise was relevant to music in German-speaking lands. The book was evidently important enough to warrant a second Italian edition, which was published in 1817, and Manuel Garcia's later treatise repeatedly quoted Pellegrini Celoni's work, apparently the earliest musical treatise written by a woman, as a reputable source.

One of the most important singers of Schubert's songs in the mid-nineteenth century was Julius Stockhausen, who gave the first complete public performance of *Die schöne Müllerin* in 1856.[17] His teacher, Manuel Patricio Rodríguez Garcia (1805-1906), wrote *A Complete Treatise on the Art of Singing* (*Traité Complet de l'Art du Chant*), perhaps the best-known work of its kind in the nineteenth century; at least eleven editions appeared in print.[18] Initially published in Paris in 1840, the source was available with parallel French and German texts beginning in 1847. The treatise obviously was published after Schubert's death, but Garcia's text represents a well-established method of singing practiced both by himself and by his father, Manuel del Pópulo Vincente

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[16] The biographical and publication information presented in this paragraph is primarily from Edward V. Foreman, "Introduction," in Anna Maria Pellegrini Celoni, *Grammar, or, Rules for Singing Well*, trans. Edward V. Foreman, Masterworks on Singing 4 (Minneapolis: Pro Musica Press, 2001).

[17] *D2*, 486-9.

[18] The biographical and publication information presented in this paragraph was drawn from two sources: April Fitzlyon and James Radomski, "García," *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com (accessed 10 December 2008); and Donald V. Paschke, "Translator's Preface," in Manuel Garcia, *A Complete Treatise on the Art of Singing*, 2 vols., ed. and trans. Donald V. Paschke (New York: Da Capo Press, Vol. 2, 1975; Vol. 1, 1984). Although it was written much later, I have also consulted Manuel Garcia, *Hints on Singing*, trans. Beata Garcia (London: Ascherberg; New York: E. Schubert, 1894).

Rodríguez García (1775-1832). Garcia taught at the Paris Conservatory (1847-1850) and at the Royal Academy of Music, London (1848-1895), and his students were heard all over Europe and the United States in the nineteenth century and well into the twentieth century. In addition to Stockhausen, he also counted among his most famous students "the Swedish Nightingale," Jenny Lind, who sang Schubert's songs internationally.

Garcia gained some medical experience while serving in the French army, and later he invented the laryngoscope. Consequently, parts of his treatise were, for the first time, physiological in nature. Besides the diagrams of the vocal apparatus and specific ranges for vocal registers—both of which represent major turning points of vocal pedagogy—Garcia's treatise includes many short examples of alterations to specific pieces, and a few samples of complete arias that contain an extreme amount of affective musical suggestions not represented in the sources of the pieces.[19]

There is little to connect Laure Cinti-Damoreau's (1801-1863) vocal treatise *Classic Bel Canto Technique* (*Méthode de chant*) directly to Schubert, but it was an important vocal treatise for the nineteenth century because Cinti-Damoreau wrote out embellishments to many works as she, the leading soprano of the Paris opera, sang them.[20] Cinti-Damoreau published her treatise in 1849 after more than thirty years as a

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[19] For example, four measures of a recitative from Rossini's *Semiramide* contain the instructions "Anger. Round and clear timbre," "Abrupt, short threat," "Surprise. Exclamation almost spoken," and "A kind of effort as though trying to rid oneself of a vision." Garcia, *Treatise*, v. 2, 242.

[20] Counting the examples in Cinti-Damoreau's treatise and at least seven other of her personal notebooks, Austin Caswell documented approximately 150 surviving arias with alterations made by the singer. See Austin B. Caswell, "Mme Cinti-Damoreau and the Embellishment of Italian Opera in Paris: 1820-1845," *Journal of the American Musicological Society* 28 (1975): 459-92.

professional singer,[21] and she taught for over twenty years at the Paris Conservatory (1833-1856). She performed in Paris, the Netherlands, and the United States to great acclaim, and Garcia, Berlioz, and Meyerbeer, among others, praised her vocal talents, especially her elaborate and creative cadenzas. The many examples she left behind follow the same principles for embellishments described in the other treatises, and therefore, her treatise is also relevant to Schubert's songs.[22]

Schubert's songs contain ornaments such as trills, turns, grace notes, and appoggiaturas, all of which were explained in nineteenth-century vocal treatises. Schubert infrequently used the most standard trill notation ("tr"), but more often he indicated a trill using a wavy line. There is some debate about how to realize trill ornaments in performance, such as whether to begin on the principal pitch or upper pitch, but the rapid fluctuation between two pitches is not uncommon in Schubert's songs.[23] One typical reason embellishments were used was to create a stronger finish to a section, such as the passage in m. 50 of Schubert's *Die schöne Müllerin*, no. 7, "Ungeduld," D. 795/7, shown

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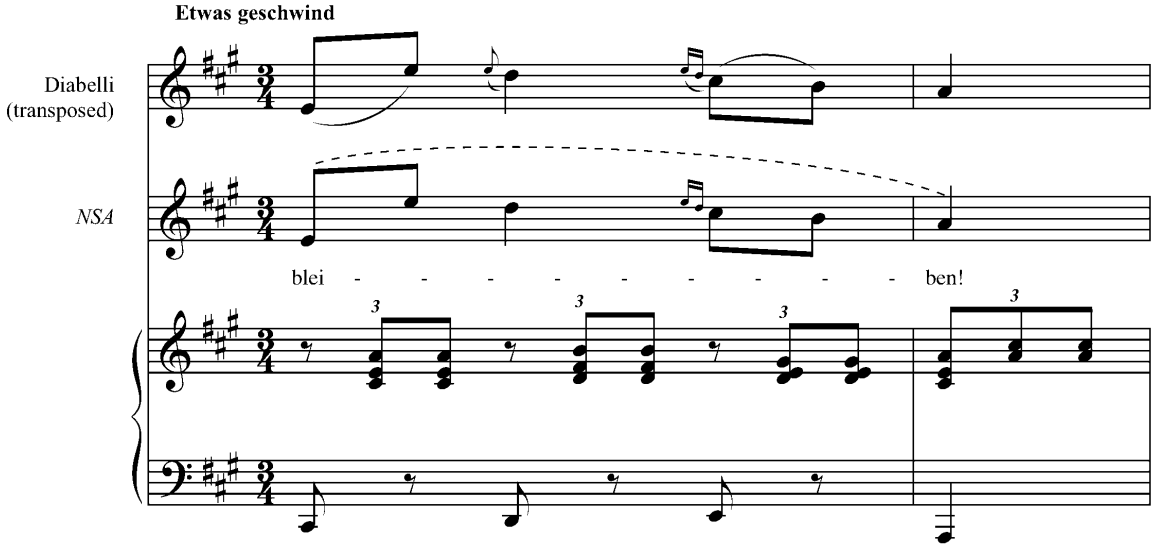
[21] The biographical and publication information presented in this paragraph is drawn from two sources: Philip E. J. Robinson, "Cinti-Damoreau, Laure," *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com (accessed 10 December 2008); and Caswell, "Mme Cinti-Damoreau," 459-92. Her treatise is Laure Cinti-Damoreau, *Classic Bel Canto Technique*, trans. Victor Rangel-Ribeiro (Mineola, NY: Dover, 1997).

[22] The treatises listed above are the most relevant, but several others from Schubert's time show similar treatment of vocal alterations. Domenico Corri, *The Singer's Preceptor* (London: Chappel, 1810); Gesualdo Lanza, *Elements of Singing* (London: Button and Whitaker, 1813); and Thomas Hastings, *Musical Reader* (Utica, NY: Williams, 1819).

[23] Schubert's Op. 7, no. 1, "Die abgeblühte Linde," D. 514 contains one example of "tr" in m. 31. An example of Schubert's use of the wavy line notation can be seen in Example 2.3 below. I have chosen the passage in Example 2.1 specifically because it does not feature an ornamentation symbol (whose pitch content could be ambiguous) but instead has a trill-like effect written out.

in Example 2.1.[24] The lower vocal staff shows the vocal part as it appears in the *Neue Schubert Ausgabe*; beginning on beat two of m. 50 there is a rapid fluctuation between d′ and e′, creating a trill-like effect. Nineteenth-century singers were not necessarily compelled to sing those pitches exactly as written, however. Vogl notated an embellished version of this measure, as seen in the upper vocal staff of Example 2.1. In Vogl's version, the trill-like effect is more prominent than it was in Schubert's version because the rapid fluctuation between d′ and e′ begins earlier. In this case, it also begins on the upper note rather than the principal note. Embellishments like the one Vogl applied in Example 2.1 were justified in nineteenth-century vocal treatises because the extra ornamentation adds even more flourish to a section of music the composer had already suggested as a florid passage by his use of ornaments.

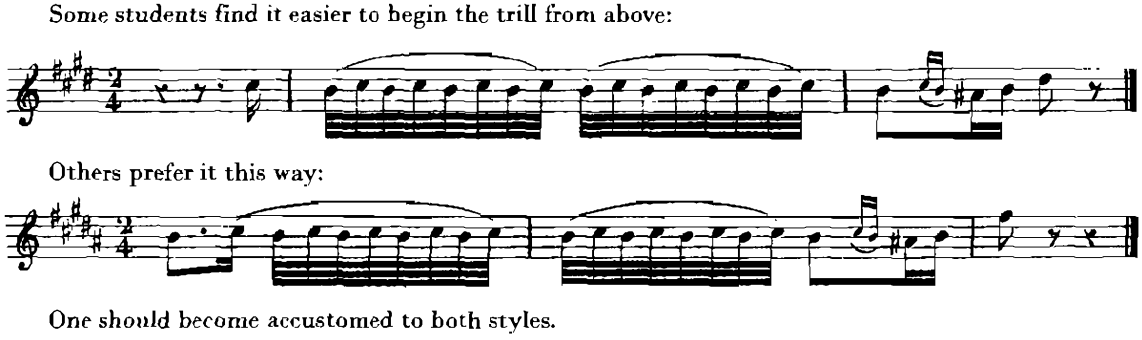
Example 2.1: Franz Schubert, *Die schöne Müllerin*, no. 7, "Ungeduld," mm. 50-1.



[24] *NSA*, 4/2a: 49. Diabelli's line is from *Diabelli*, 31, but it has been transposed up from F major to A major for ease of comparison. This chapter assumes that Vogl was responsible for all alterations in *Diabelli*; that assumption is explored in Chapter 3.

A singer who wished to execute the trill-like effect in Example 2.1 would be better prepared to do so after practicing the many trill exercises contained in nineteenth-century vocal treatises. Although the trill is usually assumed to begin on the principal pitch and then fluctuate rapidly with the pitch above it,[25] Cinti-Damoreau invited students to begin on either the upper or the principal note according to their preference (see Example 2.2).[26] She also stated the need to "become accustomed to both styles" because students would eventually have to use both styles in performance, and as noted above, the trill-like effect in Example 2.1 is one example that does begin on the upper note. Furthermore, Cinti-Damoreau's trill exercise includes a third pitch near the end. When a singer sang a long trill in performance, on a fermata near the end of an operatic aria for example, the addition of a new pitch would signal to the conductor that the singer was about to reach the cadential gesture.

Example 2.2: Laure Cinti-Damoreau, exercises for the trill.



[25] David Fuller, "Trill," in *The Harvard Dictionary of Music*, 4th ed., ed. Don Michael Randel (Cambridge, MA: Harvard University Press, 2003), 906-9.

[26] Cinti-Damoreau, 22.

The turn was another necessary ornament for singers of Schubert's songs to master.[27] In fact, singers sometimes interpolated a turn even if none was indicated. In Schubert's Op. 5, no. 3, "Der Fischer," D. 225 the composer wrote all the pitches in the vocal part using regular notation, that is, without ornaments (see Example 2.3).[28] However, Schubert had introduced some ornamentation in the piano part, shown in the last measure of the example in the right hand at m. 26. Consequently, Vogl's additions serve to further embellish the melody of a section that the composer had already marked with some ornaments, this time by adding an appoggiatura and a turn in m. 26. This section is also the end of a musical phrase so the addition of the turn and the grace note before it in the same measure add tremendous energy to the vocal part at the half cadence in m. 27.

Execution of the turn could also be improved by practicing the exercises in nineteenth-century vocal treatises. They explained that the turn symbol was used to indicate the addition of pitches both above and below the notated pitch. As with the trill, Cinti-Damoreau wrote exercises for the turn both ascending and descending, as both were frequently needed embellishments. Two of her exercises, which show turns in both directions, are shown in Examples 2.4 and 2.5.[29]

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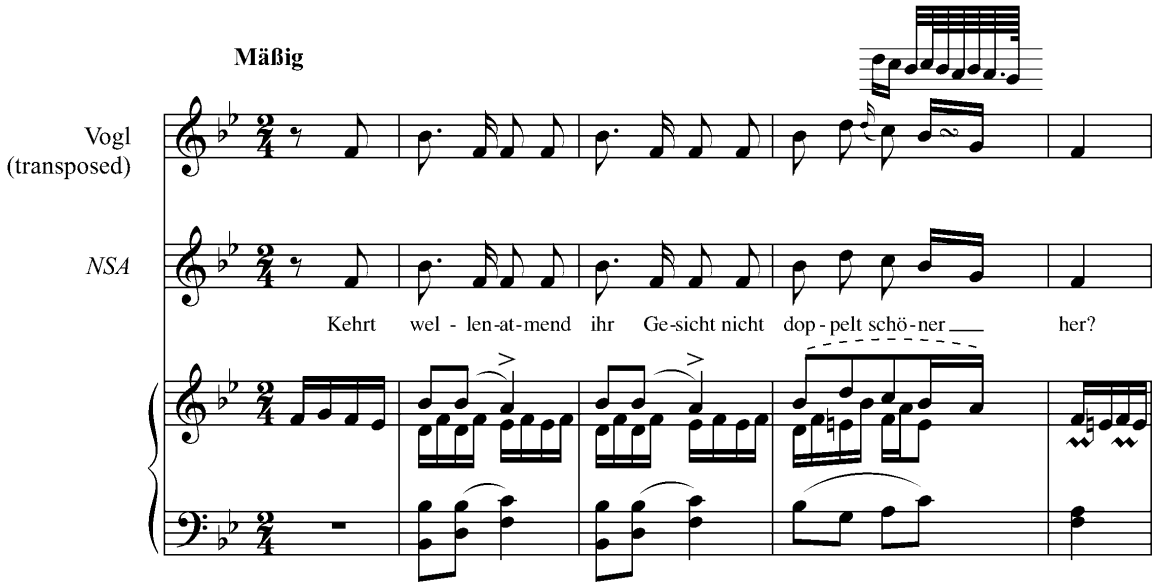
[27] Schubert wrote turns rarely, but he did use them. An example of turns in his vocal parts may be found in Op. 13, no. 1, "Der Schäfer und der Reiter," D. 517 at m. 5 and m. 12. Turns may also be found in his piano parts, as in Op. 8, no. 3, "Erlafsee," D. 586 at m. 26 and m. 27, for example. *NSA*, 4/1a: 95-6 and 79.

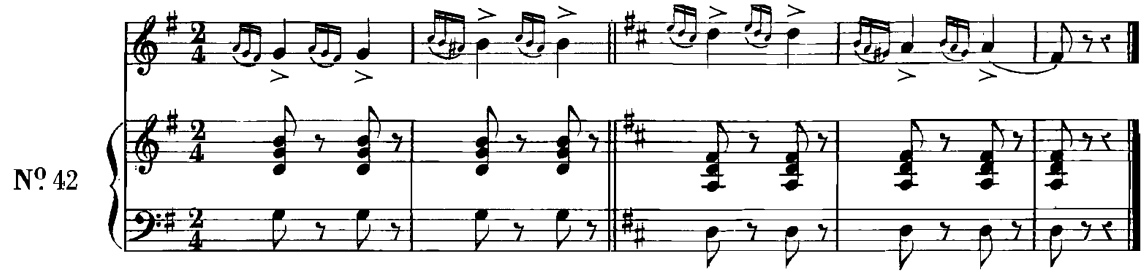
[28] *NSA*, 4/1a: 43 and 4/1b: 281-2. Due to the two different layouts of this song in *NSA*, the lower vocal staff is mm. 22-6 while the top staff is mm. 42-6. Vogl's line has been transposed up from G major to B♭ major to facilitate comparison.

[29] Cinti-Damoreau, 21.

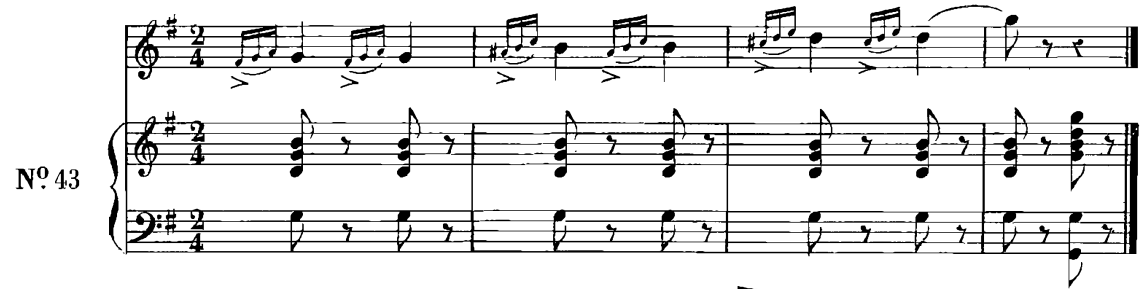
Example 2.3: Schubert, “Der Fischer,” mm. 23-7, verse one.



Example 2.4: Cinti-Damoreau, exercise for the turn from above.



Example 2.5: Cinti-Damoreau, exercise for the turn from below.



Schubert used grace notes very frequently in his songs, often as appoggiaturas, but how these grace notes should be realized in performance has been the subject of

considerable debate.[30] The possibility of conflicting options can make the realization of grace notes in Schubert's songs quite complicated, but since they appear so often, clearly an understanding of grace notes is a vital element for the performance of Schubert's songs, especially since their realization sometimes contradicts what Schubert notated.

In some musical situations, a grace note may take the entire rhythmic value of the following note so that the principal note is not sounded at all. This type of realization only occurs in certain musical circumstances, namely when the first of two repeated, consonant pitches falls on a stressed beat. Such a situation is found in many of Schubert's songs. For example, *Die schöne Müllerin*, no. 3, "Halt!" D. 795/3 has two consecutive measures in which the first of two repeated, consonant pitches falls on a stressed beat (see Example 2.6).[31] Following the recommendation of nineteenth-century vocal treatises,[32] the editors of the *NSA* have suggested giving the entire rhythmic value of the first notes in mm. 46 and 47 to the appoggiatura, and therefore, the principal notes are not sounded at all.

Michael Tilmouth has argued that this device was so common that performers were expected to add an appoggiatura even if one was not written.[33] Although he used

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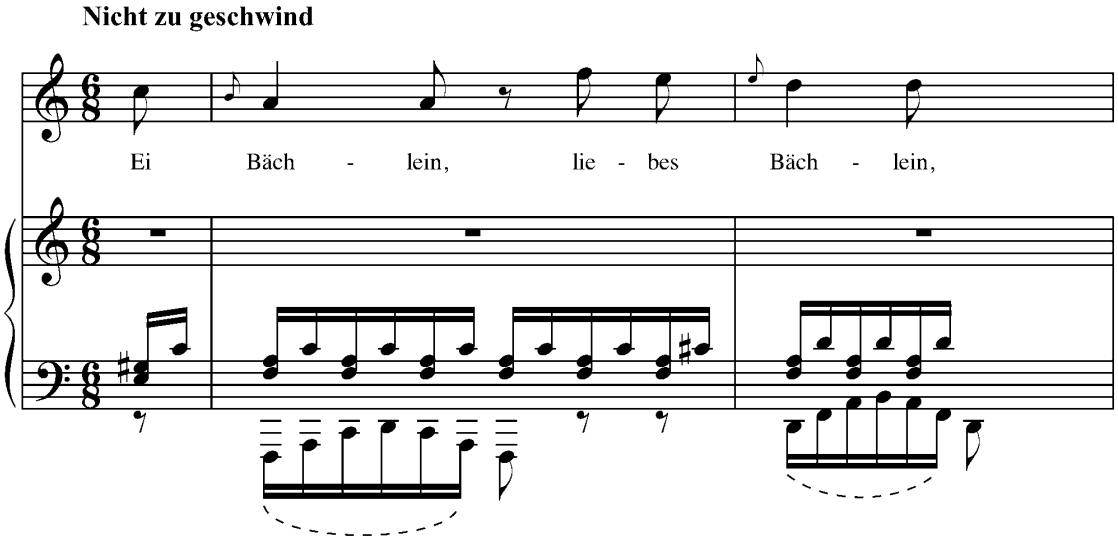
[30] [Arthur Henry Fox-Strangways] A.H.F.S., Ben Davies, Herman Klein, and Ernest Walker, "The Appoggiatura," *Music and Letters* 5 (1924): 121-44; Julian Armitage-Smith, "Schubert's Appoggiaturas," *The Musical Times* 103 (1962): 534-5; Ernest G. Porter, "Schubert's Appoggiatura's: A Further Note," *The Musical Times* 104 (1963): 110-1; Desmond Shaw-Taylor, et al. "Schubert as Written and as Performed," *The Musical Times* 104 (1963): 626-8; and Michael Tilmouth, "The Appoggiatura in Beethoven's Vocal Music," *The Musical Times* 111 (1970): 1209-11.

[31] *NSA*, 4/2a: 32.

[32] Mancini, 73 and Garcia, *Treatise*, v. 1, 150 and v. 2, 122, for example.

[33] Tilmouth, 1209-11.

Example 2.6: Schubert, *Die schöne Müllerin*, no. 3, "Halt!" mm. 45-7.

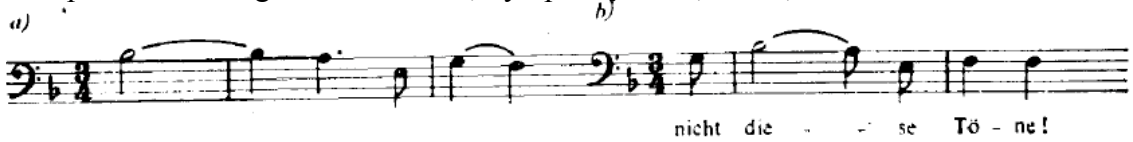


some examples from instrumental music as evidence, Tilmouth suggested that the appoggiatura was especially prevalent in vocal music. His most convincing example is taken from the finale of Beethoven's Symphony no. 9. The famous instrumental recitative that is later repeated by the baritone soloist is presumably supposed to have the same pitch content both times. But Beethoven wrote "g f" in m. 16 of the instrumental part and "f f" in m. 221 of the vocal part (see Example 2.7).[34] Tilmouth argued that because the situation in m. 221 has two repeated, consonant pitches with the first falling on a strong beat, the vocalist would have replaced the first f with g instead, and therefore the two syllables of "Töne" would be sung on "g f"—matching what was written in the earlier instrumental part. This is precisely the kind of embellishment recommended by Mancini

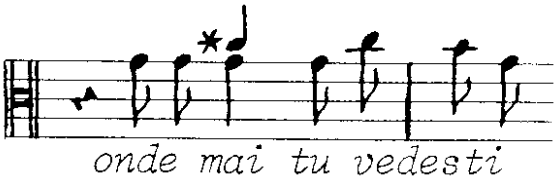
[34] Ibid., 1210.

and Garcia, in which the pitch marked with an asterisk is sung even though it was not written (see Example 2.8).[35]

Example 2.7: Ludwig van Beethoven, Symphony no. 9, finale, mm. 14-6 and 219-21.



Example 2.8: Giambattista Mancini, unwritten appoggiatura.

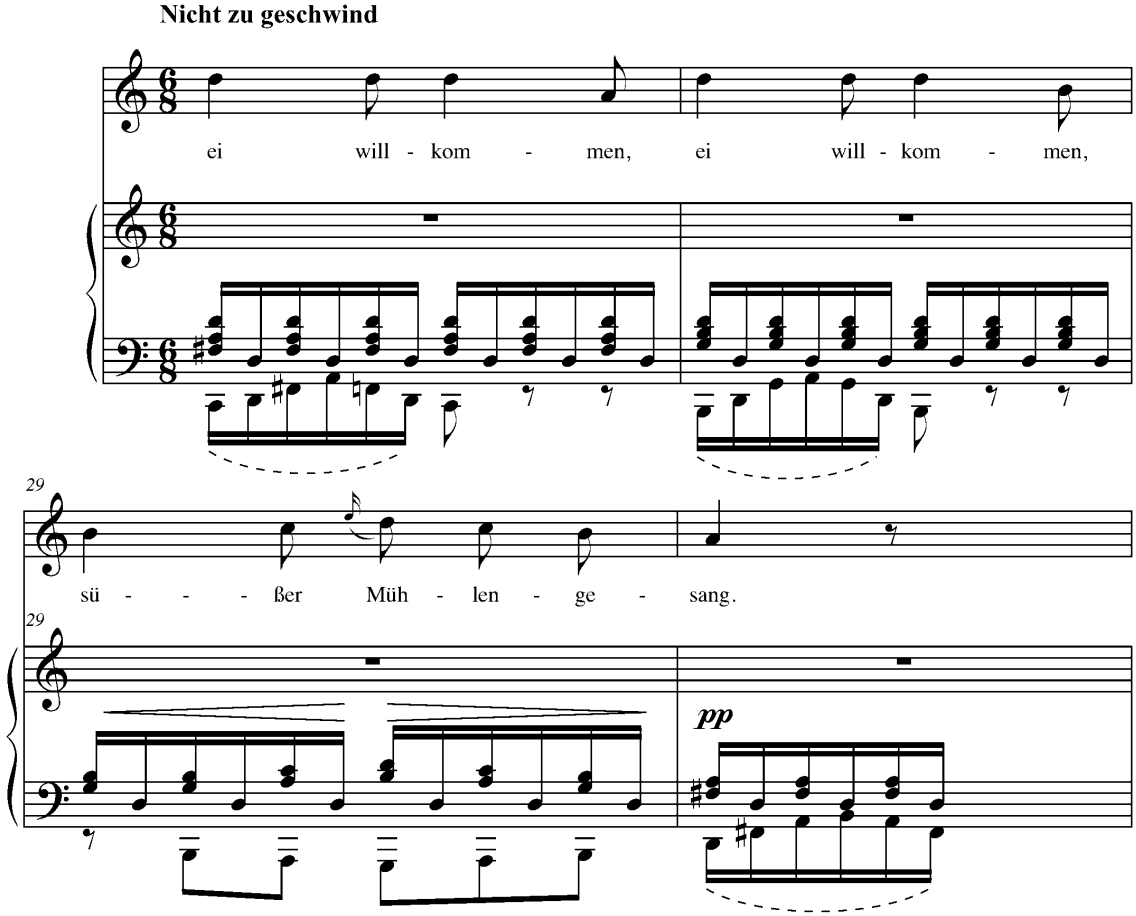


Another possible realization of grace notes, sometimes called the "short appoggiatura," involves performing the grace note as quickly as possible. This is often the realization recommended in fast tempi because the difference between, say, an appoggiatura that is one thirty-second note long and one that is one sixty-fourth note long is hardly perceptible. In Schubert's *Die schöne Müllerin*, no. 3., "Halt!" the tempo is marked "not too quickly" (*nicht zu geschwind*), with the obvious implication that the tempo must be somewhat quick. Grace notes appear frequently in this song, and at one instance in m. 29, the editors of the *NSA* recommended realizing the appoggiatura in the vocal part in this fashion because the difference between a sixteenth note and a thirty-

[35] Mancini, 73.

second note would be almost negligible (see Example 2.9).[36] Since this grace note does not appear on the first of two repeated, consonant pitches, it should not take the entire rhythmic value of the following note.

Example 2.9: Schubert, *Die schöne Müllerin*, no. 3, "Halt!" mm. 27-30.



The proper realization of graces notes in Schubert's songs is somewhat more complicated when they appear in songs with a more moderate tempo, and do not appear on the first of two repeated, consonant pitches. For notes divisible by two, the grace note

[36] *NSA*, 4/2a: 31.

takes half the rhythmic value away from the following note, while the grace note takes two thirds of the rhythmic value away from notes divisible by three.[37] For example, Schubert's "An die Musik," D. 547 has a grace note in m. 17. Since the following note is divisible by two, the editors of the *NSA* recommended giving the grace note half of the rhythmic value of the following note, and therefore, the grace note and the half note become two quarter notes (see Example 2.10).[38] This makes the most sense because in a moderate tempo the difference between a quarter note and an eighth note would be quite apparent (and even more so between a quarter note and a sixteenth note), so a short appoggiatura should not be used here. Furthermore, Schubert actually wrote a quarter-note grace note, so the rules of ornamentation are supported by a literal interpretation of Schubert's notation.

In Schubert's "Der Jüngling auf dem Hügel," D. 702, two successive measures (43 and 44) contain grace notes that are followed by notes divisible by three (see Example 2.11).[39] The editors of the *NSA* recommended giving the appoggiatura two thirds of the following note's rhythmic value in both cases. Like Example 2.10, the tempo is moderate at this point in the song, making a short appoggiatura an unlikely realization.

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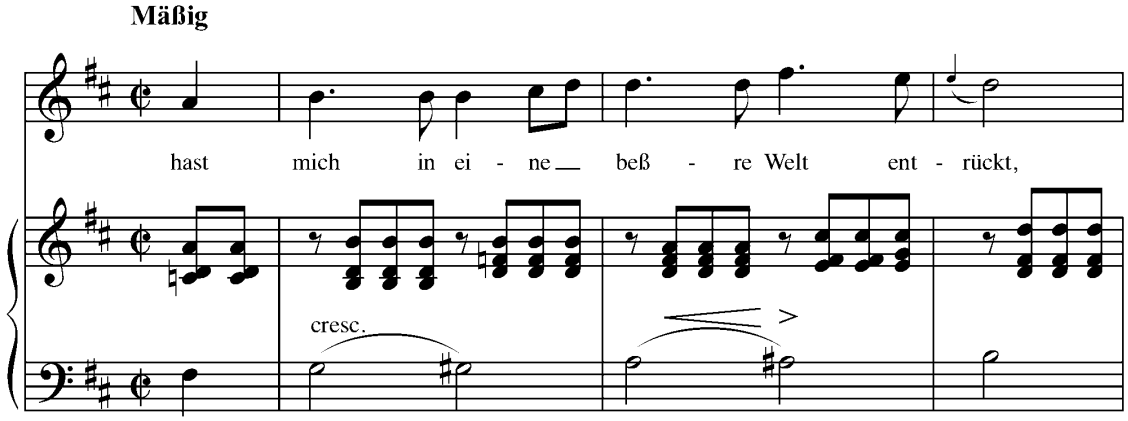
[37] Relevant discussions appear in Pellegrini Celoni, 35-6, Mancini, 42-3, and Garcia, *Treatise*, v. 1, 148-50. Regarding notes divisible by three, it would be possible for the grace note to take only one third of the following note's rhythmic value, though none of the treatises discussed in this chapter recommended that. Mancini and Garcia both thought grace notes should take two thirds of the following note's rhythmic value while neither Pellegrini Celoni nor Cinti-Damoreau distinguished these cases from cases with notes divisible by two. This is probably an oversight rather than the unlikely possibility of some sort of hemiola division that would be required by dividing a dotted quarter note literally in half, for example.

[38] *NSA*, 4/4a: 109.

[39] *NSA*, 4/1a: 70.

Example 2.10: Schubert, "An die Musik," mm. 14-7.



However, in this case the realization recommended in *NSA* goes against a literal interpretation of Schubert's notation since he wrote an eighth-note grace note in m. 43 and a quarter-note grace note in m. 44. *NSA*'s recommendation, however, follows the rules set forth in Mancini's and Garcia's treatises.[40]

Grace notes were realized in four different ways: taking the entire rhythmic value of the following note, taking half of the rhythmic value of the following note, taking two thirds of the rhythmic value of the following note, and as quickly as possible, each with supporting evidence from nineteenth-century vocal treatises (see Examples 2.6, 2.9, 2.10, and 2.11).[41] Performers must note these differences because in cases such as Schubert's *Die schöne Müllerin*, no . 4, "Danksagung an den Bach," D. 795/4, two different

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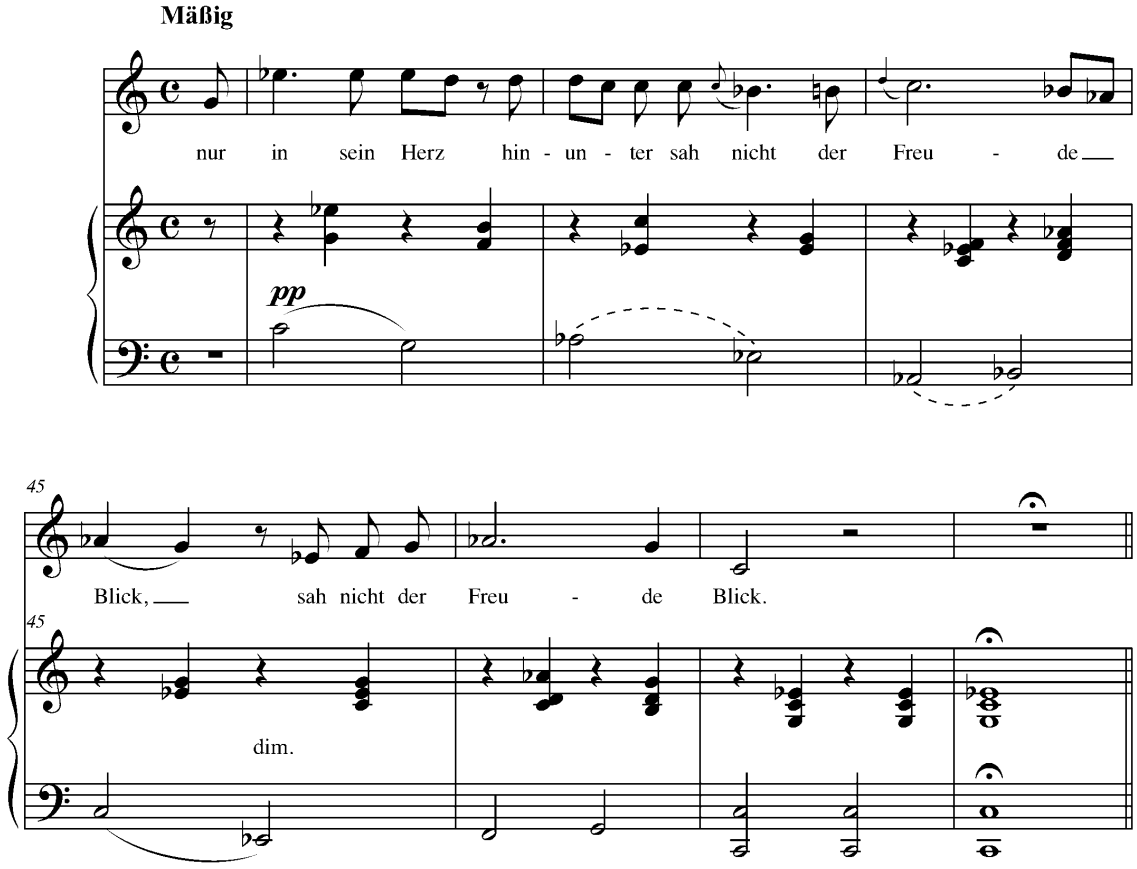
[40] See note 37.

[41] Garcia gave the most complete account of grace notes in Garcia, *Treatise*, v. 1, 148-50. The German term for the ornament I have described in the last several examples is *Vorschlag*. A different type of ornament, the *Nachschlag*, took its rhythmic value from the preceding note. The difference between a *Vorschlag* and a *Nachschlag* is usually obvious because of the physical location of the ornaments within the measure and by the way slurs link the ornaments to surrounding notes.

Example 2.11: Schubert, "Der Jüngling auf dem Hügel," mm. 41-48.

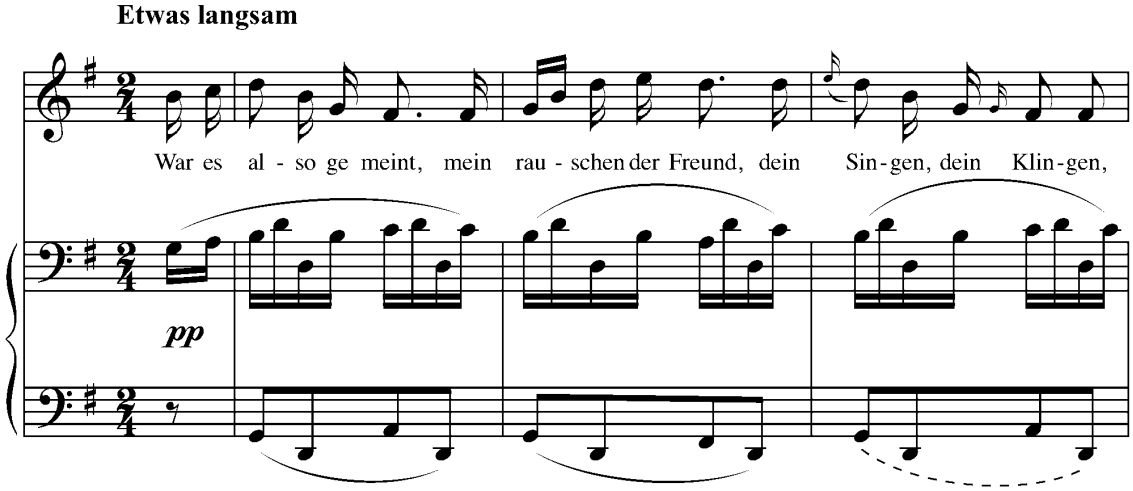


realizations of grace notes occur within a single measure (see Example 2.12).[42] The tempo is "somewhat slow" (*etwas langsam*), so neither grace note in m. 7 should be realized as a short appoggiatura. The grace note that occurs on the downbeat appears before an eighth note, which is a note divisible by two. Therefore, the grace note sixteenth note and the eighth note at the beginning of m. 7 should be realized as two sixteenth notes. The second grace note should be realized as a full eighth note because it appears before the first of two repeated, consonant pitches, the first of which falls on a

[42] *NSA*, 4/2a: 34.

stressed beat. The principal note on the first syllable of "Klingen" should not be sounded at all.

Example 2.12: Schubert, *Die schöne Müllerin*, no. 4, "Danksagung an den Bach," mm. 4-7.



In addition to providing the tools to facilitate realizing ornaments, the treatises also contained exercises and examples to teach improvisation or free embellishment, which was expected of nineteenth-century singers even when little or nothing was notated in the score to indicate it. Although these sections of free embellishment had an improvisational character, some singers notated them as a way of working out or remembering particularly successful improvisations; the ability to execute creative embellishments was a highly prized asset in singers such as Cinti-Damoreau and others. Significantly, the examples in the treatises show that singers could perform many different versions of a single piece, and that there was no single "correct" way to embellish. This variety encouraged audiences to hear performances more than once because each performance would be different.

Singers added cadenzas to Schubert's songs, although they were considerably less elaborate than the cadenzas of opera arias. The most common place to introduce free embellishments was at a final cadence and, to only a slightly lesser extent, at any fermata.[43] An example of a modest cadenza by Vogl appears in Schubert's "Jägers Abendlied," D. 368. Schubert set the text of this song strophically, and the final verse ends the same way as the previous two verses. Vogl, however, added extra pitches, a turn, and a fermata as a cadenza in the penultimate measure of the last verse (see Example 2.13[44]). The new ending—which also includes a final pitch one octave lower than the previous verses—differentiates this verse from the other verses in order to create a very strong sense of finality.

Even in pedagogical exercises devoted to cadenzas, the embellishments, however virtuosic, had to be stylistically appropriate to the entire piece, as demonstrated by two exercises for cadenzas that are among the most advanced lessons in Pellegrini Celoni's treatise (see Example 2.14).[45] Both cadenzas are impressive, even virtuosic, but the

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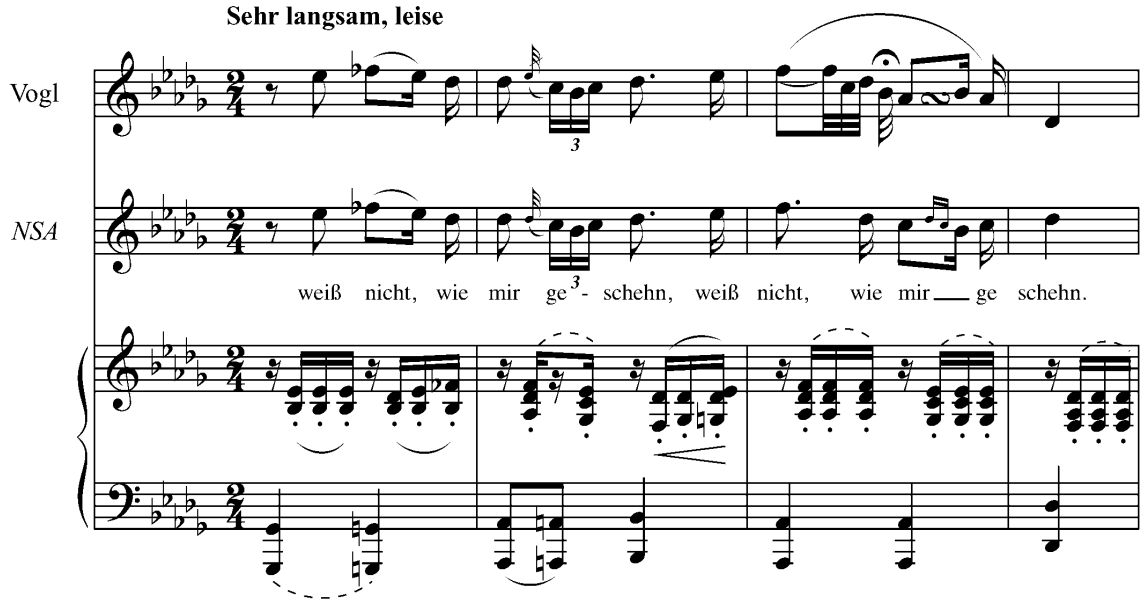
[43] Austin B. Caswell, *Embellished Opera Arias*, Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries 7-8 (Madison: A-R Editions, 1989) contains many examples of embellishments at cadenzas and fermatas, although it also shows embellishments in many other places as well. Operatic arias are generally much longer than Schubert's songs, and a full orchestra can maintain a fermata much longer than a piano can because its sonorities decay less quickly. (The keyboard instruments used in Vienna in the early nineteenth century decayed even more quickly than modern pianos.) Therefore, in operatic arias more elaborate cadenzas would be both more musically appropriate and also more practical.

[44] *NSA*: 4/1a: 25 and 4/1b: 275. Due to the difference in layout, Vogl's version appears as mm. 42-5. Vogl's score has been transposed up from A♭ major to D♭ major to facilitate comparison. It should be remembered, however, especially for the final pitch, that Vogl's score is actually notated a perfect fouth lower, making the final pitch A♭.

[45] Pellegrini Celoni, 55.

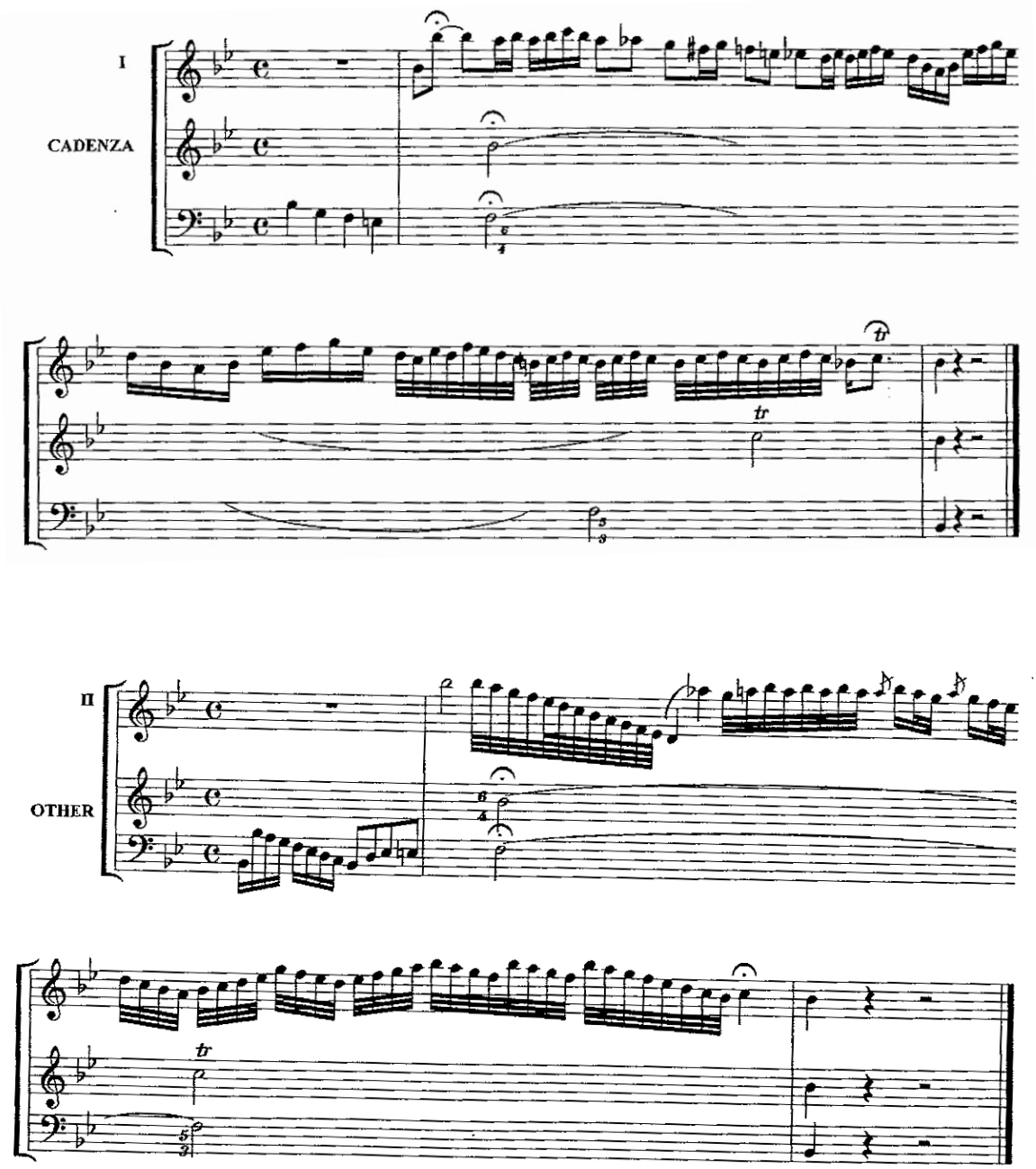
Example 2.13: Schubert, “Jägers Abendlied,” mm. 10-13, verse three.



stylistic differences between the two can be attributed to the music in the bass lines that precede them. While both exercises take place over the same F dominant-seventh chord with a fermata, the two bass lines leading up to the fermatas are quite different. The bass line in the first example is slow moving and has a small range. Consequently, the cadenza in the vocal part consists mostly of eighth notes and sixteen notes with some thirty-second notes near the end. The range of the vocal part is only a minor tenth, although it is impressively high and includes c′′′. In contrast, the bass line in the second example is much faster and includes a large leap at the beginning. The following cadenza in the vocal part consists mostly of thirty-second notes, fast grace notes, and sixty-fourth notes. The total range of a minor thirteenth, including a single leap of a diminished twelfth, is much larger than the first cadenza overall, even though it does not go as high.

Beyond exercises, examples of embellished cadenzas from actual pieces were also included in the treatises. For example, Manuel Garcia’s treatise included an elaborate

Example 2.14: Anna Maria Pellegrini Celoni, two exercises for cadenza.

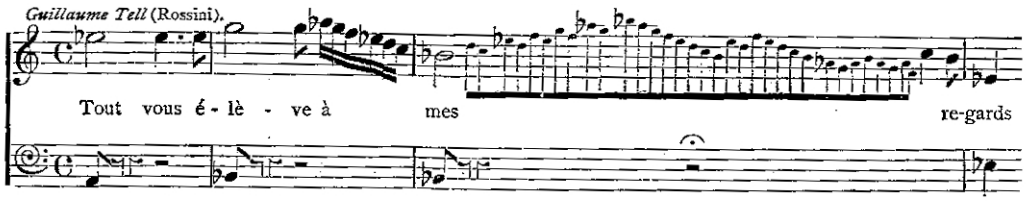


cadenza for the duet "Oui, vous l'arrachez à mon âme" from act two of Rossini's *Guillaume Tell*, seen in Example 2.15.[46] This passage occurs at the end of a major section

[46] Garcia, *Hints*, 68.

in the duet where there is a change of key signature, time signature, and tempo. Additionally, the articulation changes from mostly legato to mostly staccato, thus making it an ideal location for a cadenza. In the vocal part of m. 109 Rossini notated a half note on b♭′, a dotted-quarter note on c′′, and an eighth note on b♭′. All the smaller notes were added by the singer.

Example 2.15: Gioachino Rossini, with a cadenza by Cinti-Damoreau, *Guillaume Tell*, act two, "Oui, vous l'arrachez à mon âme," mm. 107-10.

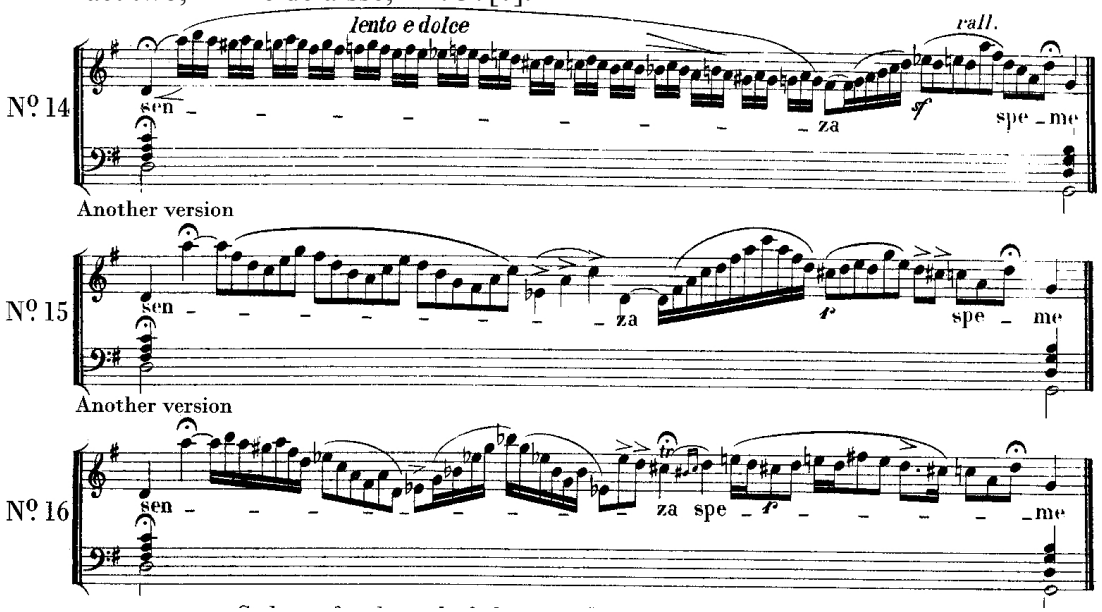


Cinti-Damoreau suggested three different cadenzas for a particular place in the act two aria "Il me délaisse" from Meyerbeer's *Robert le diable* (see Example 2.16).[47] Her cadenzas carry extra significance in this case since she sang in premieres of several of Meyerbeer's operas, but the soprano who premiered the role of Isabelle did not consider her cadenza as a fixed object. Instead, there were a variety of possibilities, three of which Cinti-Damoreau notated. The first cadenza, which features far more sixteenth notes than the other examples, demonstrates the soprano's impressive facility and her penchant to include a great deal of chromaticism. After a very large initial leap of a major twelfth, the trajectory of the melodic line is primarily downward until the text moves to the second

[47] Cinti-Damoreau, 96. It is difficult to locate with certainty where these cadenzas would have been used given only the context of a fermata on D-major in the key of G and three Italian words that do not appear in the French libretto. Nonetheless, m. 37 seems to be the most likely location.

syllable of "senza," at which point the melody quickly rises, ultimately reaching a′′ to set up a climactic finish. In the second cadenza, Cinti-Damoreau's range and control of the passaggio are on display. The initial leap is just as large as the first cadenza, but this time a′′ is maintained on a fermata. The fermata is then followed by a series of arpeggios, both descending and ascending, and the pace quickens when the text changes to the second syllable of "senza." The melodic high point on c′′′ is impressive, in spite of its brevity. Cinti-Damoreau's third cadenza is characterized by its very unpredictability. The middle section actually modulates to E♭ major, in a cadenza otherwise build on a D dominant-seventh chord. The second half of the cadenza is more rhythmically sophisticated than any of the others, and this aspect is further emphasized by the single accent mark. These are the kinds of cadenzas audiences heard in passages where Meyerbeer had notated a V^7 chord with a fermata.

Example 2.16: Giacomo Meyerbeer, with cadenzas by Cinti-Damoreau, *Robert le diable*, act two, "Il me délaisse," m. 37[?].



Melodic embellishments in Schubert's songs were also introduced outside the realm of the final cadenzas. For example, already in the opening four measures of Schubert's "Antigone und Oedip," D. 542, Vogl embellished Schubert's melody (see Example 2.17).[48] Besides the grace note Schubert wrote in m. 4, there is little indication that this section invites embellishment, and yet Vogl changed the melody to this song considerably.[49] The thirty-second notes in m. 4 are typical of the embellishments that appear throughout Vogl's version of this song. There are many similar examples of melodic embellishment in Schubert's songs, and considered as a whole, they suggest a very free style of performance in the nineteenth century with respect to the primary melody.

These types of melodic embellishments were also included in vocal pedagogy texts. Pellegrini Celoni included several such exercises near her exercises for cadenzas.[50] In one exercise, Pellegrini Celoni wrote out a simple melody with accompaniment and offered eight various melodic embellishments leading up to the cadence (see Example 2.18[51]). Given the wide variety of Pellegrini Celoni's embellishments to what is a reasonably simple melody, Schubert's songs might have been sung with a tremendous amount of variety in the nineteenth century, ranging from the addition of short

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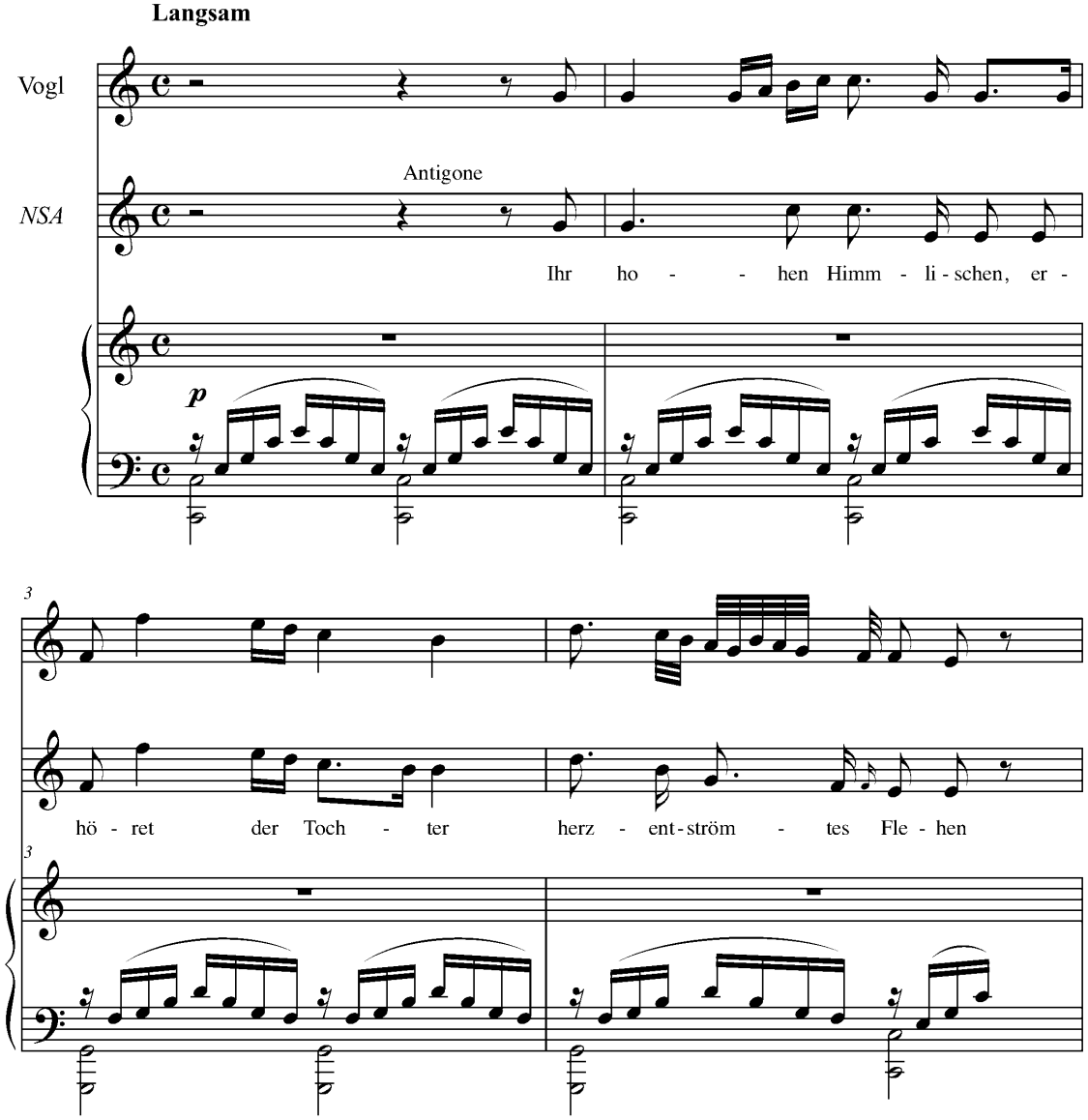
[48] *NSA*, 4/1a: 50 and 4/1b: 284.

[49] See Chapter 1, Table 1.1. In Vogl's line in Example 2.17, m. 4 needs one more eighth note to be complete. This type of mistake is fairly common in Vogl's scores.

[50] The final section of Garcia's treatise also includes many optional cadenzas for a single melody. Garcia, *Treatise*, v. 2, 204 for example.

[51] Pellegrini Celoni, 52.

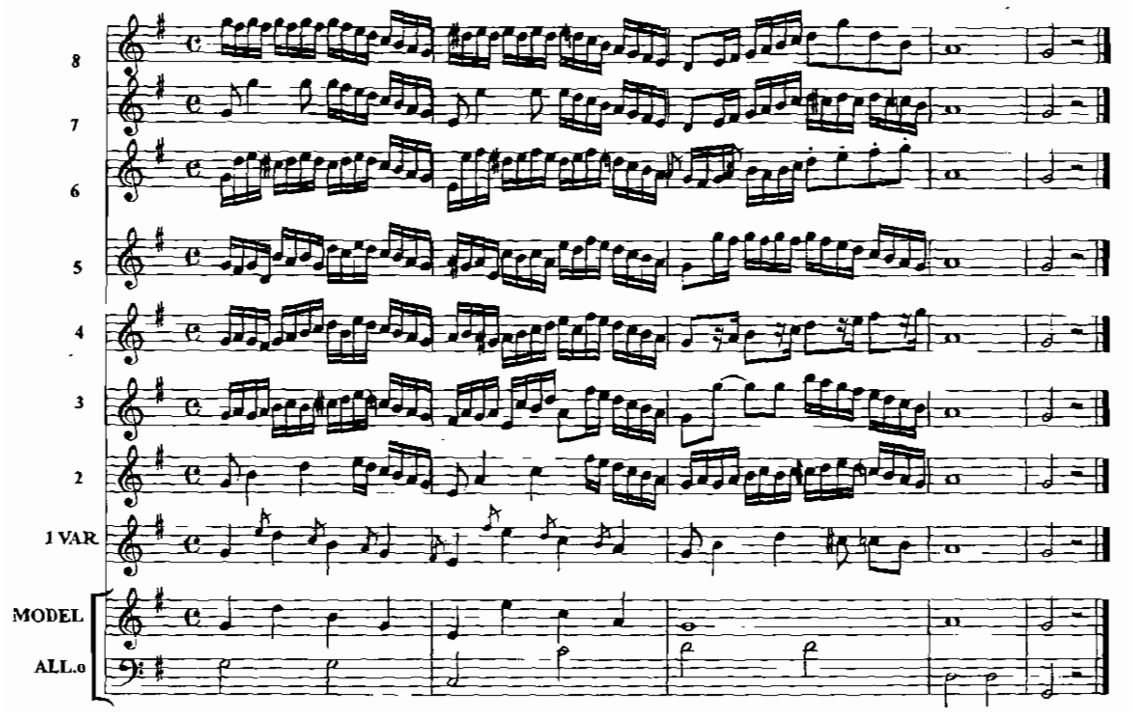
Example 2.17: Schubert, “Antigone und Oedip,” mm. 1-4.



appoggiaturas (Pellegrini Celoni’s 1 VAR.) to substantial changes in pitch, rhythm, and articulation (8 VAR.).

Cinti-Damoreau also wrote out many of her melodic embellishments in addition to her cadenzas, as did several of her contemporaries. In mm. 113-6 of “Di tanti palpiti” from Rossini’s *Tancredi*, Cinti-Damoreau and two other nineteenth-century singers notated their embellishments. These, along with Rossini’s original melody, are shown in

Example 2.18: Pellegrini Celoni, eight optional embellishments of one melody.



Example 2.19.[52] This point in the aria is not near the end, nor on a fermata, where one might expect a cadenza. The text does not carry any special meaning (and Cinti-Damoreau was singing a French translation of the text anyway), nor is there any particular indication in the score that calls for embellishment. But these three singers all chose to alter Rossini's melody substantially, and it is by no means the only measure of its kind. Instead, it serves here as a representative sample of what was clearly a frequent practice.

Schubert himself was responsible for some melodic embellishments when he revised his songs, especially when he prepared them for publication. For example,

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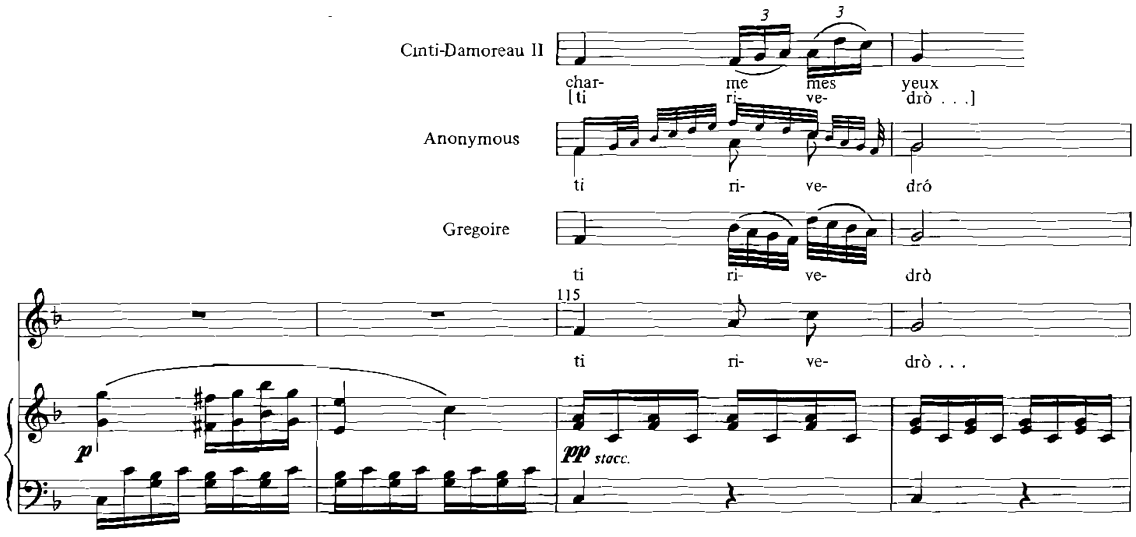
[52] Caswell, *Embellished Opera Arias*, 207.

Example 2.19: Rossini, with three suggestions for embellishment by Cinti-Damoreu, anonymous, and Gregoire, *Tancredi*, "Di tanti palpiti," mm. 113-6.



Schubert's famous "Erlkönig," D. 328 exists in four versions.[53] Each version has slightly different melodic embellishments; the earliest one is notably different from the others. Most of the changes are small, but the melody is significantly different in the first version for the text "Siehst, Vater, du."[54] Another example of Schubert embellishing his own melody through revision of a well-known song is from "An die Musik." The first version has no grace note in m. 5, but in the second version there is a grace note that involves the leap of a major sixth (see Example 2.20).[55] Following the rule that this grace note takes two-thirds of the rhythmic value from the following note, this is a significant change in the melody, especially considered in combination with the possibility of adding

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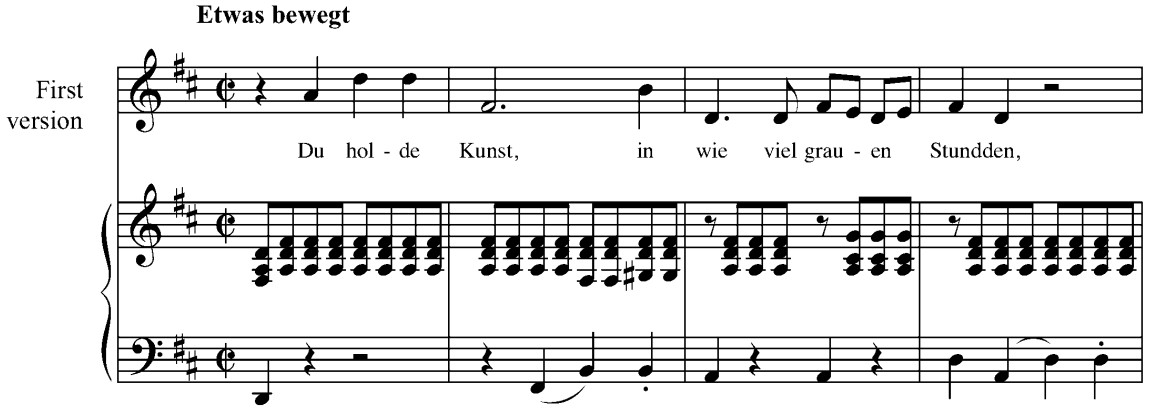
[53] The fourth version is in *NSA*, 4/1a: 3-9 and the first three are in *NSA*, 4/1b: 173-93.

[54] The measure numbers of the four versions do not align, but the first version in *NSA*, 4/1b: 174, mm. 39-41 may be compared with the fourth version in *NSA*, 4/1a: 19-20, mm. 41-3.

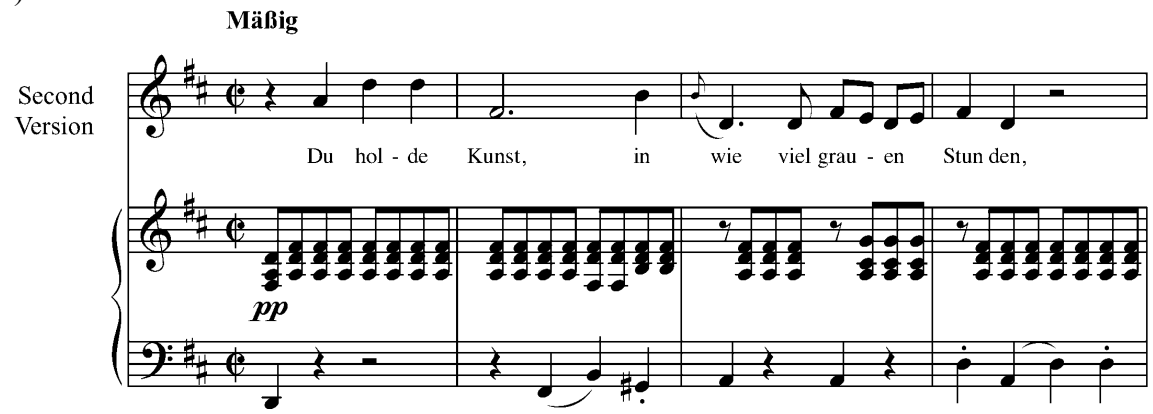
[55] *NSA*, 4/4b: 240 and 4/4a: 108.

portamento or rubato. In addition, Schubert slightly altered the piano part in the second half of m. 4, demonstrating that instrumental parts were also variable.

Example 2.20: Schubert, "An die Musik," mm. 3-6. a) First version.



b) Second version.



In some cases, melodic embellishments were indicated, but with a tremendous amount of freedom. For example, in Schubert's *Die schöne Müllerin*, no. 4, "Danksagung an den Bach," D. 795/4, Vogl simply added the instruction "ad libit:" and a fermata on

beat two of m. 26 (see Example 2.21).[56] There is a one-note embellishment in the vocal part on the downbeat of the measure, but other than that, singer and pianist are left to their own devices to create an appropriate response to the musical situation. As written, the piano part completely abandons the pattern that is present through most of the rest of the piece. This is the closing section of the third of five stanzas, but it is not the end of the song, where a cadenza might be expected. There is not a great deal of ornamentation nearby to suggest this as a florid passage, inviting embellishment. The text may have motivated the change, since it is the third repetition of the same words and Vogl may have felt compelled to vary the music because of this repetition of text.[57] Whatever Vogl performed in this section must have been more elaborate than trills, turns, or grace notes and more extensive than changes of tempo, dynamics, articulation, rhythm, or pitch, because he notated all those types of alterations. Instead, the "correct" realization of this particular musical moment is meant to be different every time, and therefore could not be written in any one definitive way.

All the examples of trills, turns, grace notes, cadenzas, and other melodic embellishments presented in nineteenth-century vocal treatises represent music that was not written with fixed pitches and rhythms. Instead, symbols were used (or understood without being notated) that suggested various types of embellishment. In many cases, there is not a single correct way to realize these embellishments in a performance of an individual work; instead, there is a range of possibilities. The notated page suggests that a piece of music is a fixed object, but nineteenth-century vocal treatises gave singers the

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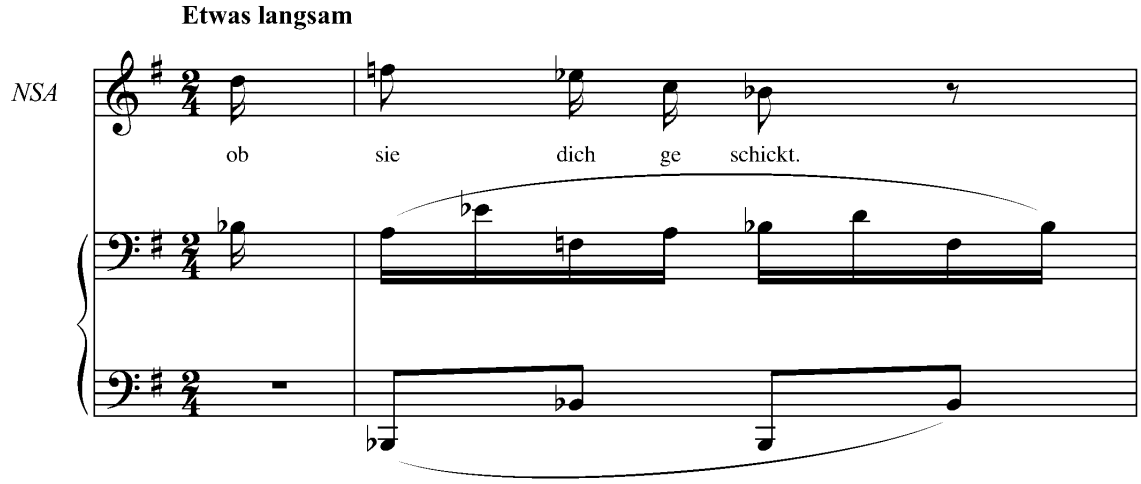
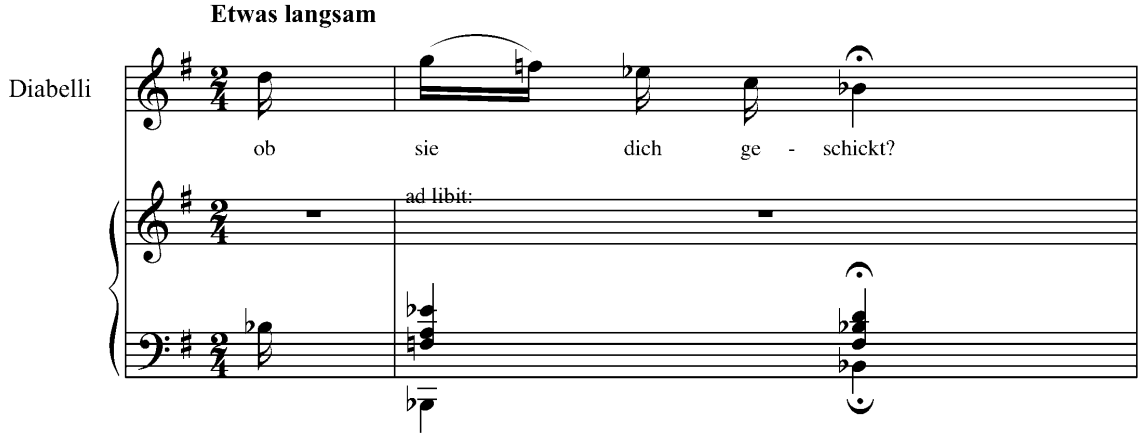
[56] *NSA*, 4/2a: 35 and *Diabelli*, 18 respectively.

[57] The implications of the text in this song are more fully explored in Chapter 3.

Example 2.21: Schubert, *Die schöne Müllerin*, no. 4, "Danksagung an den Bach," mm. 25-6. a) In *NSA*.



b) In *Diabelli*.



tools and the permission they needed to interpret a work with something new, exciting, and different every time. Therefore, from the realization of a trill to the addition of free improvisation, one of Schubert's songs as performed by a nineteenth-century singer was much more variable than the fixed notation suggests.

CHAPTER 3
DIABELLI'S 1830 PRINT OF *DIE SCHÖNE MÜLLERIN*

The excellent edition of *Die schöne Müllerin* published in the *NSA* is typically regarded as the most authoritative edition available today because of its attention to detail and extensive critical apparatus. However, that edition is a relatively recent one, and the editions available in the nineteenth century were considerably different—especially the 1830 edition published by Anton Diabelli. As Schubert's song cycle appeared in print for nineteenth-century audiences, it contained deviations in transposition, text, declamation, melody, and even structure that made it a somewhat different work.

After Schubert finished composing *Die schöne Müllerin* near the end of 1823,[1] Sauer & Leidesdorf published the first edition of the song cycle in five volumes in Vienna the following year.[2] In the midst of financial difficulties in 1829,[3] Leidesdorf subsequently sold the publishing rights for *Die schöne Müllerin* to Diabelli & Co, which, having secured the publishing rights, could have simply reprinted the 1824 edition. Instead, the publisher completely re-engraved the edition, making numerous changes; a new vignette was even added to the cover. Songs were transposed, texts were slightly changed, declamation was different, numerous melodic alterations were added to the vocal part, additional material appeared in one song, and numerous smaller changes were frequently included. Thorough investigation reveals hundreds of discrepancies between

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[1] *D2*, 486-9.

[2] Franz Schubert, *Die schöne Müllerin, ein Cyclus von Liedern*, gedichtet von Wilhelm Müller (Wien: Sauer & Leidesdorf, [1824]).

[3] Dürr, "Preface," in *Diabelli*, viii.

the edition of 1830 and the edition printed in *NSA*, which is now generally regarded as the most authoritative one (see these discrepancies listed in the Appendix). It was this 1830 edition—not the first edition and certainly not Schubert's autograph copy—that became generally known in the nineteenth century.[4] Diabelli's version was so wide-spread that in the editorial notes of his 1884 edition of Schubert's songs, German musicologist Max Friedlaender wrote, "the force of habit is, incidentally, so great that even today there are no small number of musicians who hold the later readings [of the Diabelli print] to be, if not authentic, at any rate more beautiful."[5]

The numerous alterations found in the 1830 edition have been traditionally ascribed to Johann Michael Vogl, although the evidence for this attribution is not entirely clear. The edition itself does not contain Vogl's name anywhere, nor is there any historical document, such as a record of payment, linking Vogl to the 1830 edition. The earliest anecdotal evidence comes from Josef Gänsbacher in 1864, a source and date less reliable than one might hope for. Gänsbacher wrote, "[Diabelli & Co.] felt that they were doing a great favour to the singing public by printing the songs with all those variants with which Vogl had so often sung them, to the delight of all and sundry."[6] However, since Gänsbacher was born in 1829 and Vogl performed very rarely after 1827, it is

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[4] In addition to the editions of 1824 and 1830, Susan Youens listed three editions that were published in the 1850s and 1860s before the song cycle appeared in the first edition of Schubert's complete works in 1884. A firm publication date is not known for any of these three editions, which suggests that they were not widely disseminated. Two of the three editions claim to be original on their title pages, which is an unusual claim since the first edition was published in 1824. Susan Youens, *Schubert: "Die schöne Müllerin"* (Cambridge: Cambridge University Press, 1992), 118-9.

[5] Max Friedlaender, 1884, quoted in Dürr, "Preface," in *Diabelli*, x.

[6] Josef Gänsbacher, 1864, quoted in Dürr, "Preface," in *Diabelli*, viii.

unlikely that Gänsbacher ever actually heard the singer, and it is unclear how he could have gained much insight into a publication that appeared in print when he was less than one year old. Nonetheless, Gänsbacher was a trained singer, pianist, cellist, and composer who later became a friend of Brahms and worked as an editor for the first edition of Schubert's complete works, so his comments cannot be dismissed entirely.

Historical evidence demonstrates that Vogl specifically altered Schubert's songs in a number of cases, even if there is nothing definitive to show he altered Diabelli's edition in this case. In a letter to Schober dated 30 November 1823 Schubert wrote, "Vogl is here . . . He is taken up with my songs almost exclusively. He writes out the voice-part himself and, so to speak, lives on it."[7] Schubert's comment may not have been in reference to *Die schöne Müllerin* specifically, but in the same letter, he mentioned that he was in the process of finishing the song cycle.[8] Bauernfeld also wrote about "friendly disagreements" that arose when Schubert and Vogl discussed embellishments.[9]

While the historical evidence is somewhat weak, the music evidence linking Vogl to the 1830 edition is significantly stronger. Writing in 1884 and 1893, Friedlaender noted the many similarities between Diabelli's prints and manuscript copies in Vogl's hand, although he held a low opinion of them.[10] In one of his articles, Friedlaender

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[7] Schubert, 1823, in *Reader*, 301; *Dokumente*, 207.

[8] *D2*, 486-9.

[9] Eduard Bauernfeld, 1841, in *Memoirs*, 226; *Erinnerungen*, 258-9.

[10] Max Friedlaender, *Schubert-Album: Supplement. Varianten und Revisionsbericht zum ersten Bande der Lieder von Franz Schubert* (Leipzig: Peters [1884]) and "Fälschungen in Schubert's Liedern," *Vierteljahrsschrift für Musikwissenschaft* 9 (1893): 166-85. Vogl's manuscript copy of *Die schöne Müllerin* is now apparently lost. According to Deutsch, it was formerly held in a private collection in Vienna. *D1*, 374.

claimed to have access to hundreds of examples of Vogl's embellished songs, which are now apparently lost.[11] More recently, Walther Dürr has also concluded that at least some of the alterations in Diabelli undoubtedly came from Vogl.[12] Dürr's conclusions were based primarily on musical style, comparing what he knew of Vogl's manuscripts to Diabelli's print. He further supported his conclusion with historical accounts of Vogl's performances and nineteenth-century vocal practices in general. Like Gänsbacher and Friedlaender before him, however, Dürr cautioned that Anton Diabelli also played some role in creating the edition. Dürr argued that Diabelli may have even suppressed some of Vogl's alterations, and that in practice, Vogl would have actually altered the songs even more. The only surviving manuscript from *Die schöne Müllerin* in Vogl's hand, no. 19, "Der Müller und der Bach," supports Dürr's position because, for example, the additional embellishments in mm. 7-8 and 59 do not appear in Diabelli's print.[13] Therefore, the final product must be regarded as a Vogl-Diabelli creation.

There are some mistakes in Diabelli's edition, as there are in any edition, but manuscript evidence demonstrates that at least some of the changes that appeared in it were highly valued.[14] Miklós Dolinszky's 1999 article discussed five manuscript copies

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[11] Friedlaender, "Fälschungen," 172. *D2* lists 26 songs with surviving alterations by Vogl: D. 113, 225, 328, 542, 795 (*Die schöne Müllerin*), Anh. II, 4, and Anh. III. 7.

[12] Dürr, "Preface," in *Diabelli*, especially ix.

[13] This version is published in *NSA*, 4/2b: 288.

[14] The manuscripts discussed in this paragraph are identical neither to each other nor to Diabelli's edition. However, their melodic alterations are similar enough to suggest the possibility of a common ancestor.

that contain some alterations matching those in Diabelli's edition.[15] These manuscripts were owned by Karl Schönstein, Leopold Sonnleithner, Ferdinand Walcher, the Spaun family, and the Peterskirche, which is to say, they all had a direct link to Schubert. The most logical explanation for the similarities is that they were all copied from Diabelli's print. However, if the manuscript copies came earlier, they would be very compelling evidence that some of the embellishments that appear in Diabelli's edition were commonly performed, since they were independently added to five separate sources. Because precise dates for the manuscripts are not known, Dolinszky could not always demonstrate whether they originated before or after the 1830 print.[16] Schönstein's manuscript is particularly compelling since Schubert dedicated *Die schöne Müllerin* to the singer, and according to Dolinszky, the pencil markings that make Schönstein's copy more like Diabelli's edition are written in Schubert's hand.[17] If Dolinszky's assertion is correct and the alterations in Schönstein's manuscript are truly in Schubert's hand, then at least this manuscript copy (if not one or more of the others) originated before the 1830 edition, because Schubert died two years before that edition was published. Additional verification is needed to test Dolinszky's handwriting analysis.

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[15] Miklós Dolinszky, "*Die schöne Müllerin*—eine authentische Fälschung? Neue Dokumente zur Vorgeschichte der Diabelli-Ausgabe," *Die Musikforschung* 52 (1999): 322-30.

[16] Montgomery objected to Dolinsky's article based on this difficulty of chronology, but he clearly missed the larger point; many of the alterations are the same. Dolinsky demonstrated that several people close to Schubert valued these alterations, regardless of whether the manuscript copies were made before or after the 1830 edition. See David Montgomery, *Franz Schubert's Music in Performance: Compositional Ideals, Notational Intent, Historical Realities, Pedagogical Foundations* (Hillsdale, NY: Pendragon Press, 2003), 200.

[17] Dolinszky, 324.

Perhaps the most immediately recognizable difference in Diabelli's edition appears in the key signatures. Three of the twenty songs of *Die schöne Müllerin* are transposed.[18] In all three cases, the transposition is down a major third: no. 7, "Ungeduld" from A major to F major, no. 18, "Trockne Blumen" from E minor to C minor, and no. 20, "Des Baches Wiegenlied" from E major to C major. A manuscript copy Schubert made for Schönstein uses different transpositions for three songs as well, but not the same three: no. 7, "Ungeduld" is transposed down a major third from A major to F major (as in Diabelli's edition), no. 8, "Morgengruß" down a minor third from C major to A major, and no. 9, "Des Müllers Blumen" down a major second from A major to G major. These six cases of transposition (counting the two sources of no. 7 separately)—and outside *Die schöne Müllerin* there are many additional examples of Schubert's songs being transposed—show that key was treated with a certain amount of flexibility in Schubert's time, at least for the sake of performance.

In Schubert's music, and in *Die schöne Müllerin* in particular, certain key areas are thought to have certain associations.[19] Although three songs in Diabelli's edition are transposed, it would be difficult to imagine a corresponding change in their tonal associations. For instance, Susan Youens has argued convincingly that E major is the key of "death and resurrection" in the song cycle, and she noted the tonal significance of

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[18] Therefore, Montgomery's claim that no songs in Diabelli's edition are transposed is a three-fold error and arouses suspicion about the rest of his claims regarding the 1830 edition. Montgomery, *Franz Schubert's Music in Performance*, 198.

[19] For tonal associations in Schubert's songs see John Reed, *The Schubert Song Companion* (Manchester: Manchester University Press, 1997), 484-94. Even closer discussions about this song cycle in particular can be found in Reed, *The Schubert Song Companion*, 179-93 and Youens, *Schubert: "Die schöne Müllerin,"* 72-3. A discussion of the sources used to create the edition in *NSA* appears in the Appendix.

beginning the song cycle in B♭ major and ending in E major, as far away as possible.[20] Furthermore, in *Die schöne Müllerin* Youens associated C major with "sunlit clarity and hopefulness."[21] The transposition in no. 20, "Des Baches Wiegenlied," from E major to C major would therefore be very difficult to justify based on tonal relationships within the song cycle. The simpler explanation that songs were transposed to better suit a particular singer's vocal range is much more likely.

Furthermore, the various key possibilities for nos. 7, 8, 9, 18, and 20, make the key transitions between songs even more malleable. For example, the transposition of no. 18 from E minor to C minor not only changes the key of that song; it also changes the transition between nos. 17 and 18 and nos. 18 and 19. In *NSA* the transition between nos. 17 and 18 is from B minor to E minor (the equivalent of removing one sharp) whereas in *Diabelli* the transition is from B minor to C minor (the equivalent of adding five flats). The transition between nos. 18 and 19 is E minor to G minor (the equivalent of adding three flats) in *NSA* and C minor to G minor (the equivalent of removing one flat) in *Diabelli*. Interestingly, the key relationship between nos. 17 and 18 is closer in *NSA* while the key relationship between nos. 18 and 19 is closer in Diabelli's edition.[22] The lack of coherent tonal relationships between songs further supports the supposition that these songs were primarily transposed to better accommodate a singer's vocal range.

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[20] Youens, *Schubert: "Die schöne Müllerin*," 72.

[21] Ibid., 73.

[22] Since the song cycle was not performed in a public concert in its entirety until 1856, perhaps the transitions between songs were of little consequence during Schubert's lifetime. However, this sort of flexibility can hardly be imagined for the cycles of Schumann or Wolf, and few modern performers would be willing to transpose one or two songs of *Die schöne Müllerin* today, although they might transpose the entire cycle.

As they appear in Diabelli's edition, all twenty songs in *Die schöne Müllerin* have changes in text or punctuation.[23] The large number of textual discrepancies that appear are worth noting since they change the meaning of the text, sometimes significantly and other times more subtly. In discussions of Lieder, authors often spend a great deal of energy on the text, and rightly so. A particular rhyme or metrical pattern in the poetry can have a large impact on how a composer sets the text, and singers commonly determine breath marks (and therefore phrasing) based on punctuation. Many of the changes in Diabelli's edition are small, but that is not to say they are insignificant. Because nineteenth-century German songs and the poetry used in them were relatively short, every detail of the text—even a single comma—has a relatively large impact on the whole. However, many of the changes in Diabelli's edition are much more significant than a single comma.

For example in no. 4, "Danksagung an den Bach," *NSA* contains multiple question marks that do not appear in *Diabelli* (in m. 10 and m. 15). Conversely, in m. 26 *Diabelli* includes a question mark where none appears in *NSA*. These discrepancies of punctuation do little to change the meaning of the text overall, but the presentation of the text is altered considerably. In *NSA*'s version, the miller asks questions of the brook repeatedly for three stanzas in an attempt to understand the meaning of the brook's ripples and murmurs. Is the brook trying to communicate with him, telling him to seek out the miller maid, he asks, or did she perhaps send the brook to him? Diabelli's version, conversely,

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[23] The original German text of *Die schöne Müllerin* and translations into many languages are widely available, so there is no need for me to reprint them here. For the German originals with parallel English translations, I recommend those listed in Youens, *Schubert: "Die schöne Müllerin,"* 31-71. A discussion of the sources used to create the edition in *NSA* appears in the Appendix.

presents one long question that extends across the first three stanzas culminating in m. 26 with the question, "did *she* send you?" ("ob *sie* dich geschickt?") This moment of altered punctuation in the text coincides with the musical climax of the song as well, with much more chromaticism in mm. 25-6 than anywhere else in the song and a modal shift from G major to G minor (see Example 3.1).[24] The moment is further emphasized in Diabelli's version with melodic alteration in the vocal part, a fermata, a sudden halt of the sixteenth-note motion in the piano part, and the instruction "ad libit.," meaning the performers are to improvise something at their pleasure.[25] These musical changes, which are obviously very significant, all function in connection to a small change in punctuation.

Even more changes to the text are found in no. 13, "Mit dem grünen Lautenbande." With small exceptions, the text in Diabelli's edition matches the text in the 1824 edition, suggesting that this version of the text, and not the version in *NSA*, is the one that would have been performed in the nineteenth century. In Müller's poem, each verse is six lines long, and no lines are repeated. Schubert wrote eight lines of music for only six lines of text, necessitating two lines of repetition for each verse. In *NSA*'s version, lines three and seven are repeated as lines four and eight in all three verses, as shown in the left column of Table 3.1. This repetition effectively changes the structure of the poem from three six-line verses to three verses, each having two quatrains. In Diabelli's edition, verses two and three contain many deviations in punctuation, as well as an important change in the repetition of text, as shown in the right column of Table 3.1.

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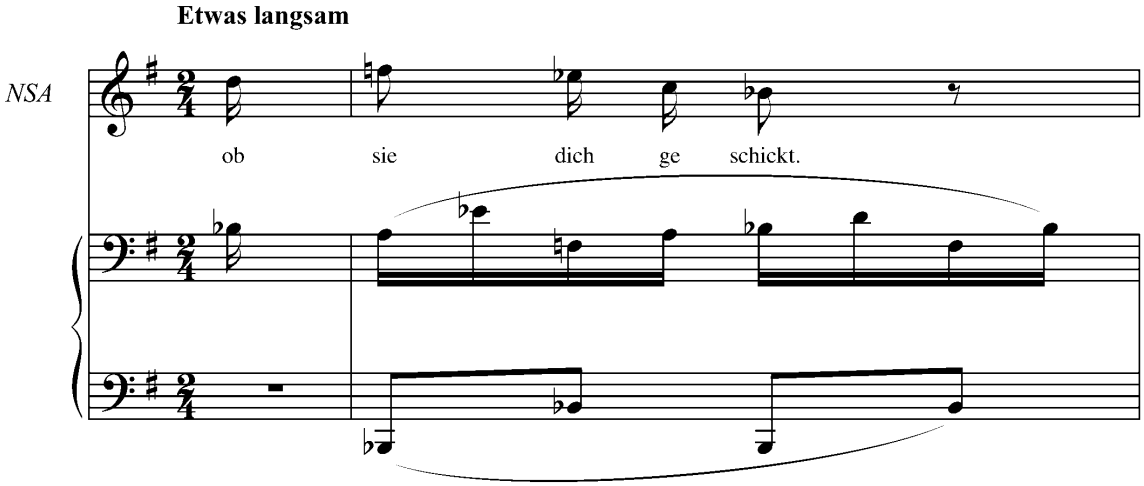
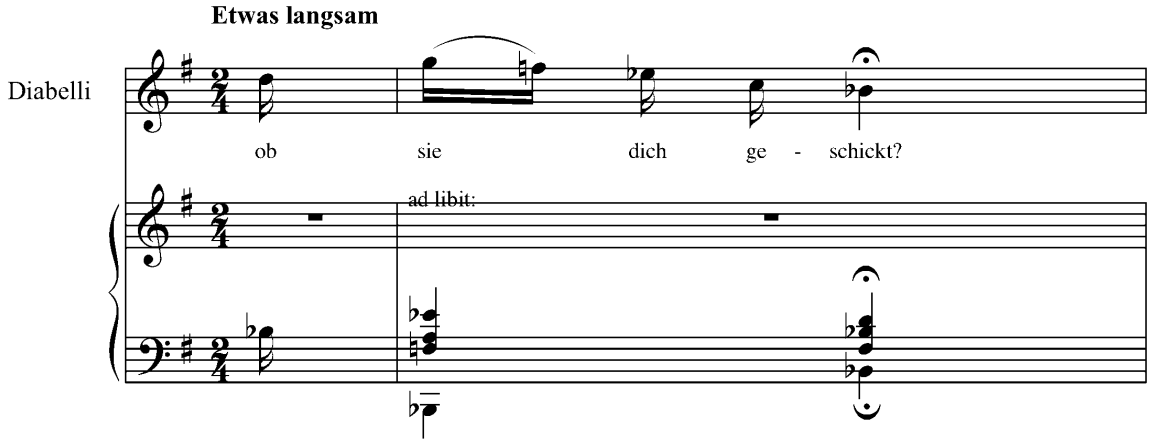
[24] *NSA*, 4/2a: 35 and *Diabelli*, 18.

[25] Similar use of "ad lib.," "recit.," and "*a piacere*" are found in nos. 5 and 12.

Example 3.1: *Die schöne Müllerin*, no. 4, "Danksagung an den Bach," mm. 25-6. a) In *NSA*.



b) In *Diabelli*.



(Obviously the text underlay is different as a result of different texts.) Rather than repeating lines three and seven of each verse, the first six lines of verses two and three are shown as Müller wrote them. The final two lines in verses two and three are a repetition of the last two lines of verse one. In *NSA*'s version, each verse deviates from Müller's text in the same way. In Diabelli's version, verses two and three are more true to Müller's text, and all three verses are unified with the same couplet ending.

Table 3.1: *Die schöne Müllerin*, no. 13, "Mit dem grünen Lautenbande," a comparison of verses two and three.

NSA	*Diabelli*
Ist auch dein ganzer Liebster weiß, soll Grün doch haben seinen Preis, und ich auch hab es gern, und ich auch hab es gern. Weil unsre Lieb ist immer grün, weil grün der Hoffnung Fernen blühn, drum haben wir es gern, drum haben wir es gern.	Ist auch dein ganzer Liebster weiss, soll Grün doch haben seinen Preis, und ich auch hab es gern weil uns're Lieb ist immer grün, weil grün der Hoffnung Fernen blüh'n, drum haben wir es gern. Nun hab das Grüne gern, nun hab das Grüne gern.
Nun schlinge in die Locken dein das grüne Band gefällig ein, du hast ja's Grün so gern, du hast ja's Grün so gern. Dann weiß ich, wo die Hoffnung grünt, dann weiß ich, wo die Liebe thront, dann hab ich's Grün erst gern, dann hab ich's Grün erst gern.	Nun schlinge in die Locken dein, Das grüne Band gefällig ein, Du hast ja's Grün so gern, dann weiss ich, wo die Hoffnung grünt, dann weiss ich, wo die Liebe thront, dann hab ich's Grün erst gern. Nun hab das Grüne gern, nun hab das Grüne gern.

Musically, the text underlay in *NSA* results in the two quatrains of each verse beginning differently but ending with the same melodic material and authentic cadence, indicated as the "b" sections in Table 3.2. The musical and poetic structures match for each verse, and there is no repetition of text between verses, which is why all the sections are labeled with lower-case letters.

Table 3.2: Musical and poetic structure in *Die schöne Müllerin*, no. 13, "Mit dem grünen Lautenbande" in *NSA*.

	Intro.	a	b	c	b
Verses 1-3	mm. 1-3	mm. 4-7	mm. 7-11	mm. 11-5	mm. 15-9

This structure is the same for verse one in Diabelli's version, but because each verse ends with an identical couplet ("Nun hab das Grüne gern, / nun hab das Grüne gern."), the poetic structure of each verse is indicated by a capital B, as shown in Table 3.3. The meaning of the text changes little, but the way in which the text aligns with the music is completely different after the third line of verses two and three and the endings of all three verses are more unified in Diabelli's version.

Table 3.3: Musical and poetic structure in *Die schöne Müllerin*, no. 13, "Mit dem grünen Lautenbande" in *Diabelli*.

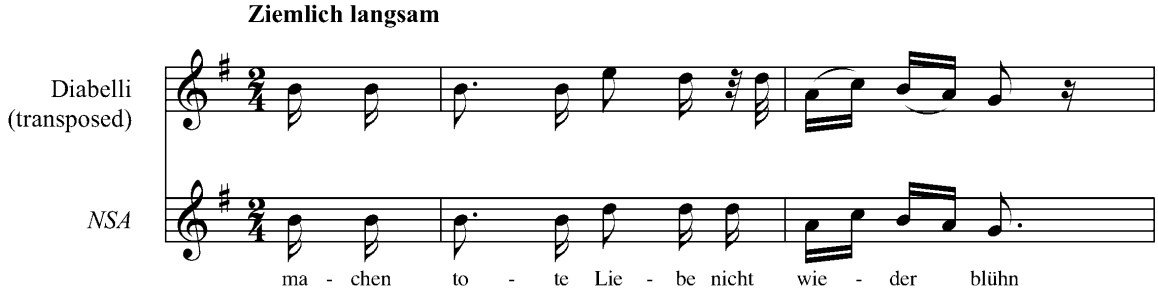
	Intro.	a	b	c	B
Verse one	mm. 1-3	mm. 4-7	mm. 7-11	mm. 11-5	mm. 16-9
Verse two	mm. 19-21	mm. 22-5	mm. 25-9	mm. 29-33	mm. 34-7
Verse three	mm. 37-9	mm. 40-3	mm. 43-7	mm. 47-51	mm. 52-5

Changes in the text and especially the text underlay, such as that shown in Table 3.1, affect the declamation of the poetry. These changes may be as simple as notated breath marks,[26] as in no. 8, "Morgengruß," in mm. 13 and 32, after the words "schwer" and "hervor," in no. 10, "Tränenregen," in m. 50, after the word "hinunter," or in no. 18, "Trockne Blumen," in m. 19, after the word "Liebe." The melodic alteration in the vocal part of the final example might be a consequence of the rest notated in m. 19. Without a rest, the repeated pitches in the vocal part constitute a musical motive, similar to that of the previous two measures, and as such, they should not be altered. With the addition of a

[26] Although not part of *Die schöne Müllerin*, Otto Deutsch noted that the extra rests in the vocal part of the fourth version of "Erlkönig," D. 328 were probably added to incorporate more time for breathing in Vogl's performance. *D1*, 145-6. Likewise, the addition of rests in the vocal part in Diabelli's edition often facilitates easier breathing for the singer.

rest, however, that motive is broken. Therefore, a singer could apply a grace note to the first syllable of "Liebe" because it is the first of two repeated, consonant pitches, and it falls on a strong beat. (See Example 3.2.[27] The situation in m. 23 is only slightly different, and here both editions alter the first of the repeated pitches.)

Example 3.2: *Die schöne Müllerin*, no. 18, "Trockne Blumen," m. 18-20.



However, more substantive changes can also be found. For example, in no. 2, "Wohin?," the text declamation in mm. 49-52 is different, and the pitch content in the vocal parts is slightly different as well, as shown in Example 3.3.[28] In *NSA*'s version the verbs are emphasized by their placement on accented beats, and the word "sag" in m. 50 is further emphasized through metric elongation. Diabelli's alterations also stand out because they defy the listener's expectation; almost every other phrase of text begins on an anacrusis, but in mm. 50 and 52, the text is emphasized by beginning on the downbeat. The declamation in *NSA* is effectively thus, "Was *sag* ich denn vom Rauschen? das *kann* kein Rauschen sein." In Diabelli's version, the metric placement of the words changes the effective accent to: "*Was* sag ich denn vom Rauschen? *das* kann kein Rauschen sein." A

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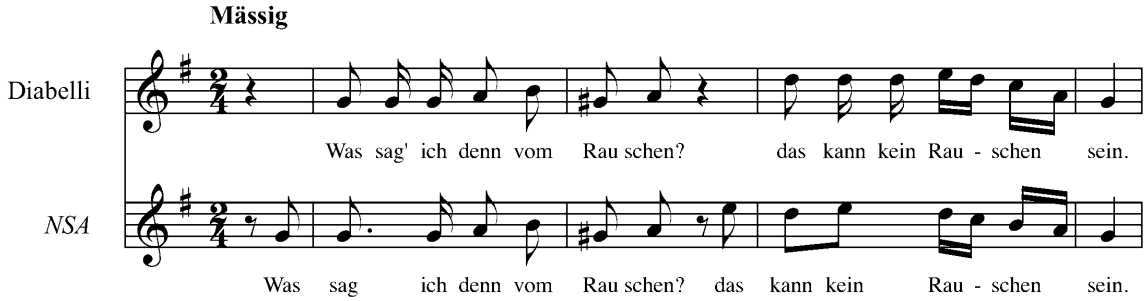
[27] *NSA*, 4/2a: 84 and *Diabelli*, 71.

[28] *NSA*, 4/2a: 26-7 and *Diabelli*, 11.

literal English translation of these two versions would be: "What am I *saying* about babbling? that *cannot be* babbling" in *NSA* and "*What* am I saying about babbling? *that* cannot be babbling" in *Diabelli*. The text stress in *Diabelli* makes more sense dramatically because it places the accents on the question in the miller's mind and the object he hears, rather than on the verbs.

Example 3.3: *Die schöne Müllerin*, no. 2, "Wohin?" mm. 49-53.

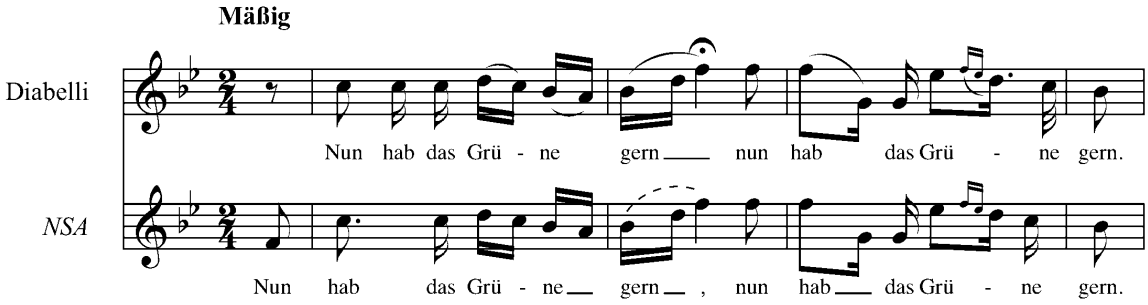


A similar change in declamation appears in no. 13, "Mit dem grünen Lautenbande," mm. 15-9, which also contains different pitches, rhythms, and an added fermata (verse one is shown in Example 3.4).[29] By placing the word "nun," meaning "now," on the downbeat of m. 16, Diabelli's version emphasizes the present tense, wherein the miller attempts to woo the miller maid. (Unbeknownst to him, however, she has already become interested in the hunter instead.) Because of the repetitions described in Table 3.1 above, the present tense is reemphasized in verses two and three (at Diabelli's mm. 33-7 and 51-5). This present tense in no. 13 is the last time in the song cycle in which the miller hopes for happiness. In the final seven songs, that happiness is

[29] *NSA*, 4/2a: 69 and *Diabelli*, 53.

replaced by jealousy, bitterness, and eventually death, so the change in declamation to more forcefully accent the present tense in Diabelli's version is poignant.

Example 3.4: *Die schöne Müllerin*, no. 13, "Mit dem grünen Lautenbande," mm. 15-9, verse one.

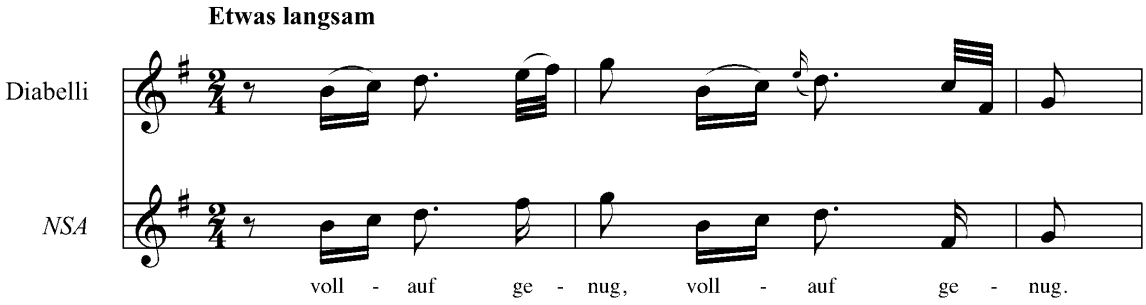


There is at least one example where a change in declamation in *Diabelli* has an adverse effect on the text. In no. 14, "Der Jäger," in verse two on the word "Kohlgarten," mm. 23-4 Diabelli's edition contains the first syllable on the pickup to m. 24, followed by two eighth notes on the second syllable of the word, the first of which appears on the downbeat of m. 24. *NSA*'s version (three eighth notes set syllabically beginning on the downbeat of m. 24) is a better representation of the text stress because the accented syllable of "*Kohl*-gar-ten" falls on the accented beat.

In terms of pitch content, by far the most common change that appears in *Diabelli* is melodic alteration of the vocal part. Of the twenty songs in *Die schöne Müllerin*, nos. 1, 3-8, 11-13, 15, and 17-20 contain some melodic alteration, often near the ends of the songs. For example, several small changes work in tandem to energize the ending of no. 4, "Danksagung an den Bach" with faster rhythms, additional pitches, and a more dramatic final leap to the leading tone. Diabelli's version is an appropriate conclusion to the text. The miller has decided to pursue the miller maid and in reference to the work he

has to do to accomplish his task, he has "vollauf genug" or "completely enough." In *NSA*'s version the end of verse five, mm. 36-8, contains a vocal part that is nearly identical to verse one, mm. 16-8.[30] However in Diabelli's version, this section is altered both with respect to the ending of verse one and with respect to the ending of either verse in *NSA* (see Example 3.5).[31] The final sixteenth note of m. 36 is divided into two thirty-second notes, a grace note is added on beat two of m. 37, and the last sixteenth note of m. 37 is divided into two thirty-second notes.

Example 3.5: *Die schöne Müllerin*, no. 4, "Danksagung an den Bach," mm. 36-8.



Similarly, in Diabelli's edition no. 6, "Der Neugierige" ends with melodic alterations that reflect the text. First, m. 49 includes a turn on the word "love" ("liebt"). Then the entire line of text, "Say little brook, does she love me" ("sag Bächlein, liebt sie mich") is repeated, and the pace becomes more urgent with the shortening of the final quarter note in m. 50 to an eighth note (see Example 3.6).[32] This quickened momentum is

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[30] There is one very slight modification of rhythm to account for the different number of syllables in the two verses.

[31] *NSA*, 4/2a: 35 and *Diabelli*, 19.

[32] *NSA*, 4/2a: 45 and *Diabelli*, 27.

immediately followed by a melodic rupture up to g♯′′, a height that is never reached in *NSA*, and that justifies the change in final punctuation from a question mark to an exclamation point. As Youens has written, "the miller pins his entire hope for existence on the possibility of the word 'Yes.'"[33] Therefore, the accent, ornament, quickened delivery, heightened melody, and change in punctuation are appropriate reflections of this crucial moment in the miller's journey.

In two cases, nos. 11 and 13, the editors of *NSA* judged the differences in *Diabelli* to be so significant that they were compelled to reprint them in entirety in the appendices.[34] Although the differences are also significant in no. 15, "Eifersucht und Stolz," this song is not reprinted in *NSA*, perhaps because the editors viewed the alterations negatively. No. 15 is the only song in Diabelli's edition that contains extra measures, which consist mainly of repeated figures in the piano part and rests in the vocal part; these may have been made to accommodate a singer's need to breathe.[35] The additional material, in Diabelli's mm. 40, 45, 50, and 64, is uninteresting at best, and at worst it weakens the structure of the song by exchanging relentlessness for repetition. However, the one other section of inserted measures in Diabelli's edition, mm. 59-60, creates a very different overall effect (see Example 3.7).[36] The miller, who has spoken to the brook several times in the previous fourteen songs about his love of the miller maid,

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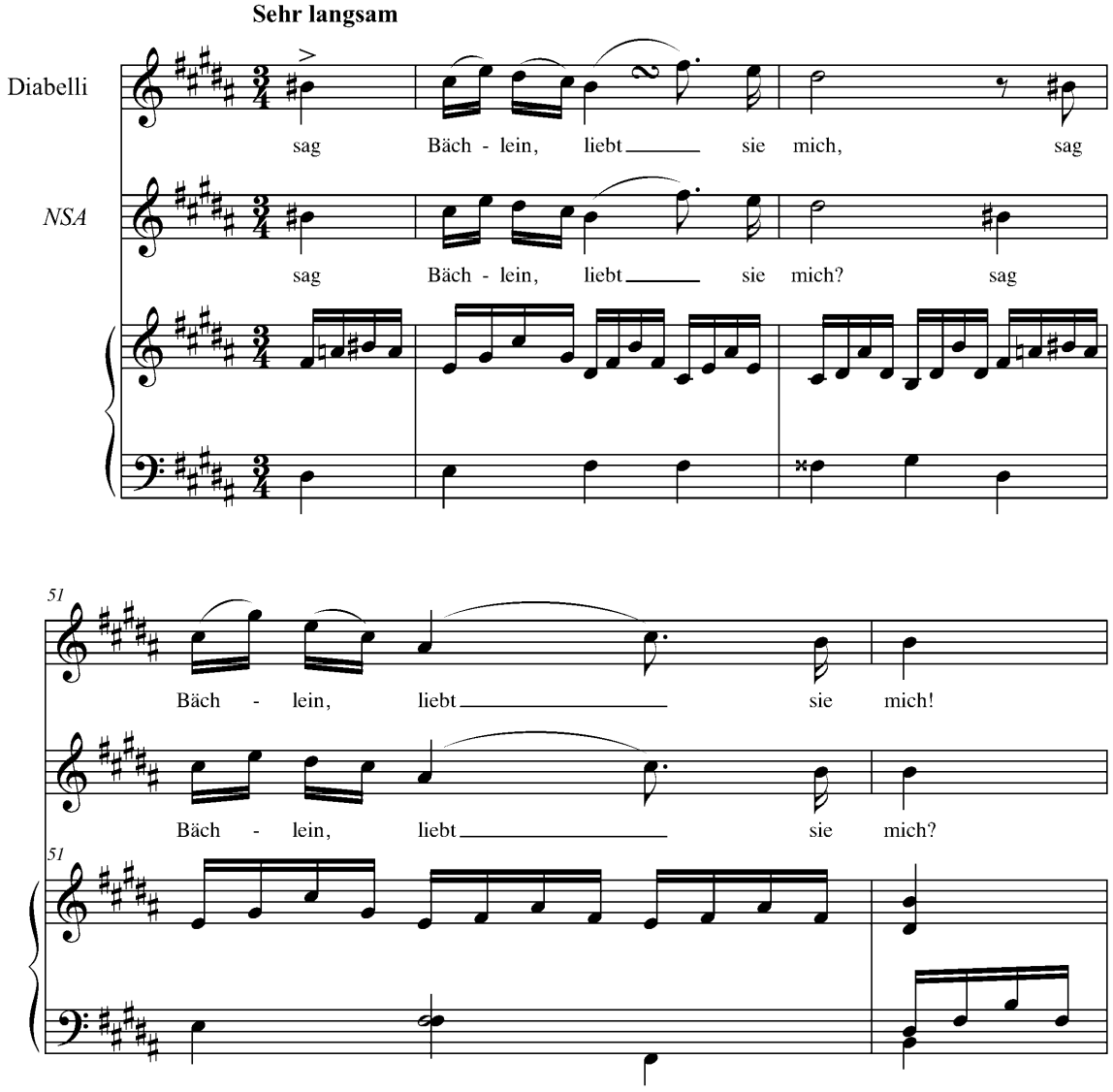
[33] Youens, *Schubert: "Die schöne Müllerin,"* 42.

[34] The biggest difference in no. 13 has to do with the changes in text underlay described above, and a complete report of all the differences is shown in the Appendix.

[35] See note 26.

[36] *NSA*, 4/2a: 74 and *Diabelli*, 60-1.

Example 3.6: *Die schöne Müllerin*, no. 6, "Der Neugierige," mm. 48-52.



is about to tell the brook to pass along some message to her when he essentially pauses for over two measures before ultimately deciding to tell her nothing. (Moments later, this decision is rejected when the miller asks the brook to tell the miller maid a lie.) The effect of two measures of quiet, static harmony just before a major turning point in the drama is striking and suspenseful because the listener has to wait for two measures before

knowing what the miller will say. Analyses by Youens and Reed[37] both describe this song as passionate and angry, a mood created through nearly constant sixteenth-note motion in the piano part and syllabic declamation mostly in eighth notes with frequent, large leaps in the vocal part. Their analyses clearly refer to *NSA*'s version (or another like it) because in Diabelli's edition, the overall mood has a moment of suspenseful waiting in mm. 59-60, one of the major turning points of the entire song cycle.[38]

Besides nos. 13 and 15, the other song that is significantly different is no. 11, "Mein!" Its vocal part is altered considerably in mm. 22-40 and 77-95; the former section appears in Example 3.8 below.[39] There are two very different types of alterations in this section. In mm. 22-3 and 26-7 the vocal part has been simplified, exchanging leaping eighth notes for stationary quarter notes. This type of alteration prompted Walther Dürr to suspect either that Diabelli, rather than Vogl, was responsible for those specific measures or that Vogl, who was over 60 years old when Diabelli's edition was published, was no longer capable of such vocal agility. Consequently, Dürr recommended against following those alterations.[40] In mm. 29, 32, and 39, however, the alterations actually make the vocal part more difficult. In m. 29 the singer is asked to perform a turn followed by two thirty-second notes, a feat challenging enough at this tempo to prompt David

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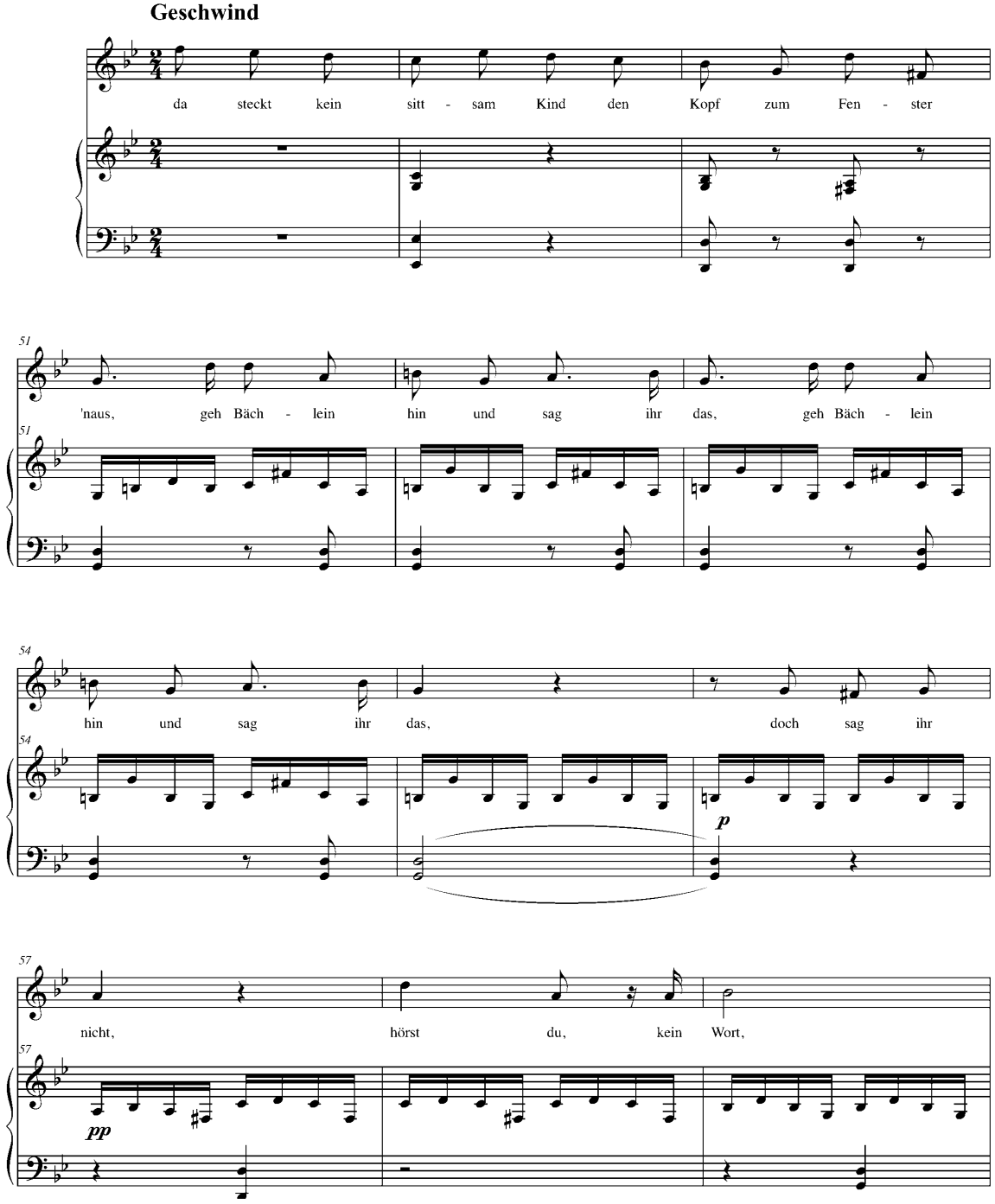
[37] Youens, *Schubert: "Die schöne Müllerin,"* 59-60 and 99-102. Reed, *The Schubert Song Companion*, 190.

[38] Many details of their analyses might be different if they were using Diabelli's edition, most especially when Youens described the text "Doch sag ihr nicht" as "quickly declaimed . . . then [in m. 58 Schubert] inserts the quickest of breaths before 'kein Wort.'" Youens, *Schubert: "Die schöne Müllerin,"* 101.

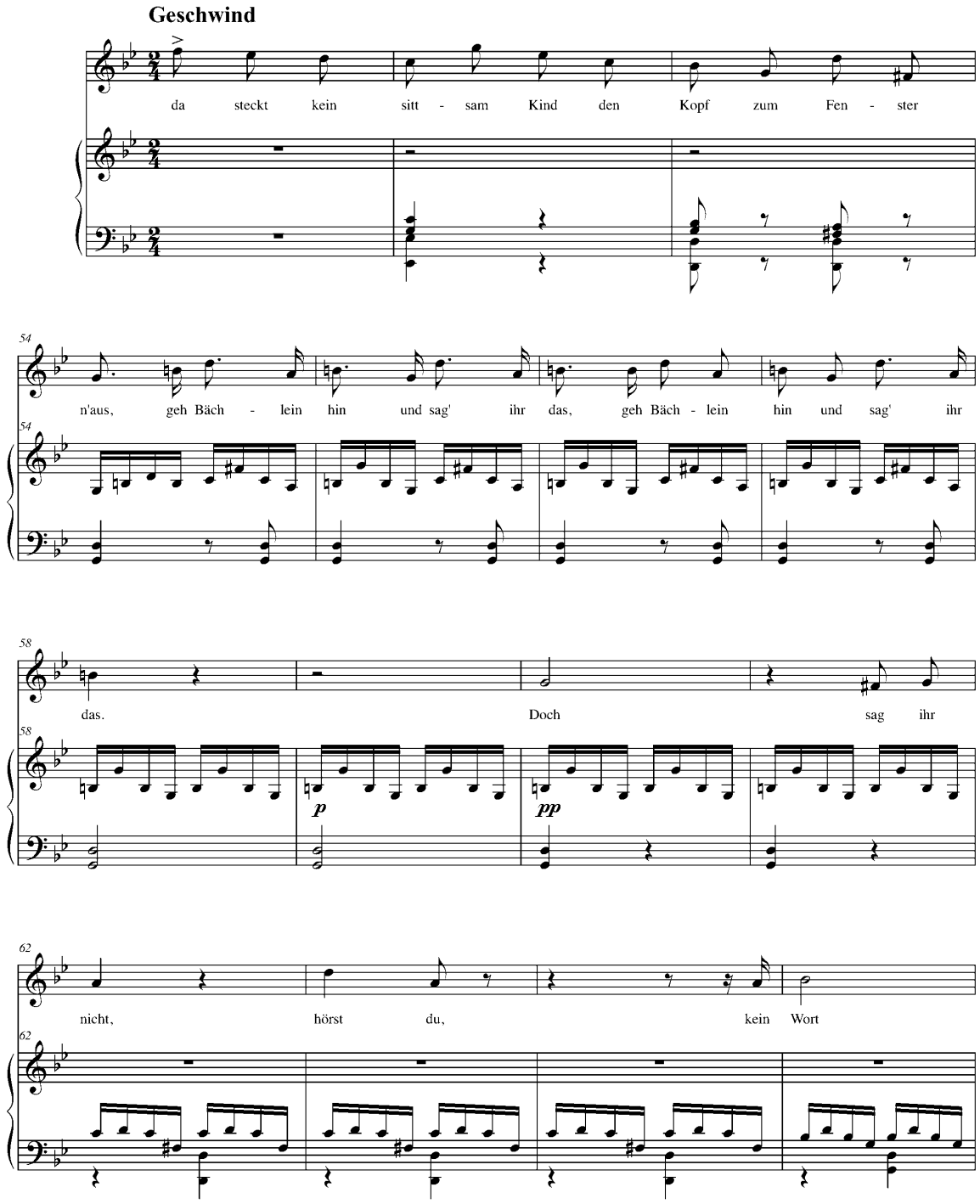
[39] *NSA*, 4/2a: 58-9 and *Diabelli*, 43-4.

[40] Dürr, "Preface," in *Diabelli*, ix.

Example 3.7: *Die schöne Müllerin*, no. 15, "Eifersucht und Stolz." a) *NSA*'s mm. 48-59.

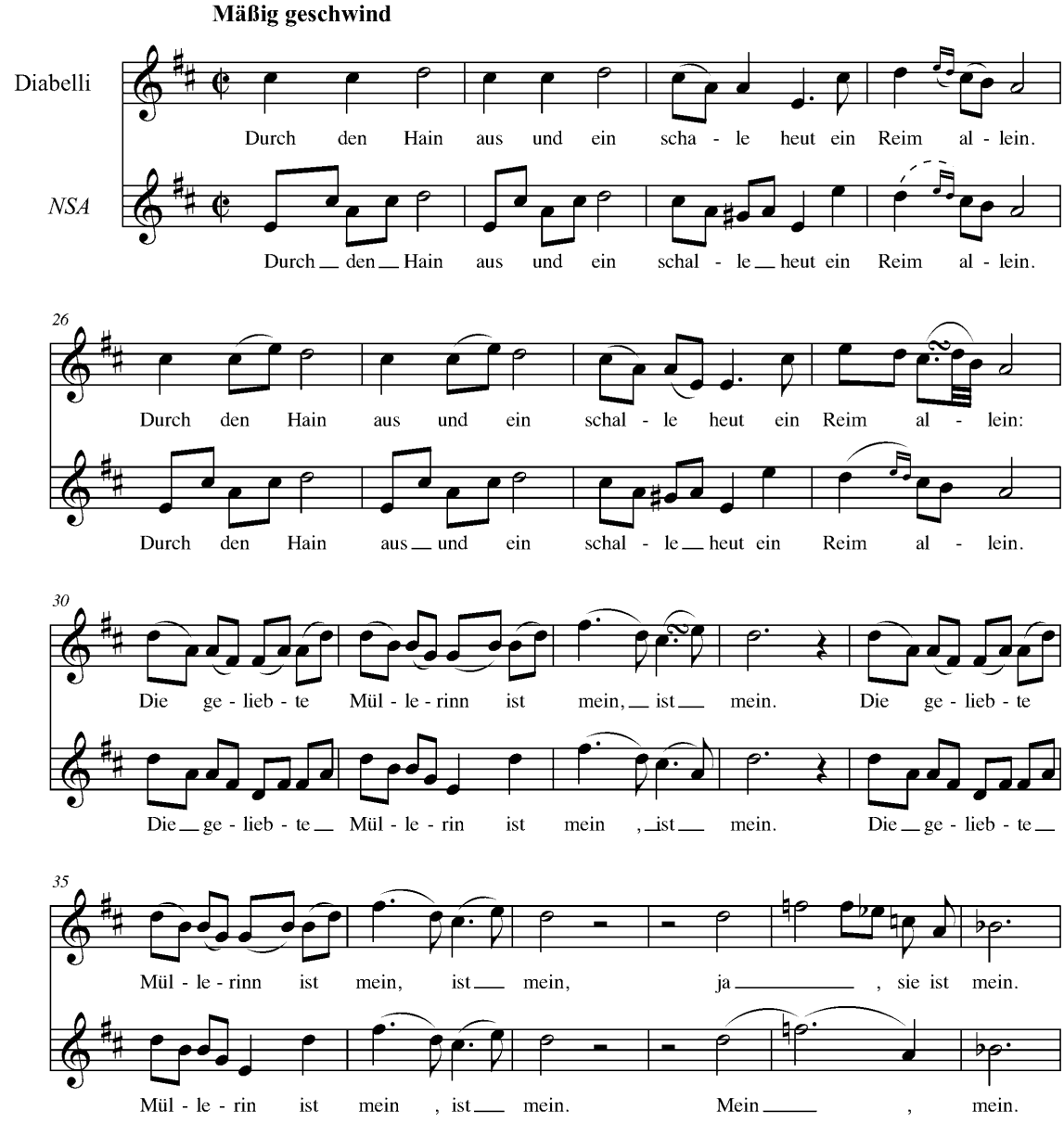


b) Diabelli's mm. 51-65.



Montgomery to call it impractical if not impossible to perform.[41] Another turn appears in m. 32, and in m. 39 a long, sustained note is divided into a faster, chromatic passage.

Example 3.8: *Die schöne Müllerin*, no. 11, "Mein!" mm. 22-40.



[41] Montgomery, *Franz Schubert's Music in Performance*, 198.

In spite of scholars' dismissals of the alterations in no. 11 for contradictory reasons (they are either too simple or too complex according to Dürr or Montgomery), there are nonetheless precedents for both types of alterations. In a letter dated 27 July 1825 Anton Ottenwalt wrote to Josef von Spaun, "Vogl himself interprets it [Normans Gesang, D. 846] heavily (a syllable, often a word, to each note), but splendidly."[42] This comment shows that, at least in some cases, Vogl performed songs simply, without a great deal of embellishment, and that, furthermore, this was viewed as a good thing. As to the possibility that Vogl's embellishments were too complicated, several of the examples in Chapter 2 are surely more complicated—particularly those in Example 2.3 where Vogl added several sixty-fourth notes and one 128th note. Various commentators noted that Vogl continued to perform Schubert's songs after the prime of his career, but their comments have little relevance to Diabelli's edition because all of them occurred after 1830, when Diabelli's edition was published. Instead, the simplification of the vocal part in mm. 22-3 and 26-7 followed by the more difficult embellishments in mm. 29, 33, and 39 serve to gradually build the intensity of the vocal part as the miller ever more forcefully claims that the miller maid "is mine."

Because of the extensive research and precision used in the creation of the edition of *Die schöne Müllerin* published in the *NSA*, it is considered to be modern scholarship's most authoritative representation of what Schubert wrote. However, what Schubert wrote was considerably different than what audiences actually heard in performance in the early nineteenth century. The editions available at that time—especially the 1830 edition published by Diabelli—demonstrate that this song cycle was different than the well-

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[42] Anton Ottenwalt, 1825, in *Reader*, 441-2; *Dokumente*, 303.

known work of today. In the early nineteenth century, audiences heard deviations in transposition, text, declamation, melody, and even structure, as Vogl and other singers performed this song cycle. Recognizing and understanding these deviations brings us closer to an historical perspective of Schubert's *Die schöne Müllerin*.

CONCLUSIONS

The edition of *Die schöne Müllerin* embellished by Johann Michael Vogl and published by Anton Diabelli in 1830 raises a number of important questions about the performance practices of nineteenth-century singers, with respect to transposition, text, declamation, melody, and even structure. Examination of Diabelli's edition of *Die schöne Müllerin* shows how a nineteenth-century singer such as Vogl could have performed the cycle very differently than modern editions suggest. All the discrepancies between Diabelli's edition and the one published in the *Neue Schubert Ausgabe* are shown in the Appendix to demonstrate the ways in which this particular period print is different than the received version of Schubert's cycle.[1] Recognizing and understanding these deviations brings us closer to an historical perspective of Schubert's *Die schöne Müllerin*.

Some of the most important differences in text, melody, and form were discussed and analyzed in detail in Chapter 3 to explore the ways in which Vogl's embellishments change the melodic characteristics and dramatic impact of Schubert's cycle. The editions of the song cycle that were used in the nineteenth century—especially Diabelli's edition—were considerably different than modern editions, but are probably a fairly accurate representation of what audiences heard during Schubert's lifetime and shortly after his death because Vogl was so frequently a part of those performances. The music as it appeared in Diabelli's print, with all its deviations from modern editions, demonstrates how *Die schöne Müllerin* differed in the nineteenth century from the well-known versions of this song cycle in the twenty-first century, and thus creates a new window through which to view the music's overall style within an historical framework.

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[1] A discussion of the sources used to create the edition in *NSA* appears in the Appendix.

Vogl's embellishments would be noteworthy if they were from an anonymous source, but they are all the more significant in light of their authorship. As Chapter 1 demonstrated, Vogl clearly had an enormous impact on the early reception of Schubert's music through his influence securing commissions for Schubert, his help organizing early publications, and most importantly the many performances he gave throughout his lifetime. His impact is further documented in multiple images of singer and composer performing together and a large number of accounts describing how highly regarded Vogl was as an interpreter of Schubert's songs.

Understanding the common vocal practices of the nineteenth century and Vogl's practice in particular results in a more accurate understanding of how Schubert and his contemporaries would have heard his songs in performance. As discussed in Chapter 2, nineteenth-century vocal treatises demonstrate how Vogl's practice of embellishment was related to that of other singers of the time. Analysis of Vogl's embellishments reveals that he was most likely to add embellishments in the most florid sections of music, the most poignant moments in the text, and in places where the musical form repeats or a large section ends. In many cases, there was not a single correct way to realize the embellishments; instead, there was a range of possibilities that enabled nineteenth-century singers to interpret a work in a variety of different ways.

In the nineteenth century, singers varied their performances much more broadly than twenty-first century vocal practices suggest, and modern performers should keep this in mind. Vogl's scores can serve as an excellent model, but they should not simply be performed verbatim because that would maintain the problem of interpretive rigidity, merely substituting a different text. As Walther Dürr observed,

> Any singer who wishes truly to perform the songs in the manner which Schubert and Vogl used to surprise their listeners will have to introduce free embellishments in at least some of the songs, if not in every stanza then probably in the final stanza wherever warranted by emotionally charged words.[2]

The singer who wishes to offer a historically informed performance of Schubert's songs by following Vogl's model must create his or her own embellishments, tailored to his or her own particular method of delivery, as Vogl did to great acclaim in the early nineteenth century.

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[2] Walther Dürr, "Preface," in *Diabelli*, ix.

APPENDIX
COMPARATIVE REPORT ON *DIE SCHÖNE MÜLLERIN*

All the discrepancies between the edition of *Die schöne Müllerin* published by Anton Diabelli in 1830 and the edition published in the *NSA* are shown in the comparative notes that follow, with several important exceptions.[1] Since the publication of a facsimile edition of *Diabelli* in 1996, both editions have been readily available in print. Consequently, I have often simply described any discrepancy and identified its location. Where simple descriptions were inadequate, I have added short music examples. These music examples will often be fragmentary in nature because their intent is to reveal differences only, not necessarily to show complete musical ideas.

NSA is a modern, critical edition that uses the first edition of *Die schöne Müllerin* as its primary source. Schubert's autograph manuscripts are lost, but he proofread the beginning of the first edition before it was published, and his brother Ferdinand proofread the later sections. *Diabelli* is a nineteenth-century print, and the difference between a critical edition and a period print leads to many discrepancies. For example, *NSA* indicates accents that are present in the first edition with bold type and accents that have been added by the editors with regular type. In addition, *NSA* includes variant readings, either by using *ossia* alongside the regular staves or, where issues are particularly difficult to resolve, by printing multiple versions of a song. *NSA* also uses *ossia* to explicate possible realizations of notational symbols that are not entirely clear. *NSA* includes footnotes that refer the reader to discussions of potential problems or variant

[1] Since the Appendix discusses only *Die schöne Müllerin*, song numbers and measure numbers are used for reference rather than page numbers. The two editions of *Die schöne Müllerin* are found in *NSA*, 4/2a: 21-93 and *Diabelli*, 3-83.

readings. These editing techniques, none of which was in use in 1830 when Diabelli's edition was published in Vienna, make *NSA* a critical edition where *Diabelli* obviously is not.

There are several editorial differences that have no impact on the music itself, and consequently they are not mentioned.[2] Some editorial differences, however, have a large impact on the music. For example, the two editions use slurs differently. Diabelli's edition often shows slurs in the vocal line that correspond to any text held for more than one note. *NSA* omits them, only including slurs where they are indicated in the first edition. The musical realization of these two different editorial policies is likely to be the same, but the slurs in the vocal line of *NSA* carry extra meaning since they are not included everywhere. In addition, the slurs in the piano part of *NSA* are indicated much more carefully (through use of dotted-line slurs, for example) than those in *Diabelli*. The historical evidence that suggests Vogl's involvement with Diabelli's edition focuses primarily on the vocal parts; since there is no parallel evidence to suggest a particular historical importance in the way Diabelli indicated slurs in the piano part, they were most likely made by Diabelli rather than by Vogl. Therefore, I have not mentioned where slurs

[2] For example, *Diabelli* uses older spellings of German words where *NSA* uses newer spellings; *Diabelli* prints the titles of individual songs in all capital letters followed by a period, while *NSA* shows the titles with capitalization and punctuation that match Müller's poetry (There is one exception: after the title of song no. 2 "Wohin?" Diabelli contains a question mark instead of a period.); *Diabelli* uses "=" between syllables of words where *NSA* shows "-" instead; *NSA* includes measure numbers while *Diabelli* does not; and *Diabelli* and *NSA* use different symbols to indicate staccato. Both editions occasionally include redundant accidentals, but unless the accidentals call for different pitches, this has been ignored. When the piano line contains musical material in the middle of its range, occasionally the two editions differ as to whether the line is shown in the top staff or bottom staff of the piano part. Since this is inconsequential to the notes that are played, this has been ignored. The pagination of the two editions is different, and while this often leads to a more or less successful visual display of the works, it does not change the music. Therefore, differences in pagination have been ignored.

in the piano parts are different, even though they would lead to noticeable differences in performance.

Die schöne Müllerin contains several strophic songs, for which both editions sometimes print multiple verses of text written under a single line of music. *NSA* never displays more than three verses in this way, whereas *Diabelli* never shows more than two; as a result, the measure numbers of strophic songs often conflict between the two editions. But in addition to this small editorial difference, *Diabelli* sometimes displays each verse of a strophic song with its own music, and that may result in meaningful musical differences. If a singer were to notate embellishments in a song, it would be much easier to do so with separate music for every verse of text. If, on the other hand, a single line of music were shown for multiple verses of text, notating embellishments differently for each verse would be considerably more difficult.[3]

Discerning the difference between an accent (>) and a decrescendo (>) in Schubert's manuscripts is notoriously difficult.[4] Therefore, any time any edition of Schubert's music shows either an accent mark or a decrescendo, one must consider both possibilities. In this set of comparative notes, these markings are only mentioned when one source clearly indicates an accent and the other clearly indicates a decrescendo.

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[3] A good example is no. 1 "Das Wandern" where *NSA* provides the strophic music twice for five verses of text (three verses plus two verses), whereas *Diabelli* shows the strophic music separately five times.

[4] Elizabeth Norman, "The Interpretation of Schubert's *decrescendo* Markings and Accents," *Music Review* 22 (1961): 108-11. The same issue is mentioned in the foreword to each volume of *NSA*.

Greatly abbreviated reports on *Diabelli* have appeared in print twice before.[5] Friedlaender's report from 1884 has long been outdated, and since he considered editions like *Diabelli* to be "falsifications,"[6] his perspective was skewed to always view Diabelli's edition negatively. Schollum's report from 1981 contains numerous errors, and Schollum's positive opinion about the edition led him to mention only examples he viewed positively. A critical report on *Diabelli* does not appear in *NSA* because *NSA* excludes *Diabelli* entirely from its list of sources since it was made after the composer's death. However, *Diabelli* is discussed in the foreword to the volume containing *Die schöne Müllerin*,[7] and in the two songs that have an especially large number of alterations—nos. 11 and 13—*NSA* prints the entirety of both songs as "embellished versions" as they appeared in *Diabelli*.[8] The two previous reports are very incomplete; for example, neither one mentions dynamics, articulations, or punctuation. Therefore, a new comparative report is necessary to show how *Diabelli* was different than the most authoritative scores used today.

The tables in the Appendix use the following abbreviations: cresc.=crescendo, decresc.=decrescendo, L.H.=left hand (of the piano part), pf.=pianoforte part, R.H.=right hand (of the piano part), and v.=vocal part. When measure numbers do not align between

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[5] Max Friedlander, *Schubert-Album: Supplement. Varianten und Revisionsbericht zum ersten Bande der Lieder von Franz Schubert* (Leipzig: Peters, 1884) and Robert Schollum, "Die Diabelli-Ausgabe der 'Schönen Müllerin,'" in *Zur Aufführungspraxis der Werke Franz Schuberts*, ed. Vera Schwarz (München: Musikverlag Emil Katzbichler, 1981), 148-56.

[6] Max Friedlaender, "Fälschungen in Schubert's Liedern," *Vierteljahrsschrift für Musikwissenschaft* 9 (1893): 166-85.

[7] *NSA*, 4/2a: xix-xxi.

[8] *NSA*, 4/2b: 273-9 and 280-3.

the two editions, separate columns are used to show the measure numbers of each edition. The location within a measure is usually identified by the beat within the measure. However, for matters regarding text and punctuation, the location within the measure is given in reference to the text.

A difference such as "?" indicates that *Diabelli* includes "?" where *NSA* does not. Conversely, differences shown in parentheses indicate that *NSA* includes something that is not shown in *Diabelli*. When there is a direct conflict between the two editions, the indication in *Diabelli* is shown first. That indication is followed by the word "for," and then the indication in *NSA*. For example, the indication ". for !" means that *Diabelli* shows a period where *NSA* contains an exclamation point instead. This method enables the reader to be able to determine the contents of both scores while using either one. Footnotes are used for further explanation. Often, the same difference appears more than once in a song, and when that happens, the tables direct the reader to the first occurrence of the difference because the first occurrence contains explanatory footnotes and references to music examples.

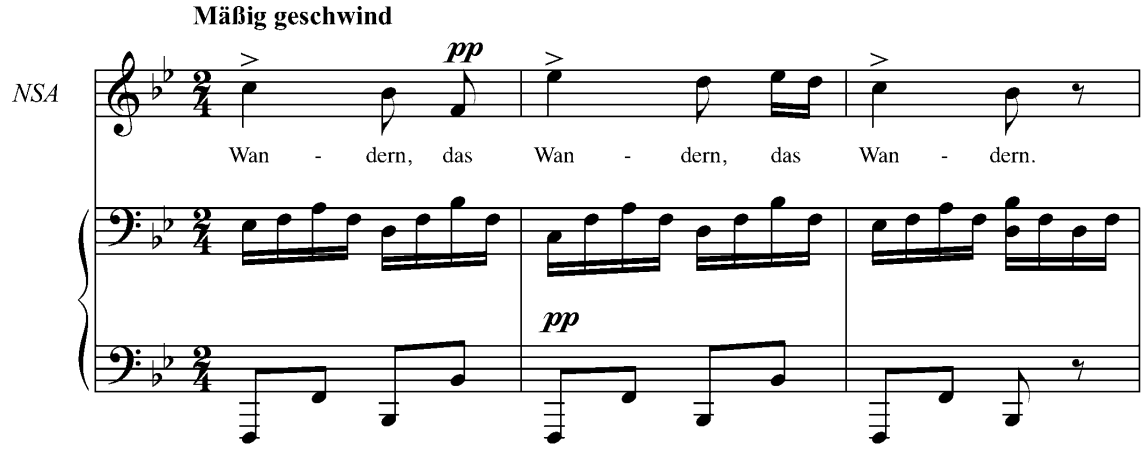
Table A.1: Comparative report on *Die schöne Müllerin*, no. 1, "Das Wandern."[9]

Measure	*Diabelli's measure*	*System*	*Location within measure*	*Difference*
11		v.	After "Wandern"	. for !
18-20		v., pf.		Example A.1[10]
7b	27	v.	After "Wasser"	. for ,
11b	31	v.	After "Wasser"	. for !
18-20b	38-40	v., pf.		See mm. 18-20
7c	47	v.	After "Rädern"	. for ,
11c	51	v.	After "Rädern"	. for !
18-20c	58-60	v., pf.		See mm. 18-20
27	67	v.	After "Steine"	. for ,
31	71	v.	After "Stein"	. for !
38-40	78-80	v., pf.		See mm. 18-20
27b	87	v.	After "Wandern"	! for ,
38-40b	98-100	v., pf.		See mm. 18-20

[9] All five verses of text are written out separately with new music for each verse in *Diabelli*, while *NSA* includes the music twice (once for the first three verses, once for the last two). As a result, the measure numbers in the two editions conflict after m. 20.

[10] In mm. 18-9 in the vocal part *Diabelli* omits a section of text and melody. The piano part in m. 19 is also altered, interrupting the pattern of the surrounding measures. Then in m. 20 in the vocal part *Diabelli* includes a turn. Examples A.1a and A.1b show this discrepancy as it appears in mm. 18-20, verse one in *NSA* and *Diabelli* respectively.

Example A.1: *Die schöne Müllerin*, no. 1, "Das Wandern," mm. 18-20. a) Verse one in *NSA*.



b) In *Diabelli*.

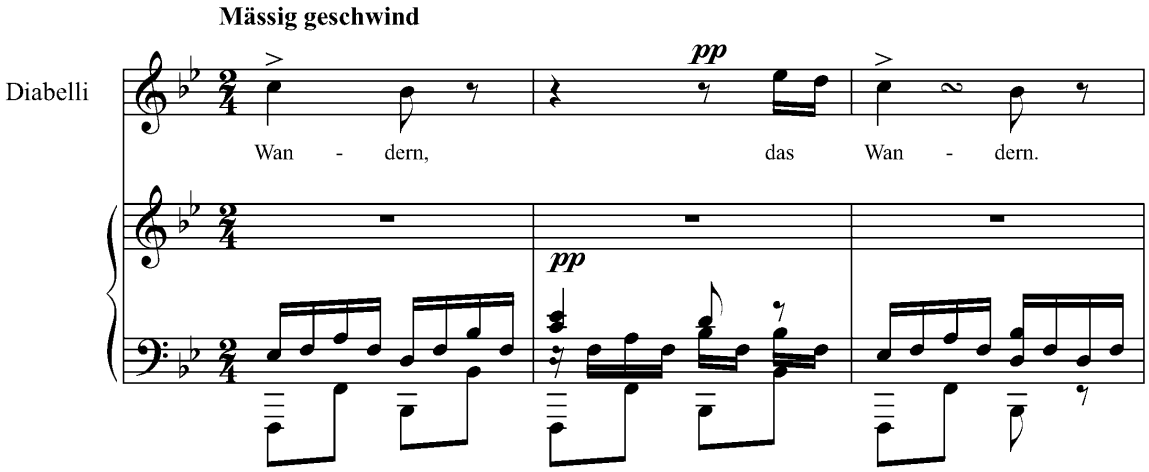


Table A.2: Comparative report on *Die schöne Müllerin*, no. 2, "Wohin?"

M.	*Sys.*	*Location within m.*	*Difference*
8	v.	After "rauschen"	,
11	v.	Second quarter note	Eighth-note rest, two sixteenth notes for two eighth notes
12	v.	After "nicht"	(No ,)
19	v.	Fourth eighth note	Sixteenth-note grace note for eighth-note grace note[11]
22	v.	After "stab"	, for .
28	v.	After "rauschte"	,
28-9	pf.	Last three sixteenth notes to following downbeat	(No cresc. or accent)
30	pf.	Downbeat	Cresc. three sixteenth notes earlier
32	v.	After "rauschte"	,
32-3	pf.		Cresc. to beat 2; then descresc.; see mm. 28-9[12]
47-8	pf.		Decresc. for all of m. 48; see mm. 28-9[13]
49-52	v.		Example A.2
54	v.	Fourth eighth note	See m. 19
58	v.	Fourth eighth note	See m. 19
68	v.		"jeden" for "jedem"[14]
72	v.		See m. 68

[11] Since the grace note would steal time from the following sixteenth-note in either case, there is probably no noticeable difference between the two versions in performance, with both being performed as quickly as possible.

[12] These differences combined mean that for the last three sixteenth notes of m. 32 *Diabelli* indicates a decrescendo where *NSA* shows a crescendo.

[13] In mm. 28-9, 32-3, and 47-8 *NSA* shows consistent dynamic and articulation markings three times while *Diabelli* uses three different sets of markings.

[14] Müller wrote "jedem," but the mistake was apparently Schubert's since it also appears in the 1824 edition. See *NSA*, 4/2b: 301.

Example A.2: *Die schöne Müllerin*, no. 2, “Wohin?” mm. 49-53.

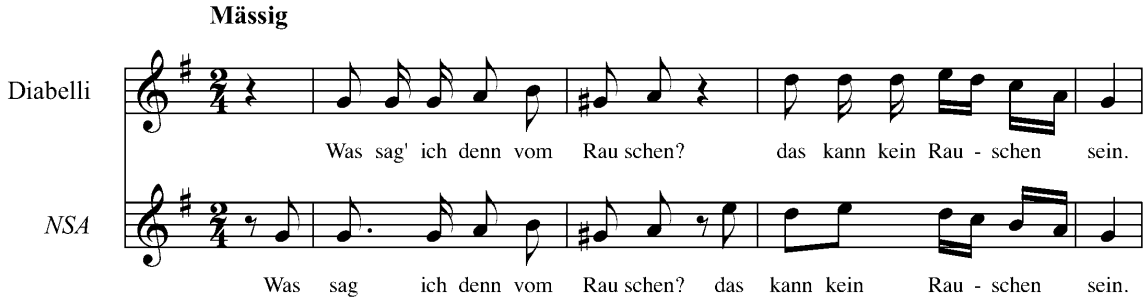


Table A.3: Comparative report on *Die schöne Müllerin*, no. 3, "Halt!"[15]

M.	*Sys.*	*Location within m.*	*Difference*
11	pf.	Downbeat	Decresc. for accent
13	pf.	Downbeat	Decresc. for accent
15	pf.	Downbeat	(no accent)
16	v.	After "Rauschen"	"mit" for "und"[16]
17	pf.	Downbeat	Decresc. for accent
18	pf.	Downbeat	Decresc. for accent[17]
20	pf.	Downbeat	Decresc. for accent
21	pf.	Downbeat	(no accent)
23	v.	After "Ei"	,
24	v.	After "Ei"	,
25	v.	Second dotted-eighth note	Sixteenth-note grace note on e′′
27	v.	After "Ei"	,
28	v.	After "Ei"	,
30	v.	After "Mühlengesang"	. for ,
32	v.	After "Haus"	,
33	v.	Downbeat	Sixteenth-note grace note for eighth-note grace note[18]

[15] Diabelli gives the title "Halt." The piano part is shown differently throughout. In the right hand, *NSA* maintains a pattern of sixteenth notes with occasional eighth notes (as in m. 1, m. 5, etc.) while *Diabelli* uses a combination of sixteenth notes, eighth notes, a shorthand symbol for a repeated pattern, and two dotted-sixteenth notes. In the measures where *Diabelli* indicates two dotted-sixteenth notes, however, there are not enough beats to complete the measures. These measures could be mistakes, meant instead to be two dotted-eighth notes. If that were the case, all the measures wherein *Diabelli* shows two dotted-sixteenth notes would contain a much slower motion in the right hand and often a hemiola effect against the left hand. It is more likely that these dotted-sixteenth notes were also intended as a shorthand figure indicating a repeated pattern, like the figure shown in m. 3 of *Diabelli*. It is also possible that all the measures that use the shorthand notation are really meant to be tremolo notation, in which case the motion in the right hand could actually be speeding up in some measures, although this is unclear. In any of these cases, *NSA* shows more consistency while *Diabelli* shows more variety. Since this type of discrepancy occurs in nearly every measure of no. 3, no example is given. Readers are instead encouraged to consult the full score in both *Diabelli* and *NSA*.

[16] This is apparently a mistake in *Diabelli* since it matches neither Müller's poetry nor the first edition.

[17] On the downbeat of m. 18, both scores include "cresc." However, *NSA* also indicates an accent on the downbeat where *Diabelli* shows a decrescendo. The appearance of both a crescendo and a decrescendo in m. 18 of *Diabelli* suggests that this marking, and perhaps many others that clearly indicate decrescendi, should indicate an accent instead.

Table A.3—continued

35	v.	After “Fenster”	,
38	pf.		*f* appears at pickup[19]
42	v.	After “Sonne”	,
45	v.	After “Ei”	,
46	v.	Downbeat	See m. 33
47	v.	Downbeat	See m. 33
49	v.	After “gemeint”	, for ?[20]
49	v.	After “Ei”	,
50	v.	Downbeat	See m. 33

[18] The grace notes in the vocal part in m. 33, m. 46, m. 47, and m. 50 are shown as sixteenth-notes in *Diabelli* but eighth-notes in *NSA*. This is not merely a difference in notation because the grace notes in the vocal line in m. 13, m. 17, m. 29, and m. 51 do match, and they include both eighth-note and sixteenth-note grace notes.

[19] This may be an issue of spacing in *Diabelli* since the score does not have room to indicate *f* on the downbeat of m. 38 as *NSA* does.

[20] The comma after “gemeint” in m. 49 could be a mistake because *Diabelli* has question marks at equivalent places in m. 53, m. 55, and m. 57. Or it could be intentional, changing a series of two repeated questions into one long question from m. 45 to m. 53.

Table A.4: Comparative report on *Die schöne Müllerin*, no. 4, "Danksagung an den Bach."

M.	*Sys.*	*Location within m.*	*Difference*
2	pf.		(no cresc. or decresc.)[21]
9	v.	Second quarter note	sixteenth-note grace note on e″
10	v.	After "gemeint"	. for ?[22]
10	v.	Last pitch	Sixteenth-note for eighth-note[23]
15	v.	After "verstanden"	, for ?[24]
16-8	v.		Example A.3
22	v.	After "geschickt"	(no ,)
25-6	v., pf.		Example A.4[25]
26	v.	After "geschickt"	? for .[26]
29	v.	After "drein"	, for ;
30	v.		"g'funden" for "funden"[27]
35	v.	Last two eighth notes	f♯′, f♯′[28]
35	v.	After "Herze"	(no ,)
36-8	v.		Example A.5
39	pf.		See m. 2

[21] *NSA* has made an editorial addition of a crescendo over the first quarter note and a decrescendo over the second quarter note. The only other time either a crescendo or decrescendo appears in the piano part of this song is in m. 19. There *NSA* shows dynamics as in m. 2 but this time in bold, indicating that they are Schubert's; these are the only crescendo or decrescendo markings to appear in *Diabelli*.

[22] Several of the changes in punctuation are discussed in Chapter 3, at Example 3.1.

[23] This is an error in *Diabelli* because the measure needs one additional sixteenth-note value to be complete. Either the sixteenth-note is meant to be an eighth-note (as in *NSA*) or the previous eighth-note rest is missing a dot.

[24] See note 22.

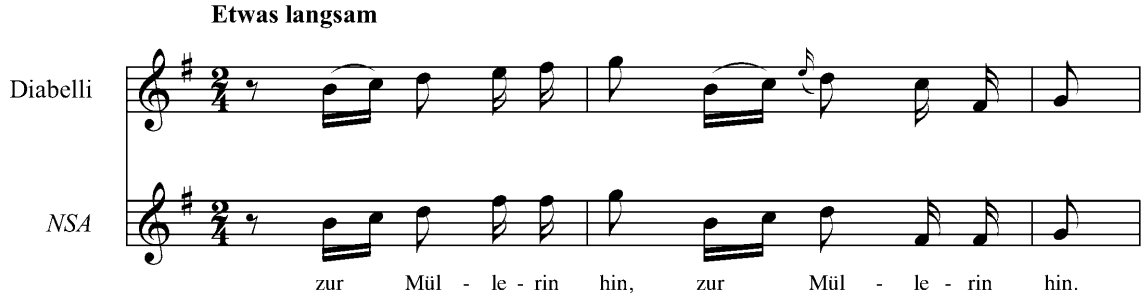
[25] In m. 26 both the vocal and piano parts appear differently, the text has different punctuation, and *Diabelli* includes a fermata and the instruction "ad libit." The *a tempo* that follows in m. 27 of *Diabelli* is of course not needed in *NSA*.

[26] This change in punctuation appears in example A.4. Also see note 22.

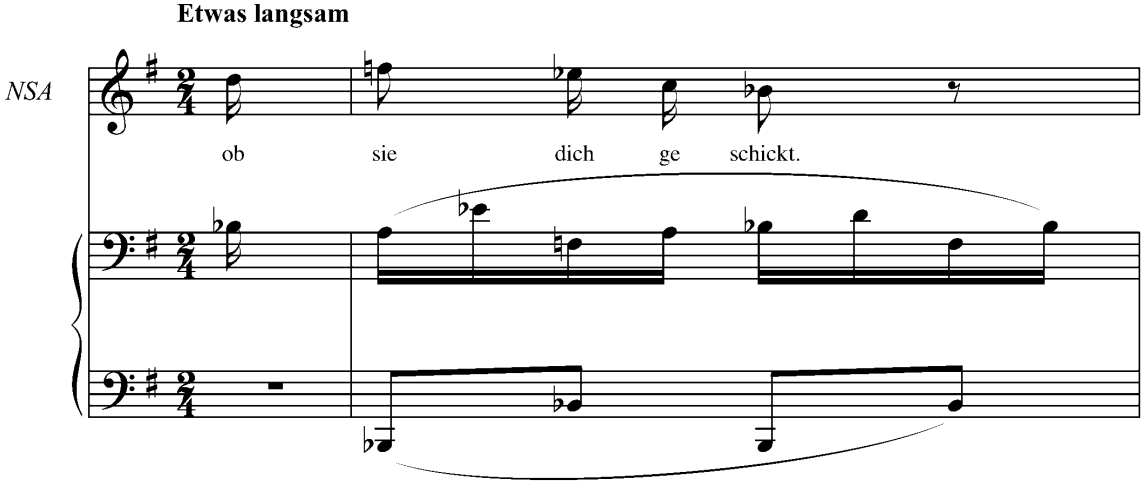
[27] This is apparently a mistake in *Diabelli* since it does not appear in Müller's poetry or the 1824 edition.

[28] *NSA* indicates the same pitches, but shows g′, f♯′ in *ossia*. Although no *ossia* is indicated in *Diabelli*, this type of ornament may have been assumed since the first f♯′ is the first of two repeated, consonant pitches, and it falls on a stressed beat.

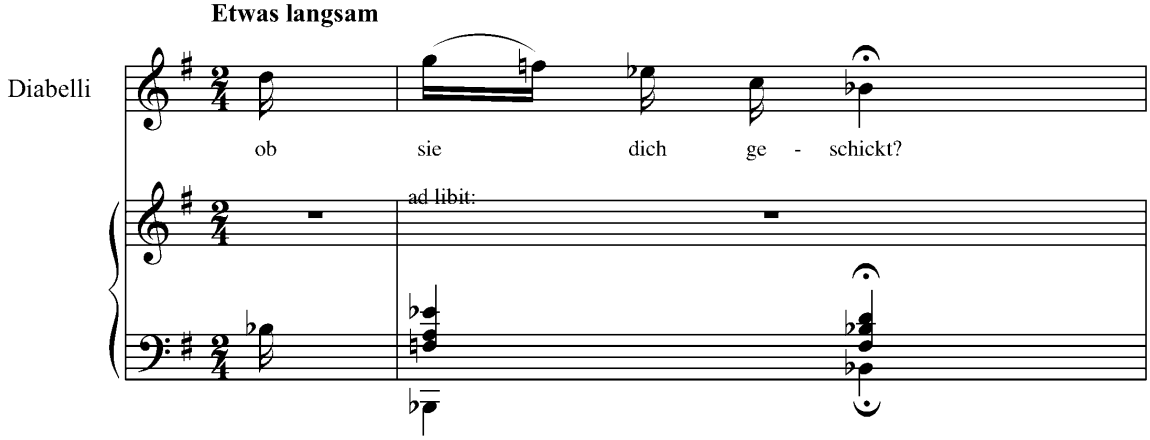
Example A.3: *Die schöne Müllerin*, no. 4, "Danksagung an den Bach," mm. 16-8.



Example A.4: *Die schöne Müllerin*, no. 4, "Danksagung an den Bach," mm. 25-6. a) In *NSA*.



b) In *Diabelli*.



Example A.5: *Die schöne Müllerin*, no. 4, "Danksagung an den Bach," mm. 36-8.

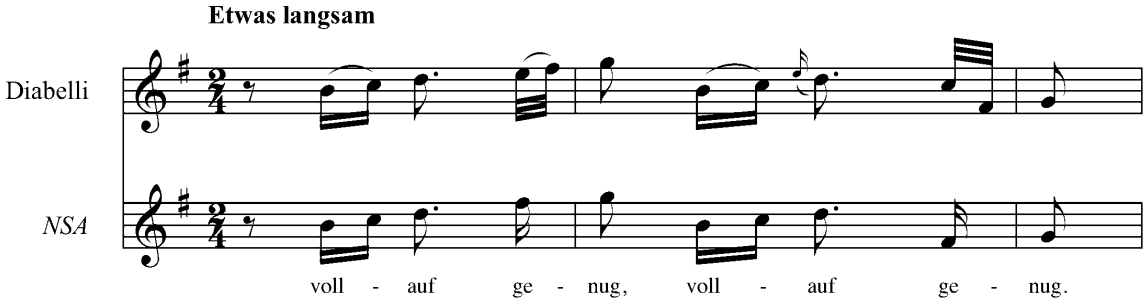


Table A.5: Comparative report on *Die schöne Müllerin*, no. 5, "Am Feierabend."

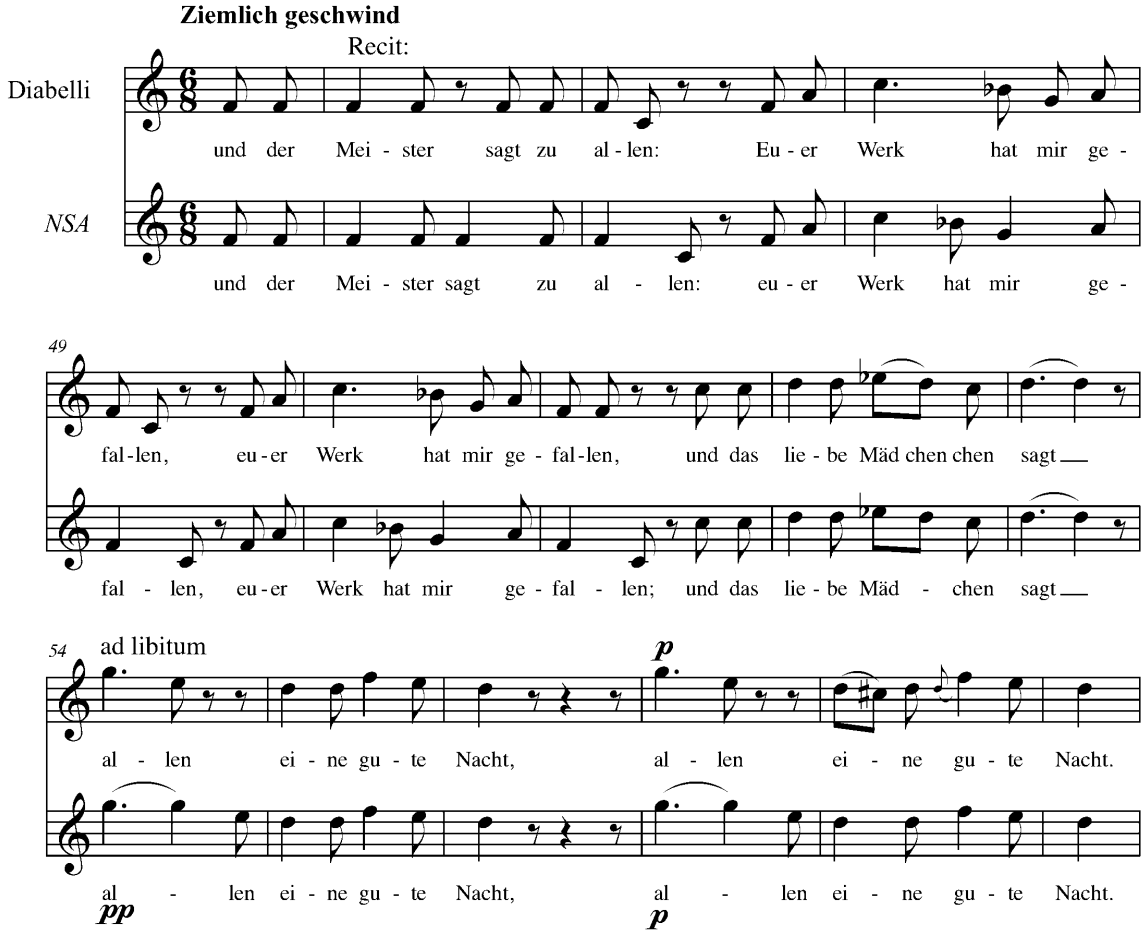
M.	*Sys.*	*Location within m.*	*Difference*
22	v.	Last three eighth notes	b′, d′′, f♯′′ for b′, f♯′′, f♯′
25	pf.	Downbeat	Decresc. three sixteenth notes earlier
26	v.	After "Ach"	! for ,
42	v.	After "stillen	(no ,)
43	v.	After "Feierstunde"	(no ,)
45-59	v.		Example A.6[29]
46	v.		"Recit:"
51	v.	After "gefall"	, for ;
54	v.		"ad libitum"
54	pf.	Downbeat	(no *pp*)
66	v.	Setting of "könnt ich"	b′, b′ for c♯′,b′[30]
70	v.	First dotted-quarter note	Quarter note, eighth rest for dotted-quarter note
75	v.		See m. 70
80	v.	Second dotted-quarter note	Three eighth notes on d′′, c′′, b′ for quarter note, eighth note on c′′, b′
81	v.	First eighth note	a′ for d′′
83-5	v.		Example A.7[31]
85	v.	After "Sinn"	! for .

[29] The rhythm of the vocal part is altered throughout mm. 46-54, and there is also one difference in pitch in m. 51. The vocal part is also altered in mm. 57-9. Discrepancies mentioned in mm. 46, 51, and 54 can also be seen in the example.

[30] Even without any indication, singers may have assumed c♯′, b′, because this is an instance of two, consonant repeated pitches. The case in this particular measure is less clear, however, because the first b′ does not fall on a stressed beat.

[31] Example A.7 also shows the discrepancy in punctuation of m. 85. Since *NSA* does not indicate *rallentando*, there is no need to return to tempo I (as *Diabelli* indicates in m. 86.)

Example A.6: *Die schöne Müllerin*, no. 5, "Am Feierabend," mm. 45-59.



Example A.7: *Die schöne Müllerin*, no. 5, "Am Feierabend," mm. 83-5.

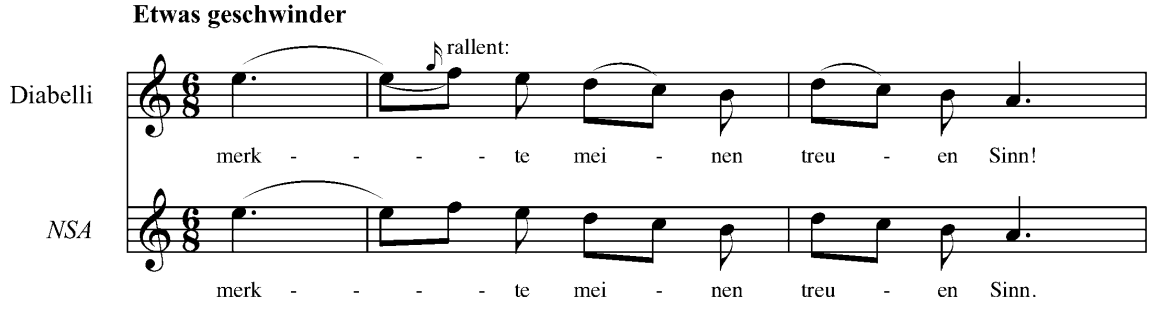
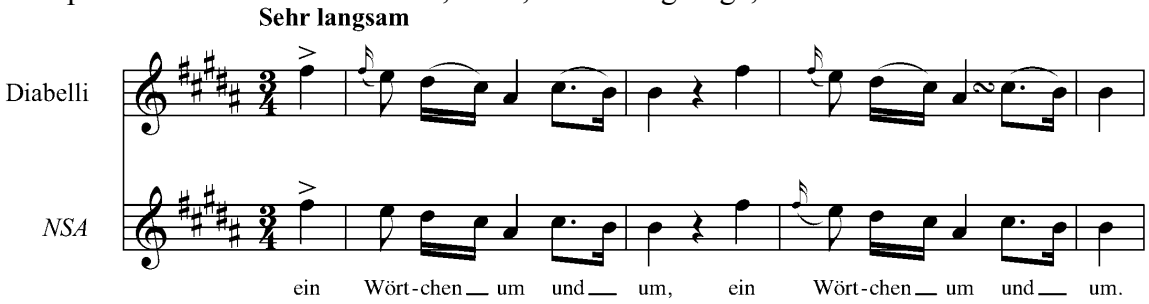


Table A.6: Comparative report on *Die schöne Müllerin*, no. 6, "Der Neugierige."

M.	*Sys.*	*Location within m.*	*Difference*
10	v.	After "sagen"	; for ,
11	pf.	Last eighth note	(no staccato)
16	v.	After "hoch"	, for ;
19	v.	Before the last sixteenth note	Sixteenth-note grace notes a′, b′
28-32	v.		Example A.8[32]
34-5	v.		Example A.9[33]
38-41	v.		Example A.10[34]
39	v.	Penultimate sixteenth note	Accent (or decresc.?)
46	v.	After "wunderlich"	, for !
48-52	v., pf.		Example A.11[35]

Example A.8: *Die schöne Müllerin*, no. 6, "Der Neugierige," mm. 28-32.



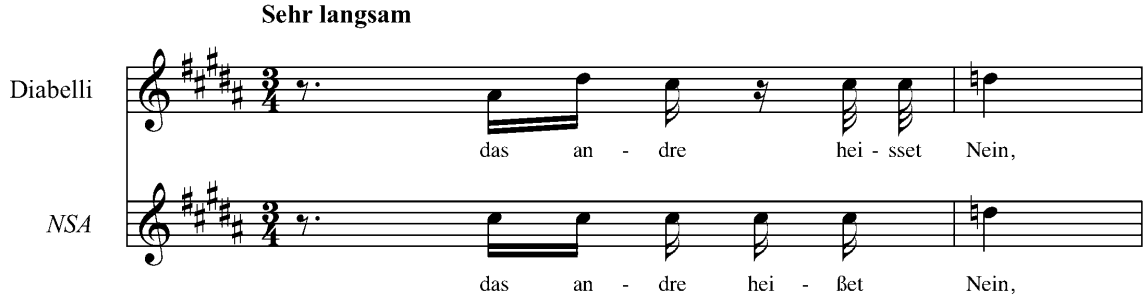
[32] In mm. 29 and 31 the vocal part in *Diabelli* shows two additional ornaments.

[33] Where *NSA* shows five c♯′ in a row, the part is varied in *Diabelli*.

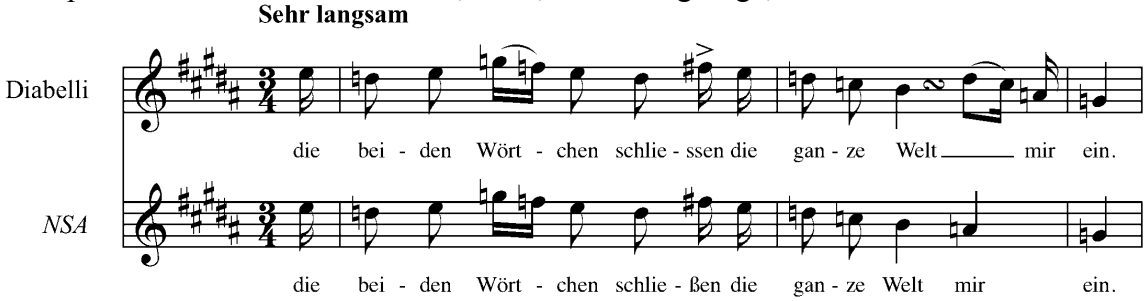
[34] In m. 40, the vocal part of *Diabelli* contains a turn and two additional pitches.

[35] On the third quarter note of m. 48 *Diabelli* indicates accents (or descresc.?) in both the vocal and piano parts where *NSA* shows neither. In m. 49 on the word "liebt" *Diabelli* adds a turn. In m. 51 the pitches in the vocal part are slightly different. The version in *NSA* may be a mistake since it includes d♯′′ in the vocal part against c♯′′ in the piano, which is approached and left by leap, but this is not entirely clear. There are two discrepancies in punctuation, in m. 50 and m. 52.

Example A.9: *Die schöne Müllerin*, no. 6, "Der Neugierige," mm. 34-5.



Example A.10: *Die schöne Müllerin*, no. 6, "Der Neugierige," mm. 38-41.



Example A.11: *Die schöne Müllerin*, no. 6, "Der Neugierige," mm. 48-52.

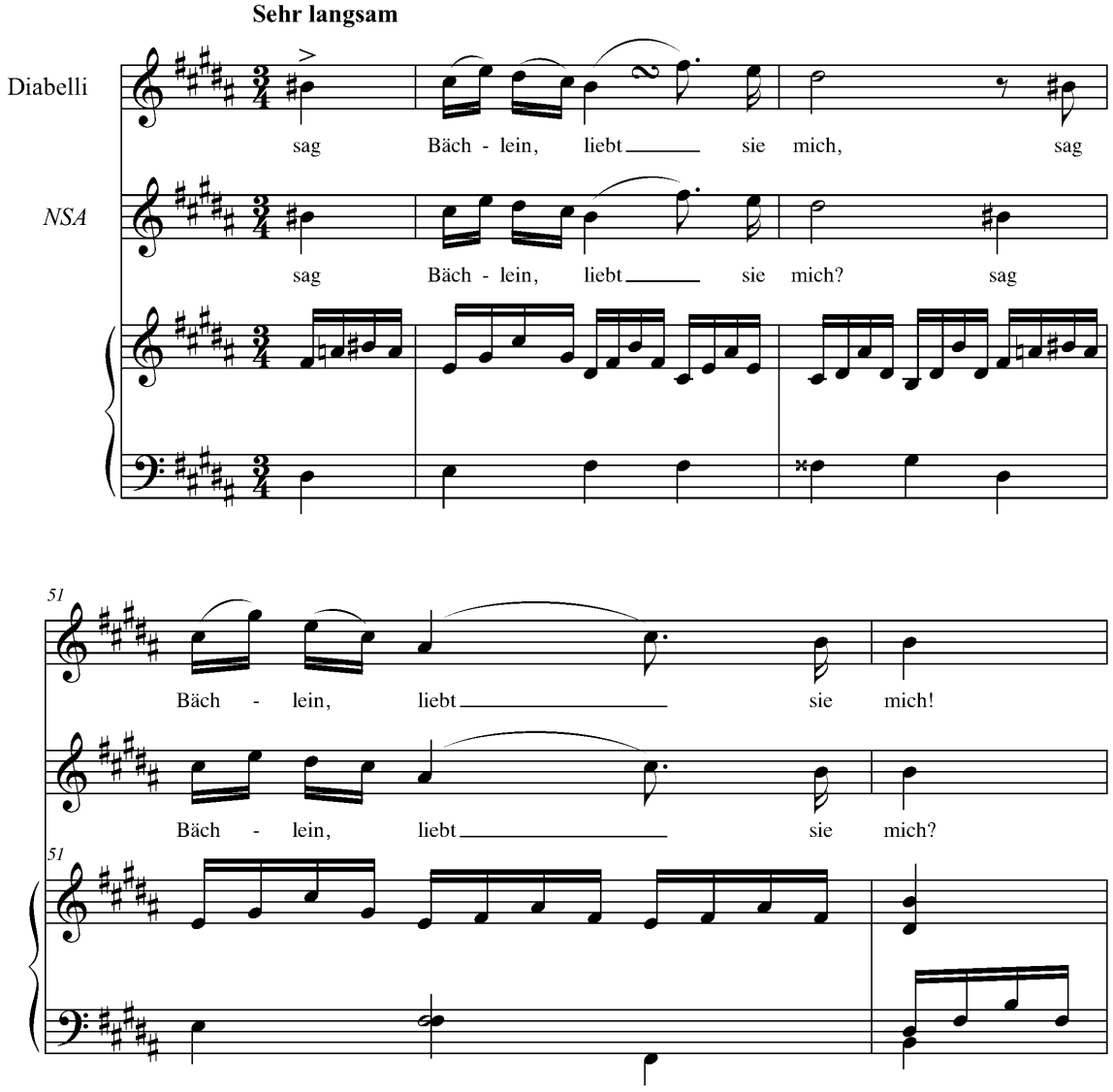


Table A.7: Comparative report on *Die schöne Müllerin*, no. 7, "Ungeduld."[36]

M.	*Sys.*	*Location within m.*	*Difference*
8	pf.	Downbeat	(no *fp*)
12	L.H.	Second quarter note	d♯ for d♮[37]
18	v.	After "schreiben"	, for :
19	pf.	Downbeat	Decresc. for accent[38]
19	v.	Downbeat	Decresc. or accent[39]
22	v.	After "Herz"	,
25	v.	Second quarter note	Eighth-note grace note e′[40]
15b	v.		"vollen" for "vollem"[41]
16b	v.	After "Drang"	, for ;
17b	v.		"ich" for "er"
18b	v.	After "Fensterscheiben"	, for :
22b	v.	After "Herz"	,
30	L.H.	Last quarter note	Rhythmic issue[42]
31	pf.	Downbeat	(no accent)
32	pf.	Downbeat	(no accent)
34-43	L.H.		See m. 30
37	L.H.	Second quarter note	See m. 12
39	v.	After "Blumenstern"	(no !)

[36] A footnote in *NSA* indicates that the *ossia* in mm. 6, 15, 16, 17, 31, 40, 41, 42, and 51b follow Karl von Schönstein's autograph manuscript. (Schubert dedicated *Die schöne Müllerin* to Schönstein.) *Diabelli* is transposed down a major third from A major to F major. As a result, the distance from the last chord of no. 6 to the first chord of no. 7 in *Diabelli* is a tritone, whereas it is a major second in *NSA*. (This is the equivalent of adding six flats in *Diabelli* or only two flats in *NSA*.) The distance from the last chord of no. 7 to the first chord of no. 8 is a perfect fifth in *Diabelli* and a minor third in *NSA*. (This is the equivalent of adding one sharp in *Diabelli* or three flats in *NSA*.)

[37] Transposition has been performed for ease of reference. *Diabelli* actually has b♮.

[38] This discrepancy reappears in m. 21, m. 23, m. 28, m. 29, m. 44, m. 46, and m. 48.

[39] This discrepancy reappears in m. 44 and m. 46.

[40] Transposition has been performed for ease of reference. *Diabelli* actually has c′.

[41] Müller wrote "vollem." The mistake is apparently Schubert's since it also appears in the 1824 edition.

[42] The final pitch and the final rest must be eighth-notes in duple to give the correct number of beats in the measure (as in *NSA*). The alignment of the rest, however, suggests that it is an eighth-note triplet rest, in which case an eighth-note triplet is missing from the measure.

Table A.7—continued

41	v.	After “fern”	, for !
42	v.		Two punctuation issues[43]
43	v.	After “treiben”	, for ?
50	v.	Second quarter note	See m. 25
43b	v.	After “Treiben”	, for :
51b	v.	After “bleiben”	. for !
51b	pf.		L.H. as *ossia* but right hand as regular staff

[43] *Diabelli* shows “Wogen könnt ihr nichts” followed by a comma, whereas *NSA* has “Wogen, könnt ihr nichts” followed by no comma.

Table A.8: Comparative report on *Die schöne Müllerin*, no. 8, "Morgengruß."[44]

M.	*D.'s m.*	*Sys.*	*Location within m.*	*Difference*
5		pf.	Downbeat	(no *pp*)
5		v.	Third quarter note	Sixteenth-note grace note e′
13		v.	After "schwer"	, for ?
13		v.	After "schwer"	Eighth-note rest
15		v.	After "sehr"	. for ?
19		v.	After "wiedergehen"	(no ,)
19		v., pf.	Last quarter note	*rallent:*
20		pf.	Downbeat	Decresc. for accent
22		pf.	Downbeat	Decresc. for accent
24	5b	pf.	Downbeat	(no *pp*)
24	5b	v.	Third quarter note	Sixteenth-note grace note e′
32	13b	v.	After "hervor"	Eighth-note rest
38	19b	v., pf.	Last quarter note	*rallent:*[45]
39	20b	pf.	Downbeat	Decresc. for accent
40	21b	v.	After "Morgensterne"	. for !
41	22b	pf.	Downbeat	Decresc. for accent
24b	24	pf.	Downbeat	*p* for *pp*
24b	24	v.	Third quarter note	Sixteenth-note grace note e′[46]
32b	32	v.	After "gemeint"	Eighth-note rest
39b	39	pf.	Downbeat	Decresc. for accent[47]
40b	40	v.	After "Wonne"	. for ?
41b	41	pf.	Downbeat	(no accent)[48]
24c	24b	pf.	Downbeat	*p* for *pp*
25c	25b	v.	After "Flor"	,
32c	32b	v.	After "Luft"	Eighth-note rest

[44] A footnote in *NSA* indicates that the *ossia* in mm. 3, 4, 8, 17, 19-21, 27, 36, and 38-40 follow Schönstein's autograph manuscript. The two scores both show the strophic music twice. *Diabelli* arranges them as two verses plus two verses, whereas *NSA* has one verse plus three verses. Consequently, measure numbers for verse two do not align, but in all other places they do.

[45] This reappears in verses 3 and 4 at *NSA*'s m. 38b and 38c or *Diabelli*'s m. 38a and 38b.

[46] This reappears in verse four at *NSA*'s m. 24c or *Diabelli*'s m. 24b.

[47] This reappears in verse four at *NSA*'s m. 39c or *Diabelli*'s m. 39b.

[48] This reappears in verse four at *NSA*'s m. 41c or *Diabelli*'s m. 41b.

Table A.9: Comparative report on *Die schöne Müllerin*, no. 9, "Des Müllers Blumen."[49]

M.	*Sys.*	*Location within m.*	*Difference*
3	pf.	Downbeat	Decresc. for accent
4	pf.	Downbeat	Decresc. for accent
5	pf.		Rhythmic issues[50]
6	pf.		See m. 5
10	v.	After "sehn"	, for ;
11	v.	After "Bach"	,
15	pf.	Downbeat	"Dim:" for accent
18	pf.	Downbeat	Decresc. for accent
20	pf.		Dynamic issues[51]
23	pf.	Downbeat	Decresc. for accent
24	pf.	Downbeat	Decresc. for accent
25	pf.		See m. 5
26	pf.		See m. 5
8b	v.	After "Fensterlein"	,
28	v.	After "zu"	,
31	v.	After "liespelt"	,
32	v.	After "Traumgesicht"	,
34	v.	After "vergiss"	,
35	pf.	Downbeat	"Dim:" for accent
38	pf.	Downbeat	(no accent)
40	pf.		See m. 20
41a	pf.	Last pitch	(no *p*)

[49] A footnote in *NSA* indicates that the *ossia* in mm. 13, 20, 33, and 40 follow Schönstein's autograph manuscript.

[50] In the top voice of the piano part, *Diabelli* shows dotted-quarter notes on d′ and c♯′ on beats one and two, where *NSA* has quarter notes that are released for the last eighth note of beats one and two. *Diabelli* matches the 1824 edition. The editors of *NSA* argued that this was a mistake because it would indicate a sharp, albeit brief, dissonance of d' against e' and E in the other voices of the piano. See *NSA*, 4/2b: 302-3. This same issue or one very similar to it—involving rests rather than notes—reappears in mm. 6, 25, and 26.

[51] On the downbeat of m. 20 in the piano part Diabelli shows a decrescendo where *NSA* has a crescendo over the first two eighth-notes followed by an accent on the third eighth-note.

Table A.10: Comparative report on *Die schöne Müllerin*, no. 10, "Tränenregen."[52]

M.	*D.'s m.*	*Sys.*	*Location within m.*	*Difference*
2		pf.	Downbeat	(no accent)
6-8		v.		"am kühlen Erlenbach" for "im kühlen Erlendach"[53]
13		pf.		Dynamic issues[54]
17-8		v.		Pitch issues[55]
13b	33	pf.		See m. 13
7c	47	pf.	Alto voice, last eighth note	(no a′)[56]
10c	50	v.	After "hinunter"	Eighth-note rest[57]
13c	53	pf.		See m. 13
21c	61	v.	After the second "Geselle"	(no ,)
29c	69	v.	After "sprach"	(no :)
30c	71	v.	After "ade"	! for ,
32-6	72-6	pf.		Dynamic issues[58]

[52] *Diabelli* is missing a bar line in the vocal part between m. 1 and m. 2. This is obviously a mistake. The two editions show the verses differently. *NSA* shows the strophic music once (for verses one and two, three and four, and five and six) and provides new music for verse seven. *Diabelli* shows the music separately for every verse. Consequently, measure numbers do not align after m. 24.

[53] Müller wrote "Erlendach." The mistake of turning "bach" into "dach" was apparently Schubert's since it also appears in the 1824 edition. My copy of the 1824 edition is badly smudged in this place, but appears to read "im kühlen Erlenbach," suggesting that Diabelli introduced the mistake of turning "im" into "am."

[54] *NSA* shows a crescendo leading to beat two followed by a decrescendo throughout the rest of the measure where *Diabelli* has none.

[55] *NSA* omits one note in the vocal part that is present in all the other verses. The word "hinterdrein" is to be sung c♯′′-[no a′]-b′-c♯′′, but *Diabelli* includes a′.

[56] This seems to be an error in *Diabelli* because a′ is included at the equivalent places in *Diabelli*'s mm. 7 and 27.

[57] No equivalent rest is present at this point in the other verses (in *NSA* m. 10, *Diabelli*'s m. 10, and *Diabelli*'s m. 30), but that does not mean this is a mistake. Instead it serves as a notated breath mark where breaths might not be taken in the other verses.

[58] *Diabelli* indicates a decrescendo above each barline and *pp* on the downbeat of *Diabelli*'s m. 73. *NSA* shows accents on the downbeats and *pp* preceding the downbeat of *NSA*'s m. 33.

Table A.11: Comparative report on *Die schöne Müllerin*, no. 11, "Mein!"[59]

M.	*Sys.*	*Location within m.*	*Difference*
1-4	pf.	Downbeats	Descresc. for accents
5	pf.	First and third quarter notes	(no accents)
7	pf.	First and third quarter notes	Decresc. for accents
10	v.	Downbeat	Eighth-note grace note b′
11	v.	After "Räder"	(no ,)
12	v.	Downbeat	Eighth-note grace note c♮′′
14	v.	Downbeat	Eighth-note grace note e♮′′
15	v.	Downbeat	Eighth-note grace note c♯′′
15	v.	After "klein"	(no ,)[60]
17	pf.	Last two quarter notes	Decresc.
18	v.	After "Melodein"	, for !
18	pf.	First two quarter notes	Cresc.[61]
19	pf.	Downbeat	(no accent)
21	v.	After "Melodein"	. for !
22-40	v.		Example A.12[62]
29	v.	After "allein"	: for .
30	R.H.	Downbeat and third quarter note	d for f
31-2	pf.		Dynamic issues[63]
33-40	v.		Text issues[64]

[59] Diabelli gives the title as "Mein." A footnote in *NSA* indicates that the embellished version printed by Anton Diabelli in 1830 is shown in the appendix. The editors of *NSA* felt that the version in Diabelli was different enough to stand on its own as a variant or "embellished" version.

[60] This is apparently a mistake in *Diabelli* because at the equivalent place in m. 70, both editions show a comma.

[61] *NSA* also includes cresc., but over the last two quarter notes of the measure instead.

[62] The discrepancies in this section are very similar to the discrepancies in mm. 77-95 with the addition of one word of text. See mm. 33-40.

[63] *NSA* shows a crescendo through all of m. 31 and *f* on the downbeat of m. 32. *Diabelli* has a crescendo over only the last two quarters of m. 31 with *f* just before the downbeat of m. 32. (This may be an issue of spacing because Diabelli would not have room to notate *f* on the downbeat of m. 32. This discrepancy happens again in mm. 86-7 except that the downbeat of m. 87 has *ff*.)

[64] *NSA*'s text is "Die geliebte Müllerin ist mein, ist mein. Mein, mein." *Diabelli* has "Die geliebte Müllerin ist mein ist mein, ja, sie ist mein." This section is shown below in example A.12. (This discrepancy of text happens again in mm. 89-95 with *NSA* adding "ist" before the last word.)

Table A.11—continued

34	R.H.	Downbeat and third quarter note	d for f
41	pf.	Downbeat	(no *mf*)
35	pf.		Dynamic issues[65]
37-8	pf.		Dynamic issues[66]
39	pf.		See m. 35
44	v.	After "Sonne"	, for !
50	v.		Example A.13[67]
50	v.	Over "mein"	Accent (or decresc.?)
55	v.	Downbeat	Eighth-note grace note on c♯″ for quarter-note grace note c♮″[68]
65	v.	Downbeat	Eighth-note grace note b′
66	v.	After "Räder"	(no ,)
67	v.	Downbeat	Eighth-note grace note c♮″
68-9	pf.		Dynamic issues[69]
69	v.	Downbeat	Eighth-note grace note e♮″
70	v.	Downbeat	Eighth-note grace note c♯″
71	v.	Downbeat	Two eighth notes e′, b′ for quarter note e′
73	v.	After "Melodein"	, for !

[65] *NSA* indicates a single crescendo where *Diabelli* has two crescendi, each half the length of the measure. (This may be an issue of spacing in *Diabelli*, and when the two versions are realized in performance, there is likely to be no difference. This discrepancy happens again—with decrescendi rather than crescendi—in m. 39.)

[66] *Diabelli* contains a decrescendo in the first half of m. 37, with *p* on the third quarter note of the measure. *NSA* has the decrescendo beginning instead two beats later with *p* on the downbeat of m. 38. Both scores indicate a decrescendo in m. 38, but Diabelli shows it only in the first half of the measure while *NSA* has it throughout the measure. (This again may be a spacing issue in *Diabelli*.)

[67] The singer may have been expected to add an appoggiatura to the second half of m. 50 (as in *NSA*), but sung as written the rhythmic alteration also affects the harmony. Instead of a 4-3 suspension above a G-minor chord (as in *NSA*), *Diabelli* shows G minor only.

[68] *Diabelli* marks c♮ in the previous measure and following measure, so c♯″ may be a mistake. The *ossia* in *NSA* suggests sustaining the quarter-note grace note for a quarter-note. *Diabelli* has no suggestion for realization, but if this appoggiatura were to take half of the following note's rhythmic value, it would also be held for a quarter note. Therefore, the realizations may be the same, even though they appear strongly different.

[69] *Diabelli* shows a crescendo beginning over the last quarter note of m. 68 and ending over the third quarter note of m. 69. *NSA* indicates the crescendo beginning over the third quarter note in m. 68 and continuing through all of m. 69.

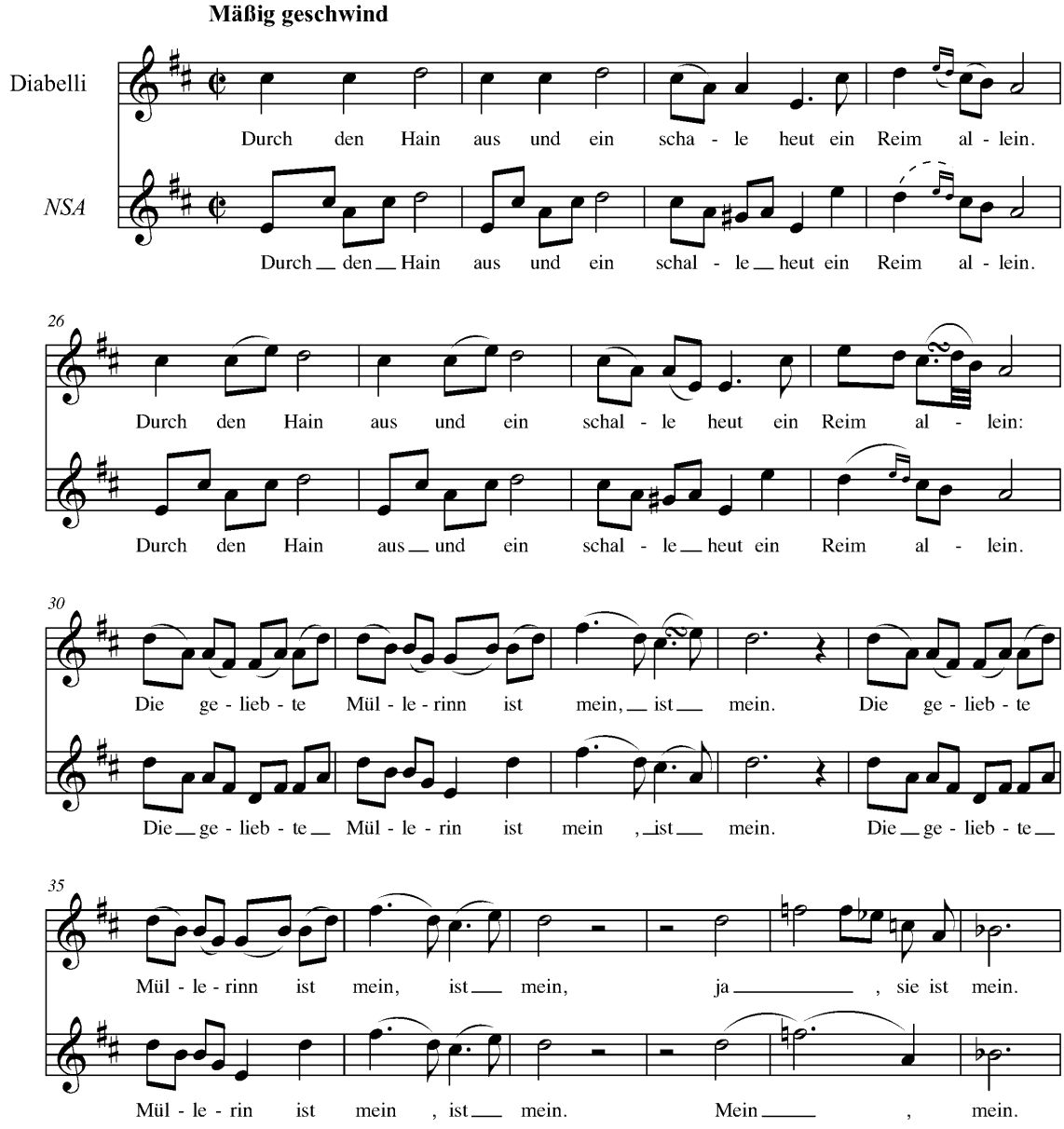
Table A.11—continued

74	pf.	Downbeat	Decresc. for accent
76	v.	After "Melodein"	. for !
77	v.	Downbeat	Dynamic issues[70]
77-95	v.		See mm. 22-40
80	v.	After "allein"	, for .
84	v.	After "allein"	: for .
85	R.H.	Downbeat and third quarter note	d for f
86-7	pf.		See mm. 31-2
87	v.	After "mein"	(no ,)
88	pf.	Last two quarter notes	Decresc.
89	pf.	Downbeat	(no *p*)
89	R.H.	Downbeat and third quarter note	d for f
90	v., pf.		Dynamic issues[71]
91	pf.	Downbeat	*ff* before downbeat
96	pf.	Downbeat	(no accent)
97	pf.	Downbeat	Decresc. for accent
98	pf.	Downbeat	Decresc. for accent
99	pf.	Downbeat	Decresc. for accent
99	pf.	Third quarter note	(no accent)
101	pf.	Downbeat	(no accent)
101	pf.	Third quarter note	(no accent)

[70] On the downbeat of m. 77 both scores show *p* above the vocal line. While in *NSA* this dynamic marking appears at the same point in the piano part, in *Diabelli* it appears just before the downbeat. (This may be an issue of spacing in *Diabelli*.)

[71] *Diabelli* indicates a crescendo above the vocal part on the second quarter note of m. 90 where *NSA* shows none. In the piano part *NSA* has a crescendo throughout m. 90 where *Diabelli* shows it only over the first two quarter notes. (This again may be an issue of spacing in *Diabelli*.)

Example A.12: *Die schöne Müllerin*, no. 11, “Mein!” mm. 22-40.



Example A.13: *Die schöne Müllerin*, no. 11, “Mein!” m. 50.

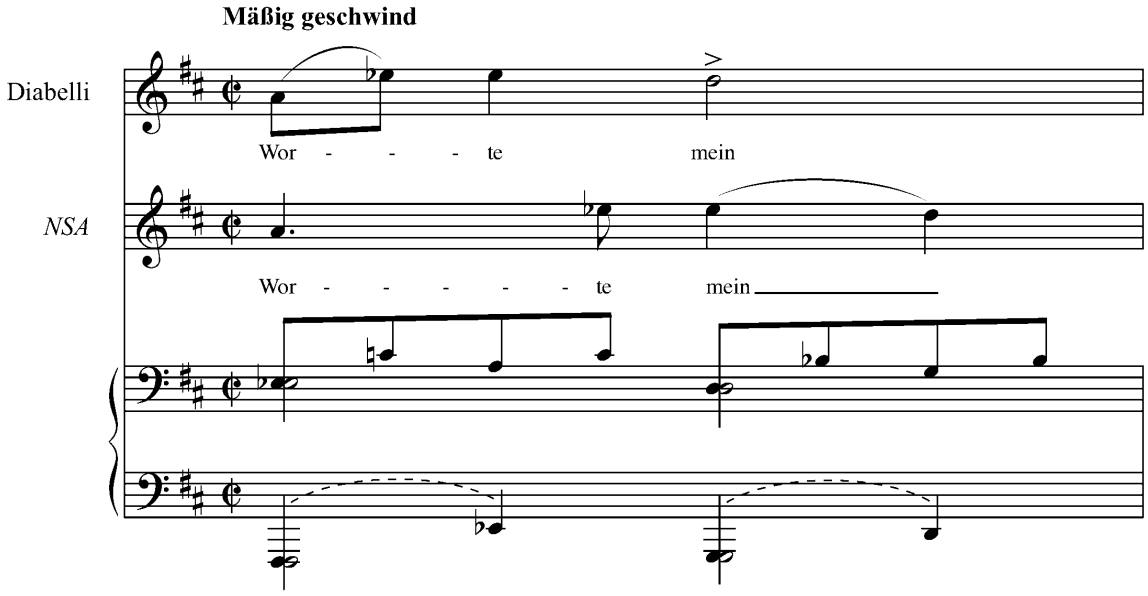


Table A.12: Comparative report on *Die schöne Müllerin*, no. 12, "Pause."

M.	*Sys.*	*Location within m.*	*Difference*
1	pf.	Third quarter note	Decresc. (or accent?) for accent[72]
3	pf.	Third quarter note	Sixteenth-note grace note for eighth-note grace note
11	pf.	Downbeat	(no accent)
14	pf.	Downbeat	(no accent)
15-6	pf.		Dynamic issues[73]
17-26	v.		Text issues[74]
19	pf.	Downbeat	(no accent)
24	v.	Last two quarter notes	Eighth note, eighth note, quarter note a′, g′, g′ for eighth note, eighth note, dotted-eighth note, sixteenth note g′, d′′, d′′, g′
27	v.	After "klagte"	,
30	v.	After "glaubt"	,
33	pf.	Downbeat	*ff*[75]
33	v.	After "Ei"	(no ,)
44	pf.	Third quarter note	Sixteenth-note grace note e′
46	v.	After "Nun"	,
48	pf.	Downbeat	(no accent)
51	pf.	Downbeat	(no accent)
52-3	pf.		Dynamic issues[76]

[72] This discrepancy reappears numerous times: mm. 2, 5, 6, 9, 10, 12, 13, 17, 18, 42, 43, 46*, 47*, 49*, 50*, 56*, 57*, 58*, 60*, 61*, 70, 71, 78*, and 79. At the measures marked *, the spacing becomes a problem in *Diabelli* because there is not enough room to indicate a decrescendo over the last two beats of those measures. Therefore, a decrescendo mark would look the same as an accent mark.

[73] *NSA* shows one long crescendo where *Diabelli* has two smaller crescendi. This may be the result of a spacing issue in Diabelli. The realization of the two versions is likely to be the same.

[74] *NSA* shows "weiß nicht, wie ich's in Reime zwingen soll. Meiner Sehnsuch allerheißesten Schmerz durft' ich aus hauchen in Liederschmerz," where *Diabelli* has "weiss nicht wie ichs in Reime zwingen soll, meiner Sehnsucht allerheissesten Schmerz, durft ich aushauchen in Lieder Schmerz."

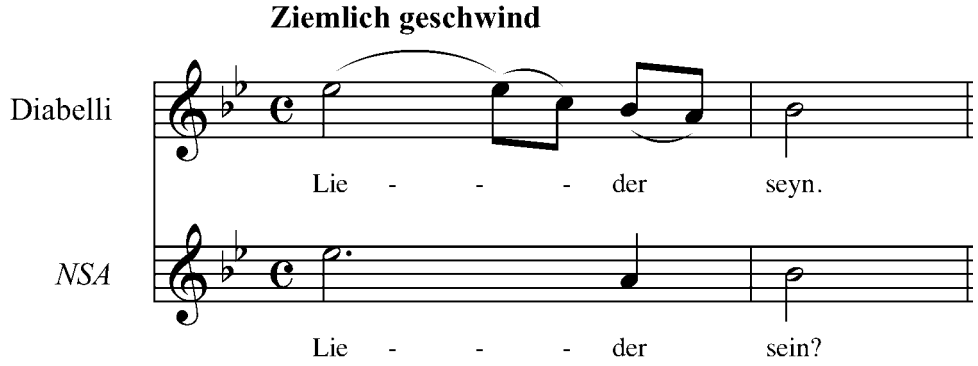
[75] *NSA* has *ff* on the third quarter note, but since no notes are played on the downbeat, the realization in performance is the same.

[76] *NSA* has a long crescendo from the downbeat of m. 52 to the second quarter note of m. 53 where *Diabelli* shows none. *NSA* then has a decrescendo beginning on the second quarter note of m. 53 where *Diabelli* shows the decrescendo beginning one quarter note later.

Table A.12—continued

54	v.	Third quarter note	Sixteenth-note grace note for eighth-note grace note[77]
54-5	pf.		Dynamic issues[78]
63	pf.	Third quarter note	(no accent)
64	v., pf.	Second quarter note	*a piacere*
66	v., pf.	Third quarter note	in tempo[79]
72	v., pf.	Second quarter note	*a piacere*
74	v., pf.	Third quarter note	See m. 66
74	pf.	Third quarter note	(no *pp*)
76-7	v.		Example A.14
77	v.	After "sein"	. for ?

Example A.14: *Die schöne Müllerin*, no. 12, "Pause," mm. 76-7.



[77] Since this grace note occurs on the first of two repeated notes on a stressed beat, the realization of either grace note in performance would last a full quarter note (as in the *ossia* in *NSA*).

[78] *NSA* shows a long crescendo from the downbeat of m. 54 up to the third quarter note of m. 55, where there is an accent. *Diabelli* instead has a crescendo throughout m. 54 and a decrescendo in m. 55 with no accent.

[79] Since the tempo did not change in m. 64 (at *a piacere*), this mark is unnecessary in *NSA*.

Table A.13: Comparative report on *Die schöne Müllerin*, no. 13, "Mit dem grünen Lautenbande."[80]

M.	*D.'s m.*	*Sys.*	*Location within m.*	*Difference*
1		pf.		Rhythmic issues[81]
2		R.H.	Last thirty-second note	f′′
4-11		v.		(text is not in quotes)[82]
4		v.	Second eighth note	Thirty-second-note grace note d′
5		v.	Second eighth note	Thirty-second-note grace note e♭′′
6		v.	Downbeat	(no "daß")[83]
6		v.	Last sixteenth note	b♭′ for a′
9		R.H.		Rhythmic issues[84]
9		v.	After "gern"	(no ,)
10		v., pf.		Rhythmic issues[85]
13		v., pf.		Embellishment[86]
15-9		v.		Example A.15[87]

[80] A footnote in *NSA* indicates that the embellished version printed by Anton Diabelli in 1830 is shown in the appendix. The editors of *NSA* felt Diabelli's version was different enough to stand on its own as a variant or "embellished" version. *NSA* shows the three verses strophically, whereas *Diabelli* prints the music separately for each verse. Consequently, measure numbers do not align after m. 19.

[81] *Diabelli* does not indicate that the sixteenth notes are to be played as triplet sixteenth notes, but that is the only way to get the correct number of beats in the measure.

[82] One wonders if the intended users of the score in 1830 already knew the poetry well enough that quotation marks were not necessary to indicate what was obviously a quotation. No quotation marks appear in the 1824 edition either.

[83] The extra word changes the text underlay for the first three pitches in m. 6; the underlay becomes the same again when *Diabelli* aligns two pitches over the first syllable of the word "verbleicht."

[84] *Diabelli* shows the same rhythm as the voice—two sixteenth notes, quarter note, eighth note—where *NSA* has dotted-sixteenth note, thirty-second note, quarter note, eighth note.

[85] *Diabelli* indicates the rhythm of the last two pitches in the vocal part as dotted-sixteenth note, thirty-second note where *NSA* shows two sixteenth notes. As a result, the last pitches in all four voices in the piano part line up with the vocal part in *Diabelli*, but they come one thirty-second note after the vocal part in *NSA*. *NSA* also writes out the grace notes in the R.H. where *Diabelli* notates them as grace notes (as in the vocal part), but the realization in performance is likely the same.

[86] *Diabelli* has a turn after the first eighth note in the vocal part and a fermata on the third eighth note in both the vocal part and the piano part where *NSA* shows none.

Table A.13—continued

17		v.	After “gern”	(no ,)
19		pf.		See m. 1
2b	20	R.H.	Last thirty-second note	f′′
4b	22	v.	Second eighth note	See m. 4
5b	23	v.	Second eighth note	See m. 5
6b	24	v.	Last thirty-second note	See m. 6
7b	25	v.	Between first and second eighth notes	Turn
9b	27	v.	After “gern”	(no ,)
9b-19b	27-37	v.		Text issues[88]
9b	27	R.H.		See m. 9
10b	28	v., pf.		See m. 10
13b	31	v., pf.		See m. 13
13b	31	v.	Last eighth note	Eighth-note rest for f′′
15b-9b	33-7	v.		See mm. 15-9
19b	37	pf.		See m. 1
2c	38	R.H.	Last thirty-second note	f′′
4c	40	v.	Second eighth note	See m. 4
5c	41	v.	Second eighth note	See m. 5
5c	41	v.	After “dein”	,
6c	42	v.	Last thirty-second note	See m. 6
9c-19c	45-55	v.		Text issues[89]
9c	45	R.H.		See m. 9
10c	46	v., pf.		See m. 10
13c	49	v., pf.		See m. 13
15c-9c	51-5	v.		See mm. 15-9
19c	55	pf.	Last note	(no fermata)

[87] Differences in pitches, rhythms, text underlay, and fermatas, are shown for verse one in example A.15.

[88] *NSA* shows “und ich auch hab es gern. Weil unsre Lieb ist immer grün, weil grün der Hoffnung Fernen blühn, drum haben wir es gern, drum haben wir es gern.” *Diabelli* has “weil uns’re Lieb ist immer grün, weil grün der Hoffnung Fernen blüh’n, drum haben wir es gern. Nun hab das Grüne gern, nun hab das Grüne gern.” Since this obviously leads to completely inconsistent text underlay for most of verse two. Readers are encouraged to consult the complete scores on this issue. With small exceptions for capitalization and punctuation, *Diabelli* matches the 1824 edition.

[89] *NSA* shows “du hast ja’s Grün so gern. Dann weiß ich, wo die Hoffnung grünt, dann weiß ich, wo die Liebe thront, dann hab ich’s Grün erst gern, dann hab ich’s Grün erst gern.” *Diabelli* has “dann weiss ich, wo die Hoffnung grünt, dann weiss ich, wo die Liebe thront, dann hab ich’s Grün erst gern. Nun hab das Grüne gern, nun hab das Grüne gern.” See note 83.

Example A.15: *Die schöne Müllerin*, no. 13, "Mit dem grünen Lautenbande," mm. 15-9, verse one.

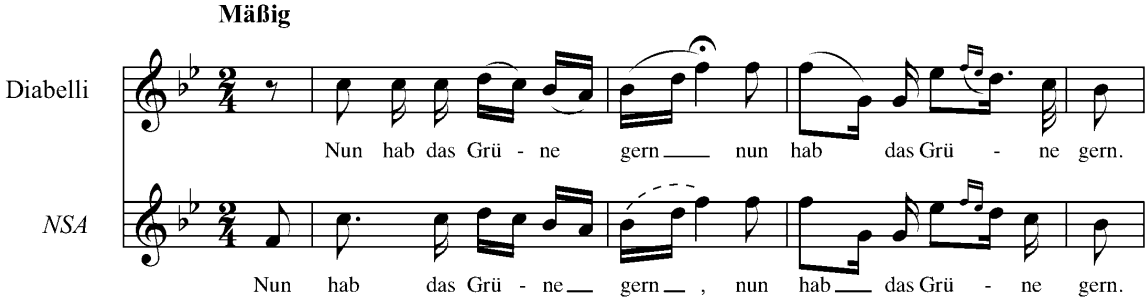


Table A.14: Comparative report on *Die schöne Müllerin*, no. 14, "Der Jäger."

M.	*Sys.*	*Location within m.*	*Difference*
6	v.	After "bleib"	,
7	v.	After "Jäger"	,
12	v.		"zahmes für mich, und" for "zahmes, für mich. Und"
26	R.H. (top)	First dotted-quarter note	One dotted-quarter note for three eighth notes[90]
28	pf.	Last pitch	(no *mf*)
5b	v.		"bleibest" for "bliebest"[91]
12b-4b	v.		Text issues[92]
16b	v.	After "allein"	, for ;
22b	v.	After "Hain"	,
23b-4b	v.		Text underlay[93]
26b	v.	After "Feld"	, for ;
27b	v.	After "schieß"	(no ,)
28b	pf.	Last pitch	(no *mf*)

[90] This is an odd change in *Diabelli* because the top voice of the piano part moves in steady eighth notes for the majority of the piece.

[91] Müller wrote "bliebest," but the mistake is apparently Schubert's since it also appears in the 1824 edition.

[92] *Diabelli* shows "drum bleibe du, trotziger Jäger, im Hain." *NSA* has "Drum bleibe du trotziger Jäger im Hain."

[93] *NSA* has two eighth notes over the first syllable of the word "ihren" where *Diabelli* has only one. *Diabelli* then has two eighth notes over the second syllable of the word "Kohlgarten." *NSA*'s version is a better representation of the text stress because the accented syllable of the word "Kohlgarten" falls on the downbeat of m. 24.

Table A.15: Comparative report on *Die schöne Müllerin*, no. 15, "Eifersucht und Stolz."[94]

M.	*D.'s m.*	*Sys.*	*Location within m.*	*Issue*
4		pf.	Last sixteenth note	d′ for c′
5		pf.	Downbeat	(no *p*)
5		L.H.	First quarter note	Eighth note, eighth rest for quarter note
6		L.H.	First quarter note	See m. 5
8		v.	After "Bach"	, for ?
10		v.	Last two pitches	Dotted-eighth note, sixteenth note for two eighth notes
14		v.	After "um"	,
16		L.H.		Rhythmic issues[95]
20		v.	After "losen"	(no ,)
25		v.	After "um"	. for !
26-7		pf.		Pitch issues[96]
28		v.		"Abends" for "Abend"[97]
33		v.	Third eighth note	f′ for e♮′
37		pf.	Downbeat	*mf* an eighth note earlier[98]
	40	pf.		Added material[99]
40	41	v.	On "da"	Accent
43	44	v.	After "n'aus"	. for ,
	45	pf.		Added material[100]

[94] After m. 39 Diabelli contains an extra measure that does not appear in *NSA*. Consequently, after m. 39, the measure numbers of the two editions do not align. Similar changes happen after Diabelli's m. 44 (*NSA*'s m. 43), Diabelli's m. 49 (*NSA*'s m. 47), Diabelli's m. 58 (*NSA*'s m. 55), and Diabelli's m. 63 (*NSA*'s m. 58).

[95] *NSA* shows eighth note, eighth-note rest, eighth note, and eighth-note rest, whereas Diabelli has quarter note, eighth-note rest, and eighth note.

[96] Pitches appear in a different order and in different octaves. *NSA* repeats the same figure in the right hand four times (four sixteenth notes d′, b♭, a, b♭), and has g in the left hand in m. 27. *Diabelli* changes the order of the pitches in the right hand figure (to b♭, d′, b♭, g) the first and third time, and has G in the left hand in m. 27.

[97] The 1824 edition also shows "Abend."

[98] This change may be due to spacing problems in *Diabelli*.

[99] The added material is a repetition of the piano part of m. 39 one octave higher. One potential motivation for adding material here (and later) is to provide extra time for the singer to breathe.

Table A.15—continued

45	47	pf. (tenor)	Downbeat	d for f
	50	pf.		Added material; see note 92
48	51	v.	On “da”	Accent
48-59	51-65	v., pf.		Example A.17[101]
55	58	v.	After “das”	. for ,
56-7	59-60	pf.		Dynamic issues[102]
59	65	v.	After “Wort”	(no ,)
62	68	v.	Last eighth note	d′′ for d♭′′[103]
67	73	pf.	Downbeat	(no *pp*)
74	80	pf.	Last eighth note	(no *fp*)
75	81	pf.	Last eighth note	(no *fp*)
76-90	82-96	v., pf.		Example A.18
77	83	v.	First pitch	e′′ for d′′
77	83	R.H.	Third sixteenth note	e′ for d′
78	84	v.	First two pitches	Two eighth notes for dotted-eighth note, sixteenth note; see Example A.18
80	86	L.H.	Downbeat	Quarter note for eighth note
80	86	pf.	Second quarter note	*p*
80	86	pf.	Last eighth note	(no *fp*)
81	87	pf.	Last eighth note	(no *fp*)
82	88	v.	After “ihr”	, for :
83	89	v., R.H.		See m. 77
88	94	pf.	Downbeat	(no cresc.); Example A.18
89-90	95-6	v.		Text issues[104]

[100] The added section is shown in example A.16, which also shows *p* in *Diabelli*’s m. 45 where none is present in *NSA*. Also see note 93.

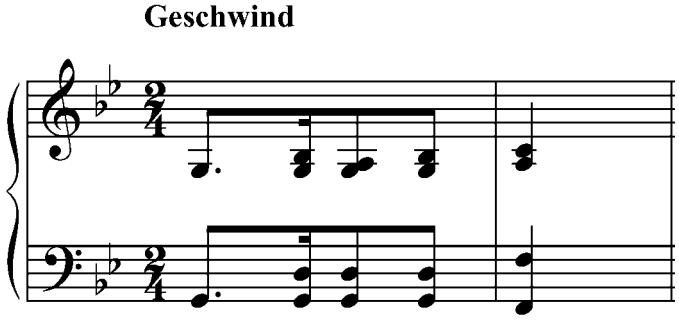
[101] The many differences in this section include added material and different vocal parts. In *Diabelli*’s m. 64 an entire measure of rest is inserted in the vocal part where *NSA* shows a sixteenth-note rest (in *NSA*’s m. 58). The piano part in *Diabelli*’s m. 64 is a repetition of the piano part in the previous measure, but the left hand of both measures is slightly different than the left hand in *NSA*’s m. 58. On the second quarter note of *Diabelli*’s mm. 63 and 64 in the left hand of the piano part there are quarter notes on octave Ds where *NSA* (in *NSA*’s m. 58) shows rests.

[102] Because of the added material (discussed below in example A.17) the markings of *p* and *pp* that appear in *NSA*’s m. 56 and m. 57 (or *Diabelli*’s m. 59 and m. 60) occur earlier in *Diabelli* with respect to the text—a full two measures before “sag ihr nicht.”

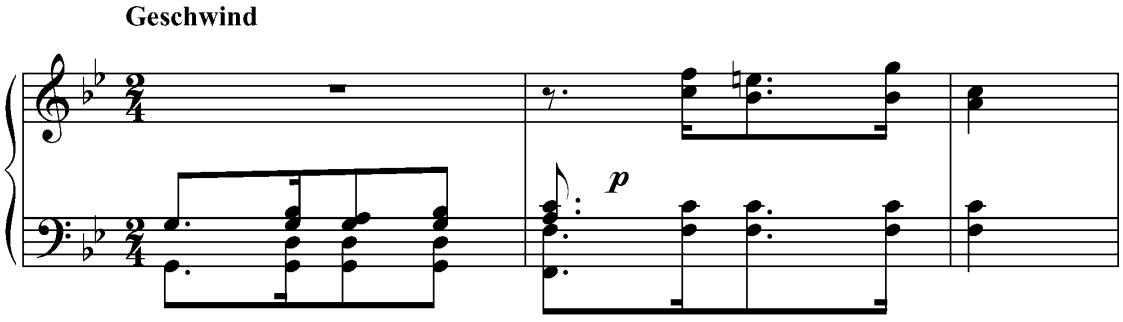
[103] Because of the surrounding accidentals, d♭′′ is probably intended.

90	96	pf.	Downbeat	(no *f*); Example A.18[105]

Example A.16: *Die schöne Müllerin*, no. 15, "Eifersucht und Stolz." a) *NSA*'s mm. 43-4.



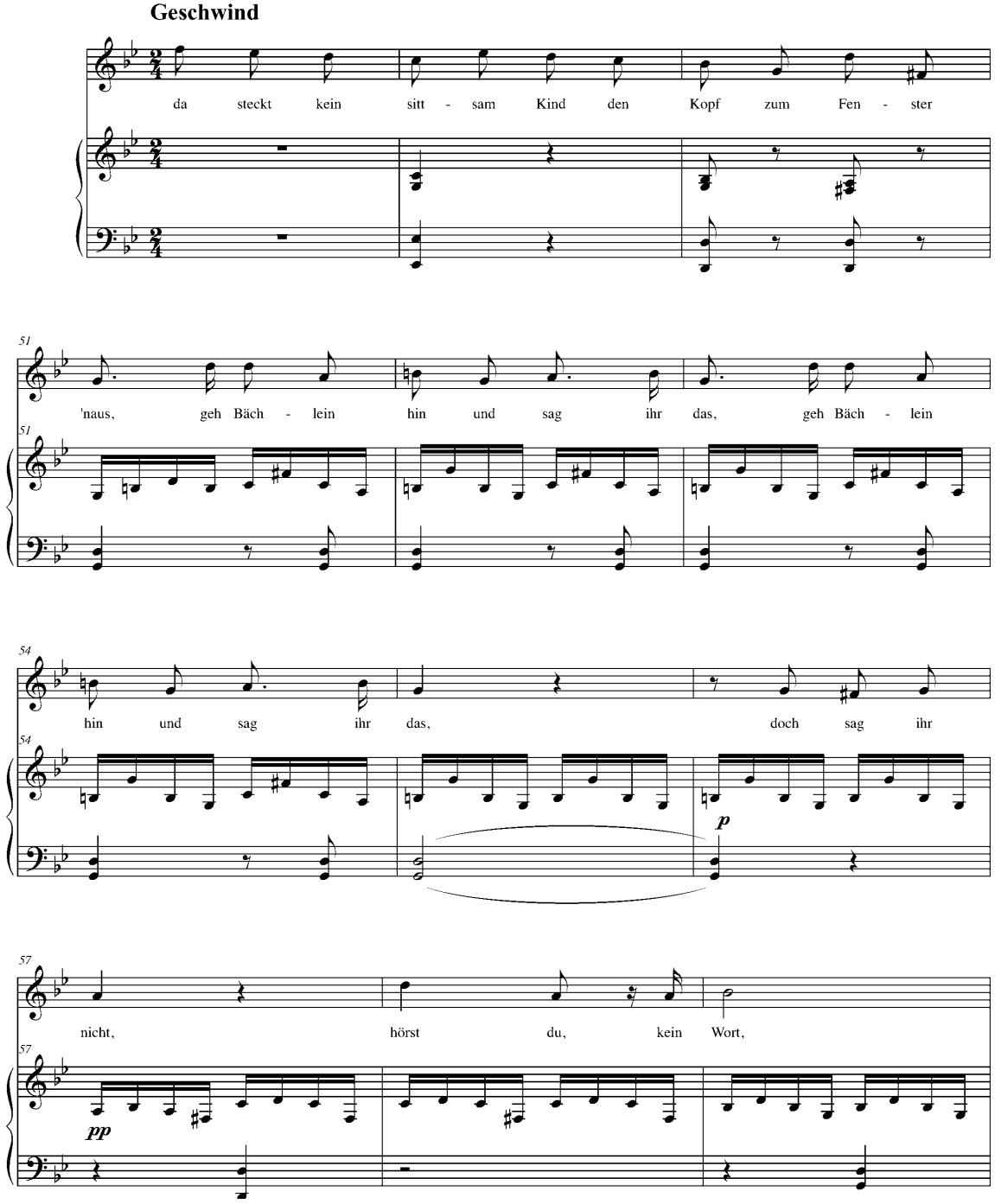
b) Diabelli's mm. 44-6.



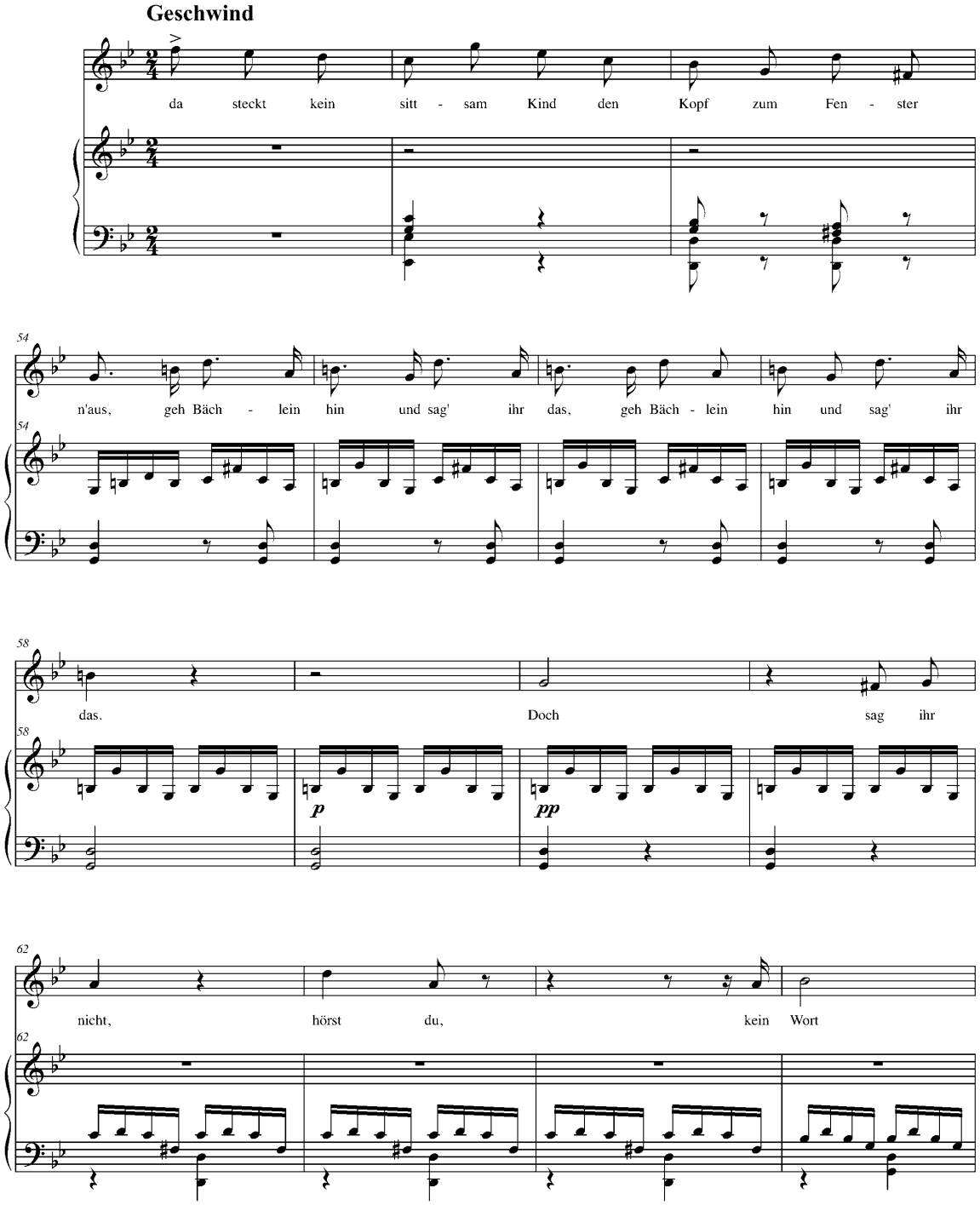
[104] *Diabelli* shows "sag' ihr das" followed by a period where *NSA* has "sag ihr's" followed by an exclamation point. This section appears in example A.18 below.

[105] The many discrepancies in the final section of the piece include differences in the piano part, the vocal part, the text, the text underlay, punctuation, and dynamics.

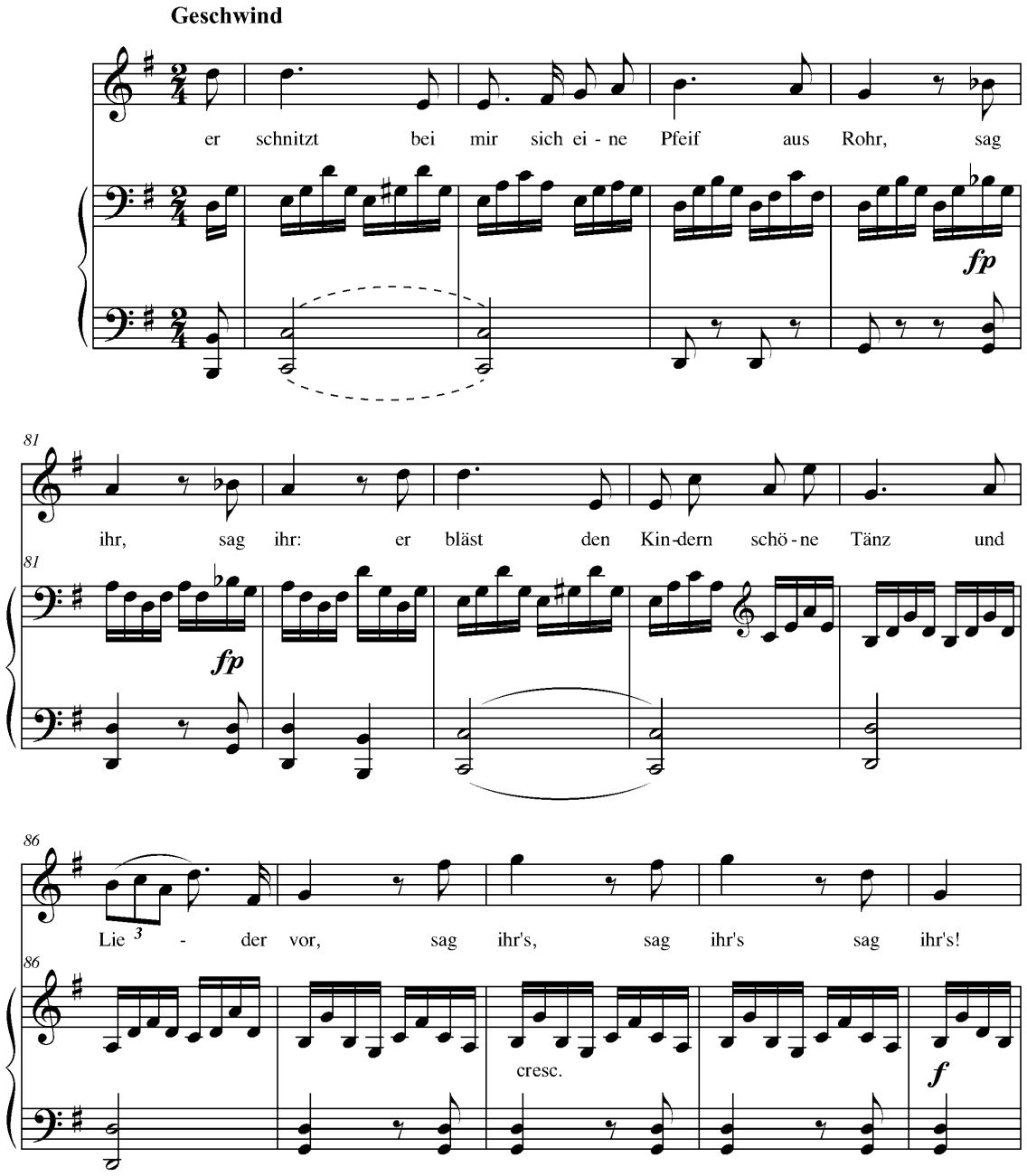
Example A.17: *Die schöne Müllerin*, no. 15, "Eifersucht und Stolz." a) *NSA*'s mm. 48-59.



b: Diabelli's mm. 51-65.



Example A.18: *Die schöne Müllerin*, no. 15, "Eifersucht und Stolz." a) *NSA*'s mm. 82-90.



b) Diabelli's mm. 88-96.

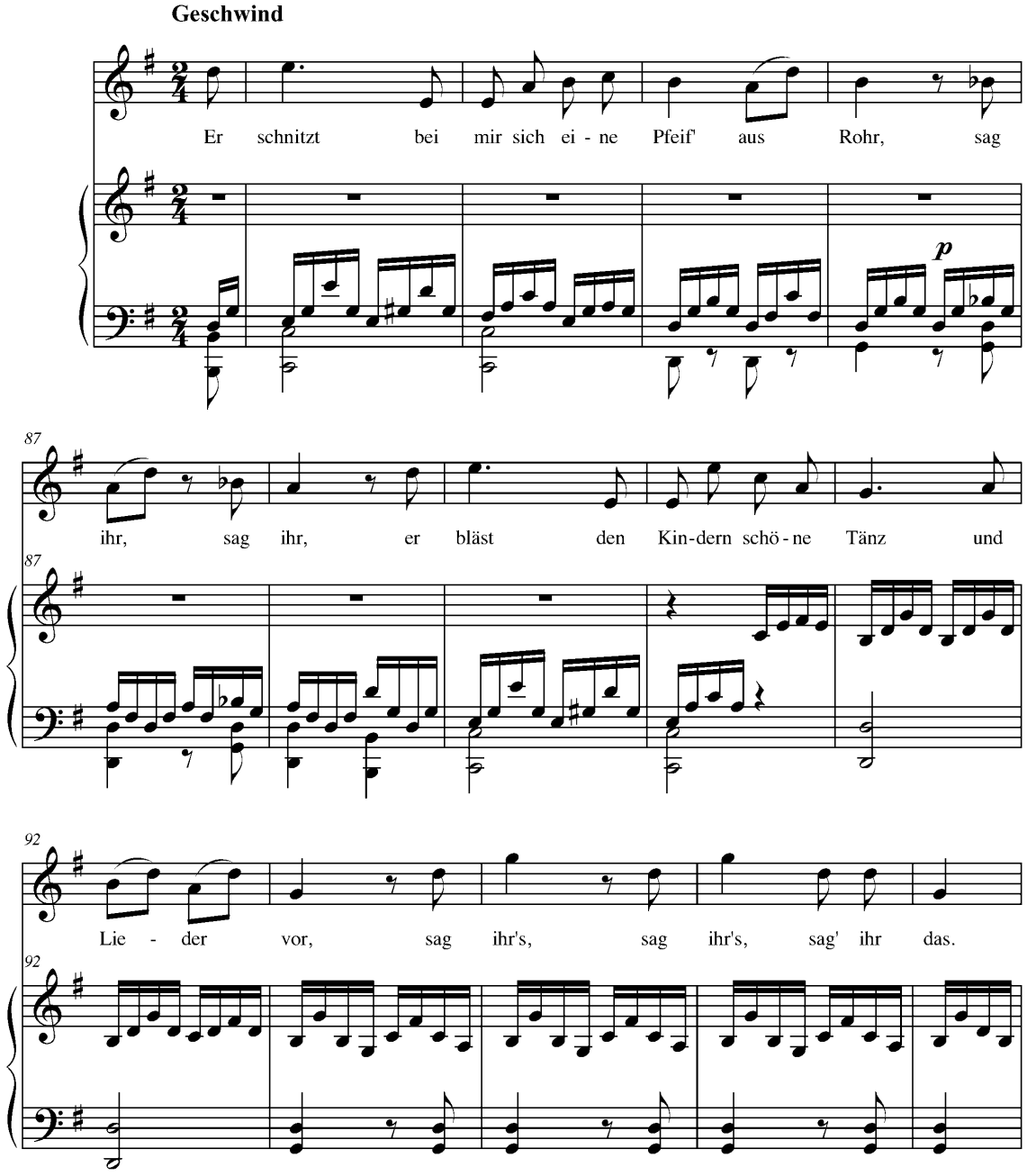


Table A.16: Comparative report on *Die schöne Müllerin*, no. 16, "Die liebe Farbe."[106]

M.	*D.'s m.*	*Sys.*	*Location within m.*	*Difference*
1		L.H.	Second quarter note	Articulation issue[107]
2		pf.	Downbeat	Decresc. for accent
2		L.H.	Second quarter note	See m. 1
3		pf.	Downbeat	Decresc. for accent
4		pf.	Sixth sixteenth note	(no *fp*)
11		pf.	Downbeat	Decresc. for accent
14		pf.	Last quarter note	Dynamic issue[108]
15		pf.	Downbeat	Decresc. for accent
16		v.		"grünen" for "grünem"[109]
16		pf.	Last quarter note	See m. 14
17		pf.	Downbeat	Decresc. for accent
18		v.	After "Rosmarein"	, for .
19-20		pf.		Dynamic issue[110]
21		pf.	Downbeat	(no *pp*)
22		pf.	Last sixteenth note	(no *p*)
18b	18b	v.	After "Liebesnot"	, for .
2c	23	pf.	Downbeat	Decresc. for accent
3c	24	pf.	Downbeat	Decresc. for accent
4c	25	pf.	Sixth sixteenth note	(no *fp*)
8c	29	v.		See m. 16

[106] *NSA* contains the music once for all three verses, whereas *Diabelli* notates verses one and two together but verse three separately. As a result, after m. 22 measure numbers do not align between the two editions.

[107] *Diabelli* shows staccati on all four of the sixteenth notes. This is obviously a mistake because the first sixteenth note is tied to the previous note, and therefore could not be played staccato. This mistake is repeated in m. 2 but appears correctly in all other applicable measure (m. 3, m. 4, m. 22, *Diabelli*'s m. 23, *Diabelli*'s m. 24, *Diabelli*'s m. 25, *Diabelli*'s m. 43, *Diabelli*'s m. 44, *Diabelli*'s m. 45, and *Diabelli*'s m. 46). In *NSA* the staccati appear correctly throughout.

[108] *NSA* shows a crescendo over the last quarter note where *Diabelli* shows it over the last eighth note. This may be an issue of spacing in *Diabelli*. This discrepancy happens again in *Diabelli*'s m. 35. However, in m. 16 and *Diabelli*'s m. 37 the same discrepancy appears, this time in a spot where *Diabelli* has plenty of space.

[109] Müller wrote "grünem," but the mistake is apparently Schubert's since it also appears in the 1824 edition.

[110] *NSA* has a crescendo over the last quarter note of m. 19 and an accent on the downbeat of m. 20 where *Diabelli* shows neither. (This discrepancy happens again in *Diabelli*'s mm. 40-1.)

Table A.16—continued

11c	32	pf.	Downbeat	Decresc. for accent
12c-3c	33	pf.		Dynamic issues[111]
14c	35	pf.	Last quarter note	See m. 14
15c	36	pf.	Downbeat	Decresc. for accent
16c	37	pf.	Last quarter note	See m. 14
17c	38	pf.	Downbeat	Decresc. for accent
18c	39	v.	After “umher”	, for .
18c	39	L.H.		Quarter note, eighth-note rest, eighth note for dotted-quarter note, eighth note
19c-20c	40-1	pf.		See mm. 19-20
21c	42	pf.	Downbeat	(no *pp*)
22c	43	pf.	Last sixteenth note	(no *p*)
23	44	pf.	Downbeat	Decresc. for accent
24	45	pf.	Downbeat	Decresc. for accent
25	46	pf.	Downbeat	Decresc. for accent

[111] *Diabelli* indicates a crescendo over the last two sixteenth notes of m. 33 and a decrescendo over the first two sixteenth notes of m. 34 where *NSA* shows neither.

Table A.17: Comparative report on *Die schöne Müllerin*, no. 17, "Die böse Farbe."

M.	*Sys.*	*Location within m.*	*Difference*
1	pf.		Rhythmic issues[112]
1	pf.	Second quarter note	(no accent)
2	pf.	Second quarter note	Decresc. for accent
3	pf.		Dynamic issues[113]
7	pf.		Articulation issues[114]
8	pf.		Articulation issues[115]
10	v.	After "wär"	(no ,)
11	pf.		Articulation issues[116]
13	pf.	Downbeat	(no *ff*)
15	v.		"jedem" for "jeden"[117]
15	pf.		See m. 7
16	pf.		See m. 8
20	pf.		Articulation issues[118]
21	v.	Downbeat	Sixteenth-note grace note g♮′′
22	v.	After "Ach"	!
24	R.H.	Downbeat	a♯′ for a♮′[119]
26	v.	After "an"	(no ,)

[112] *NSA* shows the sixteenth notes as sextuplets where Diabelli does not, but they must be sextuplets in order for there to be to the correct number of beats in the measure. (This discrepancy happens again in m. 2, m. 12, m. 22, m. 35, m. 41, and m. 55. A similar discrepancy happens involving triplets instead of sextuplets in m. 35 and m. 55. In many cases neither edition marks the sextuplets because they are assumed.)

[113] *NSA* indicates a crescendo over the first six sixteenth notes and a decrescendo over the last six sixteenth notes where *Diabelli* shows neither.

[114] *NSA* shows staccati over the first two eighth notes and an accent over the following note in the accompaniment where *Diabelli* has none.

[115] *NSA* shows a staccato over the first eighth note and an accent on the second eighth note where *Diabelli* has none.

[116] *NSA* shows staccati over all four eighth notes where *Diabelli* has none.

[117] Müller wrote "jeden," but the mistake was apparently Schubert's since it also appears in the 1824 edition.

[118] *NSA* shows an accent over the second eighth note where *Diabelli* has none.

[119] This is probably a mistake in *Diabelli* because the vocal part has a♮′ later in the measure, and a♯′ against the b♮′ in the vocal part and left hand of the piano part would be a strong dissonance.

Table A.17—continued

26	bass		Articulation issues[120]
27	L.H.		Example A.19
27	pf.	Both quarter notes	Decresc. (or accents?) for accents
33	v.	After "Tür"	, followed by "im" for "in"[121]
34	pf.	Second quarter note	(no accent)
35	pf.		See m. 8
37	v.	After "Nacht"	,
38	v.	After "Wörtchen"	,
38	pf.		See m. 11
39	v.	Last eighth note	Sixteenth-note rest, sixteenth note for eighth note
39	pf.		See m. 20
40	v.	Downbeat	Sixteenth-note grace note g♮′′
40	v.	After "Wörtchen"	,
42-7	pf.		Articulation issues[122]
49	v.	After "ab"	,
50	v.	After g♮′′	Thirty-second note grace note g♮′′
51-61	v.		Text issues[123]
51	v.	After d♮′′	Thirty-second note grace note d♮′′
54	pf.	Second quarter note	Decresc. (or accent?) for accent
55	pf.		See m. 8
58	v.	All four eighth notes	Accents
58	pf.		See m. 11
59-60	v.		Example A.20[124]

[120] *NSA* shows staccati over the first two eighth notes where *Diabelli* has none.

[121] Müller wrote "in," but the mistake was apparently Schubert's since it also appears in the 1824 edition.

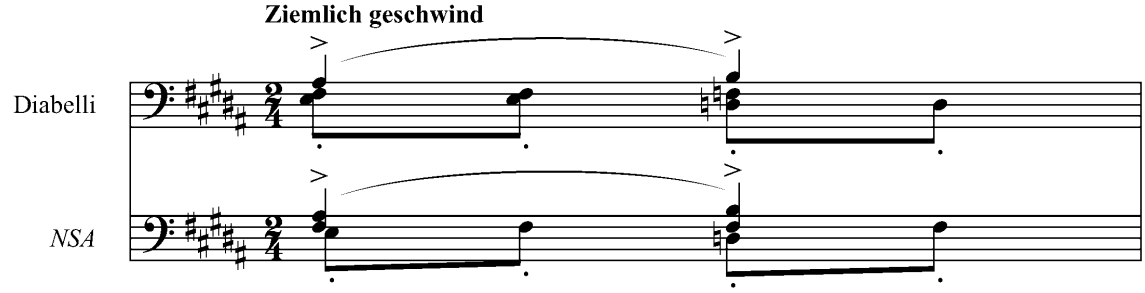
[122] At m. 42 in the piano part *Diabelli* contains staccati over all the sixteenth-note sextuplets in the measure. They do not appear after that (except for in m. 46), but the consistent pattern in the piano suggests that the staccati are meant on every note in the piano part at least until m. 47, if not all the way to the end of the piece in m. 64. *NSA* shows staccati only on sixteenth-note sextuplets number 4, 5, 6, 10, 11, and 12 of the measure rather than every one. This pattern is maintained up through m. 47 but is not in m. 48. The different patterns of articulation create two different effects in the piano part. In *Diabelli*, all the notes are staccato, whereas in *NSA* only repeated notes are staccato.

[123] *Diabelli* reads "grüne, grüne Band. Ade, ade, und reiche mir zum Abschied deine Hand. Ade, ade und reiche mir zum Abschied deine Hand, zum Abschied deine Hand." *NSA* reads "grüne, grüne Band, ade, ade! Und reiche mir zum Abschied deine Hand, ade, ade! und reiche mir zum Abschied deine Hand, zum Abschied deine Hand."

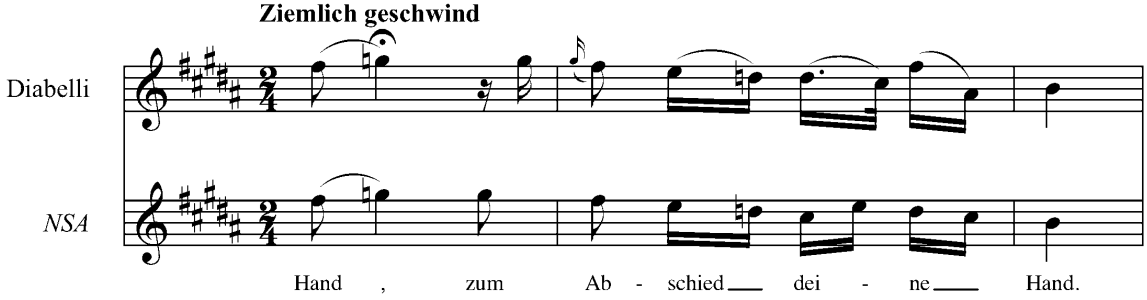
Table A.17—continued

59	pf.		See m. 20
61	pf.	Second quarter note	(no accent)
62	pf.	Second quarter note	Decresc. for accent
63	pf.	Downbeat	(no *f*)

Example A.19: *Die schöne Müllerin*, no. 17, "Die böse Farbe," m. 27.



Example A.20: *Die schöne Müllerin*, no. 17, "Die böse Farbe," mm. 59-61.



[124] In m. 59 *Diabelli* contains a fermata over the second note of the measure followed by a sixteenth-note rest in the vocal part where *NSA* has neither. The rhythm and pitch content of the vocal part in mm. 59-60 is different, as shown in example A.20.

Table A.18: Comparative report on *Die schöne Müllerin*, no. 18, "Trockne Blumen."[125]

M.	*Sys.*	*Location within m.*	*Difference*
8	v.	Second eighth note	Three triplet sixteenth notes g′, a′, c′′ for two sixteenth notes g′, a′[126]
12	v.	Second eighth note	Three triplet sixteenth notes e′′, d′′, c′ for two eighth notes e′′, c′[127]
16	v.	After "Acht"	,
19	v.		Example A.21[128]
19	pf.	Second eighth note	(no accent)
20	v.	After "blühn"	Sixteenth-note rest
21	v.	After "kommen"	(no ,)
23	v.		See m. 19
26	v.	Second eighth note	See m. 12
28	v.	After "gab"	. for !
28	v., pf.	Downbeat	Accent
29	pf.	Downbeat	(no *fz*)
32	L.H.	Downbeat	(no accent)
33	L.H.	Downbeat	(no accent)
34	L.H.	Downbeat	(no accent)

[125] The two editions use different keys. *NSA* is in E-minor, and *Diabelli* is in C-minor. The transition between nos. 17 and 18 then goes from B-minor to E-minor (the equivalent of adding one flat) in *NSA* and B-minor to C-minor (the equivalent of adding five flats) in *Diabelli*. The transition between nos. 18 and 19 goes from E-minor to G-minor (the equivalent of adding three flats) in *NSA* and C-minor to G-minor (the equivalent of adding one sharp) in *Diabelli*. Interestingly, the key relationship between nos. 17 and 18 is closer in *NSA* while the key relationship between nos. 18 and 19 is closer in *Diabelli*.

[126] Transposition has been performed here for ease of reference. *Diabelli* actually shows e♭′, f′, a♭′. In the same measure, *Diabelli* also contains a sixteenth note rest before the last sixteenth note, eliminating the dot in *NSA*.

[127] Transposition has been performed here for ease of reference. *Diabelli* actually shows c′′, b♭′, a♭′.

[128] In m. 19 the vocal part contains different pitches, and Diabelli indicates a rest that does not appear in *NSA*, as seen in example A.21. Without a rest, the repeated pitches in the vocal part are a musical motive, similar to that of the previous two measures, and as such, they would not be altered. But with the addition of a rest, that motive is broken. Therefore, a singer could apply a grace note to the first syllable of "Liebe" because it is the first of two repeated, consonant pitches, and it falls on a strong beat. In this case, the thirty-second note rest justifies changing an earlier pitch. (The situation in m. 23 is only slightly different, and here both editions alter the first of the repeated pitches.)

Table A.18—continued

35	v.	After “alle”	(no ,)
36	pf.	First and second quarter notes	(no *fp*)
37-8	v., pf.		Dynamic issues[129]
37	v.		“g’kommen” for “kommen”
39	L.H.	Downbeat	(no accent)
40	L.H.	Downbeat	(no accent)
41	v.	After “vorbei”	,[130]
41	L.H.	Downbeat	(no accent)
42	pf. (tenor)	First two chords	Pitch issue[131]
42	L.H.	Downbeat	(no accent)
43	L.H.	Downbeat	(no accent)
44	v.	After “alle”	(no ,)
44	pf.	First and second quarter notes	(no *fp*)
45	v.	After “heraus”	Sixteenth-note rest
45	pf.	First and second quarter notes	(no *fp*)
46-7	v., pf.		Dynamic issues[132]
46	v.		“g’kommen” for “kommen”
46	v.	After “kommen” (or “g’kommen”)	(no ,)[133]
47	pf.	Penultimate sixteenth note	b[134]

[129] After the downbeat of m. 37 in the piano part, *NSA* indicates a crescendo until the accent on the second quarter note of the measure, which appears both in the piano and the vocal part. *Diabelli* shows neither the crescendo nor the accent. On the downbeat of m. 38 in the vocal part *NSA* shows an accent where *Diabelli* has none.

[130] This is apparently a mistake in *Diabelli* because both editions have no comma at the equivalent place in m. 32.

[131] *NSA* shows d♯′. Accounting for transposition, *Diabelli* instead has e′. (In its original key, *Diabelli* shows c′ instead of b♮.) Because of the patterns in the piano part in the preceding and following measures, *Diabelli*’s version seems to be a mistake.

[132] In the second half of m. 46 *NSA* contains an accent in both the piano and vocal parts. The indication in *Diabelli* looks more like a decrescendo in the piano part but more like an accent in the vocal part. (The situation is similar in m. 47. *NSA* indicates an accent on the downbeat in the vocal part only. The marking in *Diabelli* looks more like a decrescendo in the piano part but more like an accent in the vocal part.)

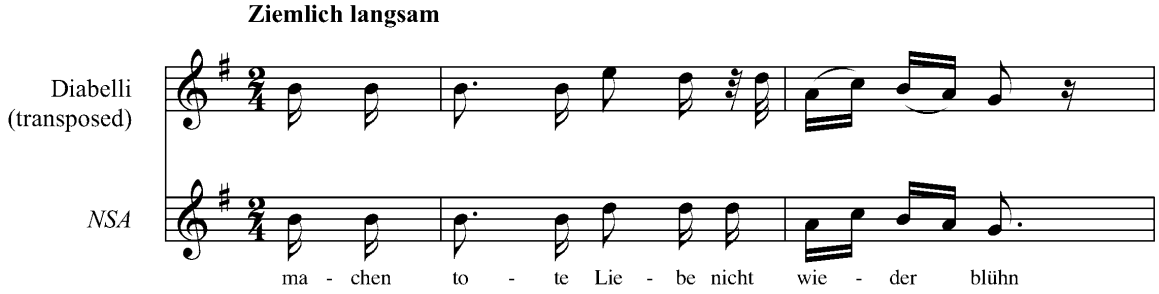
[133] This is apparently a mistake in *Diabelli* because both editions show commas at the equivalent places in m. 37 and m. 50.

[134] Transposition has been performed for ease of reference. Both editions also show e, g♯. In its original key, *Diabelli* actually shows c, e, g.

Table A.18—continued

48-9	pf.	Every quarter pulse	Decresc. (or accents?) for accents
48	v.	After “alle”	(no ,)
48	pf.	Downbeat	*f* (*NSA* shows it one pitch earlier)
50	v., pf.		Dynamic issues[135]
50	v.		“g’kommen” for “kommen”
51	v., pf.	Downbeat	Decresc. (or accent?) for accent

Example A.21: *Die schöne Müllerin*, no. 18, “Trockne Blumen,” m. 18-20.



[135] In m. 50 both editions show a crescendo in the piano part in the first half of the measure. In *NSA* this is followed by *fz* in the piano part and an accent in both the piano and vocal parts. *Diabelli* does not indicate *fz*. The marking in the vocal part looks more like an accent but the marking in the piano part looks more like a decrescendo.

Table A.19: Comparative report on *Die schöne Müllerin*, no. 19, "Der Müller und der Bach."[136]

M.	*Sys.*	*Location within m.*	*Difference*
1	pf.	Downbeat	*p*
11	pf.	Downbeat	Decresc. (or accent?) for accent
19	v.	After "sehn"	, for .
29	v.	Third eighth note	Dotted-eighth note, sixteenth note for two sixteenth notes[137]
33	v.	First eighth note	Two sixteenth notes d′′, c′′ for one eighth note c′′
34	v.	After "neues"	(no ,)
35-6	v.		"erblickt" for "erblinkt"[138]
37	v.	First eighth note	See m. 33
39-40	v.		See mm. 35-6
39	pf.	Downbeat	Decresc. (or accent?) for accent
42	v.	After "Rosen"	(no ,)
52	v.	After "ab"	(no ,)
53	v.	Downbeat	Sixteenth-note grace note d′′
54	v.	Last pitch	b′ for e′′[139]
55	v.	Before the last sixteenth note	Sixteenth-note grace note e′′
57	v.	Downbeat	Sixteenth-note grace note d′′
58	pf.	Last two sixteenth notes	(no cresc.)
59	pf.	Downbeat	(no accent)
66	v.	After "Bächlein"	(no ,)
67	v.	After "du"	(no ,)
70	v.	After "tut"	. for ?
70	v.	After "ach"	(no ,)
72	v.	After "unten"	(no ,)

[136] The text unfolds from two different perspectives, the miller and the stream. In m. 3 both editions indicate the perspective of the miller. On the pickup to m. 29 *NSA* displays a change to the voice of the stream, and at the pickup to m. 62, *NSA* has a switch back to the miller. *Diabelli* does not show the changes in perspective. The text itself, and therefore the intended perspective, is the same in both editions. One wonders if this indication were unnecessary in Diabelli because singers would have already understood the poem well enough to know when the persona changes.

[137] This is obviously a mistake since *Diabelli* has too many beats in the measure. Perhaps the intention is dotted-sixteenth note, thirty-second note.

[138] Müller wrote "erblinkt," but the mistake is apparently Schubert's since it also appears in the 1824 edition.

[139] *NSA* may be a mistake because that e′′ would be the only pitch outside the G-major triad in that measure, and it would come at the same time as d′ in the piano.

Table A.19—continued

75	R.H.	First and fifth sixteenth notes	g for b
78	v.	After "ach"	(no ,)[140]
80	v.	First eighth note	Three triplet sixteenth notes g″, e″, c′ for two sixteenth notes e″, c′
83-5	pf.	Downbeats	Decresc. (or accents?) for accents

[140] This is apparently a mistake in *Diabelli* because both editions show commas at the equivalent places in m. 61, m. 65, and m. 74.

Table A.20: Comparative report on *Die schöne Müllerin*, no. 20, "Des Baches Wiegenlied."[141]

M.	*D.'s m.*	*Sys.*	*Location within m.*	*Difference*
8		v.	"Augen"	Text underlay[142]
8		v.	After "zu"	. for !
13		R.H.	Second half note	Accent[143]
14		v.	After "hier"	(no ,)
15		R.H.	Second half note	See m. 13
17-20		pf.		(no staccati)[144]
17		v.	Third quarter note	Sixteenth-note grace note for eighth-note grace note[145]
18-20		v.		See mm. 36-8
18		v.	After "aus"	. for ,
22		R.H.	Second half note	See m. 13
22		pf.	Last quarter note	(no *p*)
8b		v.	"weichen"	See m. 8

[141] Both editions include the music once for the first two verses of text. *NSA* provides the music once more for the last three verses of text, whereas *Diabelli* contains the music three times for the last three verses. Consequently, measure numbers between the two editions do not align after m. 40. In addition, the two editions are in different keys. *NSA* shows E-major where *Diabelli* shows C-major. The transition between nos. 19 and 20 is G-major to E-major (the equivalent of adding three sharps) in *NSA* and G-major to C-major (the equivalent of adding one flat) in *Diabelli*. The key relationship between songs is therefore closer in *Diabelli*.

[142] *NSA* shows the first syllable of "Augen" under the first three pitches of the measure and the second syllable on the following note. *Diabelli* has the first syllable of "Augen" on the first two pitches of the measure and the second syllable on the following two notes. The discrepancy happens again in verse two for the word "weichen," in verse three for the word "grünen" (at m. 26), in verse four on the first two syllables of "Mägdelein" (at *Diabelli*'s m. 44), and in verse five on the word "alles" (at *Diabelli*'s m. 62).

[143] In m. 13 in the right hand of the piano *Diabelli* has an accent over the second half note of the measure (as occurs in almost every other measure of the piece) where *NSA* shows none. This discrepancy happens again in m. 15, m. 22 (both a and b in *Diabelli*), m. 24, m. 26, m. 31, m. 33, m. 40 (only a in *NSA*; 40b in *NSA* matches *Diabelli*'s m. 76), *Diabelli*'s m. 42, *Diabelli*'s m. 44, *Diabelli*'s m. 49, *Diabelli*'s m. 51, *Diabelli*'s m. 58, *Diabelli*'s m. 60, *Diabelli*'s m. 62, *Diabelli*'s m. 67, and *Diabelli*'s m. 69.

[144] Both editions indicate staccati in m. 16, so they may be assumed in later measured even when they are not notated in *Diabelli*.

[145] This rhythmic discrepancy reappears in verse two and in verse three (at m. 35). In verse four (at *Diabelli*'s m. 53), both scores show an eighth-note grace note. In verse five (at *Diabelli*'s m. 71), *Diabelli* has no grace note.

Table A.20—continued

17b		v.	Third quarter note	See m. 17
18b-20b		v.		See mm. 36-8
18b		v.	After “ein”	. for ,
22b		pf.	Last quarter note	(no *p*)
24		R.H.	Second half note	See m. 13
26		v.	“grünen”	See m. 8
26		R.H.	Second half note	See m. 13
31		R.H.	Second half note	See m. 13
33		v.	After “Blümelein”	. for ,
33		R.H.	Second half note	See m. 13
35-8		pf.		See mm. 17-20
35		v.	Third quarter note	See m. 17
36-8		v.		Example A.22[146]
36		v.	After “schwer”	. for ,
40		R.H.	Second half note	See m. 13
40		pf.	Last quarter note	(no *p*)
24b	42	R.H.	Second half note	See m. 13
25b	43	v.	After second “hinweg”	,
26b	44	v.	First two syllables of “Mägdelein”	See m. 8
26b	44	R.H.	Second half note	See m. 13
31b	49	R.H.	Second half note	See m. 13
33b	51	v.	After “fein”	. for ,
33b	51	R.H.	Second half note	See m. 13
34b-8b	52-6	pf.		See mm. 17-20
35b	53	pf.	Third quarter note	See m. 17
36b-8b	54-6	v.		See mm. 36-8
40b	58	R.H.	Second half note	See m. 13
40b	58	pf.	Last quarter note	(no *p*)
23c	59	v.	After second “Nacht”	(no ,)[147]
24c	60	R.H.	Second half note	See m. 13
26c	62	v.	“alles”	See m. 8
26c	62	R.H.	Second half note	See m. 13
30c	66	v.		“steigt und der” for “steigt, der”

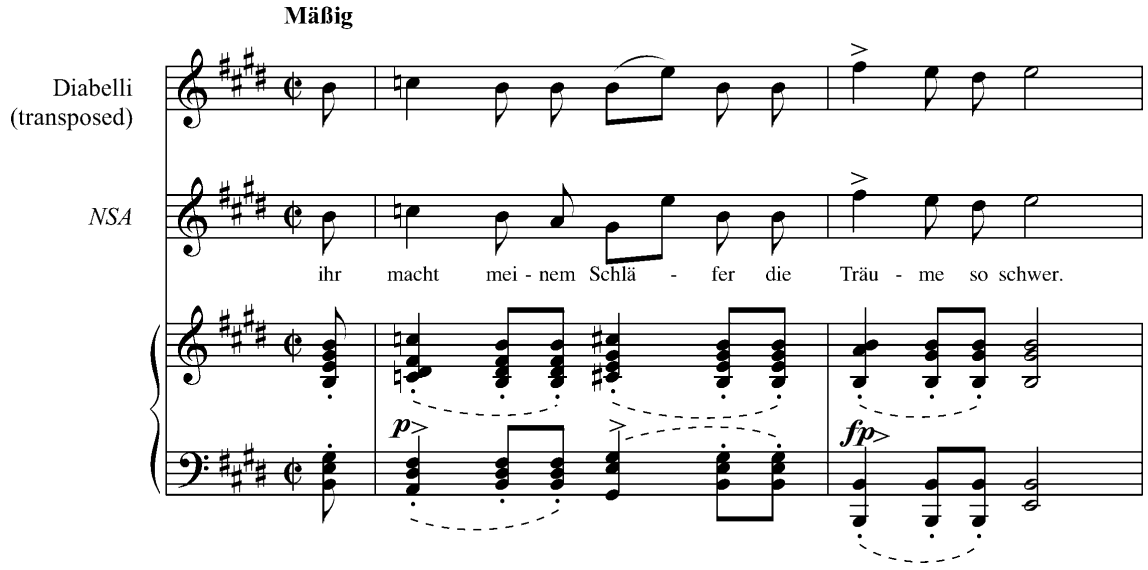
[146] The vocal parts contain different pitches. This discrepancy is shown in verse three in example A.22. The other verses are similar, except in verse four (at *Diabelli*’s mm. 54-6) the first pitch in the example is actually a rest instead.

[147] This discrepancy in punctuation seems to be a mistake in *Diabelli* because at the equivalent place two measures later both editions include a comma.

Table A.20—continued

31c	67	R.H.	Second half note	See m. 13
33c	69	R.H.	Second half note	See m. 13
34c-8c	70-4	pf.		See mm. 17-20
35c	71	v.	After “Himmel”	,
35c	71	v.	Third quarter note	See m. 17
36c-8c	72-4	v.		See mm. 36-8
37c	73	v.	After “Himmel”	,

Example A.22: *Die schöne Müllerin*, no. 20, “Des Baches Wiegenlied,” mm. 36-8.



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