Explorations of Timbre in Selected Songs from Schubert's Winterreise

Samuel Clayton Garner

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EXPLORATIONS OF TIMBRE IN SELECTED SONGS FROM SCHUBERT’S WINTERREISE

A Thesis
Presented for the
Master of Music
Degree
With a Specialization in Music Theory
University of Mississippi

Samuel C. Garner
May 2021
Abstract

This thesis analyzes five songs from Franz Schubert’s song cycle *Winterreise* (1828) according to timbre using spectrographic images created with the Sonic Visualizer computer program. The report begins with an introduction to timbre, an explanation of spectrographic technology, and defining of terminology to be used in the analyses. The songs and topics to be covered are “Gute Nacht” and how individual performances can dictate timbre; “Die Wetterfahne” and the motive of wind related to timbre; “Der Lindenbaum” and timbral relationships among strophes; “Frühlingstraum” and how emotions, dream sequences, and weather are conveyed by timbre; and “Der stürmische Morgen” and the ideas of landscape and weather related to timbre.
Acknowledgements

First and foremost, I would like to thank my Lord and Savior Jesus Christ for always being so good to me and allowing me to be in this position. I would like to thank my parents, Milton and Judy Garner, for raising me right and always looking out for me, as well as my sister, Christine, for always being someone I can talk to. I would like to think my partners at Vintage Church for their continued support and prayers throughout my time in graduate school. I will be eternally thankful for Dr. Alan Spurgeon for believing in me and giving me this opportunity to attend graduate school at the University of Mississippi. I thank my old theory professor, Dr. Laurdella Foulkes-Levy, for being the person that gave me an interest in music theory. I also thank my current theory professors, Dr. John Latartara and Dr. Michael Gardiner for embracing my interest in music theory and always challenging me to broaden my horizons as a theorist. I give a special thanks to Dr. Latartara for agreeing to chair this thesis committee. I would like to thank the other members of my committee as well. Dr. Micah Everett is my longtime tuba professor who stuck with me through all the highs and lows of my music career. Dr. Thomas Peattie is my musicology professor who has taught me a great deal about looking at music outside the parameters of music theory. Dr. Jos Milton is my former vocal literature professor who is responsible for a knowledge and interest in vocal repertoire that I otherwise would not have. Finally, I would like to thank all of my friends, family members, and colleagues who have supported me on my journey to and through graduate school.
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CHAPTER 1: Introduction to Timbre and Spectrograms

Introduction to Timbre

The most central aspect of music, and the aspect that has given music staying power over millennia, is the aspect of musical sound. Simply put, the performance of music continues to attract an audience because these audiences enjoy listening to the music. The science of a musical sound is much more complex than that, however. A sound is the resulting aural perception from when vibrations travel to a person’s ear and interact with the eardrum. Musical sound, in the contexts of Western music theory traditions derived from Europe, has often been reduced to the idea of “notes.” However, notes only cover a singular aspect of a musical sound, that being the focal pitch, if and when such a pitch exists.¹ The complexity of musical sounds extends well beyond notes, and thus, analysis of music by sound has been difficult in the past, because so much of it was completely left up to subjectivity and the perception of an individual listener. This, along with advancements in technology, led to the development of one of the newest field of musical analysis, timbre.

Michael Gardiner and Joyce Lim provide a thorough definition of timbre, referring to it as “the awareness of what arises in the psychophysical perception of a sonic context, a context that includes elements such as the number and arrangement of partials, harmonic bands of noise and resonance, attack onsets, the register(s) in which these materials sound, their relative

intensity and duration, and the arrangement of these elements in time.” A simplified version of that definition would be that timbre refers to the physical properties of a sound. Hermann von Helmholtz was an instrumental figure in the development of our understanding of timbre, seeking to combine the musical and scientific aspects of a musical sound as early as the nineteenth century. However, this was before the development of reliable recording technology, and while the phonoautogram produced simple images of musical sound, these contained no overtones, and study of acoustics was limited due to the lack of a corresponding audio recording to study. One of the earliest successful inventions that recorded pitch, amplitude, and overtones from a live performance or a recording of a performance was the melograph, developed by Charles Seeger in 1951. While the melograph was an important invention for its time, advancements in technology eventually led to its replacement by spectrographic technology, which is still used today.

**Introduction to Spectrograms**

Spectrograms are physical, two-dimensional images of a sound. Pitches, or frequencies, measured in Hertz, are represented on the Y axis, while time is represented on the X axis. Spectrograms connect what is heard with what can be seen, allowing theorists to have detailed discussions of all elements of an acoustic spectrum, including harmonic frequencies,

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5 Ibid., 57.
nonharmonic noise, and changes of intensity.\textsuperscript{6} Spectrograms in music provide a new understanding of sound and music by providing visual displays of sound in music.\textsuperscript{7} These images allow a music theorist or musicologist to combine the analytic procedures of music with those of acoustic physics.\textsuperscript{8}

Figure 1.1 shows spectrograms of four very different works of music to display how the technology works. Image A shows the note-bending techniques of blues singer Billie Holiday. Image B shows the very dense structure of a Beethoven piano sonata. Image C shows the high intensity of the murder scene of Alban Berg’s *Wozzeck*. Image D shows the dissolving sound at the end of “Fall,” a computer composition by Jean-Claude Riset.\textsuperscript{9}

\textbf{Figure 1.1 Examples of Four Spectrograms, from *New Images of Musical Sound* by Robert Cogan}

\textsuperscript{6} Gardiner and Lim, “Chromatopes of Noh,” 85.

\textsuperscript{7} Cogan, *New Images of Musical Sound*, 1.

\textsuperscript{8} Ibid., 3

\textsuperscript{9} Ibid.
There are three types of sounds. The first type is called a sine tone and consists of only a fundamental frequency with no overtones. These sounds are very rare. The second type of sounds are called harmonic spectra, consisting of a focal fundamental frequency plus its overtones. The third type of sounds, commonly referred to as “noise,” are those sounds that lack a single fundamental frequency.10 Culturally, John Latartara defines noise as any sound that is unwanted or makes a person experience discomfort. Acoustically, noise is defined as a sound wave that does not repeat.11 An example of noise can be seen in Figure 1.2 below in the vertical blue lines at the bottom, known as room noise.

Figure 1.2  Example of Room Noise on a Spectrogram, spectrogram generated by Sonic Visualizer

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10 Cogan, *New Images of Musical Sound*, 130.

The types of sounds that will be the focal point of this report are the second category of sounds, the harmonic spectra. Humans are capable of perceiving frequencies ranging from approximately 15 Hertz to approximately 20,000 Hertz. These frequencies refer to the number of wave repetitions per second. While these repetitions may seem to be very fast, sound waves are in fact among the slowest phenomena of all wave-based phenomena. Slower sound waves result in lower frequencies, while faster sound waves result in higher frequencies.  

Harmonic spectra consist of a focal fundamental pitch along with its overtones. Overtones are whole number multiples of the fundamental frequency. Therefore, if the fundamental frequency is 100 Hertz, the first overtone will be 200 Hertz, the second overtone will be 300 Hertz, and so on. While the human ear typically only aurally perceives the fundamental frequency, some instruments, particularly string instruments, are capable of producing a harmonic (a tone one octave higher, or the first overtone) by playing the string in a certain way. In terms of notes, the overtone structure consists of the first overtone being an octave above the fundamental, the second overtone being a fifth above the first overtone, and the third overtone being an octave above the first overtone. From there, the overtone structure continues by first building a dominant seventh chord on the third overtone, and then by building a major scale on the seventh overtone. This overtone structure results in a phenomenon known as the harmonic series.  

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12 Cogan, New Images of Musical Sound, 6-7.  
13 Ibid., 130.  
15 Cogan, New Images of Musical Sound, 130.
While spectrograms do not show humans what they hear, they do provide physical supporting evidence for a listener’s musical perceptions. Spectrograms provide a visual representation of a musical work that one can analyze in conjunction with one’s aural perception of the music.\textsuperscript{16} Therefore, it is important for one to remember that, while scores of music are a primarily prescriptive form of transcription, spectrograms are a purely descriptive form of transcription.\textsuperscript{17}

The most common terms used for describing timbre, and the ones that will be used frequently in this report, are \textbf{bright}, \textbf{dark}, \textbf{resonant}, and \textbf{dull}. A \textbf{bright} timbre refers to a sound in which most of the intensity is focused in the higher register, while a \textbf{dark} timbre refers to a sound in which most of the intensity is focused in the lower register. While brightness and darkness can be influenced by different things, as in some instruments and voice types are naturally brighter or darker than others, the single most important factor that effects brightness and darkness is the register in which the music is played. A \textbf{resonant} timbre refers to a very dense sound structure in which the fundamental frequency has many overtones, while a \textbf{dull} timbre refers to a sparse sound structure in which the fundamental frequency has only a few overtones. Intensity and dynamics are the primary factors that influence resonance and dullness, although there are others. Some instruments naturally produce a very robust tone that is very resonant, while others produce a hollow tone that is more dull. Additionally, articulations can also have a big impact on the resonance or dullness of a sound. Figures 1.3 and 1.4 provide good examples of the differences between a dull timbre and a resonant timbre.

\textsuperscript{16} Latartara, “Laptop Composition,” 95-96.

\textsuperscript{17} Latartara and Gardiner, “Analysis, Performance, and Images of Musical Sound,” 57.
Figure 1.3  Comparison of a Dull Structure (left) and a Resonant Structure (right), from “Theoretical Approaches Toward Qin Analysis: ‘Water and Clouds over Xiao Xiang” by John Latartara

Figure 1.4  Comparison of a Dull Structure (left) and a Resonant Structure (right), spectrograms generated by Sonic Visualizer
As previously mentioned, playing the same fundamental frequency on two different instruments can result in different timbres. The same is true for vocal timbres. Analyzing vocal timbre is highly important when studying vocal music because it accentuates the connections between music and language. Just as a culture’s language helps to define the timbre of their vocal music, the timbre of vocal music helps to define various genres of vocal music.\(^{18}\) Therefore, both vowels and consonants have a large impact on the timbre of vocal music. Consonants are vital in both music and language, because without them, words become in comprehensible. Vowels can be either acute, neutral, or grave, and these categories affect the overtone structure of the sound, with grave vowels being sparse in overtones, and acute vowels having more overtones.\(^{19}\) While this report is not heavily based on analysis of vowels and consonants (because Schubert, ironically, uses vowel sounds in contrasting timbres many times), these are still important things to know when studying timbre of vocal music.

Figure 1.5 Table of Vowels and Their Effects on Timbre, from New Images of Musical Sound by Robert Cogan

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\(^{19}\) Cogan, New Images of Musical Sound, 130-31.
Winterreise and Timbre

Winterreise is a song cycle of twenty-four songs for voice and piano, and it is one of the most celebrated works of Franz Schubert (1797-1828). Winterreise was composed near the end of Schubert’s life, before he died at the young age of thirty-one, and is widely believed, according to Ian Bostridge and many other scholars of music, to be a manifestation of Schubert’s
own thoughts at that stage in his life. It follows the lament of a wanderer who has been jilted by his former lover, and is now walking aimlessly through a winter landscape. Opinions of the wanderer vary among music scholars. Some view him as a sympathetic figure who simply cannot move on from his heartbreak. Others view him as a whining and contemptible scorned lover who needs to move on with his life. Others believe he is a tragic figure who eventually loses his mind before dying. Regardless, Winterreise, set to a text by Wilhelm Müller, is full of emotion and rich with elements to convey that emotion.

Exploring Winterreise in terms of timbre provides many interesting results. Winterreise is a very emotional song cycle, and Schubert was an expert at bringing out the emotion of Müller’s text using music. These shifts in emotion can not only be heard in the music, but can also be seen in the spectrograms. Additionally, the winter setting leads to many instances of winter landscape and weather being conveyed in the music, which Schubert does so with precision. These winter elements can also be visualized in the spectrograms.

The material in the proceeding chapters consists of analyses of the timbre of five songs from Winterreise. The songs to be discussed are “Gute Nacht” (“Good Night”), “Die Wetterfahne” (“The Weathervane”), “Der Lindenbaum” (“The Linden Tree”), “Frühlingstraum” (“Dream of Spring”), and “Der stürmische Morgen” (“The Stormy Morning”). Among the themes to be discussed are timbre and weather, timbre changes among strophes, timbre and emotion, and how performance choices can dictate the timbre. The performance to be discussed is by baritone Dietrich Fischer-Dieskau (1925-2012) and pianist Gerald Moore (1899-1987) from

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1955. The score used in these analyses is by Walther Dürr (1932-2018) (see Appendix). The English translations for these songs were taken from the Oxford Lieder website. The spectrograms in these analyses are detail photos, which are small-scale spectrograms of very specific moments in the music. Since all of these recordings contained a great deal of room noise, the spectrograms are cropped so that the room noise is not visible.

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CHAPTER 2: “Gute Nacht” (“Good Night”)

“Gute Nacht” is the first song of Winterreise. It is also the longest song of the cycle, with a more moderate tempo in comparison to the mostly slow songs of the cycle. The listener is introduced to the wanderer, who is slowly making his way through a harsh, cold, and dark winter landscape. The song is repetitive, with a plodding eighth note figure mimicking the wanderer’s walk that echoes throughout the song. Bostridge remarks that the song seems to go on forever from the moment it begins. Indeed, the song’s length and repetitiveness can give it a sense of dragging on when one first hears it. However, exploring the timbre allows one to see the subtle differences between each repetition of the song, and how those differences relate to the text.

Figure 2.1 Large-Scale Timbre Chart of Schubert, Winterreise, I. “Gute Nacht”

\[23\] Bostridge, Schubert’s Winter Journey, 6.
“Gute Nacht” consists of four strophes. The timbre of the song as a whole is dark and dull. This is indicative of the harshness of the winter landscape as well as the sense of isolation felt by the wanderer.\footnote{Ibid., 30} Despite this overarching timbre, there are a number of differences in timbre among strophes. The first strophe, from the beginning until measure 33, has a dark and dull timbre that gradually becomes more resonant before becoming dull again by the end of the strophe. The second strophe, which goes from measure 34 to 38 before repeating the material in measures 7 to 33, follows a similar pattern, although there is a more conscious effort to keep the sound dull. The third strophe, beginning at the second iteration of measure 34 and going through measure 65, remains dark, but is by far the most resonant strophe of the song. The fourth strophe, from measure 66 to the end, is very dull, and is also the only bright strophe, aided by the shift to the parallel major. While some of these timbral differences were written into the score by Schubert himself, many of them were a result of performance decisions by Fischer-Dieskau and Moore, and this is the overarching timbral theme of this song.

\textbf{Figure 2.2} Schubert, \textit{Winterreise}, I. “Gute Nacht,” mm. 1–4, “plodding eighth note figure” in bass clef

First Strophe

The first strophe has a dark and dull sound overall, with a bit of brightness and resonance in the middle. In the first seven measures, the plodding eighth note figure is introduced, a figure that manifests itself throughout the entire song. These eighth notes can be clearly observed on a spectrogram of these measures, along with vertical red bands that correspond with the accents on the fourth beat of measures 2, 3, and 4. This static eighth note rhythm is indicative of the wanderer’s laborious and lonely walk through the dark, cold landscape, while the accents represent things like wind or an occasional stumble that provide further difficulties during the walk. The minor tonality is accompanied by mostly soft dynamics and a low register, creating a dark and dull timbre that perfectly corresponds with both the cold, dark landscape being conveyed by the music, as well as the general sense of dread, loneliness, and sadness throughout the lyrics of the song. The absence of spectral resonance reflects the barren landscape described by the text.

Figure 2.3  Schubert, Winterreise, I. “Gute Nacht,” mm. 1–7, spectrogram generated by Sonic Visualizer
The plodding eighth note figure continues into the first vocal phrase, which can be seen with steady pulses visible in the spectrogram. The voice enters for the first time at the pickup to measure 8. While the timbre is still dark and dull overall, Fischer-Dieskau adds some resonance to the sound by using vibrato and dynamics. He accomplishes these timbre alterations especially well in measures 8–11, in which his louder dynamics and higher resonance correspond with the lyrics “Fremd bin ich eingezogen” (“I arrived a stranger”), while his softer dynamics and lower resonance correspond with the lyrics “Fremd zieh’ ich wieder aus” (“a stranger I depart”). This “arrival” and “departure” can be subtly heard in the music and visualized in the spectrogram. Fischer-Dieskau treats measures 12–15 a little differently. This time, he does not observe any dynamic contrast, and he utilizes more resonance than in the previous phrase. This increase in resonance corresponds with lyrics of a more positive nature, “Der Mai war mir gewogen, Mit manchem Blumenstrauss” (“May blessed me with many a bouquet of flowers”), and sets the listener up for the next phrase of the song.

Figure 2.4  Schubert, Winterreise, I. “Gute Nacht,” mm. 8–15, spectrogram generated by Sonic Visualizer
Beginning with the pickup to measure 16, the timbre takes a decidedly different turn from what has been heard up until this point, as the persisting plodding eighth note figure is the only thing distinguishable from the previous measures. At this point, as the wanderer continues on his journey through the snow, he experiences a moment of brief happiness as he reminisces on his happy times with his lover, reflected in the lyrics “Das Mädchen sprach von Liebe, Die Mutter gar von eh” (“The girl spoke of love, her mother even of marriage”). The timbre changes from a dark and dull sound to a bright and resonant sound for the first time in this song. This timbre change is accomplished in a variety of ways. The most obvious change is in the tonality, moving to the relative major in measures 16–19, then moving to the subdominant key in measures 20–23. Additionally, Schubert uses a melody with a rising contour, as opposed to the earlier sections that had a falling melodic contour. The remainder of the changes in timbre were a result of Fischer-Dieskau’s performance choices. Although Schubert did not notate any dynamic changes during this section, Fischer-Dieskau gradually increases his dynamics and use of vibrato throughout this section, creating more resonance. These changes in timbre are very clear in the spectrogram, which contains more intensity and overtones than any of the previous spectrograms to this point.

Figure 2.5 Schubert, Winterreise, I. “Gute Nacht,” mm. 16–23, spectrogram generated by Sonic Visualizer
A two measure interlude immediately transitions the music back into the dark timbre that is so prevalent throughout this song by way of a half-diminished seventh chord that brings back the original minor tonality. Initially, Fischer-Dieskau continues the intensity of dynamics that he began in the previous section, leading up to the perfect authentic cadence in measure 29. However, following this cadence, Fischer-Dieskau makes the decision to reflect the lyrics “Nun ist die Welt so trübe” (“Now the world is so desolate”) by utilizing a decrescendo throughout the remainder of the phrase. Reducing the dynamics decreases the resonance of the sound, reuniting the listener with the dull timbre from the beginning as the piano part from the introduction returns. These timbral changes can be clearly seen in the spectrogram, as the thick red bands that existed in the fundamental pitches have thinned out, and the overtones are now nothing more than thin yellow bands. The “desolate” world of the text is reflected by the dull timbre of the performance, signaling the end of the first strophe.

Figure 2.6 Schubert, Winterreise, I. “Gute Nacht,” mm. 26–33, spectrogram generated by Sonic Visualizer
Second Strophe

The second strophe begins with the pickup to measure 34 as the music eventually repeats back to measure 7. While the music in the strophe is exactly the same as the first strophe, the lyrics are different. Similarly, while the timbre in this strophe remains much the same as it was in the previous strophe on the large scale, Fischer-Dieskau employs a few performance techniques to allow for timbral differences on the small scale. These differences are not obvious at first, however, as the piano introduction has nothing in terms of the score or the performance to distinguish it from the piano introduction of the first strophe. As a matter of fact, the respective spectrograms for both of those piano introductions are nearly identical. In this strophe, the wanderer begins to become aware of and stimulated by the cold weather around him, as evidenced by the lyrics and reinforced by the timbre.26

Figure 2.7 Schubert, Winterreise, I. “Gute Nacht,” mm. 1–7 (left) and mm. 34–38, repeat back to m. 7 (right), comparison of piano interludes, spectrograms generated by Sonic Visualizer

26 Brigham 133
Contrary to the piano introduction, the differences in timbre become much more obvious beginning with the second iteration of measure 8, both aurally and visually on the spectrogram. This time, contrary to the timbral “arrival” and “departure” from the first time, the timbre instead begins with more dynamic intensity and resonance than before, becoming more dull and dark in the second phrase. This is likely a conscious performance decision by Fischer-Dieskau, as the gradual darkness and dullness in the timbre corresponds with the lyrics “Muss selbst den Weg mir weisen, In dieser Dunkelheit” (“I must find my own way in this darkness”). The dynamics decrease alongside this phrase, and combined with the falling contour of the melodic line, the timbre becomes darker and duller than the first phrase of this section. These differences can be easily observed on the spectrograms by looking at the locations of the thick fundamental bands and bright red overtones.

**Figure 2.8 Schubert, Winterreise, I. “Gute Nacht,” mm. 8–15, comparison of first time (left) and second time (right), spectrograms generated by Sonic Visualizer**

In measures 15–23, similar to the previous phrase, Fischer-Dieskau employs an alternate timbral treatment from the first iteration. Like the first time, the shift to a major tonality and
rising contour of the melody leads to a brighter timbre. However, Fischer-Dieskau does not sing these measures with nearly as much dynamic intensity as the first time. Furthermore, he does not allow the dynamics to naturally increase as the frequency increases, and instead makes a conscious effort to maintain a quiet dynamic. Additionally, he uses less vibrato in these measures than he has done up to this point in the song. All of these performance decisions result in a timbre that is much duller than it was in the first strophe. These differences are obvious in the respective spectrograms, which look very different from the first time to the repetition of these measures.

Figure 2.9 Schubert, Winterreise, I. “Gute Nacht,” mm. 16–23, comparison of first time (left) and second time (right), spectrograms generated by Sonic Visualizer

In the second iteration of measures 26–33, there are virtually no differences in terms of timbre between the first time and the second time, and this can be observed in the respective spectrograms, which are nearly identical. Fischer-Dieskau’s decision to treat these measures similarly is likely due to the similarities in their respective lyrics. In the first strophe, the lyrics mention “Der Weg gehüllt in Schnee” (“the path concealed beneath snow”), while in the second strophe, the lyrics mention the deer tracks “auf den weissen Matten” (“on the white meadows”).
In both instances, the phrase ends with a return to the piano figure from the beginning, further reinforcing the idea of the wanderer’s laborious and lonely walk through the snowy landscape.

Figure 2.10 Schubert, Winterreise, I. “Gute Nacht,” mm. 26–33, comparison of first time (left) and second time (right), spectrograms generated by Sonic Visualizer

Third Strophe

The third strophe begins with the second iteration of measure 34 and continues through measure 65. This strophe contains vast differences in timbre from the first two strophes. Some of these differences are a result of differences in the score itself, such as the contour of the melody. Still, many of these differences can be attributed to performance decisions by both Fischer-Dieskau and pianist Gerald Moore. One could view this strophe as a sort of “reciprocal” to the first two, as many of the timbral differences are complete reversals of what was done previously in the song up to this point.

The differences in timbre of the third strophe become apparent even before the vocal part resumes. At first, it seems as if the piano figure will once again be nearly identical to the first two strophes. However, in measures 36–39, Moore inserts a crescendo into the music that gradually
increases the resonance of the sound heading into the first vocal phrase. This increase in
dynamics and resonance is a sign of things to come.

Figure 2.11 Schubert, Winterreise, I. “Gute Nacht,” mm. 1–7 (left), mm. 34–38, repeat back
to m. 7 (middle), and mm. 34–38 second time (right), comparison of piano interludes,
spectrograms generated by Sonic Visualizer

Beginning in measure 38, the timbral differences become blatantly obvious, both in
listening to the music and in observing the spectrogram. While the music is harmonically the
same as it was previously, the timbre is slightly less dark than before, as well as being
significantly the most resonant section of the song to this point. This major shift in timbre is
accomplished in a few different ways. First, instead of a falling melodic contour that ends each
phrase in register 4, there is instead a rising melodic contour that ends each phrase on register 5.
Second, the section begins at a louder dynamic level than previous iterations, thanks to the
crescendo provided by Moore. Third, Fischer-Dieskau capitalizes on the aforementioned
crescendo by singing at a very loud dynamic, and he keeps these dynamics loud throughout this
section, as well as using a very rich vibrato. While the sound is still dark due to the minor
tonality and the low register of the piano part, it is slightly brighter than previous iterations due
to the phrases ending in register 5 instead of register 4. The very resonant timbre is what really highlights this strophe, as it ends up being one of two climactic points in this strophe. Importantly, the loud dynamics and high resonance correspond with the lyrics “Lass irre Hunde heulen, Vor ihres Herren Haus” (“Let stray dogs howl before their master’s house”). Ian Bostridge also remarks about these lyrics, stating that there is a temptation for singers to “sing louder, with more accentuation, to mimic their barking.” Clearly, Fischer-Dieskau saw it this way.

Figure 2.12  Schubert, *Winterreise*, I. “Gute Nacht,” mm. 39–47, spectrogram generated by Sonic Visualizer

In measures 48–55, the third iteration of the F major/B-flat major section, there is a

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n immediate departure from the timbre of the previous section, as Fischer-Dieskau instantly softens the dynamics, resulting in a very bright and dull sound. However, this change in timbre does not last very long, as when the music shifts to B-flat major, there is an increase in the intensity of the dynamics, allowing the resonance from the previous section to return. The timbral differences between the F major and B-flat major sections are obvious in the spectrogram, which clearly provides a visual representation of the differences in resonance.

Figure 2.13 Schubert, *Winterreise*, I. “Gute Nacht,” mm. 48–55, spectrogram generated by Sonic Visualizer

In measure 58, the intensity and resonance that has been so prevalent throughout this strophe continues in what is the primary climax of the song. Contrary to the first two iterations of this material, in which the first phrase ended on D5 and the second phrase ended on D4, this time, both phrases end on D5, reaching as high as F5. These pitches correspond with the lyrics
“Fein Liebchen, Gute Nacht” ("Beloved, good night"), and add a bit of brightness to an otherwise dark and harsh sound. This high register, combined with the high dynamic intensity and harshness with which Fischer-Dieskau sings these measures, results in a very resonant timbre as the wanderer calls out for his lover one final time, tearfully bidding her good night and goodbye. The intensity of the music and the emotional intensity of the narrative directly coincide with one another. The high intensity and resonance is obvious in the spectrogram, as the intense red bands are present throughout this section.

Figure 2.14 Schubert, Winterreise, I. “Gute Nacht,” mm. 58–65

![Spectrogram](image)

**Fourth Strophe**

The fourth and final strophe begins in measure 66 and continues through the end of the song. Like the third strophe, the fourth strophe has some notable and obvious timbral differences.
from the other strophe, albeit in a reciprocal manner from the third strophe. Whereas the third strophe was notable for its very dark and resonant timbre, the fourth strophe is conversely notable for its very bright and dull timbre. Again, much of this change in timbre is attributable to Fischer-Dieskau’s performance choices, although, this time around, Schubert’s scoring plays a larger role than it did in the previous strophe.

Measures 66–71 provide the fourth and final iteration of the opening piano figure that begins each strophe. At first, it would appear, both aurally and visually, that there are no key differences between this instance and those from the first, second, and third strophes. However, at measure 71, there are two major differences that are immediately audible to the listener. The most obvious change from the previous iterations is the sudden modulation to the parallel major of D major. The other change is a sudden pianissimo, notable for being written in the music by Schubert himself, as opposed to simply being a performance choice. Both of these changes are a foreshadowing of the remainder of the strophe.

Figure 2.15 Schubert, Winterreise, I. “Gute Nacht,” mm. 69–71, shift to parallel major and sudden pianissimo
From measures 72–79, the timbral differences from the rest of the song become readily apparent. The shift to major immediately brightens the perception of the timbre, while the very soft dynamics provide a very dull sound. Fischer-Dieskau takes these score indications a step further by making a conscious effort to remain as soft as possible and by singing very delicately, in direct contrast to the harshness with which he sang in the previous strophe. It sounds as if Fischer-Dieskau is singing a lullaby, which is an appropriate performance decision since the corresponding lyrics state “Will dich im Traum nicht stören” (“I will not disturb you as you dream”). Similarly, while the plodding piano figure that has persisted throughout the song is still present in this strophe, Moore makes an effort to make it much less prominent than in previous
strophes. This is also an appropriate performance decision, as it corresponds with the lyrics “Sollst meinen Tritt nicht hören” (“You shall not hear my footsteps”).

Figure 2.17  Schubert, *Winterreise*, I. “Gute Nacht,” mm. 72–79, spectrogram generated by Sonic Visualizer

Measures 80–87 have a slight increase in intensity and resonance from the previous section, but most of this is due to the higher register. Harmonically, this section differs from its previous iterations in that, instead of going to F major and then B-flat major, it instead shifts to G major and then up the octave back to D major. This adds to the brightness of this section, but it remains soft dynamically and rather dull, continuing the lullaby timbre of the previous section. Again, this is appropriate, as the wanderer, not wishing to not wake up his lover, leaves behind a message for her.
Measures 90–99, the final vocal phrases of the song, are a lyrical repetition of the previous section. The bright and dull timbre from the previous sections in this strophe are continued, although it becomes more resonant in measures 94–97, as Fischer-Dieskau gradually increases his dynamics. Following this phrase, the timbre suddenly becomes dark again as the tonality switches back to minor. The dynamics gradually decrease as the plodding piano figure continues, symbolizing the wanderer’s continued lonely journey through the cold, dark landscape.
Figure 2.19  Schubert, *Winterreise*, I. “Gute Nacht,” mm. 90–99, spectrogram generated by Sonic Visualizer

![Spectrogram of Schubert's Winterreise I. Gute Nacht, mm. 90-99](image)

Figure 2.20  Schubert, *Winterreise*, I. “Gute Nacht,” mm. 99–end, spectrogram generated by Sonic Visualizer

![Spectrogram of Schubert's Winterreise I. Gute Nacht, mm. 99-end](image)
CHAPTER 3: “Die Wetterfahne” (“The Weathervane”)

The second song of Winterreise is “Die Wetterfahne.” The pervading theme of this song is weather, in particular, wind. There are many ways in which this motive of wind is conveyed throughout the song. Probably the most obvious, as mentioned by Bostridge, is the “arpeggio swoosh” in the piano that occurs several times throughout the song. However, there are several ways in which the wind motive is conveyed throughout the entire song, in both the voice and the piano, and exploring the timbre of the song brings many of these to light.

Figure 3.1 Large-Scale Timbre Chart of Schubert, Winterreise, II. “Die Wetterfahne”

While “Die Wetterfahne” has some repeated musical material, as a whole, it can be considered a through-composed song with three parts. The first part, from a piano introduction at measure 1, through measure 22, is dark and dull overall, but gradually brightens and becomes more resonant in the middle phrases. The second part, measures 23–33, begins with a dark and very dull phrase, followed by a brighter and very resonant phrase. The third part, measures 34–

28 Bostridge, Schubert’s Winter Journey, 42.
46, follows a similar pattern to the second part, becoming even brighter and more resonant in the second phrase. Measures 47 to the end is a reprise of the piano introduction from the beginning to end the song. While the overall timbre of “Die Wetterfahne” is dark and dull, brightness and resonance is used appropriately in various phrases of the song.

First Part

“Die Wetterfahne” is in A minor and continues many of the same motives and ideas from “Gute Nacht,” including the evocation of a winter landscape and the feelings of darkness and despair. The primary motive in this song is the motive of wind. According to Bostridge, this wind motive not only evokes something in the physical sense, but also conveys something going on in the wanderer’s mind and heart. This wind is evoked by way of a few musical techniques. First, beginning in the piano introduction to this song, measures 1–5, there is an alternating melodic contour, moving up and down repeatedly before settling on a trill on the low A. This is indicative of the wind blowing through a weather vane. Next, there are accents that correspond with the highest note of each rising melodic sequence. Moore reinforces these accents by adding a slight crescendo and decrescendo with each ascent and descent. This allows for a shift between dull and resonant timbres, with each rise and fall in register, dynamics, and resonance representing an individual gust of wind. The one constant throughout this section is the very dark timbre, which reaches its peak darkness at the end of the phrase with the low A trill.

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29 Ibid., 43
The first vocal phrase, in measures 6–9, features a unison between the vocal melody and piano accompaniment. As in the piano introduction, an alternating rising and falling melodic contour is utilized to evoke gusts of wind. Interestingly, this collaboration of the voice and piano to mimic the wind corresponds with the lyrics “Der Wind spielt mit Der Wetterfahne” (“The...
wind is playing with the weathervane”). The timbre of this phrase begins very dark and quite dull. As the lyrics change to “Auf meines schönen Liebchens Haus” (“on my fair sweetheart’s house”), the dynamics intensify, the register moves from E3/E4 to E4/E5, and Fischer-Dieskau employs a robust vibrato, all of which contribute to a brighter, more resonant timbre that is vastly different from the beginning of the phrase.

Figure 3.4 Schubert, Winterreise, II. “Die Wetterfahne,” mm. 6–9, wind motive marked in blue

Figure 3.5 Schubert, Winterreise, II. Die Wetterfahne,” mm. 6–9, wind motive marked in blue, spectrogram generated by Sonic Visualizer
Following another “gust of wind” evoked by the piano, the timbre becomes darker and gradually more resonant. This resonance is accomplished with a slight rise in the register and a crescendo. Despite the climb in the register, the sound remains dark thanks to a minor tonality and the prevalence of dark vowels. At measure 15, the timbre shifts back to a dull sound, but once again, it gradually becomes more resonant thanks to a crescendo, this time a performance decision by Fischer-Dieskau, as opposed to being written in the score by Schubert. While not as obvious as before, the idea of wind is still carefully crafted into this passage from measures 10–18. There are two phrases in this section, both of which begin soft, dull, and melodically low, gradually become loud, resonant, and melodically high, before suddenly falling off at the end of the phrase, only to repeat the whole process again. Therefore, in terms of dynamics, resonance, and register, these two phrases follow the same “swelling gust of wind” model introduced in previous measures. Additionally, the idea of wind is aided by some rolling chords in the piano accompaniment beginning at measure 15, which add a sense of pulse to the wind. The resonance continues to increase from measures 19–22. The alternating up and down melodic figures continue, along with the accented pulses in the piano accompaniment, this time by way of grace note figures. All of these elements occur twice per measure in measures 19–22, giving the listener the sense that the wind speed has picked up at this point, and the wind gusts have become more frequent. A resonant perfect authentic cadence at measure 22 ends the first part.
Figure 3.6 Schubert, *Winterreise*, II. “Die Wetterfahne,” mm. 10–13, wind motive marked in blue

Figure 3.7 Schubert, *Winterreise*, II. “Die Wetterfahne,” mm. 18–21, wind motive marked in blue

Figure 3.8 Schubert, *Winterreise*, II. “Die Wetterfahne,” mm. 10–22, wind motive marked in blue, spectrogram generated by Sonic Visualizer
Second Part

Another gust of wind at measure 23 in the piano part begins the second part of the song. The resonance is scaled back substantially as the dark and dull timbre from the beginning of the song returns. Measures 23–28 consist of a modified repetition of the beginning vocal line introduced in measure 7, with the wind being conveyed through alternating up and down contour in the vocal and piano parts. However, these measures have a key difference from the aforementioned ones, and provide the first instance during the song in which the wind appears to stop for a moment — thanks to fermatas in measures 27 and 28. The dynamics soften to pianissimo, and the resonance is scaled back to almost nothing. There is a slight brightening at the fermatas due to the register of the sustained pitches, but the presence of dark vowels prevent the timbre from brightening too substantially.

Figure 3.9 Schubert, Winterreise, II. “Die Wetterfahne,” mm. 23–26, wind motive marked in blue
Figure 3.10 Schubert, *Winterreise*, II. “Die Wetterfahne,” mm. 27–28, wind motive marked in blue, wind stopping marked in red

Figure 3.11 Schubert, *Winterreise*, II. “Die Wetterfahne,” mm. 23–28, wind motive marked in blue, wind stopping marked in red, spectrogram generated by Sonic Visualizer
Following the fermatas, another gust of wind at measure 29 transitions the music into a completely different timbre, with a sudden brightness and an increase in resonance. The resonance is increased due to a sudden dynamic change from the pianissimo of the previous measures to mezzo forte, alongside a crescendo to further gradually increase the resonance. The sudden brightness is a result of a shift to a slightly higher register, along with an eventual tonicization of the parallel major after having been in the minor mode for so long. Despite the brightening of the timbre, Schubert manages to maintain a bit of darkness due to the presence of some dark vowels. This conflict between brightness and darkness is also reflected in the text, as the overall brightness of the sound clashes with the very dark lyrics of the wanderer’s lamentations. A perfect authentic cadence in A major in measure 33 ends the second part.

Figure 3.12 Schubert, Winterreise, II. “Die Wetterfahne,” mm. 29–33, spectrogram generated by Sonic Visualizer
Third Part

The third big section begins in measure 34, and is both a lyrical and musical repetition of the second section. There are some slight differences musically than before, though. Again, the section is introduced by a gust of wind in the piano part, followed by an alternating up and down melodic contour in the vocal melody. This time, however, rather than the vocal line being in unison with the piano, the piano accompaniment instead utilizes the trill figure from the end of the introductory piano part as accompaniment for the voice. This continues the representation of wind that has permeated this song, but the scoring causes this iteration to be darker and slightly more resonance than it had been before. As in the second section, the wind briefly stops in measures 37 and 38, thanks to fermatas. The dynamics become softer, and Fischer-Dieskau adds a decrescendo at the end of this phrase, which coincides with the lyrics “nur nicht so laut” (“only less loudly”).

Figure 3.13 Schubert, Winterreise, II. “Die Wetterfahne,” mm. 35–38, wind motive marked in blue, wind stopping marked in red
Following another gust of wind is the brightest, most resonant, and most climactic part of the entire song, beginning at measure 39. As before, a sudden dynamic increase from pianissimo to mezzo forte causes an instant increase in resonance, and a shift to the parallel major aids in increasing the brightness. However, there are a few more differences that influence the timbral differences between these measures and their previous iteration in the second section. First, the first phrase is repeated, resulting in louder dynamics due to having more time to observe the crescendo. Next, there is a marking of forte at measure 44, followed by yet another crescendo at measure 45. These dynamics, along with a sixteenth figure in the right hand of the piano, create a very bright and resonant timbre that serves as the climax of the song. Following a perfect authentic cadence in A major, a sixteenth note run takes the piece back into the parallel minor, as
the song’s conclusion is nearly identical to its introduction, with a slight ritardando by Moore ending the song.

**Figure 3.15** Schubert, *Winterreise*, II. “Die Wetterfahne,” mm. 39–46, spectrogram generated by Sonic Visualizer

![Figure 3.15](image1)

**Figure 3.16** Schubert, *Winterreise*, II. “Die Wetterfahne,” mm. 47–end, wind motive marked in blue, spectrogram generated by Sonic Visualizer

![Figure 3.16](image2)
CHAPTER 4: “Der Lindenbaum” (“The Linden Tree”)

“Der Lindenbaum” is the fifth song of Winterreise. In this song, the wanderer is reminiscing about his pleasant memories with his lover near a linden tree. This change in tone is evidenced by it being the first song in the cycle to begin in a major tonality. In terms of timbre, “Der Lindenbaum” is also the brightest song in the cycle to this point. This song is notable for shifting from the wanderer’s pleasant spring memories back to his present winter unhappiness. Because of this, there are drastic changes in timbre among the strophes, and the song lacks the overall pervading timbre that existed in earlier songs in the cycle.

“Der Lindenbaum” consists of four strophes: three verses and a bridge. The first verse, measures 1–24, is in E minor and has a bright, mostly dull timbre with patches of resonance. The second verse, measures 25–44, switches to the parallel minor and has a dark and dull timbre, before switching back to E major in measure 37 and having a bright timbre while remaining dull. The bridge, measures 45–58, contains brief tonicizations of various keys and has a decidedly different timbre from the rest of the song, being very dark and very resonant. The final verse, measures 59 to the end, returns to E major and is very similar in terms of timbre to the first verse, with some added resonance near the end of the vocal part. There is no overall timbre for the entire song, and thus, “Der Lindenbaum” is a great example of timbral differences among strophes.

As soon as “Der Lindenbaum” begins, the difference in timbre from what has been present in the cycle up to this point is immediately noticeable. By way of an E major tonality, swift sixteenth triplet figures, and a higher register, the resulting timbre is considerably brighter than the dark timbre that has permeated the cycle. This provides a very upbeat and happy sound that does not exist through much of the cycle. The sixteenth triplets are a major contributor to the timbre of this introductory section, providing resonance, by way of a crescendo by Moore, to an otherwise relatively dull section of music. There are a number of ways to interpret the sixteenth figures. Perhaps they are indicative of a leisurely skip through a sunny, spring landscape.

Another interpretation is that they symbolize a gentle spring wind or mist. It could also symbolize the wanderer daydreaming as he reflects on better days during his springtime stroll. Brigham states that the sixteenth notes are indicative of the rustling of leaves. Perhaps, the sixteenth note figures could be an indication of all of these things, with the two long notes at the end providing a transition into the wanderer speaking of his happy past with his lover. This opening interlude has a bright timbre throughout, with a dull beginning that becomes more
resonant due to a crescendo, before becoming dull again as the voice is introduced for the first time.

Figure 4.2 Schubert, Winterreise, V. “Der Lindenbaum,” mm. 1–5, sixteenth triplet figure

The vocal melody begins with a pickup into measure 9. The bright and cheerful timbre from the opening interlude continues in this opening phrase. The timbre remains rather dull and
lulling through measure 16, thanks to soft dynamics that remain soft, as well as very delicate performing from both Fischer-Dieskau and Moore. In spite of the pervading dullness of these opening measures, Fischer-Dieskau utilizes vibrato in a way that adds some intermittent resonance to these opening vocal phrases, and this can be clearly seen in the spectrogram. The timbre remains largely unchanged throughout the first verse, although beginning at measure 18, there are a few small crescendos and forte-piano markings added to the music, and Fischer-Dieskau observes these small changes, combining them with his vibrato to cause a slight increase in resonance in the second part of this opening verse. These changes are quite obvious in the spectrogram.

Figure 4.4 Schubert, Winterreise, V. “Der Lindenbaum,” mm. 10–16, spectrogram generated by Sonic Visualizer
Figure 4.5  Schubert, *Winterreise*, V. “Der Lindenbaum,” mm. 17–24, spectrogram generated by Sonic Visualizer

**Second Verse**

The piano interlude to introduce the second verse begins at measure 25, and the very obvious change in timbre happens instantly. While the rhythm and melody are extremely similar to the first stanza, the tonality switches to the parallel minor, and the low register is emphasized, leading to a very dark timbre that was not present in the first verse. The final two notes of the interlude drop into the low register, as opposed to the high register as in the first verse, further emphasizing this darkness. Additionally, the timbre is even more dull than in the first verse, as the resonance almost disappears, as seen in the spectrogram.
The vocal melody comes back in at the pickup to measure 29. While the melody is the same as in the first stanza, the tonality has changed to the parallel minor. This is one reason for the more dark sound of this stanza, but there are other contributing factors as well. As opposed to an imitative piano accompaniment that existed in the first verse, this time, the piano part is more independent and less-involved, and Moore plays it in a way that makes it even less prominent and allows the dark, vocal melody to stand out. Additionally, Fischer-Dieskau really brings his part out, choosing not to sing as delicately as he did in the first verse. These factors lead to a dark and very dull timbre that continues until measure 37, when the tonality shifts back to the parallel major, and the upper register is emphasized once again, bringing back the bright timbre from the first stanza. This change in timbre in the middle of the second verse is appropriate, considering the lyrics. In measures 30-36, the lyrics “Ich musst' arch heute wandern Vorbei in tiefer Nacht, Da hab’ ich noch im Dunkel Die Augen zugemacht” (“Today, too, I had to walk past it at dead of
night; even in the darkness I closed my eyes”) indicate that the wanderer is now haunted by the linden tree that once brought him great happiness, as it now just reminds him of happy times that no longer exist. Conversely, in measures 37–44, the bright part of this stanza, the lyrics “Und seine Zweige rauschten, Als riefen sie mir zu: Komm her zu mir, Geselle, Hier findst du deine Ruh’!” (“And its branches rustled as if they were calling to me: ‘Come to me, friend, here you will find rest.’”) take a more positive tone, as the linden tree itself is calling out to the wanderer in order to provide him with comfort.

Figure 4.7  Schubert, Winterreise, V. “Der Lindenbaum,” mm. 29–36, spectrogram generated by Sonic Visualizer
Bridge

The third strophe, the bridge, begins at measure 45 and is the climax of the song. As before, the beginning of the strophe is marked by an instantaneous change in timbre, as the minor tonality and dark timbre returns. However, this time around, there is no piano interlude, and the melody differs from before. Most notably, the bridge is by far the most intense and resonant strophe of the entire song, as can be clearly seen in the spectrogram via thick, bright green bands and a prevalence of overtones. Several factors unique to the bridge result in the very dark and resonant timbre. The bass line of the piano accompaniment remains in the low register throughout. The bridge has significantly more dynamic contrast than in the first two verses, and Fischer-Dieskau brings out his part, singing with a very harsh tone that deviates from what he has done up to this point. The dark and resonant timbre of the bridge conveys the corresponding
lyrics, “Die kalten Winde bliesen Mir grad’ in’s Angesicht, Der Hut flog mir von Kopfe, Ich wendete mich nicht” (“The cold wind blew straight into my face, my hat flew from my head; I did not look back”). Much like in “Die Wetterfahne,” the timbre in the bridge evokes the harshness of the winter landscape the wanderer is traveling through. The sixteenth triplets in the right hand convey the cold wind and snow, while the general darkness of the bridge is indicative of the harsh, laborious traversal of the wanderer through the winter storm. These techniques are further expounded in “Der sturmische Morgen,” to be discussed later. Eventually, the wanderer walks out of the winter storm near the end of the bridge, as the final two measures bring back the bright timbre and major tonality to introduce the final verse.

Figure 4.9 Schubert, Winterreise, V. “Der Lindenbaum,” mm. 45–58, spectrogram generated by Sonic Visualizer

Third Verse

The third and final verse, which begins at the pickup to measure 59, is very similar in terms of timbre to the first verse, with the major tonality and delicate performing resulting in a
bright and dull timbre. The first phrase of this verse is nearly identical in timbre to the same phrase in the first verse. The second phrase, beginning at measure 71, is also very similar to the corresponding phrase in the first verse. However, this time around, Fischer-Dieskau makes a performance decision to increase his dynamics and vibrato for this phrase, which gradually adds resonance to the timbre as he transitions into the next phrase. Fischer-Dieskau continues to increase the dynamics in the next phrase, from measures 71–74, leading to a very resonant timbre for this phrase, bringing out the B4 in measure 74 to add more intensity to this phrase. He instantly softens his dynamics for measures 75–76, allowing for a very bright, dull, delicate, and beautiful timbre to end the vocal part of this song. The piano interlude from the beginning returns at measure 77, serving this time as the postlude to the song. The timbre remains very bright and dull as the dynamics gradually become softer and softer and the song fades away to nothing after a final, very soft E major chord.

Figure 4.10  Schubert, *Winterreise*, V. “Der Lindenbaum,” mm. 59–66, spectrogram generated by Sonic Visualizer

Figure 4.11  Schubert, *Winterreise*, V. “Der Lindenbaum,” mm. 67–76, spectrogram generated by Sonic Visualizer

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Figure 4.12 Schubert, *Winterreise*, V. “Der Lindenbaum,” mm. 77–end, spectrogram generated by Sonic Visualizer
CHAPTER 5: “Frühlingstraum” (“Dream of Spring”)

“Frühlingstraum” (“Dream of Spring”) is the eleventh song of Winterreise. In this song, the wanderer has taken refuge from the icy weather inside an abandoned cabin. The wanderer falls asleep inside the cabin, and begins to have happy dreams about the springtime and his lover.33 Much like in “Der Lindenbaum,” however, the wanderer’s sweet dream does not last very long, and he wakes up, looks outside the cabin window at the winter landscape, and realizes the reality of his situation.34 He then laments before falling back to sleep and repeating the entire process again.

Figure 5.1  Large-Scale Timbre Chart of Schubert, Winterreise, XI. “Frühlingstraum”

“Frühlingstraum” has a simple binary form with two nearly identical sections. The A section is from measures 1-43, and the B section is from measures 44 to the end. Both sections can be divided into three stanzas. The first stanza of each section is a dream sequence with a happy and upbeat tone. The second stanza of each section is when the wanderer wakes up and has to come to terms with the reality of his life. The third stanza of each section involves the wanderer longing for better days and questioning everything around him. Much like in “Der

33 Bostridge, Schubert’s Winter Journey, 245-46.
34 Youens, “Retracing a Winter Journey,” 130.
Lindenbaum,” there is not a single overarching timbre for this song. Rather, the timbre changes with each stanza. The pattern of timbre changes among stanzas is identical in both the A section and the B section.

**A Section**

“Frühlingstraum” begins with a piano introduction in A major, which Bostridge refers to as the “illusory major.” He also says that the most important decision to make when performing this song is to decide how to play the piano introduction, as it sets the tone for the entire first stanza. Indeed, Moore’s interpretation does exactly that, as the listener is immediately transported into the world of springtime with a piano introduction that is indicative of skipping through a field of flowers. The timbre is very bright and dull, yet lively, setting the tone for the first vocal phrase.

Figure 5.2 Schubert, Winterreise, XI. “Frühlingstraum,” mm. 1–4, spectrogram generated by Sonic Visualizer

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36 Ibid.
The first vocal phrase, beginning at the pickup to measure 5, continues the timbre of the piano introduction. The addition of the voice does make it slightly more resonant than the piano introduction, but very delicate singing by Fischer-Dieskau allows the passage to retain the bright, lively, light timbre introduced in the piano. This timbre is very appropriate for the lyrics, as the wanderer is dreaming about flowers, green meadows, and bird calls. This bright and dull timbre lasts through the end of the first stanza at measure 14.

**Figure 5.3 Schubert, *Winterreise*, XI. “Frühlingstraum,” mm. 5–14, spectrogram generated by Sonic Visualizer**

At measure 15, the second stanza begins, and the timbre changes drastically from the first stanza. First, the tempo suddenly speeds up slightly. Next, Fischer-Dieskau replaces his delicate singing from the first stanza with very harsh singing, and Moore plays with very tight articulation. Finally, the dynamics are increased from the pianissimo of the first stanza to mezzo
forte, even reaching fortissimo at one point. Additionally, the tonality switches to E Minor and later to A minor. All of these factors result in a dark and resonant timbre that is in direct contrast to the timbre of the first stanza. Beginning at measure 22, octave sixteenth note As are placed in the bass clef, adding even more darkness and resonance to the timbre. These timbre changes are appropriate, as the wanderer has abruptly been awakened and begins speaking of the cold and dark with ravens clawing at the roof. All of these timbre changes, both from stanza to stanza and within the stanza, are clear in the spectrogram.

Figure 5.4  Schubert, *Winterreise*, XI. “Frühlingstraum,” mm. 15–26, spectrogram generated by Sonic Visualizer

The third stanza, beginning at measure 27, introduces yet another drastic timbre change. The tempo slows down, the tonality changes to D major, the dynamics soften, both performers return to their delicate style of playing, and the register rises slightly. These factors lead to a bright and dull timbre. At measure 37, the tonality switches to A minor and the register falls slightly, darkening the timbre. This is the only one of the three stanzas to switch from a bright
timbre to a dark timbre within the same stanza. This timbre lasts until measure 43, which is the end of the third stanza.

**Figure 5.5** Schubert, *Winterreise*, XI. “Frühlingstraum,” mm. 27–43, spectrogram generated by Sonic Visualizer

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**B Section**

The B section follows the musical and timbral design of the A section in nearly identical fashion. Measure 44 leads into the same lively piano introduction from the beginning of the song. From there, measures 49–58 contain another dream sequence in a bright and dull timbre in which the wanderer dreams of kissing his love. At measure 59, the wanderer is once again abruptly awakened, as the dark and resonant timbre returns. As before, the timbre becomes even darker at measure 67 due to octave sixteenth As in the bass clef. At measure 71, the major tonality and bright, dull timbre returns as the wanderer reflects on his situation. Then, at measure 80, the minor tonality returns, the register falls, and the timbre becomes dark. “Frühlingstraum” ends with three very soft A minor chords that eventually fade into nothing.
Figure 5.6 Schubert, *Winterreise*, XI. “Frühlingstraum,” mm. 44–48, spectrogram generated by Sonic Visualizer

Figure 5.7, Schubert, *Winterreise*, XI. “Frühlingstraum,” mm. 49–58
Figure 5.8 Schubert, Winterreise, XI. “Frühlingstraum,” mm. 59–70, spectrogram generated by Sonic Visualizer

Figure 5.9 Schubert, Winterreise, XI. “Frühlingstraum,” mm. 71–end, spectrogram generated by Sonic Visualizer
CHAPTER 6: “Der stürmische Morgen” (“The Stormy Morning”)

“Der stürmische Morgen” is the eighteenth song of Winterreise. As its name suggests, the song evokes the harshness of a morning’s winter storm. This song has an aggressive, energetic disposition that has not been seen in the cycle up to this point.37 “Der stürmische Morgen” is full of dynamics, articulations, rhythmic motives, and dissonances that give the listener a true sense of disarray that corresponds with the ongoing winter storm, a disarray that also exists in the wanderer’s heart. As Bostridge puts it, “it is full of pain and frustration.”38

“Der stürmische Morgen” (“The Stormy Morning”) is a through-composed song in the second half of the song cycle. While one of the shortest songs of the cycle, there is a lot to discuss in terms of sound, as this song is an excellent example of using the music to convey a weather environment, in this case, a winter storm. From the beginning piano introduction, the timbre is set — very dark, and very resonant — and this timbre pervades throughout the entire song. The darkness and resonance gradually increases throughout the song, with the exception of a brief interruption of this trend in measures 14–15.

Figure 6.1 Large-Scale Timbre Chart of Schubert, Winterreise, XVIII. “Der stürmische Morgen”

<table>
<thead>
<tr>
<th>mm. 1-3</th>
<th>mm. 4-5</th>
<th>mm. 6-9</th>
<th>mm. 10-13</th>
<th>mm. 14-15</th>
<th>mm. 16-end</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical Aspects That Effect Timbre</strong></td>
<td>loud dynamics, accents, doubled piano accompaniment</td>
<td>loud dynamics, accents, doubled piano accompaniment now also doubled by voice</td>
<td>loud dynamics, accents, doubled bass notes added to left hand of accompaniment</td>
<td>loud dynamics, accents, block chords in left hand with doubled bass notes</td>
<td>major key, minor of doubled bass notes, major key in performance, spread crescendo, doubled bass notes</td>
</tr>
<tr>
<td><strong>Small-Scale Timbre</strong></td>
<td>very dark, very resonant</td>
<td>darker, more resonant</td>
<td>even darker, even more resonant</td>
<td>extremely dark, extremely resonant</td>
<td>not shown, but dark and resonant</td>
</tr>
<tr>
<td><strong>Large-Scale Timbre</strong></td>
<td>this song has a very dark and very resonant timbre that lasts throughout the song, getting progressively darker and more resonant as the song progresses, before a slight interruption in this pattern, only for it to return and end at its darkest and most resonant timbre yet</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Unlike previous songs discussed from the cycle, this song begins with loud dynamics, and, in conjunction with some accents and a sforzando, this song starts out already very resonant, compared to other songs in the cycle. This resonance is further aided by the fact that the left and right hands of the piano are playing in octaves, adding increased density and a more resonant timbre. Moore further aids the dark timbre by emphasizing the left hand. The timbre of this is very appropriate for a song conveying a winter storm, with the dark sound representing the harshness of the weather, and the swift sixteenth triplet figures representing wind and falling snow. The resonance of this beginning piano introduction is obvious in the spectrogram, as many overtones can be clearly observed.

**Figure 6.2** Schubert, *Winterreise*, XVIII. “Der stürmische Morgen,” mm. 1–2, doubled piano accompaniment marked in yellow

![Figure 6.2](image)

**Figure 6.3** Schubert, *Winterreise*, XVIII. “Der stürmische Morgen,” mm. 1–3, spectrogram generated by Sonic Visualizer

![Figure 6.3](image)
The first vocal phrase of the song continues the process of doubling the piano melody, as the vocal melody is in unison with the piano accompaniment. This continues the dark timbre from the piano introduction and further increases the level of resonance, a trend that will continue throughout this song. Beginning with measure 7, the darkness and resonance of this song is increased even more thanks to a small change. A fourth layer is added to the dense unison structure of the voice and piano by way of bass notes in octaves in the left hand. The resonance of these measures are further increased by several accents.

Figure 6.4 Schubert, *Winterreise*, XVIII. “Der stürmische Morgen,” mm. 6–7, doubled voice and piano accompaniment marked in yellow, octave bass notes marked in green

Figure 6.5 Schubert, *Winterreise*, XVIII. “Der stürmische Morgen,” mm. 4–9, spectrogram generated by Sonic Visualizer
The trend of increasing the resonance as the song progresses continues into the next phrase in a very big way. In measures 10–13, instead of continuing to double the melody, block chords appear for the first time in this song. Despite the change in tonality to the relative major and a higher register in the vocal line, the timbre does not brighten, and, in fact, it becomes darker and more resonant. This is a direct result of the block chords in the left hand, the bass note of each chord being doubled in the lower octave, and the tempo marking of fortissimo. All three of these factors ensure that this phrase is the darkest and most resonant of the song to this point. This is made clear in the spectrogram, as the very thick red bands and abundance of overtones vividly reveal the very dark and very resonant timbre.

Figure 6.6  Schubert, *Winterreise*, XVIII. “Der stürmische Morgen,” mm. 10–11, block chords

Figure 6.7  Schubert, *Winterreise*, XVIII. “Der stürmische Morgen,” mm. 10–13, spectrogram generated by Sonic Visualizer
In measures 14–15, the trend of increasing resonance with each phrase ends. In this phrase, the listener hears and sees for the first time in this song a decrease in resonance. This is accomplished in a couple of different ways. First, the block chords are removed from the piano accompaniment, going back to simply doubling the voice. Second, both Fischer-Dieskau and Moore choose to lower their dynamics from the previous phrase. This was a performance decision by them, as it is not written in the score. These timbral changes are obvious in the spectrogram, as the bands are clearly not as intense in this phrase. The change in timbre is appropriate, as the lyrics “Mein Herz sieht an dem Himmel Gemalt sein eignes Bild” (“My heart sees its own image painted in the sky”) indicate that the wanderer has shifted from talking about the winter weather to discussing his tender, broken heart. Appropriately, at measure 16, when the text discusses the weather once again, the tonality returns to the relative minor, and the timbre returns to the extremely high resonance present in measures 10–13. As before, this resonance is accomplished by way of block chords in the piano and double bass notes in the left hand. There is also a forzando dynamic marking here, bringing the dynamics to their highest level in the song. “Der stürmische Morgen” ends with another sixteenth triplet figure in the piano.

Figure 6.8 Schubert, Winterreise, XVIII. “Der stürmische Morgen,” mm. 16–17, block chords with doubled bass note
Figure 6.9 Schubert, *Winterreise*, XVIII. “Der stürmische Morgen,” mm. 14–15, spectrogram generated by Sonic Visualizer

Figure 6.10 Schubert, *Winterreise*, XVIII. “Der stürmische Morgen,” mm. 16–end, spectrogram generated by Sonic Visualizer
Concluding Remarks

While the concept of timbre as it is known today was not present in the early nineteenth century, it is still apparent that Schubert was highly aware of the concept of musical sounds and what to do with those sounds in the process of composition to achieve the desired timbral effect. Müller’s text for Winterreise is very deep and poetic, full of emotional and landscape themes that require meticulous attention from the composer to be properly expressed in music. Schubert used every tool at his disposal — tonality, dynamics, register, rhythm, articulation, and scoring — to ensure that his music exuded a timbre indicative of Müller’s text. Furthermore, while the modern concept of timbre was in its infancy at the time this performance was recorded in 1955, it is clear that Fischer-Dieskau and Moore knew what they were doing when interpreting Schubert’s music for their own performance. Both performers made decisions throughout their performance to impact the timbre and thus enrich Schubert’s composition. Exploring the timbre of these five songs has revealed just how instrumental all three of these individuals were in producing the resulting recording that can be listened to today.

Further spectrographic studies should be conducted on Winterreise to enrich the findings of this study. One suggestion would be to perform spectrographic analyses of different songs in the cycle than the ones included in this study. Another possibility would be to analyze the performance of a different voice classification and to compare that to the performance of Fischer-Dieskau. Another suggestion would be to examine Müller’s text and compare the natural timbral
tendencies of the consonants and vowels to the timbre yielded by Schubert’s musical setting.

There are a multitude of possibilities to examine in this famous song cycle, which will forever make *Winterreise* a highly engaging work of music to study.
Bibliography
Bibliography


Appendix A: Score of I. “Gute Nacht”

op. 89 Winterreise
Wilhelm Müller
D 911

Erste Abteilung
I. Gute Nacht

Fremd bin ich eingezogen, fremd zieh ich wieder aus, der
ich kann zu meiner Reisen nicht wihlen mit der Zeit, muß

Mai war mir gewogen mit manchem Blumenstrauß. Das
selbst den Weg mir weisen in dieser Dunkelheit. Es

Mädchen sprach von Liebe, die Mutter gar von... Ehe, das
zieht ein Mondenschatten als mein Ge... mit, es

*1 Tempobeziehung im Autograph: Mäßig, in gehender Bewegung.
Mädchen sprach von Liebe, die Mutter gar von Eh.
zieht ein Monden schatten als mein Gefährte mit,

Nun ist die Welt so trüb, der Weg geschüllt in
und auf den weißen Mat ten such ich des Wildes

Schnee, nun ist die Welt so trüb, der Weg geschüllt in
Tritt, und auf den weißen Mat ten such ich des Wildes

Was soll ich länger weilen, daß man mich trieb hin-

aus, laß ir re Hunde heulen vor ih res Her-

Haus. Die Liebe liebt das Wan dern, Gott hat sie so ge-

maßt, von Ei nem zu dem An dern, Gott hat sie so ge-

macht. Die Liebe liebt das

Will dich im Traum nicht stören, wär schad um deine Ruh, sollst meinen Tritt nicht hören, sacht, sacht, die Tür zu. Schreib im Vorübergehen ans
Appendix B: Score of II. “Die Wetterfahne”

II. Die Wetterfahne

Ziemlich geschwind

Der Wind spielt mit der Wetterfahne auf meines schönen Liebchens Haus:

Da dacht’ ich schon in meinem Wahn, sie pfiff’ den armen Flüchtling aus

Er hätt’ es eher bemerken soll den Hau ses aufge-

*) Einen Entwurf s. Teil b, Anhang, S. 260.
***) Tempobeziehnung im Autograph: Ziemlich geschwind, unruhig.
stecktes Schild, so hätt erimmer su-chen wol-len im Haus ein treu-es

FRAU-E-N-BILD
Der Wind spielt drin-nen mit den Her-zen,

wie auf dem Dach, nur nicht so laut.
Was fra-gen sie nach mei-nen

SCHMER-ZEN? Ihr Kind ist ei-ne rei-che Braut.
Der
Wind spielt drinnen mit den Herzen, wie auf dem Dach, nur nicht so laut.

Was fragen sie nach meinen Schmerzen? Was fragen sie nach meinen Schmerzen? Ihr Kind ist eine reiche Braut.
Appendix C: Score of V. “Der Lindenbaum”

V. Der Lindenbaum

Maßig

Brunnen vor dem Tor, da steht ein Lindenbaum, ich

*) Tempobezeichnung im Autograph: Maßig langsam.
träumt' in seinen Schatten so manchen süßen Traum. Ich

schnitt in seine Rinde so manches liebe Wort; es

zog in Freud und Leid zu ihm mich immer fort.
mußt' auch heute wandern vorbei in tiefster Nacht,

hab ich noch im Dunkeln die Augen zugemacht. Und

seine Zweige rauschten, als riefen sie mir zu: komm

her zu mir, Ge- sells, hier fin- gest du de- ine Ruh.

Die kal- ten Win- de
bleisen mir grad ins Angesicht,
der Hut flog mir vom Kopf, ich wendete mich nicht.
bin ich manche Stunde entfernt von jenem Ort, und immer hör ich’s rauschen: du
Händest Ruhe dort! Nun bin ich manche Stunde entfernt von jenem Ort, und

*Takt 68, ossia: So im Autograph.
Appendix D: Score of XI. “Frühlingstraum”

XI. Frühlingstraum
Zweite Fassung *)

Etwas bewegt

träum-te von bun- ten Blu-men, so wie sie wohl blü-hen im Mai, ich

träum-te von grü- nen Wie- sen, von lu-sti- gem Vo- gel- geschrei,

Schnell

schrei, von lu-sti- gem Vo- gel- geschrei, Und

*) Erste Fassung z. Teil b, Anhang, S. 275.
als die Hähne krähten, da ward mein Auge

wach, da war es kalt und finster, es

schrien die Raben vom Dach, da war es kalt und

finster, es schrien die Raben vom Dach.

*) Zu Takt 16 und 60, Singstimme, vgl. Quellen und Lesarten.
Langsam

Doch an den Fenster scheiben, wer malt die Blätter

legato

da? doch an den Fenster scheiben, wer malt die Blätter

da? Ihr lacht wohl über den Träumer, der Blumen im Winter

sah, der Blumen im Winter sah?

Etwas bewegt

Ich
trümmte von Liebe, von einer schönen Maid, von Herzen und von

Küssen, von Wonne und Seligkeit, von Wonne und Seligkeit. Und

als die Hähne krihten, da ward mein Herz wach, nun

sitz ich hier alleine und denke dem Traume nach, nun

sitz ich hier alleine und denke dem Traume nach.
Langsam

Die Augen schließ ich wieder, noch schlägt das Herz so legato

warm, die Augen schließ ich wieder, noch schlägt das Herz so

warm. Wann grünt ihr Blätter am Fenster, wann hält ich mein Liebchen im Arm?

Arm? wann hält ich mein Liebchen im Arm?
Appendix E: Score of XVIII. “Der stürmische Morgen”

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XVIII. Der stürmische Morgen

Ziemlich geschwind, doch kräftig

Wie hat der Sturm zerriessen des Him-mels graues Kleid, die

Wolkenfetzen flattern umher in mattem Streit, umher in

Und
rote Feuerflammen ziehn zwisch'en ihn'n hin, das
nenn ich einen Morgen so recht nach meinem Sinn. Mein
Herz sieht an dem Himmel gemalt sein eigenes Bild, es
ist nichts als der Winter, es ist nichts als der Winter, der
Winter kalt und wild.
Appendix F: Large-Scale Spectrograms of I. “Gute Nacht”

First Strophe

Second Strophe

Third Strophe
Fourth Strophe

Appendix G: Large-Scale Spectrograms of II. “Die Wetterfahne”

First Part
Appendix H: Large-Scale Spectrograms of V. “Der Lindenbaum”

First Verse

Second Verse

Bridge
Third Verse

Appendix I: Large-Scale Spectrograms of XI. “Frühlingstraum”

A Section

B Section

Appendix J: Large-Scale Spectrogram of XVIII. “Der stürmische Morgen”
Vita

Samuel C. Garner has seemingly had a love for music since his early years. Born in 1989 in Memphis, TN, he used to hum along to the music in his parents’ car when he was only an infant. When he became a little older, he would create his own songs to describe humorous events that happened in his family. He also performed in children’s church specials as a young child. It was no surprise, then, that he ended up performing music in school as well.

Garner’s first experiences with music in an academic setting occurred in grades 3-5, when he participated in the school choir. However, it was not until sixth grade, when he joined band and began playing the tuba, that he truly discovered his passion for music. Garner joined the Horn Lake High School Maroon Cadets marching band upon entering high school, and was a part of the band that achieved the first all-superior ratings in the school’s history during his senior year in 2007. Garner graduated with honors and was the principal tubist during all four years of his tenure.

Garner experienced similar success at Northwest Mississippi Community College, with three more years as principal tubist and a membership in the Phi Theta Kappa honor society. However, it was at the University of Mississippi where his interest began to shift from performing music to music theory. He realized that music analysis was something he both excelled at and enjoyed doing. After obtaining his B.A. in Music with a psychology minor, Garner decided to return to the University of Mississippi to attend graduate school for music
education and music theory. His time in the Graduate School was very successful, as he finished with a 3.99 GPA, played in the LOU Orchestra for the first time, was inducted into the Phi Kappa Phi and Pi Kappa Lambda honor societies, and was selected by the University of Mississippi Department of Music as the Outstanding Graduate Student in Music for the 2020-2021 academic year. In addition to his passion for music theory, Garner has also discovered an interest for music research during his graduate school tenure, and he hopes to publish his own analytical research in the future. Garner is a member of the International Tuba-Euphonium Association (ITEA), the Society for Music Theory (SMT), the Organization of Kodály Educators (OAKE), and the Society for Ethnomusicology (SEM).