PARTSONGS FOR STUDY: FRANZ SCHUBERT'S THREE-VOICE PARTSONGS
FOR THE MUSIC THEORY CLASSROOM

by

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1. Introduction

Vienna, Austria, of the early nineteenth century was a musical metropolis where the trends of the day flourished. Schubert's compositional style, being directly exposed to this musical center, largely flourished right alongside it. His early musical education at the Austrian court chapel began as a choir boy in 1808, at the age of 11. From 1813 until 1815, Antonio Salieri, the Austrian Imperial Kapellmeister and head of the court chapel, would take Schubert under his wing to teach him composition. Salieri was of the opinion (as an Italian composer may be) that German was not a language to be sung, and urged Schubert to compose his songs to Italian texts instead.[1] It seems this advice did not take because in addition to the over 600 German solo songs for which Schubert is perhaps most well known today, he also composed around 150 partsongs, of which all but the earliest (with Italian texts, likely composed under Salieri's direction and tutelage) are in German.

The *Liedertafel* (translated to "song-table") movement was in full swing by the time it reached Schubert in Vienna.[2] And as Margaret Notley explains, "Schubert's partsongs had their roots in gregarious music-making. [...] The partsong as he inherited it seems to have provided less an aesthetic than a convivial experience."[3] Throughout Schubert's life, he would share these partsongs with a small circle of friends. Only 24 were published during his lifetime and the remainder would only be made available to the public after his untimely death in 1828. It seems Schubert's intention was for these songs

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[1] Maurice J.E. Brown, *Schubert, A Critical Biography*. (New York: St. Martin's Press, 1958), 217.

[2] Ewan West, "Liedertafel,"*Grove Music Online,* accessed August 31, 2019.

[3] Margaret Notley, "Schubert's Social Music: The 'Forgotten Genres'" in *Cambridge Companion to Schubert,* ed. Christopher Gibbs. (Cambridge: Cambridge University Press, 1997), 148.

to be shared only in their original social setting. Two of Schubert's friends relate the

circumstances in which these partsongs would sometimes be composed.

> An anecdote by Anselm Hüttenbrenner suggests the casualness, in
> particular, of many of the male songs. [...] Hüttenbrenner relates that
> Schubert and he would get together with two other students every
> Thursday to sight-read new vocal quartets by each of them, and he
> recalled that once, having forgotten to write a quartet beforehand,
> Schubert composed one on the spot.[4]

> [Albert] Stadler, in his reminiscence, threw light on the genesis of some of
> this year's [1815] products. He and [Joseph von] Spaun would attend the
> Sunday afternoon service in the university church, which "always lasted a
> good half hour. If Schubert was with us, we shut him up in the 'kamerate'
> during this interval, gave him a few scraps of manuscript paper, and any
> volume of poems which happened to be at hand, so that he could while
> away the time. When we returned from church there was usually
> something finished and this he gladly let me have.[5]

The enthusiasm that his friends held for these spontaneously composed partsongs

is clear. Their delight is understandable and most evident if we consider the expressive

quality with which Schubert set these texts. The music always complements and elevates

these texts that, as Stadler mentioned in the previous quotation, was from "any volume of

poems which happened to be at hand." Schubert's ability to set most any text would not

limit his ability to set it expressively. The three-voice partsongs particularly discussed in

this document are no exception; these partsongs, too, are thoughtfully and beautifully

composed.

Today, Schubert's partsongs are infrequently performed. Just a few of those

composed for mixed choir receive any regular consideration for performance. Should a

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[4] Notley, "Schubert's Social Music: The 'Forgotten Genres'", 149.
[5] Brian Newbould, *Schubert, the Music and the Man.* (Berkeley and Los Angeles:
University of California Press, 1997), 63. Quoted excerpt from Otto Erich Deutsch,
Schubert: A Documentary Biography, trans. Eric Blom (London, 1946), 68.

conductor wish to perform a German partsong from the nineteenth century, they have many choices from the great nineteenth century composers such as Felix Mendelssohn, Johannes Brahms, Anton Bruckner, and Robert Schumann, all of whom published their partsongs for larger public use. This may be an important reason for their more consistent transmission to today's programs. However, in my experience even partsongs by composers of comparable renown to Schubert have begun fading from regular performance. The goal of this document is to provide a new avenue for the German partsong, in particular those by Schubert, to be considered.

Schubert's three-voice partsongs provide valuable and useful new material for the undergraduate music theory classroom. These partsongs provide examples in simple, mostly homophonic textures for teachers to use as they introduce theory topics. They exemplify phrase structures and larger formal designs that are regularly taught, while also moving outside the standard definitions to provide discussion points for students to consider. The harmonic progressions are largely diatonic but also demonstrate Schubert's particular style of Romantic chromaticism (e.g., with chromatic mediant relationships). They extend basic part-writing methods to a three-voice texture that is rarely discussed.[6] Finally, the usefulness of these partsongs as exemplars for music theory concepts extends beyond analysis, providing students with the opportunity to immediately sing and experience the music they are analyzing.

The document is organized by topic area in order to provide a guide and resource for teachers who may wish to demonstrate theoretical and analytical concepts. Those

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[6] One textbook that does discuss part-writing in three voices is Stefen Kostka and Dorothy Payne, *Tonal Harmony with an Introduction to Twentieth-Century Music*, 6th ed. (New York: McGraw-Hill Education, 2009). In the chapters that detail part-writing rules, a three-voice texture is discussed. Their discussion is limited to which members of the chord one should omit.

areas are formal design (section 2), harmonic progression and modulation (section 3), variations on typical cadence types (section 4), part-writing and voicing in the three-voice texture (section 5), and accessibility for performance in the music theory classroom (section 6).

Schubert's vocal music is often, if not always, composed in service of, or as a complement to the poetry. The poetry is likely central to Schubert's musical choices, however, this paper will focus on phrase structures, harmonic progression, and voicing, largely leaving the study of texts to a subsequent project. This being said, phrase labeling and the relationship between phrases can be partly determined by the organization and relationship of the text to the music. In that capacity, the text's organization will be included in discussion.

In order to further narrow the field, this study includes only the unaccompanied three-voice partsongs. This choice was made for reasons of classroom accessibility. While all of the students will have a voice to sing one of the three parts, not all will have the piano skills necessary to play a fully composed piano part. Seven canons and an additional incomplete fragment also have been excluded from this study, leaving 21 partsongs to be examined.

To this author's knowledge, Schubert's three-voice partsongs have never been specifically examined.[7] Composed between 1812 and 1816, these works date from the last years of his musical studies at the Imperial court chapel into his early adult life.

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[7] There are two theses and one chapter that discuss Schubert's partsongs at length. All focus on some selection of Schubert's four-voice partsongs that were composed after 1819: Donald Clyde Balmos, "The Part-Songs of Franz Schubert with Piano" (D.M.A., The University of Texas at Austin, 1991); Maurice J.E. Brown, "The Part-Songs for Male Voices," in *Essays on Schubert* (New York: St. Martin's Press, 1966), 59–84; Donald E. Quantz, "The Part-Songs of Franz Schubert" (M.Ed., University of Manitoba, 1992).

Schubert composed nearly half of his total catalogue in these five years, making it arguably the most prolific compositional period of his life. During this time, he solidified his understanding of music fundamentals, steeped himself in the styles and genres of what today we call the Classical era, and began to explore the boundaries of that music. In the writings about Schubert's three-voice partsongs, most authors suggest that their artistic merit is not comparable to that of his solo vocal music. However, the partsongs' relevance need not lean only on their relationship to Schubert's solo vocal music. The beauty and resulting emotional affect of these pieces is worth sharing with students, just as Schubert shared it with his friends. Schubert's three-voice partsongs provide material to explore and experience underlying music theory concepts in the classroom.

2. Formal Design

The partsongs can be divided into two formal categories: those that are shorter, mostly strophic partsongs dependent on just two- or three-phrase groupings or periods to define their entire form, and those that are longer and more complex in phrase structure and form. These latter partsongs typically set a single stanza of text, repeating it at least once before concluding. "Appendix I," at the end of this document, provides readers with reference materials comprising an annotated score and the text in poetic form for each of the three-voice partsongs discussed in this section. These materials should be considered alongside the phrase diagrams that illustrate the forms of each piece.

Table 1 provides an overview of the 21 three-voice partsongs analyzed for this document. Nine of the 21 partsongs can be categorized as short two-part songs. Of those, seven are strophic with three to six verses spanning an average of fifteen measures.

Though not musically long, they demonstrate symmetrical and asymmetrical phrase groupings and period structures of all the standard types (parallel, contrasting and double). The three examples explored below gives music theory instructors an varied selection for building understanding about what constitutes a phrase group, a period, or neither.

Table 1. Partsongs Included in this Study

Title	Deutsch No.	Year Composed	Form*
Totengräberlied	38	1813?	Short; Two-part Strophic
Dreifach ist der Schritt der Zeit	43	July 1813	Long; Ternary
Unendliche Freude durchwallet das Herz	51	April 1813	Long; Two-part through-composed
Vorüber die stöhnende Klage	53	April 1813	Long; Two-part through-composed
Selig durch die Liebe	55	April 1813	Long; Two-part through-composed
Hier strecket der wallende Pilger	57	April 1813	Long; Two-part through-composed
Dessen Fahne Donnerstürme wallte	58	May 1813	Long; Rounded Two-part through-composed
Hier umarmen sich getreue Gatten	60	May 1813	Long; Two-part through-composed
Wer die steile Sternenbahn	63	May 1813	Long; Two-part through-composed
Majestätische Sonnenrosse	64	May 1813	Short; Two-part
Frisch atmet des Morgens lebendiger Hauch	67	May 1813	Long; Two-part through-composed
Die zwei Tugendwege	71	July 1813	Long; Rounded Two-part Through-composed
Mailied	129	1815?	Short; Two-part Strophic
Bardengesang	147	January 1815	Long; Two-part through-composed
Trinklied im Winter	242	August 1815?	Short; Two-part Strophic
Frühlingslied	243	August 1815?	Short; Two-Part
Andenken	423	May 1816	Short; Two-part Strophic
Erinnerungen	424	May 1816	Short; Two-part Strophic
Trinklied im Mai	427	May 1816	Short; Two-part Strophic
Widerhall	428	May 1816	Short; Two-part Strophic

*The notation of short and long in the form column refers to the categorization presented in this document.

The first of these examples is *Trinklied im Mai* D. 427. Although only four phrases in total, the piece is a neatly organized *da capo* form with two contrasting periods (see Figure 1).

Figure 1. *Trinklied im Mai* D. 427 - Phrase Diagram[8]

Sections:	A------------- B--------------- A---------				
Period structure:	[cont. period][cont. period]				
Phrase label:	a	b	c	d	(da capo)
Measure length:	8	8	8	8	
First measure of phrase:	1	9	17	25	
Key area:	B	E	B	B	
Cadence at end of phrase:	PAC	PAC	HC	PAC[9]	
Text lines:	1-4	1-4	5-8	5-8	

As the longest of the shorter strophic partsongs, this piece exemplifies longer

eight-measure phrases with each section constituting two phrases or one contrasting

period. Each section demonstrates a "textbook" example of a contrasting period,[10] with

the first phrase of each section ending in a half cadence, and the second section ending in

a perfect authentic cadence.[11] Each is contrasting because the phrase beginnings are

melodically and harmonically different. The repeated text within each section creates an

even stronger relationship between the phrases, further supporting the argument of a

period structure connecting the phrases. Some students may posit the idea of a broader

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[8] The phrase diagram here is modeled after those found in Donald Clyde Balmos, "The Part-Songs of Franz Schubert with Piano" (D.M.A., The University of Texas at Austin, 1991).

[9] In the phrase diagrams, I will use abbreviations of "HC" for half cadence, "IAC" and "PAC" for imperfect and perfect authentic cadences, "PC" for plagal cadence, "DC" for deceptive cadence, and "AvC" for avoided cadence.

[10] Stefen Kostka and Dorothy Payne, *Tonal Harmony with an Introduction to Twentieth-Century Music*, 6th ed. (New York: McGraw-Hill Education, 2009), p. 166. "A period in which the phrase beginnings are not similar is called a contrasting period." It should also be noted that the term "contrasting period" has been recently debated in the textbook by William E. Caplin, *Analyzing Classical Form: An Approach for the Classroom,* (Oxford University Press, 2013), 76. "Many textbooks today refer to a 'contrasting period,' in which the consequent begins with material that differs from that of the antecedent. This kind of thematic formation is not considered a period in this text; rather, it will be treated as a hybrid theme."

[11] Jane Piper Clendinning and Elizabeth West Marvin, *The Musician's Guide to Theory and Analysis: Third Edition*, 3rd ed. (W. W. Norton & Company, 2016), 364-365. "When the first phrase of a pair of phrases ends with a harmoncially weak cadence (HC or IAC) and the second with a stronger cadence, they form antecedent and consequent phrases. The two together for an antecedent-consequent pair, or period."

double period, however if this were the case, then only the final phrase of the double period would end in a perfect authentic cadence. The example of *Trinklied im Mai* includes a perfect authentic cadence in the A section's second phrase in addition to the final phrase, negating the possibility of a double period in this case.

As shown in Figure 2, *Todtengräberlied* D. 38 exhibits a less typical period structure. The three-phrase period is defined by Marvin and Clendinning as "three phrases that belong together, with cadences in a weak-weak-strong pattern."[12]

Figure 2. *Todtengräberlied* D. 38 - Phrase Diagram

Sections:	A --------------			B------------------------------			
Period structure:	[3-phrase period]			[3-phrase period w/ ext.]			
Phrase label:	a	b	c	d	d'	e	e'
Measure length:	2	2	2	2	2	2	2
First measure of phrase:	1	3	5	7	9	11	13
Key area:	e	e	G	C	C	e	e
Cadence at end of phrase:	PC	IAC	PAC	HC	IAC	DC	PAC
Text lines:	1	2	3	4	5	6	6

The opening three phrases demonstrate a three-phrase period that moves slightly outside the standard definition because the plagal cadence that closes the first phrase would typically be a half cadence. The aspect that confirms it as a three-phrase period, despite this variation in the first cadence, is in the third cadence, which is a perfect authentic cadence that resolves in a complete unison between voices on the strong beat of measure 6. The unison resolution is a feature of these three-voice partsongs that supplies a particularly conclusive feel (cadence types will be further discussed below). The closing four phrases similarly relate to each other if we consider the fourth phrase that begins in measure 13 as an extension of the third phrase. The phrase that begins in

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[12] Jane Piper Clendinning and Elizabeth West Marvin, *The Musician's Guide to Theory and Analysis: Third Edition*, 3rd ed. (W. W. Norton & Company, 2016), 369.

measure 11 ends with a deceptive cadence, delaying the final resolution that occurs at the end of the extension. Therefore we can also label this as a three-phrase period that closes with an extension, leading to another unison perfect authentic cadence. On a larger scale, the two periods are modulating periods, creating a harmonic arch where the first perfect authentic cadence in measure 6 moves away from the tonic E minor, and the second perfect authentic cadence in measure 14 confirms the conclusive return to E minor.

This analysis is solidified when one considers the text's poetic organization. The poem is divided into two tercets with an aabccb rhyme scheme. The first tercet in lines 1-3 connect the first three phrases together, while the second tercet in lines 4-6 connect the final phrases. The repeated sixth line of text set in the final two phrases of the partsong connect them inextricably, thus yielding a three-phrase period with an extension.

These two partsongs could be discussed in a music theory class to demonstrate both standard and non-standard period and phrase structures. In addition, *Todtengräberlied* illustrates how the structure of the text contributes to the determination of form and phrase structure. *Trinklied im Winter* D. 242 sets a pair of poetic tercets like *Todtengräberlied*, but the phrase structure is remarkably different. Comparing these two partsongs shows how these shorter partsongs can present formal flexibility to students, despite being similar in many ways.

Figure 3. *Trinklied im Winter* D. 242 - Phrase Diagram

Phrase label:	a	b------extent.	
Measure length:	4	4	2
First measure of phrase:	1	5	9
Key area:	f# to A	D	f#
Cadence at end of phrase:	PAC	HC	PAC
Text lines:	1-3	4-6	6

As Figure 3 shows, *Trinklied im Winter* is just two phrases long. Once again, we can look to the text for a verification of formal design. Each stanza of the poem is a pair of tercets with the familiar aabccb rhyme scheme, just as in *Todtengräberlied.* Schubert sets lines 1-3 in the first phrase, and lines 4-6 in the second phrase that is extended through a repetition of the sixth line. In addition to a similar poetic form, the harmonic progression is very similar between the two pieces. Both pieces begin in the minor tonic, move to the mediant, then to the submediant, and finally land back in the minor tonic. The difference in form is a result of the cadence structure. The forms would match more closely if measures 1-2 and 5-6 of *Trinklied im Winter* could be labeled as an individual phrase. Instead, the 2-measure sub-phrase must continue to measures 3-4 and 7-8 in order to conclude with a proper cadence.[13] In *Todtengräberlied*, we were able to label complete phrases in just two measures because those two measure phrases each closed with proper cadences. Despite the similarities between *Trinklied im Winter* and *Todtengräberlied,* the phrase structures are completely different. An in-class analysis of these two short partsongs side by side could be a fascinating way to demonstrate variable phrase structure within the same two-part formal design and harmonic progression.

In the longer more complex partsongs, we still see common examples of these period and phrase structures, but Schubert's combinations of these structures creates larger forms that are more difficult to parse. As a result, these may yet again create the opportunity for debate about where sections begin and end, and how they are related in order to define a larger form.

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[13] Stefen Kostka and Dorothy Payne, *Tonal Harmony with an Introduction to Twentieth-Century Music*, 6th ed. (New York: McGraw-Hill Education, 2009), 160. "A phrase is a relatively independent musical idea terminated by a cadence. A sub-phrase is a distinct portion of a phrase, but it is not a phrase either because it is not terminated by a cadence or because it seems too short to be relatively independent."

Selig durch die Liebe, D. 55 has one of the clearest two-part forms of these larger

scale partsongs (see Figure 4). Setting only a single stanza from Schiller's large scale

poetic work *Der Triumph der Liebe*, Schubert chooses to present the text twice. The

melodic rhythm stays the same in each repetition of the text, but the second time through,

Schubert begins in the dominant key for the first two phrases, moving back to the tonic

for the final two phrases.

Figure 4. *Selig durch die Liebe* D. 55 - Phrase Diagram

Sections:	A------------------------------				A'--------------------------			
Phrase label:	a	b	c	d	a'	b'	c	d
Measure length:	6	5	6	6	6	5	6	6
First measure of phrase:	1	7	12	18	24	30	35	41
Key area:	A	A	A	A	E	E	A	A
Cadence at end of phrase:	IAC	HC	IAC	IAC	PAC	IAC	IAC	IAC
Text lines:	1-2	2-3	4-5	5-6	1-2	2-3	4-5	5-6

Each pair of phrases would create an asymmetrical contrasting period, but the

cadences don't follow the typical pattern needed to mark it as a period structure.

However, the period structure is not as necessary here as it was in the shorter partsongs.

These larger forms do not depend on the period structures to create formal connections as

the shorter forms did above. The form is instead determined by a motivic relationship

between phrases that are spaced apart from each other: measures 12-23 are identical to

measures 35-46. This, along with the repeated text, creates a connection that brings a

simple two-part form of AA' to the fore.

Moving away from the formal clarity found in *Selig durch die Liebe*,

Bardengesang D. 147 requires a more flexible approach. There is one clear aspect that

creates a rounded form: the opening six measures are repeated, almost identically, twice

at the end over the course of thirteen measures. The only variance between the final two

iterations is a one measure extension that transforms the avoided cadences in measures 6

and 41 to a perfect authentic cadence that finishes the piece.

Figure 5. *Bardengesang* D. 147 - Phrase Diagram

Sections:	A---------		?			?		A'----------	
Phrase label:	a	b	c	c'	d	e	e	a	a'
Measure length:	6	8	4	4	5	4	4	6	7
First measure of phrase:	1	7	15	19	23	28	32	36	42
Key area:	B♭	E♭	E♭	B♭	B♭	B♭	B♭	B♭	B♭
Cadence at end of phrase:	AvC	PAC	IAC	PC	HC	HC	HC	AvC	PAC
Text lines:	1-3	4-6	7	8	9-10	11	12	1-3	1-3

But one must ask where the opening A section ends and where the middle B

section begins. A student might argue that the perfect authentic cadence in measure 14

closes the first A section conclusively, giving way to the B section beginning in measure

15. While not as conclusive a moment, a similar argument could be made for the plagal

cadence in measure 22, making way for the B section to begin instead in measure 23. The

plagal cadence takes place after the harmony has modulated back to the tonic B-flat

major, adding to its conclusiveness. Perhaps it is neither of these and instead is a rounded

three-part form with measures 15-22 labeled as the B section, and measures 23-35 labeled

as the C section. If the text is included in analyzing this form, the repetition of the first

three lines at the end of the partsong creates a rounded form. The middle section,

however, has no rhyme scheme. Each of those sentences, whether set over the course of

one or two phrases, supports the musical relationship between phrases (e.g., c is related to

c' both musically and because phrase c begins the sentence and phrase c' finishes the

sentence). However, this does not clarify how one might divide and label these phrases as

part of a larger form. *Bardengesang* is ripe for an argument about its formal design,

providing students and teachers an opportunity to exercise music theory concepts in real analysis.

Cultivating space for debate about music theory is important in the classroom, as the classroom is a lab for students to explore theories and create new knowledge. When asked to defend and argue their point, a student can more completely "own" this knowledge. In turn, they may hear another student's argument against their answer in support of another idea, ultimately informing their own knowledge and skills. Openness to these ideas allows a student to consider both the pros and cons of their analysis, pushing and extending theoretical concepts beyond their initial textbook definitions. There is a grey area to be explored in music, and understanding music theory as a tool for exploration rather than as a set of rules will serve students as they grow in their musicianship and study more advanced concepts. In demonstration of this idea, the following example presents an interesting question about the possible role of sonata-allegro form in vocal music.

Dessen Fahne Donnerstürme wallte D. 58 also falls in the larger-scale category of these partsongs. Exhibiting a two-part form with a coda at the end, this partsong's harmonic movement becomes particularly important much in the same way that it does in sonata-allegro form. When considering sonata-allegro, one might argue that it is a rounded binary form pushed to the extreme. *Dessen Fahne Donnerstürme wallte* exemplifies a similar form (see Figure 6).

Figure 6. *Dessen Fahne Donnerstürme wallte* D. 58 - Phrase Diagram

Sections:	A----------------------						A'------------------------						A''----------------			
Period structure:													[dbl. cont. period]			
Phrase label:	a	a	b	c	d	e	a'	b'	c'	d'	e'	f	c"	f	c"
Measure length:	3	3	3	4	4	5	3	3	3	4	4	5	3	4	3	4
First measure of phrase:	1	4	7	10	14	18	23	26	29	32	36	40	45	48	52	55
Key area:	D	D	b	A	D	D	D	b	seq	A	A	A	D	D	D	D
Cadence at end of phrase:	HC	HC	IAC	IAC	-	PAC	HC	HC	-	HC	-	PAC	HC	IAC	HC	PAC
Text lines:	1	2	3	4	5	6	1	2	3	4	5	6	1-3	4	1-3	4

The opening A section begins and ends in D major with some modulation along the way to the submediant key of B minor and to the dominant key of A major. The second section, which due to its relation to the opening A section will be labeled as the A' section, begins in D major and quickly modulates to B minor and then to A major where it will stay. The melodic material is the same as the opening A section except that it has been transposed into the new key. The final section again uses the same melodic material returning to D major, but this time does not modulate much like the recapitulation of sonata-allegro form. While infrequent in vocal music, it would not be inconceivable to believe that a young Schubert (19 years old at the time when he composed *Dessen Fahne Donnerstürme wallte*) might dabble with transferring elements of sonata form to his vocal music.[14]

The argument is admittedly far-fetched, but in the least, Schubert's *Dessen Fahne Donnerstürme wallte* expands a simple A-A'-coda form to provide a discussion about the elements of sonata-allegro form. The formal designs of Schubert's three-voice partsongs present a deep pedagogical well of examples ranging from the simplest of period

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[14] Steven Geoffrey Laitz, *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening* (Oxford University Press, 2003), 537. "The term [sonata] applies to multi-movement works for solo instrument or a small ensemble of instruments (there are almost no sonatas for voice)."

structures to more complex large-scale two-part forms that connect to the styles that dominate the Classical and Romantic eras.

3. Harmony

Chronologically speaking, Franz Schubert's music is at the transition point between the Classical and Romantic eras of Western music history. One of the clearest markers of the Romantic era, in which Schubert is most often categorized, is the use of chromaticism. The three-voice partsongs demonstrate this extended chromaticism, but in a measured fashion. This still somewhat conservative harmonic approach is explained when one considers that these partsongs were composed between 1813 and 1816, still firmly in the early part of Schubert's compositional life, and also that they were composed for convivial music making. Harmonic features that have been previously discussed in Schubert's music, such as an emphasis on chromatic mediant relationships, are certainly present in the three-voice partsongs, but they are not as liberally applied as one sees in his later compositions.

The partsongs examined here exhibit standard diatonic progressions with a variety of chromaticisms (including secondary chords, augmented sixth chords, and mode mixture). Schubert uses the combination of melodic and harmonic chromaticism to decorate the melody as well as support modulations and tonicizations. Since these modulatory devices and occasional chromatic harmonies are largely presented within diatonic progressions, many of the partsongs are well-suited as exemplars of "real music" with which to introduce those chromatic harmonies to students for the first time.

Mailied D. 129 is perhaps the most harmonically basic of the 21 partsongs examined here (see Example 1). Just 17 measures long, this partsong could be

approached as the centerpiece example for analysis in a typical hour-long written theory

class.

Example 1. *Mailied* D. 129

With no modulations and just four secondary chords, three of which are secondary chords

of the dominant, *Mailied* presents a perfect example of "real music" for the music theory

student who is still gaining facility in identifying secondary chords and tonicization.

Beyond simple identification, the secondary chords demonstrate how tonicization can

create harmonic tension while supporting a simple diatonic melody. In *Mailied* the melody never features chromatic movement, but the chromatic harmonies below the melody decorate and create harmonic interest.

   Vorüber die stöhnende Klage D. 53 includes more secondary chords, which are used to tonicize the V and vi chords of A major (see Example 2). These tonicizations could lead to discussion about whether there is a more long-term modulation to the dominant E major. Secondary chords are often used as pivot chords for composers to modulate to a new key area, so it is important for students to be able to distinguish whether a composer is setting up a modulation, or just temporarily tonicizing a new key area. *Vorüber die stöhnende Klage* provides students an opportunity to practice making that determination.

Example 2. *Vorüber die stöhnende Klage* D. 53, mm. 15-24

If a student argues that there is a complete modulation to E major, then the secondary chords in measures 17, 18, 20, and 23 are interpreted as tonicizing ii and the new tonic. The half cadence in measure 20 and authentic cadence in measure 24 that result, if one considers this to be a modulation to E major, provide the strongest evidence for modulation. However, the student would then find some harmonic difficulties, including the need to essentially ignore the clear pull back to A major in measure 21 and an odd minor dominant in first inversion in measure 23. The other explanation where the secondary chords are all temporary tonicizations is more likely due principally to the difficulties explained. The third inversion seventh chord in measure 21, albeit brief, brings us back to a root position A major. The A major "interruption" essentially dispels the possibility of a modulation. Additionally, the following three chords are a stylistically typical progression to a half cadence. In this case, and most often in general, these sorts of discussions will lead to a "correct" analysis. Finding pieces where these discussions will take place is therefore important in clarifying music theory concepts and terminology. These discussions hinge on small details, asking students to utilize analytical skills and find reasons that support their interpretation.

Trinklied im Winter D. 242 demonstrates more definitive modulations (see Example 3). The first modulation is to the submediant A major, the second is to the mediant D major, and the third transitions us back to F-sharp minor to close the piece. Beginning in F-sharp minor, the opening unison outline of the tonic chord (not shown here) is used dually to establish the tonic key and pivot to the mediant (or relative major). After a diatonic progression ending in a perfect authentic cadence confirms the move to A major in measures 3-4, Schubert uses another unison outline to establish the next key

area, D major. D major is confirmed with a half cadence in measure 8, and the last

modulation is introduced with an Italian augmented sixth chord of C-sharp, setting up a

perfect authentic cadence back in the tonic of F-sharp minor.

Example 3. *Trinklied im Winter* D. 242, mm. 3-10

Wer die steile Sternenbahn D. 63 is an example of particular interest with

harmonic oddities that beget a unique formal design (see Example 4). Formally and

harmonically, this piece presents conundrums to the music theory student, asking them to

consider how Schubert used harmony and formal expectation to create an interesting non-

standard form. The first phrase of *Wer die steile Sternenbahn* cadences in C major but it

begins with a striking E major triad and a unison with all three voices outlining the same

chord.

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Example 4. *Wer die steile Sternenbahn* D. 63, mm. 1-25

With an opening style marking of "Allegro, quasi recitativo" the rhythmically abrupt first

21 measures seem more like a lengthy introduction that hovers between C major and E

major, with the actual song beginning in measure 22. The method Schubert uses to

modulate between C major and E major beautifully exemplifies the chromatic mediant

key relationship that Schubert's music is particularly known for. He establishes the

relationship in two ways: first in measures four to five, by using E major as a secondary

dominant to A minor (vi in C major); second between measures 15 and 16 by

transforming E major to E minor and treating that as iii in C major. In both cases,

Schubert establishes the link between C major and E major so that we can arrive more

solidly in E major. Measure 22 has a new style marking of "Andantino," which

accompanies a lilting melody that is firmly in E major. Moving to B major after two

phrases and back to E major to close, this new section can be analyzed as a pair of double

periods that create a binary A-A' form. *Wer die steile Sternenbahn* therefore presents

both a non-standard form and typically Schubertian chromatic mediant modulation,

demonstrating for students how each informs the other.

       Unendliche Freude D. 51 provides another example of Schubert's chromaticism.

While firmly rooted in D major, a few phrases swerve interestingly away. The second

phrase begins in D major, but closes with a half cadence in B minor (see Example 5).

Example 5. *Unendliche Freude* D. 51, mm. 1-5

Students may interpret the end of this phrase in two ways. The first, and perhaps simplest,

is to interpret it as staying in D major. This means the F-sharp major cadence functions as

V/vi. The second way to view this moment is as a brief tonicization of B minor, meaning

the F-sharp major final in measure five is heard as a half cadence. But the following

phrase moves directly back to D major, nullifying any possibility of a longer-lasting

modulation. This occurs again later in the piece to close the A section (see Example 6).

Example 6. *Unendliche Freude* D. 51, mm. 13-19

D: V/vi vi   V   I

                             b: i   It^{+6} cad$^6_4$ V   i^6 i   A: V   I   V^7 I

When Schubert moves back to B minor, he uses an Italian augmented sixth chord to

decorate the F-sharp major half cadence. The resolution of the half cadence to B minor is

once again short-lived as it lasts only through the following measure before cadencing

firmly in A major. This will function as the dominant of D major, leading us back to D

major to open the A' section of the piece.

These examples show the breadth and range of harmonic techniques that are

found in Schubert's three-voice partsongs. From the basic levels of diatonic harmonies, to

the mediant relationships for which Schubert's music is known, to the extended

chromaticism that defines the emotionally evocative sounds of the Romantic era, these

partsongs provide the music theory teacher with a myriad of pedagogical resources.

4. Cadences

As a topic of music theory study, cadences are tied to phrase analysis and

harmonic progression. As they are discussed tangentially above, the cadences in

Schubert's three-voice partsongs are no exception. The majority of the cadences are

typical, which is an argument in itself for their use as exemplars. One partsong,

Todtengräberlied D. 38 exhibits all five cadence types (deceptive cadence, half cadence,

plagal cadence, imperfect authentic cadence, and perfect authentic cadence) using

"textbook" voice-leading style over the course of just seven phrases (see the score and annotations in the Appendix). The execution is so clean that one could imagine this piece was the result of a composition assignment from Salieri, Schubert's teacher in 1813 when this was composed. But these partsongs also present issues that are specific to the three-voice texture, and they raise issues about when to analyze a cadence as an authentic cadence that solidifies modulation, or as a half cadence that is approached by a secondary dominant.

The most conclusive cadence in the common practice style is the perfect authentic cadence. In order to be "perfect," both the highest and lowest sounding voices must resolve to the tonic triad's root. In a three-voice texture, the resulting voicing requires one of the three members of the tonic triad be omitted. The typical choice is to omit the fifth. This is not special to the three-voice texture, as this situation does also occur in a four-voice texture. However, the three-voice texture provides an opportunity to take the conclusive feeling of a perfect cadence one step further; the other option for this most conclusive cadence is for all three voices to resolve to the root. Schubert uses this unison cadence often for the moments the most conclusive cadence is needed. Schubert uses this unison cadence at the end of *Hier umarmen sich getreue Gatten* D. 60 (see Example 7).

Example 7. *Hier umarmen sich getreue Gatten* D. 60, mm. 68-77

Throughout a piece that is constantly alternating phrases between harmonically unstable unison melodies, diatonic homophony, and quick-moving polyphony, Schubert employs a decisive fortissimo ending that includes a written-out ritardando and a conclusive unison perfect authentic cadence.

In contrast to the unison perfect authentic cadence, *Selig durch die Liebe* D. 55, exhibits a unique voicing of an imperfect authentic cadence that provides a more conclusive close than the typical voicing. The typical voicing of an imperfect authentic cadence comprises the bass resolving to the root, while the upper voices resolve to the third and fifth (as in measure 38-40, see Example 8). In *Selig durch die Liebe*, Schubert relies on an imperfect authentic cadence to close the piece in measure 45, rather than the typical choice of a perfect authentic cadence. However, his voicing retains a conclusiveness with a strong fifth descent in the first tenor voice.

Example 8. *Selig durch die Liebe* D. 55, mm. 35-46

One might posit that Schubert chooses not to double the root in the bass in order to complete a perfect authentic cadence and avoid parallel fifths. Instead, the final chord places the third in the bass with the fifth in the second tenor. What Schubert's music has provided to music theory students, is a unique way to voice an imperfect authentic cadence more conclusively, further extending the possibilities of what a final cadence might look and sound like in this three-voice texture.

In the classroom, we can also raise the issue of whether certain cadences are half cadences approached by secondary dominant or authentic cadences confirming a modulation. In this matter, the content of what comes after the cadence in question is likely the biggest determining factor, but the approach to the cadence is also relevant. There are two partsongs that hold examples of this progression. The first is in *Widerhall* D. 428 (see Example 9).

Example 9. *Widerhall* D. 428, mm. 3-8

At the beginning of measure three is the half cadence that ends the previous phrase. At this point, and moving into the next phrase, the key is C major with A minor inflections. Measure 5 includes secondary chords taking the music through a short circle of fifths, with the phrase concluding on a G major triad at the beginning of measure 6. Because the cadence is prepared by multiple secondary dominants, and the following phrase moves directly back to the tonic C major, this will most often be read as a half cadence in C

major. However, this preparation of a half cadence is particularly atypical, and may cause students to consider the other option of an imperfect authentic cadence.

Similarly, Schubert's *Mailied* D. 129 includes a move to the dominant that could be interpreted either as an elongated tonicization closing with a half cadence, or as a complete modulation closing with an imperfect authentic cadence (see Example 10).

Example 10. *Mailied* D. 129, mm. 1-11

The secondary V⁶/V chords in measures 5 and 7 each resolve to the dominant. If the passage is interpreted as an extended tonicization, the arrival points would be analyzed as half cadences. If interpreted as a modulation, the arrival points would be analyzed as imperfect authentic cadences. With the following measures moving directly back to C major, confirmed by a perfect authentic cadence in measures eleven to twelve, this passage would more likely be heard as an extended modulation—but students could be

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asked what they hear before and after the analysis. The secondary chord is set in the weaker first inversion thereby also weakening the conclusiveness of the cadence.

In addition to being exemplars of all five standard cadence types, Schubert's three-voice partsongs provide two discussion points within the topic. One is an interpretational discussion where students will need to provide arguments through their analysis to support their point of view. The other is predicated on the three-voice medium. The issue of voicing and part-writing is more deeply explored in the section that follows.

5. Voicing

The three-voice texture is not commonly studied in undergraduate music theory classes because of the legacy of using Bach's four-voice chorales as the source material for part-writing and harmonic progression.[15] Despite the simpler texture with one less voice, the tenor-tenor-bass (TTB) voicing provides some similarities in voicing and part-writing rules examined in the SATB textures. There is even a consistency of roles between voices that allows students to see these rules clearly put into action.

Today, the three-voice texture is composed for use with school choirs and most commonly includes tenor-baritone-bass (TBB), soprano-soprano-alto (SSA), and soprano-alto-bass (SAB). The differences between the TBB voicing of today's compositions to the TTB voicing of Schubert's partsongs lie predictably in the middle voice part. The baritone part of the TBB voicing is most often paired with the bass line in

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[15] Derek Remeš, "Chorales in J. S. Bach's Pedagogy: Recasting the First Year Undergraduate Music Theory Curriculum in Light of a New Source," *Music Theory Pedagogy Online*, https://jmtp.appstate.edu/chorales-j-s-bach%E2%80%99s-pedagogy-recasting-first-year-undergraduate-music-theory-curriculum-light-new.

harmonic support of the tenor line that commonly holds the melody. While the second tenor part in Schubert's TTB voicing also provides harmonic support to the melody, it is often paired in parallel motion with the first tenor part. The bass in both cases provides a harmonic underpinning in oblique and contrary motion to the melody, and with more disjunct motion than found in the upper voices. All of these observations assume a homophonic texture. When parts separate rhythmically, then these roles are no longer applicable. To further clarify, these roles are not perfectly followed, but they are often followed through the homophonic textures.

All but one of these partsongs features a homophonic texture. Outside of the odd anticipatory entrance from one of the three voices, the homophonic texture dominates Schubert's partsongs. However, this is not unique to Schubert's partsongs because the "standard" partsong style of the nineteenth century is a homophonic texture. This is not to say that polyphony is altogether absent from the partsong, but polyphony only becomes more common later in the nineteenth century. used texture as the genre's relevance continues to grow through the nineteenth century.

Two of these three-voice partsongs exemplify the roles explained above. The opening two phrases of *Unendliche Freude* D. 51 illustrate the close relationship between the two tenor parts (see Example 11).

Example 11. *Unendliche Freude* D. 51, mm. 1-5

The first tenor features the melody, while the second tenor parallels it in thirds and sixths. (There are also a few fourths between the upper two voices with the first-inversion triads in measure 4.) Meanwhile the bass maintains a harmonic foundation for the tenors' pairing to define the melodic motion and sonority. In this example, the perceptive theory student will also notice that leaps and dissonance are treated very similarly to the guidelines laid down for counterpoint and four-part voice-leading. So while the three-voice texture gives us a new perspective on the interaction and relationship between voices, it still upholds the guidelines typically taught with SATB voicings.

In *Hier stecket wallende Pilger* D. 57, the roles are swapped between voices (see Example 12).

Example 12. *Hier stecket wallende Pilger* D. 57, mm. 29-35

In measure 29 we see the last moments of the previous phrase where the melody still lies in the first tenor. In this measure, the second tenor supports moving in parallel sixths, and the bass is static so as to support the 9-8 and 4-3 suspensions. However in measure 30 and 31, the first tenor begins the phrase with a static (and less melodious) line. The second tenor and bass now are paired to take up a moving melody and supportive harmony respectively. In measure 32, the roles swap back to their original positions with the first and second tenor parts once again paired while the bass moves creating a harmonic foundation for a typical authentic cadence. This same swapping of roles then repeats with the text in measures 33 through 35.

Yet another version of this texture is exhibited in two of the later three-voice partsongs. *Andenken* D. 423 and *Einnerungen* D. 424 (Examples 13 and 14) were both composed in May of 1816. The pairing here is closer to the TBB settings we see today.

Example 13. *Andenken* D. 423, mm. 1-3

Example 14. *Einnerungen* D. 424, mm. 1-3

In both examples, the first tenor still holds the melody, but instead of being paired with another voice moving in parallel, the other two voices are paired together to create the

harmonic underpinning. This is much closer to the baritone-bass pairing we see in TBB music with the melody as independent from the supporting harmonic voices.

In all these variations, Schubert uses a predictable set of roles by which each part abides. As a study of singable voice leading, a class could draw parallels between the roles exhibited here with the rules commonly studied in four-part voice-leading. There are commonalities in the distance between the voices and which members of the chord are regularly omitted, how each voice is related to the others, and the acceptable movement patterns between each part (e.g., parallel thirds and sixths are ideal, but parallel fifths and octaves are to be avoided; oblique and contrary motion with the melody, soprano or first tenor, is typically acceptable).

In contrast to these roles, Schubert's three-voice partsongs often make use of total unison to create a declamatory musical statements. An example of this is seen in *Trinklied im Winter* D. 427 (see Example 15).

Example 15. *Trinklied im Winter* D. 427

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The opening two measures begin with a unison statement outlining the initial F-sharp

minor tonic. This is contrasted with the homophonic texture and voicings described

above. After a unison perfect authentic cadence, the voices unite to another complete

unison (no octave displacement) that this time outlines D major. The piece then closes

splitting back into harmony to close the work, once again uniting with a unison perfect

authentic cadence. The unisons gather tension at the beginning of the phrase, while

harmony at the ends of phrases releases the gathered tension. In a manner of speaking,

Schubert's three-voice partsongs give the part-writer permission to use this texture, so

long as it is followed by resolution.

Recently, the role of four-part voice-leading has been criticized in its typical

centrality to music theory curricula.[16] One of the leading critiques is the historically

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[16] David Kulma and Meghan Naxer. "Engaging Students: Essays in Music Pedagogy."
http://flipcamp.org/engagingstudents2/essays/kulmaNaxer.html.

myopic view it gives of music theory, being particularly focused on contrapuntal rules of the eighteenth century. However, the current examination could add to the argument that voice-leading is an important part of the music theory curriculum in two ways. Firstly, German partsongs demonstrate basic voice-leading procedures of the eighteenth *and* nineteenth centuries. While not the focus of this document, further investigation regarding the relevance of four-part voice-leading may find a broader historical basis in the German nineteenth century partsong. Secondly, they can expand the voice-leading curriculum to include relevant and simpler three-voice textures.

6. Singability in the Music Theory Classroom

In music theory classes, students are asked to sing regularly in order to build skills in recognition and sight-singing, as well as to experience their analyses. As stated in the early pages of this document, Schubert's three-voice partsongs were composed in the early nineteenth century with small groups (that would eventually grow to full choruses in the later nineteenth century) of amateur singers and artists. While it is impossible to compare those amateurs' skill level as singers to today's music students, one can argue that the partsongs were composed for those without an expert skill level. Schubert was not ignorant of the musical needs and abilities of those he was writing for, so to compose works that were altogether too difficult to access vocally would have been foolish. With some adjustments, these three-voice partsongs fit the requirement of accessibility, making them beautifully suitable for building aural skills in music theory classes.

When considering a piece of music's accessibility as a singing example in a music theory classroom, one must evaluate two aspects of the composition: the vocal range and

tessitura of a piece and its "singability." The first is self-explanatory: if the vocal range is too wide, or the tessitura sits too low or too high, then this will limit the number of students that can comfortably approach the piece. The second aspect is determined by the initial conception of the work, resulting in passages that are appropriate for the medium for which the music is being composed; compositions can be evaluated as being "instrumentally conceived" or "vocally conceived." Another way to discuss singability this would be to consider if the music was composed idiomatically for the voice; were the limitations and capabilities of the voice considered while being composed.

The vocal range and tessitura of the three-voice partsongs are the most challenging aspect to their use in the music theory classroom. Being set for tenor and bass voices, the full vocal range of these songs (ie: the lowest note of the bass voice to the highest note of the first tenor voice) typically spans two octaves of G2 to G4. Depending upon the song, the low range will extend even further down to F2 in the bass part and the high range will extend to B4 in the first tenor part, however these extremes are very rare with only one partsongs (*Unendliche Freude* D. 51) requiring the lower extreme, and four partsongs (*Selig durch die Liebe* D. 55, *Hier umarmen sich getreue Gatten* D. 60, *Frisch athmet des Morgens lebendiger Hauch* D. 67, and *Barengesang* D. 147) requiring the higher extreme. The range of each of the two tenor parts is approximately an octave, while the bass part exhibits a slightly larger range of approximately an octave and a half. While being composed for TTB voicing, the partsongs can all be transposed up an octave, transferring their ranges to those appropriate for an SSA voicing. A classroom will mostly likely be a mix of those with soprano, alto, tenor, and bass voice ranges, and the instructor is encouraged to have students sing in both octaves simultaneously.

In the first tenor part, the tessitura is set high from B3 to E4. This will be more easily sung by students with tenor or bass voices whose primary instrument is their voice. Additionally, those students with soprano or alto voices should be able to sing the first tenor part in the printed range. The first tenor part can also be made more accessible to all voices by transposing the partsongs down by a whole step or minor third creating a more comfortable tessitura for all students (if using this option, students with a soprano or alto voice would sing an octave above the tenor range). The second tenor and bass voices' tessituras are more accessible, sitting from G3 to C4 and from E3 to B3 respectively. If transposed down for better accessibility to the tessitura and range of the first tenor part, then the remaining two parts are still accessible in tessitura. However, the lower extremes of the bass range may be made out of reach for the students. Therefore an adjustment should be considered on a case-by-case basis by the instructor.

While the range and tessitura present challenges as examples in the music theory classroom, the singability of these partsongs is their strength. Exhibiting mostly stepwise and only small leaps of a third or fourth, the voice-leading is smooth and extremely approachable. While being used to demonstrate chromatic harmonies such as secondary chords and augmented sixth chords, the melodic chromaticism is composed idiomatically for vocalists. With the exception of a very few abrupt changes between phrases in key area, which as discussed above can be considered a hallmark of Schubert's mediant and submediant harmonic relationships, the larger leaps are very intuitive and always followed by a step or small leap in the opposite direction as part-writing rules students learn may include. Aside from being composed for amateur singers of the nineteenth century, the high singability featured in these partsongs may also be attributed to their

unaccompanied setting. Therefore, if an instructor should be looking for examples from the German partsong repertoire beyond what is presented here, one should consider whether there is any accompanimental part included, and whether that part veers independently from a *colla parte* texture.

One of the major advantages of these singable three-voice partsongs is their quickly accessible performability in the classroom. In addition to their use in the aural skills classroom, they could also be performed in the music theory classroom. The ability to study, analyze, and then experience those concepts with quick succession is a rare advantage among musical examples. The usefulness of these partsongs as exemplars for music theory concepts extends beyond analysis, allowing students to sing and hear their analysis.

7. Conclusions

Schubert's three-voice partsongs provide musicians a window into a repertoire that was once socially significant. They provide insight into a portion of music history and so have a pedagogical potential and relevance for music students. Since they come early in Schubert's compositional career, they also provide a window into Schubert's approach to a genre within which he would compose for his entire adult life.

Unfortunately, in looking through music theory textbooks and resources for examples of music theory topics, one finds few traces of the German partsong tradition, let alone Schubert's partsongs.[17] Unsurprisingly, the compositions by Schubert that are

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[17] Textbooks consulted include L. Poundie Burstein and Joseph Nathan Straus, *Concise Introduction to Tonal Harmony* (W.W. Norton, 2016); Steven Geoffrey Laitz, *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening* (Oxford University Press, 2003); Jane Piper Clendinning and Elizabeth West Marvin, *The*

included most often are his solo songs. They are quintessential touchstones of the Romantic era in Western music history, and no argument is being made that the partsongs should replace them. However, the argument could be made that these three-voice partsongs bridge the gap between the foundational music theory concepts of the Baroque and Classical eras and the extended techniques of the Romantic era represented by Schubert's Lieder. Some of these partsongs push beyond typical formal structures and use chromatic harmonies and unexpected modulations or tonicizations, foreshadowing the characteristics that make some of his later vocal music so significant in the course of Western music history.

To go one step further, the three-voice partsongs are the first stage of composition in a genre that spans his entire lifetime. Therefore, future analysis and research could trace the development of this compositional voice throughout his life. Since they were composed alongside his solo vocal works, a comparison could be made to support the development of his compositional voice in his vocal works as a whole. As a genre that was a cultural pillar, one might find the same phases of musical development in the partsongs as in other genres, but in ways that speak directly to the social music making of the time. The three-voice partsongs are the first stage of composition in a genre that spans his entire life.

Within Western music history, Schubert's three-voice partsong are the seeds of a larger tradition that would grow in popularity throughout the nineteenth century. However, that popularity would be short-lived, and their potential to contribute to

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Musician's Guide to Theory and Analysis, 3rd ed. (W. W. Norton & Company, 2016); Stefen Kostka and Dorothy Payne, *Tonal Harmony with an Introduction to Twentieth-Century Music*, 6th ed. (New York: McGraw-Hill Education, 2009); Timothy Cutler, "Tonal Theory Supplemental Examples," http://musictheoryexamples.com/.

subsequent musical culture was limited. Further investigation shows a different potential. As stated and discussed above, the pedagogical relevance of these partsongs is based largely in their position in Western music history and the opportunity to examine music theory concepts in a three voice texture. The music theory topics the partsongs address show them as an evolutionary stepping stone straddling the Classical and Romantic era styles.

In addition to their historically-based pedagogical relevance, the three-voice texture provides new insights into some of those music theory concepts. In particular, the topics of chromaticism, cadence identification, and part-writing can be clarified using examples from this repertoire. Whether as introductory material or as clear-cut demonstrations to practice and examine these concepts, the three-voice partsongs provide a bedrock of "real music" examples. Further, their singability affords students an experiential opportunity in connection with their theoretical study. As it stands today, they are particularly underperformed, and so their relevance cannot depend on their performative value. Instead, their value is found in what they can teach music students about Schubert's output as a composer of vocal music, about the stylistic transition between the Classical and Romantic eras of Western music history, and about new possibilities for participatory, social music making.

APPENDIX I: Three-Voice Partsongs

Selected partsongs are presented here as reference materials for Section 2. They are intended to be examined alongside the phrase diagrams presented in the section. Additionally, the text has been provided in its poetic form with each line numbered to correspond with the phrase diagrams. For the strophic texts, only the first stanza is provided. All translations were found at "The Lieder.net Archive" accessed at http://www.lieder.net.

Each of partsongs has been annotated to show the form and cadences labeled in the phrase diagrams.

Contents of Appendix:

Trinklied im Mai, D. 427, by Ludwig H.C. Hölty, translation by Malcolm Wren

1 *Bekränzet die Tonnen*	*Put a garland around the barrels,*
2 *und zapfet mir Wien;*	*And pour me some wine;*
3 *der Mai ist begonnen,*	*May has begun,*
4 *wir müssen uns freu'n!*	*We have to enjoy ourselves!*
5 *die Winde verstummen,*	*The winds are settling down*
6 *und athmen noch kaum;*	*And are now hardly breathing;*
7 *die Bienlein umsummen*	*The little bees are buzzing around*
8 *den blühenden Baum.*	*The blossoming tree.*

Todtegräberlied, D. 38, by Ludwig H.C. Hölty, translation by Emily Ezust

1 *Grabe, Spaden, grabe!*	*Dig, spade, dig!*
2 *Alles, was ich habe,*	*Everything that I have*
3 *dank' ich, Spaden, dir!*	*I thank you for, spade!*
4 *Reich' und arme Leute*	*Both rich and poor people*
5 *werden meine Beute,*	*Will be my prey,*
6 *kommen einst zu mir!*	*Will come one day to me.*

Tinklied im Winter, D. 242, by Ludwig H.C. Hölty, translation by Malcolm Wren

1 *Das Glas gefüllt!*	*Let the glass be filled!*
2 *Der Nordwind brüllt;*	*The north wind is roaring;*
3 *die Sonn' ist niedergsunken*	*The sun has set!*
4 *der kalte Bär*	*The cold bear*
5 *blinkt Frost daher!*	*Is a sign that frost is on the way!*
6 *Getrunken, Brüder, getrunken!*	*Let's drink, brothers, let's drink!*

Selig durch die Liebe D. 55, by Friedrich von Schiller, translation by Malcolm Wren

1 *Selig durch die Liebe*	*Through love they are made blessed,*
2 *Götter - durch die Liebe*	*The gods; through love*
3 *Menschen Göttern gleich!*	*Humans come to be like the gods!*
4 *Liebe macht den Himmel*	*Love makes heaven*
5 *Himmlischer - die Erde*	*More heavenly and turns the earth*
6 *zu dem Himmelreich.*	*Into the kingdom of heaven.*

Bardengesang D. 147, by Edmund von Harold, translation by James Macpherson

1 *Rolle, du strömigter Carun,*	*Roll, streamy Carun,*
2 *rolle in Freuden vorbei;*	*roll in joy,*
3 *die Söhne des Kampfes entflohn!*	*the sons of battle fled!*
4 *Man sieht das Ross in unsern Feldern nicht mehr;*	*The steed is not seen on our fields;*
5 *die Flügel ihres Stolzes*	*the wings of their pride*
6 *spreiten sich in fremden Ländern.*	*spread in other lands.*
7 *Nun wird die Sonne in Frieden aufgehn,*	*The sun will now rise in peace,*
8 *und Schatten in Freude herabsteigen.*	*and the shadows descend in joy.*
9 *Die Stimme der Jagd wird vernommen;*	*The voice of the chase will be heard;*
10 *die Schilde hangen in der Halle.*	*the shields hang in the hall.*
11 *Frohlocken werden wir im Kriege des Meers;*	*Our delight will be in the war of the ocean,*
12 *unsere Hände werden roth im Blute von Lochlin.*	*our hands shall grow red in the blood of Lochlin.*

Dessen fahne Donnerstürme wallte D. 58, by Friedrich von Schiller

1 *Dessen Fahne Donnerstürme wallte,*	*He whose flag withstood thunderous attack,*
2 *dessen Ohren Mordgebrüll umhallte,*	*he whose ears echoed from murderous roars,*
3 *berge bebten unter dessen Donnergang,*	*mountains trembling under their thunder,*
4 *schläft hier linde bei des Baches Rieseln,*	*he sleeps here gently by the trickling brook,*
5 *der wie Silber spielet über Kieseln,*	*which runs like silver, playfully over the pebbles;*
6 *ihm verhallet wilder Speere Klang.*	*only an echo remains of those wild spears clanging.*

Trinklied im Mai.

Von Hölty.

Für drei Männerstimmen
componirt von

FRANZ SCHUBERT.

Lebhaft. (Mai 1816.)

Tenore I.
Tenore II.
Basso.

1. Be_krän_zet die Ton_nen und za_pfet mir Wein; der Mai ist be_gon_nen,wir müs_sen uns
2. Die Nach_ti_gall flö_tet im grü_nen Ge_büsch; das A_bendlicht rö_thet uns Glä_ser und

3. Zum Mah_le, zum Mah_le, die Fla_schen her_bei! Zween vol_le Po_ka_le ge_büh_ren dem
4. Er schen_ket dem Hai_ne ver_lieb_ten Ge_sang und Glä_sern beim Wei_ne me_lo_dischen

5. Ihr Jüng_ling',ihr Schö_nen,gebt Dank ihm und Preis! Lasst Glä_ser er_tö_nen zur Eh_re des
6. Es blü_he der Ra_sen wo Lie_ben_de geh'n, wo Tan_ten und Ba_sen die Küs_se nicht

freu'n! Be_krän_zet die Ton_nen und za_pfet mir Wein; der Mai ist be_gon_nen,wir müs_sen uns
Tisch. Die Nach_ti_gall flö_tet im grü nen Ge büsch; das A_bendlicht rö_thet uns Glä_ser und

Mai! Zum Mah_le, zum Mah_le die Fla_schen her_bei! Zween vol_le Po_ka_le ge_büh_ren dem
Klang; Er schen_ket dem Hai_ne ver_lieb_ten Ge_sang und Glä_sern beim Wei_ne me_lo_di_schen

Mai's! Ihr Jüng_ling',ihr Schö_nen,gebt Dank ihm und Preis! Lasst Glä_ser er_tö_nen zur Eh_re des
seh'n! Es blü_he der Ra_sen wo Lie_ben_de geh'n, wo Tan_ten und Ba_sen die Küs_se nicht

B: PAC

freu'n! Die Win_de ver_stum_men und ath_men noch kaum, die Bien_lein um_sum_men den blü_hen_den
Tisch. Be_krän_zet die Ton_nen und za_pfet mir Wein! Der Mai ist be_gon_nen, wir müs_sen uns

Mai. Er träuft auf die Blü_then sein Roth und sein Weiss, die Vö_ge_lein brü_ten im Schat_ten des
Klang; giebt Mäd_chen und Kna_ben ein Min_ne_ge_fühl, und herr_li_che Ga_ben zum Kuss und zum

Mai's! Es grü_ne die Lau_be, die Küs_se ver_schliesst! Es wach_se die Trau_be, der Nek_tar ent_
seh'n! Ihr la_chen_den Lüf_te, bleibt hei_ter und hell! Ihr Blü_then voll Düf_te, ver_weht nicht so

E: PAC

Baum. Die Win_de ver_stum_men und ath_men noch kaum, die Bien_lein um_sum_men den blü_hen_den Baum.
freu'n! Be_krän_zet die Ton_nen und za_pfet mir Wein! Der Mai ist be_gon_nen,wir müs_sen uns freu'n!

Mai's. Er träuft auf die Blü_then sein Roth und sein Weiss, die Vö_ge_lein brü_ten im Schat_ten des Mai's.
Spiel; giebt Mädchen und Kna_ben ein Min_ne_ge_fühl, und herr_li_che Ga_ben zum Kuss und zum Spiel.

fliesst! Es grü_ne die Lau_be die Küs_se ver_schliesst! Es wach_se die Trau_be, der Nek_tar ent_fliesst! **D.C.**
schnell! Ihr la_chenden Lüf_te, bleibt hei_ter und hell! Ihr Blü_then voll Düf_te, ver_weht nicht so schnell!

B: HC   **PAC**

44

Todtengräberlied.

Von Hölty.

Für drei Männerstimmen

componirt von

FRANZ SCHUBERT.

Trinklied im Winter.

Von Hölty.

Für drei Männerstimmen

componirt von

FRANZ SCHUBERT.

Feurig.

Tenore I.

1. Das Glas ge _ füllt! der Nord _ wind brüllt; die
2. Die Tan _ nen glühn, hell im Ka _ min, und

Tenore II.

3. Der ed _ le Most ver _ scheucht den Frost, und
4. Er hört Ge _ sang und Har _ fen _ klang, und

Basso.

5. Saus' im _ mer _ fort, o Win _ ter _ nord, im
6. Der stol _ zen Frau färb' braun und blau den

f#:

Sonn' ist nie _ der _ ge _ sun _ ken! Der kal _ te Bär blinkt Frost da _ her! Ge _
knat _ ternd flie _ gen die Fun _ ken! Der ed _ le Rhein gab uns den Wein! Ge _

zau _ bert Frühling her _ nie _ der: Der Trin _ ker sieht den Hain ent _ blüht, und
schwebt durch blü _ hen _ de Lau _ ben; ein Mäd _ chen _ chor rauscht schnell her _ vor, und

schnee _ be _ la _ ste _ ten Hai _ ne! Nur streu' dein Eis, o lie _ ber Greis, in
Kamm, der ad _ lig ihr schwil _ let! Nur musst du flieh'n den Her _ me _ lin, der

A: PAC   D:

trun _ ken, Brü _ der, ge _ trun _ ken! Ge _ trun _ ken, Brü _ der, ge _ trun _ ken!
trun _ ken, Brü _ der, ge _ trun _ ken! Ge _ trun _ ken, Brü _ der, ge _ trun _ ken!

Bü _ sche wir _ beln ihm Lie _ der, und _ Bü _ sche wir _ beln ihm Lie _ der!
bringt ihm gol _ de _ ne Trau _ ben, und _ bringt ihm gol _ de _ ne Trau _ ben.

kei _ ne Fla _ schen mit Wei _ ne, in kei _ ne Fla _ schen mit Wei _ ne!
jun _ ge Bu _ sen ver _ hül _ let, der jun _ ge Bu _ sen ver _ hül _ let.

HC   f#:   PAC

46

„Selig durch die Liebe".

Worte aus Schiller's Hymne: „Der Triumph der Liebe".

Für drei Männerstimmen

componirt von

FRANZ SCHUBERT.

(21. April 1813.)

Bardengesang

aus Ossian's „Comala".

Für drei Männerstimmen

componirt von

FRANZ SCHUBERT.

(20. Januar 1815.)

Ziemlich geschwind.

Tenore I. Rol_le, du strö_mig_ter Ca_run, rol_le in Freu_den vor_bei; die Söh_ne des Kam_pfes ent_floh'n! Man sieht das Ross in un_sern Fel_dern nicht mehr, die Flü_gel ih_res Stol_zes sprei_ten sich in frem_den Län_dern. Nun wird die Son_ne_in_Frie_den auf_geh'n_und Schat_ten in Freu_de_her_stei_gen.

Tenore II. Rol_le, du strö_mig_ter Ca_run, rol_le in Freu_den vor_bei; die Söh_ne des Kam_pfes ent_floh'n! Man sieht das Ross in un_sern Fel_dern nicht mehr, die Flü_gel ih_res Stol_zes sprei_ten sich in frem_den Län_dern. Nun wird_die Son_ne in Frie_den auf_geh'n und Schat_ten in Freu_de_her_stei_gen. Die

Basso. Rol_le, du strö_mig_ter Ca_run, rol_le in Freu_den vor_bei; die Söh_ne des Kam_pfes ent_floh'n! Man sieht das Ross in un_sern Fel_dern nicht mehr, die Flü_gel des Stol_zes sprei_ten sich in frem_den Län_dern. Nun wird_die Son_ne in Frie_den auf_geh'n und Schat_ten in Freu_de_her_stei_gen. Die

48

„Dessen Fahne Donnerstürme wallte".

Worte aus Schiller's „Elysium".

Für drei Männerstimmen
componirt von

FRANZ SCHUBERT.

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