ROBERT SCHUMANN'S PART-SONGS FOR MEN'S CHORUS
AND
A DETAILED ANALYSIS OF
FÜNF GESÄNGE (JAGDLIEDER), OPUS 137

D.M.A. DOCUMENT

Presented in Partial Fulfillment of the Requirements for the Degree
Doctor of Musical Arts in the Graduate School of The Ohio State University

by

Timothy David Sarsany, B.M., M.M.

Graduate Program in Music

The Ohio State University

2010

Document Committee:
Professor Hilary Apfelstadt, Advisor
Professor Arved Ashby
Professor Russel Mikkelson
Professor Robert Ward
ABSTRACT

In 1840, Schumann turned to the voice after writing much for piano in the previous decade. As editor of the *Neue Zeitschrift für Musik*, a journal launched in 1834, Schumann was aware of the rise of male choirs in Germany. Male song at the time was a part of his social scene at night in the pubs, so Schumann took it upon himself to tackle the new challenge of writing for male voices. The result was a body of works comprising 26 part-songs. This document is intended for conductors and scholars interested in discovering Schumann's lesser known works for male chorus in hopes that conductors will choose to include them in their chorus' repertoire.

This document includes discussions of the 26 part-songs for men's chorus. It also contains a detailed discussion, including translations, and pronunciation guides of the *Fünf Gesänge (Jagdlieder)*, op. 137, which were included as part of a lecture-recital presented on May 22, 2010, featuring The Ohio State University Men's Glee Club and players from the OSU Horn Studio. Topics include the history of the male chorus and of the horn in Schumann's time, the place of these works in Schumann's compositional output, discussion of the use of English and/or German texts, score analyses, and the development of performance editions.
Dedicated to my parents, and to Remy
ACKNOWLEDGEMENTS

My most heartfelt thanks to Professors Hilary Apfelstadt, Arved Ashby, Russel Mikkelson, and Robert Ward for their priceless counsel, artistic and intellectual guidance, and encouragement and enthusiasm.

My sincere thanks to The Ohio State University Men’s Glee Club for their dedication to the art and their support of me in this endeavor and throughout my tenure at The Ohio State University.

My thanks to Ed Bak, John Nevergall, and Jonathan Busarow for their immeasurable help with the German translations and pronunciations. My thanks to my fellow graduate conducting students for the warm support and counsel.

I am also very grateful to Professor Jim Gallagher who introduced me to a world of music I had never before known and inspired me so much it became my life passion, truly, a gift I will never be able to fully repay.

My thanks to Michael Murray for his support and research help.

My thanks to David Monseur for his years of friendship, love and support.

My appreciation to Remy for his Powerpoint assistance.
VITA

April 27, 1966................................. Born - Warren, Ohio

1994.............................................B.Mus., Theory and Composition
The Ohio State University
Columbus, Ohio

1998-1999.................................Graduate Teaching Associate
The Ohio State University
Columbus, Ohio

1999.............................................M.Mus., Choral Conducting
The Ohio State University
Columbus, Ohio

1999-2007................................. Instru: chorus, voice
The Ohio State University
Marion, Ohio

2007-2010................................. Graduate Teaching Associate
The Ohio State University
Columbus, Ohio

PUBLICATIONS

1. "Pater Noster" (2010) for TTBB or SATB chorus, written for The Ohio State University Men's Glee Club, James Gallagher, conductor, Roger Dean Music Publishing, Dayton, publication in press

2. “Solstice” (2006) a cycle of 4 short pieces based on Native American melodies for TTBB chorus and piano and drum accompaniment, commissioned for the Columbus Gay Men’s Chorus, David Monseur, Artistic Director, Santa Barbara Music Publishers, Catalog # SBMP 672
3. “Listen to a Jubilant Song” (2003) for TTBB/TTBB or SATB/SATB chorus a cappella, commissioned for The Ohio State University Men’s Glee Club, Santa Barbara Music Publishers, Catalog # SBMP 500 (TTBB), SBMP 511(SATB)


6. "God Is Our Strength" (1996) for TTBB chorus, with Tenor and Horn solo with Piano Accompaniment, Lawson-Gould Publications, Catalog #52646 (available in SATB from composer)

FIELDS OF STUDY

Major field: Music
TABLE OF CONTENTS

Abstract .............................................................................................................................................. ii
Dedication ........................................................................................................................................ iii
Acknowledgements ....................................................................................................................... iv
Vita ................................................................................................................................................... v
List of Tables .................................................................................................................................. viii
Chapter 1:  Introduction ................................................................................................................ 1
Chapter 2:  Male Choruses in 19th-century Germany ................................................................. 21
Chapter 3:  Schumann’s Part-Songs for Male Chorus ................................................................. 38
  Opus 33 ...................................................................................................................................... 38
  Opus 62 .................................................................................................................................... 47
  Opus 65 .................................................................................................................................... 54
  WoO4 ...................................................................................................................................... 63
Chapter 4:  Jagdlieder, op. 137 ..................................................................................................... 70
Chapter 5:  Summary .................................................................................................................... 88
Bibliography ................................................................................................................................... 98
Appendix A: Translations/IPA transcriptions of German text ................................................... 102
Appendix B: Op. 137 Performance edition ................................................................................ 112
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Schumann’s op. 33, #1: starting at the anacrusis to measure 13</td>
<td>40</td>
</tr>
<tr>
<td>2</td>
<td>Schumann’s op. 33, #2: first four measures</td>
<td>40</td>
</tr>
<tr>
<td>3</td>
<td>Schumann’s op. 33, #3: opening first tenor melody</td>
<td>42</td>
</tr>
<tr>
<td>4</td>
<td>Schumann’s op. 33, #4: measures 1-4 with anacrusis</td>
<td>42</td>
</tr>
<tr>
<td>5</td>
<td>Schumann’s op. 33, #5: measures 8-10</td>
<td>43</td>
</tr>
<tr>
<td>6</td>
<td>Schumann’s op. 33, #5: measures 30-32</td>
<td>44</td>
</tr>
<tr>
<td>7</td>
<td>Schumann’s op. 33, #5: measures 57-60</td>
<td>44</td>
</tr>
<tr>
<td>8</td>
<td>Schumann’s op. 33, #6: measure 1-4</td>
<td>45</td>
</tr>
<tr>
<td>9</td>
<td>Schumann’s op. 33, #6: measure 39-42</td>
<td>46</td>
</tr>
<tr>
<td>10</td>
<td>Schumann’s op. 33, #6: measure 77-80</td>
<td>46</td>
</tr>
<tr>
<td>11</td>
<td>Schumann’s op. 62, #1: opening bass theme</td>
<td>49</td>
</tr>
<tr>
<td>12</td>
<td>Schumann’s op. 62, #2: first theme (measures 1-8)</td>
<td>50</td>
</tr>
<tr>
<td>13</td>
<td>Schumann’s op. 62, #2: second theme (measures 17-20)</td>
<td>50</td>
</tr>
<tr>
<td>Page</td>
<td>Schumann’s op. 62, #3: opening fanfare ..........................................................51</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>-------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Schumann’s op. 62, #3: measures 52-59 with anacrusis ........................................53</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Schumann’s op. 65, #1: opening four measures with anacrusis ..............................56</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Schumann’s op. 65, #2: opening ten measures with anacrusis ............................57</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Schumann’s op. 65, #3: measures 1-6 ........................................................................58</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Schumann’s op. 65, #4: measures 1-8 ........................................................................59</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Schumann’s op. 65, #5: measures 1-10 .......................................................................60</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Schumann’s op. 65, #6: measures 1-5 with anacrusis .............................................61</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Schumann’s op. 65, #7: measures 1-3 with anacrusis .............................................62</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Schumann’s op. 65, #7: measures 4-6 ........................................................................62</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Schumann’s WoO 4, #1: measures 1-4 with anacrusis ..............................................65</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Schumann’s WoO 4, #1: measures 15-18 ...................................................................66</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Schumann’s WoO 4, #2: measures 1-4 with anacrusis ..............................................67</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Schumann’s WoO 4, #3: measures 1-8 with anacrusis ..............................................68</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Chart showing approximate hand positions ................................................................74</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Comparison of tempi in reviewed recordings ................................................................86</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Table of all Schumann’s part-songs, comparing difficulty ........................................91</td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER 1

INTRODUCTION

RATIONALE

One of the main reasons I pursued doctoral studies at The Ohio State University was because of the comprehensive DMA conducting program, one of the few like it in the country. Although my main focus is choral music, I was able to study band and orchestral conducting in my second year. With a strong instrumental background, I welcomed these opportunities.

I started my musical journey in the instrumental realm, playing trombone, but eventually switched to horn in middle school. I had no vocal experience until college. After being a part of a horn quartet with the OSU Men’s Glee Club on Schubert’s *Nachtgesang im Walde*, (D. 913), I auditioned as a singer and joined the following quarter.

My personal interest in both instrumental and choral music channeled my research interests toward finding pieces that combine these two worlds, and I wanted the choral contribution to focus on music for male choruses. One of my candidacy exam questions directed me to the part-songs of Robert Schumann. I found that there was no definite collection of information about Schumann’s part-songs for male chorus. In fact,
at first, I could find very little about them. They are not often performed here in the United States, and the recordings I found were by German male choruses.

This exam question on Schubert’s part-songs, more specifically his *Fünf Gesänge (Jagdlieder)*, op. 137, combined my passion for both male chorus and the horn. When these part-songs were written, the horn was going through an interesting evolution. Valves were invented and musicians were unsure what do to with the horn. In addition, the advance of music for men’s choruses (settings of text from German poets) in the *Liedertafel* led to the contribution of new works for men’s chorus in the 19th century, many written by well-known composers like Mendelssohn, Bruckner, Schubert, Weber, Wagner, and Schumann.

Schumann's wonderful part-songs have a broad accessibility. Despite the fact that they can be performed by forces of various levels, they are apparently not well-known in the repertoire. Instrumentalists are very familiar with Schumann's orchestral and piano output; he is well-known to singers because his solo songs, yet they know very little of his choral output. I am concerned with the type and quality of literature for male choruses, especially in colleges and universities. I have noted that choirs, in general, seem to focus mostly on music of the 20th- and 21st centuries. There is a wealth of male chorus literature from the 19th century. My hope is that examination of these songs will convince conductors of male choruses to include them in their choir’s repertoire.
Robert Alexander\(^1\) Schumann was born on June 8, 1810 at 10:30 p.m., at Zwickau, in Saxony.\(^2\) His father, Friedrich August Schumann (1773-1826), a lover of literature, enjoyed a thriving business as a librarian and bookseller. He was also somewhat of an author and published his own works. August Schumann worked hard to instill his love of literature and arts in his son. Robert’s mother, Christiane Schuman, was not as enthusiastic about her son’s artistic upbringing. In his book, \textit{Robert Schumann, His Life and Work}, Herbert Bedford described Christiane Schumann as what today would be called a “difficult” woman, one who required some humoring in her later life. He says that she lacked interest in literature or the arts and left the supportive enthusiasm for any of her sons’ musical upbringing to his father:

“She held herself severely apart from the encouragement of her pet son, Robert, in his nursery musical development: nor at a later date would ‘the portly lady’, as we hear she was, permit herself to enter the music room to hear her boy play…, to leave her more artistic husband to be their enthusiastic audience of one.”\(^3\)

Eric Jensen, author of \textit{Schumann}, tells us that Christiane Schumann was very interested in literature, however. In fact, she and August both sang. She also allowed Robert, as well as other siblings, to have piano lessons. Her reluctance to allow Robert to make a career in music may have led people to believe that she was "stolidly middle

\(^1\) When baptized, Schumann was given no middle name at all. The middle name "Alexander" was mistakenly used by Schumann's first biographer, Wilhelm Joseph von Wasielewski. Eric Frederick Jensen. \textit{Schumann}. (Oxford: Oxford University Press, 2001), p. 2.


class, narrow-minded and insensitive to the talent and wishes of her son."\(^4\) She was proud of the fact that she was the first to suggest music lessons for Robert.

Schumann had four siblings: three brothers, Edward, Carl, Julius, and one sister, Emilie. Although his brothers also studied literature and music, August Schumann noted a special sensitivity to these subjects in Robert. The other brothers ended up working in the family bookselling business.

Schumann began to compose at the young age of seven, and received instruction in musical rudiments while studying in a small private day-school from ages six to ten. He also received instruction from Zwichau’s finest organist, Johann Gottfried Kuntzsch, for some time, although its duration is uncertain.\(^5\)

In the summer of 1819, Schumann's father took him to Carlsbad to attend a piano recital by virtuoso Ignaz Moscheles. Robert was very moved by the recital and never forgot how it affected him. Writing to Moscheles years later after receiving a dedication from him for his Cello Sonata, Schumann wrote: "At the time I never dreamed that I should ever be honored by so celebrated a master."\(^6\)

During the 1820's, Schumann's life was intertwined with poetry and music. He had a great passion for literature, studying the works of Homer, Cicero, Horace and Sophocles. German writers Schiller and Goethe were his idols. At age 14 (1824), Schumann wrote an essay on the aesthetics of music and also contributed to a volume

\(^4\) Jensen, p. 5.

\(^5\) Ibid., p. 33-4.

edited by his father, titled "Portraits of Famous Men." At age 16, along with some Lyceum students, Schumann ran a German Literary Society, asserting that "it is the duty of every cultivated man to know the literature of his country." He had also developed an intense interest in Franz Schubert and the author Jean Paul Richter.

In 1826, Schumann had to deal with the death of two family members. His 19-year-old sister, Emilie, drowned herself, presumably during an attack while afflicted with typhus fever. She was a favorite of August Schumann, who never really recovered from her death. August died a few weeks later, mostly likely of a heart attack, on August 10th. Robert's mother was away at a spa, so he was left to bear the brunt of the death of his father. This tragedy scarred him for life. His father was the only person in his family who supported Robert in his musical, as well as literary, endeavors. Although his father provided well for him after his death, his new guardian, Gottlob Rudel, shared the same views of music as Robert's mother, who deemed music "the breadless art". Whether or not her objection was to the art itself, she wanted Robert to be financially solvent. She insisted that he pursue a career in law.

After graduation from the Zwickau Lyceum in 1828, Schumann travelled to Leipzig to begin his studies in law at the university. He was very pleased to be entering the university, but he couldn't be more displeased that he would be studying law. While

---

7 Walker, p. 3.
8 Jensen, p. 346.
9 Ibid, p. 10.
10 Walker, p. 4.
in Leipzig, he first met pianist Friedrich Wieck and his daughter Clara, who was a prodigy at the young age of nine years. Robert discussed with Wieck the possibility of taking piano lessons from the well-respected teacher.\textsuperscript{11} He quickly grew bored of his law studies and thought that a change in venue would help. Schumann convinced his guardian Rudel to allow him to transfer to the university in Heidelberg.\textsuperscript{12} After a taking a tour to Munich, where he met the poet Heinrich Heine, he continued his law studies in 1829 in Heidelberg.

While at the university, Schumann made a valiant effort to study law, but it was short-lived. One of two outstanding jurists at the university was Friedrich Thibaut, who became one of Schumann's favorite mentors. It was Thibaut's deep love and reverence for music that drew Schumann to him. They would spend hours together where Thibaut would prepare and conduct some of the lesser-known works of Durante, Leo, Marcello, Palestrina, Vittoria and Handel.\textsuperscript{13}

A most memorable event during his year in Heidelberg was a trip to Frankfort to hear violin virtuoso Niccolo Paganini play his \textit{Caprices}. It was this event that convinced Schumann to seriously consider music as a career.\textsuperscript{14} Finally, in July 1830, things reached a boiling point. He became disgusted with his life as a law student, and grew

\textsuperscript{11} Walker, p. 5.
\textsuperscript{12} Bedford, p. 53.
\textsuperscript{13} Jensen, p. 28-9.
\textsuperscript{14} Ibid., p. 33-4.
weary of the constant struggle as to his vocation. Writing to his mother, he told her of his views and aspirations:

"My life has been for twenty years one long struggle between poetry and prose, or let us say, music and law. … Now I stand at the crossroads, trembling before the question, whither my own instinct points to art, and I believe it to be the right road. … A man can know no greater torment than to look forward to an unhappy, empty, and lifeless future of his own planning; but neither is it easy for him to choose a profession directly opposed to that for which he was destined from his youth. … You have to admit that this is the most important letter I have ever written, or am likely to write. I hope you will not mind doing what I ask. … "15

Finally recognizing the inevitable, she conceded and sent a letter to Friedrich Wieck, informing him of her decision and asking him to be frank about Robert's aspiration to have a successful career as a pianist. Wieck replied that Schumann could conceivably become one of the world's finest pianists in three years, but it was his character that he was most concerned about. He wasn't sure if Schumann had enough maturity to devote himself to this musical endeavor. He proposed a probationary period of six months, and upon its conclusion, he would make his decision.16 So, in October of 1830, Robert Schumann began his studies with Wieck, supplemented by studies in music theory and harmony with Heinrich Dorn.17

Schumann's piano career was cut short due to injury of his right index finger, however. There is a debate as to whether his injury was caused by the use of a


16 Bedford, p. 69-70.

17 Jensen, p. 59.
mechanical device Schumann made to strengthen that finger\textsuperscript{18}, or if the injury was caused by effects of either syphilis or from the mercury therapy used to cure it.\textsuperscript{19} There is also speculation that he may have had carpal tunnel syndrome. In any case, he was no longer considered a virtuoso. Schumann surprisingly handled his situation with composure, however. He may very well have felt relieved:

"The injury to his hand simplified matters considerably. Now he could focus his attention on writing music. Schumann's hand injury merely provided him with the excuse to do what he had long desired. In that sense, it was a blessing."\textsuperscript{20}

Starting in April 1832, Schumann tried with little success to become independent and to promote his compositions. Early works appeared in print, but Schumann was not much of a self-promoter and tended to keep to himself, a very quiet and reserved person. Some viewed this as arrogance or indifference; others did not know how to read him. Schumann had few friends and spent most of his life alone in solitude: "The idea of solitude as a source of inspiration was deeply ingrained in the public mind during the nineteenth century."\textsuperscript{21} Schumann's mother tried to convince him to associate with people and not to isolate himself. His isolation stemmed from his anxiety about the future and his struggle for recognition of his work.\textsuperscript{22}

\textsuperscript{18} Jensen, p. 70.


\textsuperscript{20} Jensen, p. 72.

\textsuperscript{21} Ibid., p. 73.

\textsuperscript{22} Ibid., p. 76.
By 1834, Schumann had become very dissatisfied with the level of musical criticism in Germany, so with the help of Wieck, Ludwig Schunke, and Julius Knorr, he founded the *Neue Zeitschrift für Musik*. Under Schumann's guidance, this publication became very influential and enjoyed a wide circulation in Germany. At this time in his life, Schumann was far better known for this work than for his compositions.\(^23\)

In the following years, Schumann and Wieck's daughter, Clara, came to love each other, despite her father's vehement objections. Once he discovered their mutual feelings, Wieck did everything he could to keep Clara away from Schumann. He banned him from his house, even threatening to shoot Schumann should he venture near his daughter. Wieck set up tours to keep Clara out of Leipzig, even though she and Schumann met secretly. Wieck was worried that marriage would end his daughter's music career, nor was he impressed with Schumann’s financial situation, hoping to find a rich husband for his daughter.

In 1837, Schumann stood up to Wieck in a letter, declaring his love for Clara and requesting a meeting. It was a disaster. The intense quarrel between the two men lasted for three years, culminating in a lawsuit. After two failed attempts at reconciliation and after the courts threw out Wieck's lawsuit, the couple married on September 12th, 1840, one day before Clara's twenty-first birthday.\(^24\)

The year 1840 is known as the *Liederjahr* ("Year of Song" or "Year of the Lied") for Schumann. After writing mostly for piano in the previous decade, Schumann was

\[^{23}\text{Walker, p. 15.}\]

\[^{24}\text{Ibid., p. 15-20.}\]
anxious to make money and knew that the sales of *lieder* were very popular for publishers. There was a growing demand for songs, and Schumann could not only broaden his horizons compositionally, but also make a little more money. More than 120 songs for solo voice resulted, although Schumann did not release them for publication all at once. He spread them out over the following years so as not to flood the market.25

Schumann thought that he could increase his reputation by venturing into orchestral and chamber works. He expressed dissatisfaction with composers who limited themselves in a specific genre.26 So in 1841, Schumann turned to symphonic music, writing his *Piano Concerto, op. 54, Overture, Scherzo, and Finale, op. 52,* and his *Symphony No. 1, op. 38.* Mendelssohn conducted the premiere of his first symphony at the Geweandhaus in Leipzig, where Clara gave an extra benefit concert for the orchestra's pension fund.27 Schumann focused on chamber works in 1842, writing two piano quartets (*opp. 44 and 47*), three string quartets (*op. 41*), and his piano trio, *Fantasiestücke, op. 88.*

In April 1843, a conservatory opened in Leipzig with Mendelssohn as its director. He selected Schumann to teach composition, score reading, and piano. As a teacher, Schumann was not very inspiring, but the students flocked to him because of his status as a composer. This growing reputation caused Schumann to be less satisfied with his duties with the *Neue Zeitschrift für Musik,* particularly the large amount of


26 Ibid, p. 199.

correspondence that took time away from his composition. He decided to find a buyer for the NZfM, and in July, formally relinquished the editorship of the journal to Oswald Lorenz. It was later purchased by Franz Brendel, who took over as editor and owner on January 1, 1845.\(^{28}\) Compositionally, Schumann spent most of 1843 writing his oratorio *Paradise and the Peri, op. 50.*

Schumann suffered a serious breakdown in 1844, shortly after returning from a tour to Russia, with symptoms of incessant trembling, phobias of high places and sharp metal objects, and severe auditory problems, which hampered his composing. While visiting a doctor in Dresden, he decided that a change of climate and venue might do him some good. His health had not improved by September and he was forced to resign from the conservatory. Schumann decided to settle in Dresden permanently, and after a farewell concert on December 8\(^{th}\), the Schumanns left Leipzig for good.\(^{29}\)

Whatever hopes the Schumanns had for living in Dresden were soon dashed. Artistic life there was centered around the Royal Court, under which Schumann had no influence. Clara also had little patience for Dresden musicians, finding them unrefined and lacking in enterprise. They decided to arrange tours of the surrounding cities of Vienna and Zwickau, receiving similar successes like the earlier tours. During this time, Schumann also completed his *Symphony No. 2, op. 61.*\(^ {30}\)

\(^{28}\) Jensen, p. 184-149.

\(^{29}\) Walker, p. 25.

\(^{30}\) Ibid., p. 26.
Schumann had few friends in Dresden, his best being Ferdinand Hiller. Hiller was the director of the Dresden Liedertafel, an amateur men's choral society, and was one of the few to welcome and reach out to Schumann. The two men tried to generate some musical activity by setting up subscription concerts. These were at first well-received, but less so in the following years due to lack of interest by the people of Dresden.\(^\text{31}\)

What made things difficult for Schumann in Dresden was mostly the lack of opportunities for musical interaction with other musicians. When Hiller stepped down from the Liedertafel in 1845, however, and handed it over to Schumann, Schumann was glad to accept:

"Schumann's association with the group was beneficial. It provided him with an opportunity to refine and develop his skills as a conductor, but, more important, could serve as a center of activity replacing his work for the Zeitschrift." \(^\text{32}\)

After a short time, he had created several pieces for the Liedertafel, namely the Drei Gesange, op. 62, and the Ritornelle, op. 65, the latter written to honor the life of Mendelssohn after his death on November 4th. Schumann wrote to Hiller saying that his new position had restored his faith in his own conducting, which he thought had left him. After a few months, he expanded the group by forming a mixed ensemble called the Verein für Chorgesang (Choral Union). He clearly enjoyed working with this group and gave up his association with the Liedertafel to concentrate on it, writing a number of pieces including the Romances and Ballads, opp. 67 and 75, and the Romances for female voices, opp. 69 and 91. He had high expectations for them, and even though he

---

\(^{31}\) Walker, p. 27.

\(^{32}\) Jensen, p. 227.
knew they were amateurs, he chose music of a particular merit that he felt deserved to be studied and performed.33

During these years, Schumann continued to struggle financially, asking his strapped brother Carl for a loan. Money worries and stability continued to beset Schumann. In August of 1848, however, Schumann’s compositional focus changed when he wrote a collection of small piano pieces with his daughter Marie (one of his eight children) in mind. He felt these pieces were of a much higher quality than those currently available for children. Schumann convinced Julius Schuberth in Hamburg to publish Album for the Young, op. 68, after Breitkopf & Härtel declined, citing waning sales of his compositions.34

Surely to make money and to bolster his reputation, Schumann wrote 40 works in 1849, of which many were considered "house music", and he described this year in a letter to Hiller as his "most fruitful year." His Album became very popular, so he wrote a companion to it called Song Album for the Young, op. 79.35 A short-lived revolution broke out in Dresden in May of 1849 and the Schumanns fled to the outskirts, finally settling in Kreischa for a time, where Schumann buried himself in composition. His more serious works this year included the Concertstück for four horns and orchestra (op. 86), Introduction and Allegro Appassionato for piano and orchestra (op. 92), and Jagdlieder (op. 147) for male chorus and four horns (ad lib.).36

33 Jensen, p. 227-8.
34 Ibid., p. 229-230.
35 Ibid., p. 231.
36 Walker, p. 29-30.
Later that year, Schumann's old friend Hiller stepped down from his post in Düsseldorf to accept a position at Cologne and offered Schumann his old position. Although Schumann was a little leery of moving there, Clara convinced him to leave Dresden, a town they detested. He accepted the position and they moved to Düsseldorf on September 1, 1850.\(^{37}\)

The Schumanns were welcomed in Düsseldorf in grand fashion. They were greeted by Hiller himself, along with a group of dignitaries:

"Later in the evening they were serenaded by Düsseldorf's Choralverein. … On the 7th, as he attended a concert consisting of his own works, Schumann was greeted by a flourish of trumpets when he entered the hall. Every effort was made not just to make the Schumanns feel welcome, but to make clear to them they were honored and distinguished guests."\(^{38}\)

Robert Schumann's new duties were to direct the choral society and the orchestra. The first concert of the subscription series was a great success. Clara was benefiting from living in Düsseldorf, performing more frequently, and having a larger number of students. With an orchestra now at his disposal, Robert returned to writing symphonies (Symphony no. 3, op. 97, and Symphony no. 4, op. 120) and overtures (Bride of Messina, op. 100 and Julius Caesar, op. 128).\(^{39}\)

Even though the first season ended successfully with a performance of Beethoven's Pastoral Symphony, complaints about Schumann's conducting were already surfacing. Some critics cited lack of skill, while others cited his personality. His

---

\(^{37}\) Walker., p. 31.

\(^{38}\) Jensen, p. 239.

\(^{39}\) Ibid., p. 259-261.
detached, quiet manner, along with the fact that his stature was not very imposing, did little to inspire or please them. There were times also when he would be so caught up in the music that he would be totally unaware of what was going on. Tempos were often too slow, and while letting some egregious errors go without mention, Schumann would focus on other errors, rehearsing them repeatedly without offering suggestions for improvement.  

In the winter of 1852, the Orchestra Committee wrote Schumann a stern letter, criticizing his handling of rehearsals, and implied that he should resign. When he refused to do so, the Committee itself resigned. A new one was formed, and persuaded Schumann to give up the choir to his assistant Julius Tausch, while remaining conductor of the orchestra. The situation worsened for Schumann as the year progressed, and the season continued with poorly-received and poorly-performed concerts. In November of 1853, the Committee finally asked Schumann to turn the orchestra over to Tausch for the rest of the season. Schumann refused to comply and said he would resign at the end of his contract, October 1, 1854. At the end of November, the Schumanns left Düsseldorf for a concert tour of Holland, which included performances of his second and third symphonies and The Pilgrimage of the Rose, where the Schumanns were received warmly, much different than that in Düsseldorf.

---

40 Jensen, p. 264.
41 Walker, p. 33-34.
42 Jensen, p. 274-5.
Schumann’s health, however, continued to deteriorate. Writing about increasing marked hearing disturbances in February of 1854, he tried to take his life on February 27, 1854, by jumping off a bridge spanning the Rhine River. Schumann was saved by two fishermen, who after putting him in their boat, had to restrain him from jumping overboard. This suicide attempt was kept from Clara, as Schumann’s doctors isolated him for observation.

After repeated requests by Schumann to be put in an asylum (saying it was the only place he could recover), his doctors relented and transferred Schumann to an asylum in Endenich on March 4th. Clara was not given much information about his illness at first, but was told after he arrived in Endenich that he was stable but overall "somewhat quieter." His illness gradually worsened in the two years he spent in Endenich:

"He would pace the floor of his room incessantly and frequently kneel down and wring his hands. Sometimes he held imaginary conversations with voices which denounced his compositions as plagiarisms. … Quite frequently he refused to eat… ."  

For a while, Schumann did not want to communicate with Clara, but on his anniversary, he sent for her. She wrote back immediately, telling him of the birth of their son, and asked if he had a name in mind. He was overjoyed:

"What joyful tidings you have again sent me! The birth of a fine boy -- and in June, too; … If you wish to consult me in the matter of a name, you will easily guess my choice -- the name of the unforgettable one." 

43 Jensen., p. 312-3.  
44 Walker, p. 37.  
45 Strock, p. 290.
They decided on Felix, after Mendelssohn, and asked Brahms to be his godfather.

Schumann's condition deteriorated throughout 1855 and by the fall of that year, doctors had given up all hope for a recovery. In July of the following year, they sent for Clara who hadn't seen her husband in over two years. On the 28th of July, Schumann's body was almost always in convulsions, and he died the next day, Tuesday, July 28, 1855 at four in the afternoon.\textsuperscript{46}

There is still conjecture as to what killed Schumann. One theory is that he died from the late effects of syphilis; John Daverio mentions in his book, \textit{Schumann: Herald of a New Poetic Age}, that this is most likely the case. Schumann had noted to one of his doctors that he had contracted syphilis and was treated with arsenic. An 1831 entry in Schumann's diary also reveals some physical symptoms which are consistent with this venereal malady. Daverio goes on further, saying that Schumann's increasing physical deterioration and mental disturbances prior to his death are also consistent with the late stages of syphilis.\textsuperscript{47}

In his book, \textit{Schumann: The Inner Voices of a Musical Genius}, Peter Ostwald says it is still a matter of speculation whether or not Schumann was syphilitic, even though Ostwald admits in his article, "Florestan, Eusebius, Clara, and Schumann's Right Hand", that Eric Sams' mention that Schumann's stiff middle finger could have a "venereal significance" and can be confirmed by Schumann's private diaries. He further says that a unreliable botched autopsy report clouds the probable reason for Schumann's

\textsuperscript{46} Walker, p. 38-9.

\textsuperscript{47} Daverio., p. 484.
death. This report mentioned "various organic changes that are normally found when a person has died, … misinterpreted as signs of neurological degeneration." Ostwald says that what most likely killed Schumann was self-starvation. Schumann's psychiatrist, Dr. Franz Richarz disclosed that there had been a rash of suicides by self-starvation. Ostwald thinks that Schumann was one of its victims:

"Schumann's final delirium and twitching (convulsions?) were most likely the agonies of a nutritionally depleted, metabolically deranged, hopelessly suicidal, and possible overmedicated patient."

Ostwald thought that Schumann's refusal to eat was potentially suicidal. He discusses the possibility that Schumann was fed with a gastric tube. Schumann's feet began to swell, a sign of starvation, and he was confined to bed. Clara was told that he had taken nothing but "a little wine and jelled consommé".

Daverio counters this, stating that Ostwald's self-starvation theory is not supported by Richarz's diary. There were times at Endenich where Schumann refused to eat, for fear of being poisoned, and on other occasions, he ate normally:

"On 13 July 1856 (just weeks before Schumann's death), Richarz reported: 'ate quite well . . . willingly had wine'; but only two days later he 'wouldn't eat breakfast, said it was poison.' … If Schumann sometimes refused nourishment, it was because he wanted to prolong his life, not end it."

---


50 Ibid., p. 303.

51 Ibid., p. 291-2.

52 Davario, p. 484.

53 Ibid., p. 484.
Others speculate that Schumann had a severe and very complicated mental illness. His symptoms of depression and occasional mania episodes suggest bipolar depression.\textsuperscript{54} Some also suggest a combination of the two, which explains both the physical and emotional symptoms.\textsuperscript{55} Ostwald concurs with the notion of bipolar depression, characterizing Schumann's mental affliction as a major affective disorder. Schumann suffered from severe, recurring depression, characterized by feelings of extreme sadness and hopelessness. Psychiatric care was substandard at that time and there is evidence that Schumann's case was managed poorly. Long isolation from his family and Clara's growing attachment to Brahms plunged Schumann into a deeper depression and his fatal bout of self-starvation.\textsuperscript{56}

Daverio contends that Schumann's mental state is due to his advanced case of syphilis. Schumann's hallucinations and auditory delusions "mark the full outbreak of the final stage of the disease [syphilis]."\textsuperscript{57} His physical condition was only aggravated by his continuing depression that overwhelmed him much of his life.\textsuperscript{58}

Regardless of what killed Schumann, his lengthy isolation at Endenich was his undoing. Even though Schumann went here at his own request, he was unable to return to his former status of composer, husband, and father:

\textsuperscript{54} Jensen, p. 331-2.

\textsuperscript{55} Walker, p. 40.

\textsuperscript{56} Oswald, ""Florestan, Eusebius, Clara, and Schumann's Right Hand", p. 31.

\textsuperscript{57} Daverio, p. 485.

\textsuperscript{58} Ibid., p. 485.
"Dr. Richarz's asylum, tragically, turned out to be the antithesis of everything Schumann had hoped for when he asked to be hospitalized. The doctors were unable to cure his mental illness, preserve his marriage, or restore his creativity. He could never be discharged."

OVERVIEW OF THE DOCUMENT

This study is organized as follows: following this introductory chapter, the second chapter describes the music of 19th-century male choruses in Germany and the history of the Liedertafel in advancing male chorus music and elevating German poetry and music to a new level.

Chapter Three contains descriptions of Schumann’s sets of part-songs for men’s chorus, including historical context, along with a brief annotation of each work. Chapter Four focuses specifically on the *Fünf Gesänge, op. 137* for male chorus and four horns, including an overview of the songs, as well as their historical and political contexts. These songs were presented in a lecture-recital on May 22, 2010 featuring The Ohio State University Men’s Glee Club and hornists from the OSU Horn Studio. I discussed performance and rehearsal strategies used in the preparation of these pieces, clarification of the horns’ function in these pieces, and described the French horn’s role in music of Schumann’s time. Since these pieces have extended German texts, I recommended a combination of English and German text for modern performance to make the pieces even more accessible for English-speaking audiences. It was in this way we presented them. Chapter Five comprises a summary, followed by appendices that include performance scores, translations and pronunciation guides.

59 Oswald, Schumann, p. 306.
CHAPTER 2

MALE CHORUSES IN 19th-CENTURY GERMANY

POLITICAL CONTEXT

The War of Liberation of 1813 led Germans to rise up and preserve their traditions and to squash Napoleon's advance through Europe. By 1794, France gained control of the Rhineland, which it occupied for the next twenty years.¹

Early views of the revolution were positive. In his book German History: 1789-1871, Eric Dorn Brose discusses reasons for the "generally positive reception": the hatred for the Holy Roman Empire; the preference of Germany's many small states rather than the centralized regime of the Bourbons (the ruling family in France); France's measure of religious toleration; and the people's view that the French Revolution could cure the region's social problems. Some Germans reacted aversely. Conservative critics did not want change; they were too far attached to the old traditions at home. At first, however, they were not taken very seriously, and they remained in the minority.²

By 1804, Napoleon declared himself emperor of the vast region under his control. He created the Confederation of the Rhine in 1806, forcing smaller German states to


secede from the Holy Roman Empire to become allies of France. Since these states were under the new protection of Napoleon, they were no longer allowed to be a part of the Holy Roman Empire. This Confederation lead to the abdication of Holy Roman Emperor Francis, dissolving the Holy Roman Empire. The defeat of Prussian and Russian armies encouraged most German states to join the Confederation of the Rhine, and by 1808, thirty-nine states were part of the Confederation. Napoleon used the Confederation as a badge of honor and a source of soldiers adding to his forces. He also instituted the Napoleonic Code, which infused new institutions and French influence into the region. Administrative, judicial and legal systems were reorganized; serfdom was also abolished. He tried to entice the Germans with these new reforms so that they would not want to return to the rule of Prussia. Napoleon's control of the German states also kept Austria and Prussia apart from each other.

Prussia, having remained neutral since 1795, re-entered the war in 1806, but was badly defeated at the Battle of Jena in the same year. Abandoned by the Russians in 1807, the Prussians took the opportunity for reforms. These social and military reforms improved the country's laws, education, administration, and military organization.

The Rhinelanders paid dearly for their newly-liberated freedom; payment to the new regime took many forms. Taxes increased ten to twenty times from that of the

---

3 Brose, p. 51-2.
5 Brose, p. 52.
6 Fulbrook, p. 98.
previous regime. French troops living off the land carried out foraging parties, seizing everything they could: food, clothing, raw materials, horses and livestock. Forced labor was also rampant throughout the region. Brose writes, "Such miseries were often compounded by violent crimes at home as women left without husbands were victimized by marauding soldiers." 

As the Napoleonic Wars continued, the tide eventually began to turn for Germany. The poorly-equipped French were defeated in Russia in 1813. Factions from Austria, Russia, and Prussia were able to defeat Napoleon at Leipzig. Before the revolution, the Germans associated themselves mainly with those in their own individual states (over 40 in all), but as the revolution progressed, they soon realized that a united front would be more successful. With help from the armies of Prussia, Austria, and Russia, the Germans finally defeated Napoleon at the battle of Waterloo in 1815.

As a result, the Congress of Vienna formed the German Confederation (*Deutscher Bund*) to replace the Confederation of the Rhine. The confederation consisted of thirty-nine states and its members' objective was a constellation of states and a balance of power that would ensure peace and stability after a quarter-century of revolution and war. Many Napoleonic reforms remained in place after 1815, with some territories

---

7 Brose, p. 34.

8 Ibid., p. 34.

9 Fulbrook, p. 100.


11 Fulbrook, p. 100-1.
having their own variations. Legal serfdom was not reinstated, yet the restoration of the
monarchies made conditions for peasants more difficult as the nobility thrived, retaining
their status and many of their privileges.\textsuperscript{12} Measures increasing censorship and
supervision of secondary and higher education were worked into the Confederation's
constitution. Dismissal of subversive teachers and the suppression of newspapers was
commonplace.\textsuperscript{13}

With the advances in the Industrial Revolution and new inventions, Germans
increasingly became less dependent upon other countries, producing much for
themselves. This increased the country’s strong industrial base, causing a marked growth
in the middle class. One of the results of this growth was an increase in the number of
male choruses in Germany. Men of the arts, as well of those from the academic world,
were depended upon to promote liberalism. Large science and art congresses promoted
political ideas. German liberals, feeling that they were representing the middle class,
became more involved with political and social ideals. Inevitably, their art became more
intertwined with their efforts. Poets of the time wrote about freedom, love, nature, and of
their fatherland. Composers started writing folksongs at an increasing rate, and the
merging of music and poetry did much to propel the start of the male chorus.\textsuperscript{14}

August Heinrich Hoffmann, also known as Hoffmann von Fallersleben, penned
the words to well-known \textit{Das Deutschenlandlied} using the folk tune from Haydn's

\textsuperscript{12} Fulbrook, p. 106.

\textsuperscript{13} Ibid., p. 107.

\textsuperscript{14} Brinkman, p. 17-18.
Kaiser's Quartet. In 1841, France was advancing on Germany again, and Hoffmann wrote these words to help unify its citizens:

Deutschland, Deutschland über alles, Deutschland, Deutschland über alles, über alles in der Welt, über alles in der Welt,
Von der Maas bis an die Memel, Von der Etsch bis an den Belt, Deutschland, Deutschland über alles, Deutschland, Deutschland über alles,
Über alles in der Welt! Über alles in der Welt! Deutschland, Deutschland über alles, Deutschland, Deutschland über alles,
Über alles in der Welt! Über alles in der Welt!

Germany, Germany above all, Germany, Germany above all,
Above all in the world, Above all in the world,
When, for protection and defense, it always takes a brotherly stand together.
From the Meuse to the Memel, From the Adige to the Belt, Germany, Germany above everything,
Above everything in the world.

First stanza of Das Deutschlandlied

One year after writing this song, Hoffmann was fired from his library and university job because of his revolutionary writings. He was forced into hiding until he was pardoned after the revolutions of 1848. Regardless, though, the song’s popularity increased so much that it became Germany's national anthem in 1922. At this time, however, under Hitler’s rule, these lyrics took on more of a tone of Aryan supremacy, rather than one of unity and nationalistic pride. After Hitler’s defeat at the end of World War II, the first stanza was banned, and now the anthem today uses only the third stanza.15

FORMATION OF LIEDERTAFEL

Inspired by King Arthur and the Round Table, Liedertafel, or “song-table”, originally comprised a small informal group of poets, singers, and composers that came together to perform part-songs. Part-songs are secular in nature and usually a cappella;

the writing is generally homophonic, with the melody in the top voice, while the others sing accompanying harmonies.\textsuperscript{16}

Carl Frederich Zelter first coined the term in 1808 when he formed an auditioned group from his \textit{Singakademie}.\textsuperscript{17} Zelter, a composer, conductor and teacher, was appointed professor of music of the \textit{Akademie der Künste} in Berlin in the same year. No more than 25 members in size, his new “patriotically inclined men’s choir”\textsuperscript{18} would meet for a common meal and perform German part-songs, with an emphasis on original compositions. Those who gave significant contributions received a medallion and a toast was drunk to their health. The one whose offering was deemed most successful was crowned with a wreath by the 'Meister' who presided over the evening.

Other \textit{Liedertafel} sprang up throughout Germany: in Frankfort, Leipzig, Thüringen, Magdeburg, Münster, Hamburg, Minden, Bremen, and Bielefeld.\textsuperscript{19} These groups helped bridge the gap between singers from different cities and different social classes, thus forming a unified front:

“From this point it grew into a truly national movement; male singing societies mushroomed all over Germany. Their political influence deepened and their pursuit of a united Germany caused the ruling princes and the king himself to fear their social power.”\textsuperscript{20}


\textsuperscript{19} West.

\textsuperscript{20} Brinkman, p. 18.
Fearing political repercussions from this popular movement, male singing societies were banned in Austria by Prince von Metternich, Chancellor of State from 1809 to 1848.  

Even though the early groups were auditioned and rather select, less exclusive ones also emerged later as the movement began to grow. This fellowship of song gave the Germans something that they had never had before – a sense of belonging and camaraderie. It brought together people from many middle-class professions to further the sense of one’s own life outside the aristocracy and to further the cause of nationalism in unifying the German states. These songs of unity and nationalism also inspired the nation’s youth. Students in German universities in 1815 were also vocal about gaining a unified Germany with a new constitution and voiced this through song. The Jüngere Berliner Liedertafel was formed in 1819, which appealed to a broader age group, since singers of many of the existing Liedertafel were of older ages. With the idea of war constantly on their minds, singers throughout the region formed hundreds of singing societies as a way to express themselves and their life through song.

In 1817, nine years after the start of Germany’s first Liedertafel, the publication of Hāns Nägeli’s Gesangbildungslehre für Männerchor (Instruction in Group Singing for Male Chorus) demonstrated Germany’s desire for perfection in this newly discovered idiom. A composer, publisher, administrator and voice teacher, Nägeli brought it upon

---


himself to educate the common people, founding singing societies for men and women in Zurich. He also authored many music books to teach singing to men, women, and children, utilizing secular songs and folk songs to develop music reading and choral technique. His ideas influenced many other German and Swiss music educators, such as J.J. Schäublin, Johannes Rudolf Weber, Bernhard Christoph Natorp, and Johann Pestalozzi.\textsuperscript{24}

**COMPOSERS WHO WROTE FOR THE LIEDERTAFEL**

As the aristocracy dwindled, composers lost their patrons and found a more active role in society among the commoners. They increasingly sympathized with the people and set much German poetry to music. Carl Maria von Weber, Schubert, Mendelssohn, Bruckner, Wagner, Brahms and Schumann all contributed many pieces for male voices to the repertoire. All but Weber actually directed *Liedertafel*, giving them a vehicle for which to write new songs and have them performed.\textsuperscript{25} These composers generally followed the practice of the time in writing for the *Liedertafel*: songs were strophic, homophonic, with the main melodic interest in the top voice.\textsuperscript{26} The singers wanted songs they could sing after just one hearing, using meaningful texts with good harmony. They also wanted songs that they could learn fast, and with lasting messages.\textsuperscript{27}


\textsuperscript{25} Brinkman, p. 18.

\textsuperscript{26} Harrandt. p. 17.

\textsuperscript{27} Brinkman, p. 20.
“Out into the world with you! For the world is the artist’s true sphere. What good does it do you to live with a petty clique and to earn the gracious applause of a patron in return for the wretched task offsetting to music his verses...? A man’s spirit must find itself in the spirits of his fellow creatures.”

Carl Maria Von Weber (1786 – 1826), the most popular composer of his day, was particularly sympathetic to the feelings of the people and wrote many songs that were meaningful to them. He removed himself from the elevated cliques of society and associated himself with the more “middle-class” folk. His association in Berlin with singers of the Sing-Akademie and the Liedertafel led him to write many pieces for the male chorus, including an extended work for Zelter’s Liedertafel, Das Turnierbankett, J. 132. His most popular set of six acappella songs in the second volume of Leyer und Schwerdt, op. 42, written in 1814, were anti-Napoleonic songs that brought Weber into the spotlight, as they demonstrated the sense of nationalism that the German people were feeling at that time. Of that set, Lützow’s wilde Jagd, (Lutzow’s Wild Chase) was often encored when performed and was internationally published. It is considered a “war song,” written to stir up pride and determination to defeat Napoleon. The “chase” here is with Napoleon’s army, as described in two verses from Lützow’s wilde Jagd:


29 Brinkman, p. 20.

What gleams from yon wood,
in the bright sunshine?
Hark! Nearer and nearer 'tis sounding;
It hurries along, black line upon line,
And the shrill-voiced horns
in the wild chase join;
The soul with dark horror confounding;
And if the black troopers' name you'd know
'Tiz Lützow's wild Jäger, a hunting they go.

How roars in the valley, the angry fight;
Hark how the keen swords are clashing!
High hearted Ritter* are fighting the fight,
The spark of freedom awakens the bright,
And in crimson flame it is flashing;
And if the dark Ritter's name you'd know,
'Tiz Lützow's wild Jäger, a hunting they go.

* ritter = ‘knight’

Franz Schubert (1797 – 1828) had exposure to music for men’s voices as early as 1816. With his friends singing, he would try out his newly-composed trios and quartets, some of which written especially for them.\(^{31}\) He had a gift for writing in smaller forms and his part-songs became standard repertoire for many of the Liedertafel. In fact, Schubert’s songs were also standard repertoire for the collegiate glee clubs in the middle of the 20\(^{th}\) century, one group actually calling themselves The Schubertians.\(^{32}\)

As the tradition of part-song singing spread quickly through Vienna, Schubert became its most important representative. Schubert wrote when the inspiration struck him. Apparently, that was frequently as he wrote almost 100 songs for men’s chorus, almost two-thirds of his part-song output. They vary in voicings from solo unison voices to songs with eight parts. Some were \textit{a cappella}, but others were accompanied by piano,


guitar, horn quartet, moderate string accompaniment, and even full wind or orchestral forces.\textsuperscript{33}

\textit{Liebe, Die Nacht, Nachthelle} and \textit{Widerspruch} can still be found in the repertoire lists of American high school and collegiate men’s choruses. In 1994, Telarc produced a compact disc of Schubert songs, performed by the Robert Shaw Festival Singers, under the director of Robert Shaw. As well as the songs previously mentioned, other titles included \textit{La Pastorella, Ständchen, Die Nachtigall, and Mondenschein}.

A composition student under the founder of the first Liedertafel, Carl Zelter, Felix Mendelssohn (1809 – 1847) wanted to write pieces that would carry on the traditions of his teacher. He felt that taste in the arts had declined and worked to elevate people’s tastes by providing new choral works.\textsuperscript{34} Mendelssohn used inventive harmonies and had a “special familiarity with a cappella choruses.”\textsuperscript{35}

Even though Mendelssohn was unsympathetic to the choral societies, he directed one for a short period of time. He was attracted to the mutual respect and admiration of the Germans.\textsuperscript{36} Of the 29 secular songs Mendelssohn wrote for men’s voices, only one, \textit{Der Jäger Abschied} (#2 from \textit{Sechs Lieder für vierstimmigen Männerchor}, opus 50) is accompanied, employing 4 horns (2 each in E\textsubscript{b} and B\textsubscript{b} basso) and one trombone, \textit{ad}


\textsuperscript{34} Brinkman, p. 20.


\textsuperscript{36} Brinkman, p. 20.
libitum. The instruments merely support the voices by doubling them, however. The complete set of songs was written in 1840 specifically for the Leipzig Liedertafel.\textsuperscript{37}

Mendelssohn’s \textit{Two sacred choruses}, op. 115, “Beati Mortui” and “Periti Autem”, are still performed today by many men’s choruses. One of his well-known extended works, \textit{Festgesang: An die Künstler}, op. 68, was written in 1846 for the German-Flemish Singing Festival in Köln. It is scored for male quartet and 4-part men’s chorus, accompanied by thirteen brass instruments. Although there is some speculation as to the size of the chorus, estimates range from two to three thousand singers at the premiere performance.\textsuperscript{38}

\textbf{Anton Bruckner} (1824 – 1896) got his first exposure to music for men’s voices in 1841, when he founded a men’s quartet in Kronstorf. This exposure increased in 1855 when he moved to Linz, where he received an appointment as town and cathedral organist, and became a member of the Liedertafel Frohsinn:

“This society was the most important singing club in Linz. Bruckner sang second tenor, though in the archives of the Liedertafel he is listed as first bass. At the society’s meeting of October 31, 1856, he was elected assistant librarian for the season. In that position he was able to acquire first-hand knowledge of the standard Liedertafel repertory.”\textsuperscript{39}

His increased study in music for Liedertafel was helpful when he was appointed conductor of the Liedertafel Frohsinn, after the retirement of Anton M. Storch. He left the group as a singing member in 1858 due to vocal problems, but was asked to return to

\textsuperscript{37} Jones, p. 46.

\textsuperscript{38} Janisch, p. 36.

\textsuperscript{39} Harrandt, p. 15.
conduct one selection on a Liedertafel program in October 1860. One month later, he was appointed the group’s conductor:

“According to reports of members, Bruckner carried out his duties energetically and set a high value on distinct articulation, breathing, and correct pitch. He chose music of good quality even for informal performances.”\textsuperscript{40}

In ten years as conductor of the Liedertafel Frohsinn, Bruckner produced an extensive compositional output for men’s voices, works varied in scoring and accompaniment. Most of the pieces are unaccompanied, some have soloists, some are accompanied with wind instruments. The themes of these songs often represent those of songs typical of the time: songs about nature, night, love, as well as drinking songs, marching songs, soldier’s songs, patriotic songs, folk songs and farewells.

In 1868, Bruckner was appointed to a teaching position at the Conservatory of Music in Vienna, which meant that he had to resign as conductor of the Liedertafel Frohsinn. The liedertafel held a celebratory farewell for their beloved conductor. In a letter to Bruckner, members apologized for some of the problems they may have caused him, and wished him well in his new appointment:

“Hardly had Mr. Bruckner become chorusmaster, hardly had he conducted the Liedertafel in some glorious performances, a misfortune befell us as we would again lose this man because he received an honorable call to Vienna. The Liedertafel owes great thanks to him, the exquisite shade and the great effect we got to know with him and the precision in the performances he conducted.”\textsuperscript{41}

He was then unanimously elected as an honorary member of the society.

\textsuperscript{40} Harrandt, p. 16.

\textsuperscript{41} Ibid., p. 19.
Appointed *Hofkapellmeister* to the Dresden Court in 1841, **Richard Wagner** (1813-1883) composed four works for the male chorus, which he called "occasional works." Written at the beginning of his time in Dresden, Wagner's association with the men's choral unions there "allowed him the opportunity to express and define his compositional goals in his constant quest for a true and pure German art form."42 These works were written for specific occasions, including for memorial services, and one to mark the return of King Friedrich August II of Saxony from England. Wagner’s most substantial work, *Das Liebesmahl der Apostel*, was written for a gala performance which included all the male choruses of Saxony. Taking place in Dresden’s *Frauenkirche*, the performances included performing forces of about 1200 singers and 100 instrumentalists.43

After the May 1849 uprising, Wagner fled Dresden, thus ending his association with these male choruses. His writing for men's chorus continued, however, appearing in his operas: *Lohengrin, Tannhauser, Die Meistersinger*, and *Der Fliegende Holländer*.

Remembered as one of the great composers of the 19th century, **Johannes Brahms** (1833 – 1897) was known both as a fine pianist and also as a skilled conductor. His particular emphasis on works of the Renaissance and Baroque periods helped these pieces find a way into the repertoire of the German choral societies. His first opportunity

---


to perform these works was during the time of his first paid position in the court of Detmold in the fall of 1857, where he arranged folk songs for the court choral society.⁴⁴

While home in Hamburg, Brahms conducted a women’s choir as well, until in 1863, when he received an invitation to conduct the Singakademie in Vienna, where the founding director, Ferdinand Stegmeyer had just died. His first program, while adventurous, was a great success. His following programs, however, were not as well received, being considered melancholy, and he began to lose favor with the singers and the public. Funding was also an issue; because they were unable to pay an orchestra as other local societies did, they were forced to perform music either *a cappella* or with piano accompaniment. Under these difficult conditions, Brahms decided not to renew his appointment.⁴⁵

For the next many years, Brahms held back from taking any appointed position, wanted to focus his time solely on composition. For this reason, in 1870, he turned down a position as conductor of the Gesellschaft der Musikfreunde in Vienna. Two years later, however, after the death of his father and as he approached his 40th birthday, Brahms accepted the position as director of both the choir and also the orchestra, where he remained for three years.⁴⁶

---


His most well-known male chorus work is his *Rhapsodie*, op. 53, which was written as a wedding gift for Robert and Clara Schumann’s daughter, Julie. There is speculation that Brahms had feelings for Julie which may have found their way into the work.\(^{47}\) Scored for alto soloist, male chorus and orchestra, Brahms sets the text from Goethe's *Harzreise im Winter*.

Less well-known are two other works for male chorus, the first, his cantata *Rinaldo*, op. 50. Between this work and his *Rhapsodie*, we are given insight into how a Brahms opera might have sounded if he had written one. A setting of another Goethe poem, itself based on an episode from Torquato Tasso, this ‘cantata’ is written for solo tenor and male chorus with orchestral accompaniment. The soloist portrays a knight of the crusades who is persuaded by members of his crew to leave the seductress Armida and return to war. Brahms' *Funf Lieder*, op. 41, written from 1861 to 1862, are modeled after the *Liedertafel* tradition: mostly homophonic, rhythmic and patriotic with its dotted rhythms and triplet figures. These represent the whole of Brahms' output for *a cappella* men's chorus. Some of these songs are quite nationalistic: one in particular makes fun of the soldier's life, while the last one is quite dark, preparing soldiers for the fight.

In 1840, **Robert Schumann** (1810 – 1856) turned to the voice after writing much for piano in the previous decade. He had just married Clara, after her father's attempts to stop the wedding. He first turned his energies toward music for male voices. As editor of the *Neue Zeitschrift für Musik*, a journal launched in 1834, Schumann was aware of the rise of male choirs in Germany. Male song at the time was prevalent in his social scene at

night in the pubs, so Schumann took it upon himself to tackle the new challenge of writing for male voices. He wrote all of his part-songs for men in the following nine-year period.

While in Dresden in 1847, Schumann's friend Ferdinand Hiller had left Dresden to take up the position as municipal director of music in Düsseldorf. He left Schumann to direct the amateur male choir at Liedertafel. Although not musically fulfilling, this new post compelled Schumann to write more for the male chorus.

The next two chapters will contain information on his writings for men's chorus, and most specifically, his Jagdlieder, op. 137.

---

CHAPTER 3

SCHUMANN’S PART-SONGS FOR MEN’S CHORUS

In 1840, referred to as the “Year of the Song” (Liederjahr), Schumann wrote 168 solo songs alone, even though he previously deemed songs for voice and piano as inferior. In addition, Schumann wrote part-songs for women’s and mixed voices, as well twenty-six for men’s chorus. Following is a description of these works for men’s chorus:

**Opus 33**
Sechs Lieder for 4-voiced men's chorus
1. Der träumende See
2. Die Minnesänger
3. Die Lotosblume
4. Der Zecher als Doctrinair
5. Rastlose Liebe
6. Frühlingsglocken

This set of part-songs was written in Leipzig between the 7th and 23rd of February, 1840, with its first confirmed performance occurring on February 26, 1844 during Clara Schumann’s third concert in Dorpat. At time in his career, Schumann was not yet as famous as his wife, so in the early years, his works were a part of her concert programs. For one hour after the concert, the students serenaded the audience with some of their
men’s chorus songs, including this set. The first complete edition was presumably released in April 1842 by J. Schuberth & Co, Hamburg & Leipzig.¹

Schumann’s writings during February 1844 tell much about his joy in writing for this new medium. He wrote on February 7th to Clara: “I am very inspired about music this February. You will be surprised, with everything I wrote in this time -- no piano pieces, not yet, however; you will see.” Writing on the 16th and 17th of February, he says “I want to tell you; I wrote six books of songs and ballads, large and small, for four voices.” February 22nd to Clara: “Since yesterday morning I have written about 24 pieces of music (something new), of which I can tell you nothing more than that I laughed and cried with joy ... the sounds and music make me almost dead now: I could sink in it. Ah, Clara, what salvation this is to write for the voice.”² These six songs (op. 33) were dedicated to Gustav Keferstein (1799 – 1861), who was a theologian, pedagogue, and music critic. He was also a collaborator on Schumann's Neue Zeitschrift für Musik.³

#1 Der träumende See (The Dreaming Lake)

The text is by Julius Mosen (1803 – 1867). This song tells of birds singing in the trees as the wind blows through the reeds, hoping not to awaken the dreaming lake. This lovely short song comprises two eight-measure phrases, identical in music but not in text. The notated staccato singing represents the “tip-toeing” of nature so as not to awaken the dreaming lake:

³ Ibid., p. 137.
Figure 1. Schumann’s op. 33, #1: starting at the anacrusis to measure 13

The dynamic ranges are small, ranging from \( pp \) to \( p \), and the tessitura of each voice part is comfortable. The voice ranges are: Tenor 1, \( A^3 \) to \( F^4 \); Tenor 2, \( F^#3 \) to \( E^4 \); Baritone, \( E^3 \) to \( B^3 \); Bass, \( G^#2 \) to \( E^3 \)\(^4\).

#2 Die Minnesänger (The Minstrel)

With a text by Heinich Heine (1797 – 1856), this song describes minstrels stepping out with their horses, and using art as their shield and words as their sword. One can hear the gait of the horses in the steady eighth-note melody enhanced by occasional grace notes:

\(^4\) Any pitch references in this chapter are based on the scientific pitch standard where middle C is \( C^4 \).
This song is in a rondo form (A – B – A – C – A – coda) with the B and C sections in triple meter, while the A section and coda are in duple meter. Sections B and C also have longer note values and legato articulation to contrast with the shorter note values and the more staccato style of the A and coda sections. The dynamics effectively vary from \( p \) to \( ff \) and the ranges in all voice parts are comfortable. The voice ranges are:
Tenor 1, \( G^3 \) to \( A^4 \); Tenor 2, \( D^3 \) to \( E^4 \); Baritone, \( D^3 \) to \( D^4 \); Bass, \( F^2 \) to \( B^3 \).

3. Die Lotosblume (The Lotus Flower)

This text is also by Heinich Heine, and tells of a lotus flower awaiting the night so that it can bloom: “the moon is her true love; he awakens her with his glance.” The song begins in the warm key of \( D^b \) major as the flower still sleeps. After the moon glances at her, she responds and blossoms gently, musically represented by a key change to the mediant \( E \) major (a characteristic key shift in the Romantic period). Schumann asks for a steady \textit{accelerando} while the chorus sings “She blooms, and glows and brightens, intent on him above”, and with a key change back into \( D^b \) major when the lotus flower breathes, weeps, and trembles with its ever-yearning love.

Voice ranges here are moderate for the most part, but expressive leaps of 6ths, 7ths, and octaves in the first tenor melody require a high \( A^{b4} \). The softer dynamic called for, however, allows the singer to employ a mixed voice, blending vocal quality from both the chest and head registers:
Langsam, aber nicht schleppend (Slowly, but not dragging)

Die Lo - tos - blu - me äng - stigt sich vor der Son - ne pracht

Figure 3. Schumann’s op. 33, #3: opening first tenor melody.

Voice ranges are: Tenor 1, $A^b_3$ to $A^b_4$; Tenor 2, $F^3$ to $G^b_4$; Baritone, $C^3$ to $B^b_3$; Bass, $G^b_2$ to $G^b_3$.

4. Der Zecher als Doctrinair (The Revelers as Doctrinaires)

Setting text by Julius Mosen, this song begins with a slow introduction in triple meter, where solo baritone and bass voices ask questions, and the chorus tenors and baritones respond:

“What torments your anxious heart?
The pain of love!
What is making your eyes red?
The need of love!
What is provided to you without number?
The torment of love!”

Müssig [Moderately]

Figure 4. Schumann’s op. 33, #4: measures 1-4 with anacrusis.

42
A faster section in duple meter follows and the chorus tells that wine and drink can heal all heartache: “What healed you of your pain? Aged wine! What gave you then the best comfort? Fresh cider! What again strengthened your courage? Yes, grape blood!” Ranges in this section are relatively extended, compared with the previous part-songs, as the tenors reach the top of the staff: Tenor 1, C\textsuperscript{3} to G\textsuperscript{4}, Tenor 2, C\textsuperscript{3} to F\textsuperscript{4}. Baritones also sing on top of the staff, peaking at D\textsuperscript{b}\textsuperscript{4}; the scope of the basses’ range is G\textsuperscript{2} to B\textsuperscript{b}\textsuperscript{3}.

5. Rastlose Liebe (Restless Love)

Using text by Johann Wolfgang von Goethe (1749 – 1832), Schumann starts this part-song with a volley back and forth between the tenors and the baritone-basses, depicting a sense of restlessness: “The snow, the rain, the opposing wind; always on without rest or peace!” The first homophonic section begins on the text: “I would rather suffer than enjoy the joys of life. This affection from heart to heart; how strange that it causes pain.”

The word “always you” (immer zu) is set three different ways, each more restless than before. The first one is relatively calm:

\begin{center}
\includegraphics[width=0.5\textwidth]{schumann_op_33_5.png}
\end{center}

Figure 5. Schumann’s op. 33, #5: measures 8-10.
In the section section, the opening volley returns, this time with more angst as the text “Immer zu” is displaced back across the barline:

![Figure 6. Schumann’s op. 33, #5: measures 30-32.](image)

When Schumann reaches the text “Love, it is you”, the first tenors sweetly introduce this phrase followed by the rest of the singers. Following this section, the first tenors divide, turning triadic harmony into seventh-chord harmony representing a sense of warmth: “Crown of life, happiness without peace, Love, it is you!” Goethe writes that it is better to suffer in love than live in joy. In this last section, the text “immer zu” is even more restless, as Schumann changes the subdivision of the tactus from triple to duple, adding more emphasis to that specific text:

![Figure 7. Schumann’s op. 33, #5: measures 57-60.](image)
Ranges are wide, with the first tenors spanning from B\textsuperscript{b} \textsuperscript{3} to A\textsuperscript{4}, while the second tenors have an octave range from G\textsuperscript{3} to G\textsuperscript{4}. Baritones stay mainly between E\textsuperscript{b} \textsuperscript{3} and B\textsuperscript{b} \textsuperscript{3}, with an occasional Bb\textsuperscript{2} and ending on E\textsuperscript{b} \textsuperscript{4}. Basses range a minor tenth from G\textsuperscript{2} up to Bb\textsuperscript{3}.

6. Frülingsglocken (Bells of Spring)

Using a text of Robert Reinick (1805 – 1852), this part-song is the most extended of the entire set, written in three sections, one for each specific kind of bell. Although the music is similar in each section, it is slightly altered depending on the type of bell.

In the first section, the singers sing about “snow bells” ringing in the first day of Spring, mimicking the sounds of the bells:

![Musical notation for Frülingsglocken](image)

Figure 8. Schumann’s op. 33, #6: measure 1-4.

Reinich depicts Spring as a child slumbering in a white bed, and asks the songbirds to come back from the south: “Bring new songs with you, what is taking you so long? Come wake the child.” This section stays in A major with some mediant harmonies in the middle of the section.

The wedding of Spring to Earth is depicted in the second section. The poet asks for a festive wedding with songbirds singing and beautiful flowers: “Roses and lilies,
you will be the bridesmaids today!” The middle of this section is similar to the first section, but in a lower and warmer mediant key (F#); the bell sounds are represented a deeper “bim baum”:

![Figure 9. Schumann’s op. 33, #6: measure 39-42.](image)

The third section depicts funeral bells, which are colored blue, and Spring must retire. This section begins like the others until the sounds of bells are sung, this time in A minor instead of A major:

![Figure 10. Schumann’s op. 33, #6: measure 77-80.](image)

Schumann continues the textual theme using more minor harmonies through here. The firefly must light to show its way and we give Spring its farewell greeting, where the song returns to A major. Even though one is sad to see it leave, we revel in the fact that
we were able to celebrate Spring together. The rest of the song is bright as in previous sections, although with a hint of sadness to see Spring go.

The chorus sings in six parts at times (*divisi* in the 1st tenor as well as the bass), and harmonies are more extended. As in many part-songs, solo and full chorus sections alternate, helping give not only greater dynamic contrast, but also textural contrast. The first tenor ranges from $E^3$ to $A^4$; the second tenor from $C^{#3}$ to $E^4$. Baritones range from $B^2$ to $E^4$, and basses from $E^2$ to $C^{#4}$.

**Opus 62**

Drei Gesänge for 4-voiced men's chorus
1. Der Eidgenossen Nachtwache
2. Freiheitslied
3. Schlachtgesang

Written in Dresden between the 6th and 9th of December 1847, these songs are also designated as "patriotic songs". The first verified public performances are different for each song. The first documented performance was on January 19, 1861, in the great hall of the Schütaenhauses at the Arion Academic Choral Union in Leipzig. The second was performed on March 6, 1866, in Vienna at the great Redouten-Saal hall at the singing academy at Imperial University of Vienna in cooperation with the Vienna Sing-Akademie. The third song was performed September 6, 1864, in Vienna in the garden of a coffeehouse on the Prater by the Liedertafel in Leopoldstadt. A rehearsal with the
Dresden Liedertafel occurred on January 8, 1848, as well as a rehearsal with the Dresden Chorgesangverein on April 5, 1848.

The first edition of this set of part-songs appeared in 1848, published by Friedrich Whistling in Leipzig, after Schumann’s numerous attempts with other publishers. On the 9th of December 1847, Schumann offered opus 62 first of all to Friedrich Kistner in Leipzig: "You have received the title of a new composition of mine that as soon as you, the publishing house wish it, I will gladly send the work itself directly. Who would not have the victories of the old free Switzerland touch his heart? In Eichendorff’s poems, I found one now, that could not fit better, and this one highly poetic.” On the 13th of December 1847, Schumann writes to C.F. Peters: “From the texts, especially from the first [song], so highly expressed in a poetic way, you see that it would be necessary that the composition appear as soon as possible from a publisher of the highest regard.” Lastly, on the 22nd of December 1847, he wrote to Whistling: “It is indeed the end of January, [there is] a large festival of Liedertafel, with all kinds of celebrations; I gladly wish some of [my] songs would be sung.”

1. Der Eidgenossen Nachtwache (The Oath-takers Night Watch)

In the eerie opening to this part-song, the poet Joseph Freiherr von Eichendorff describes the dark night with the world sleeping: “In the quiet bay, the dark night, the world sleeps deeply.” The part-song opens in C# minor, as the basses sing the opening theme:

---

The poet continues: “The mountains and the sky have taken an oath and will stay awake to protect all the golden multitudes and preserve the righteous. God is stronger than those trying to hurt the righteous, and he mocks their cleverness. How clever you were, and how stupid! O shame!”

This part-song is in five sections, and each of the first four sections begins with the opening theme. In the first section (measures 1-24), the theme is in C# minor and is sung by the basses; in the second section (measures 25-46), the theme in A major appears together in the tenor 1, tenor 2, and baritone parts. The tutti chorus sings the opening theme in the third section (measures 47 –70) again in A major. The fourth section (measure 71-94) starts similarly to the first section in C# minor. The rest of the section is in F# minor, however, and the coda that follows (starting at measure 94) contains fragments of the opening theme used to bring this part-song to a conclusion on a low, soft F# major chord. The tenor 1 part ranges from E#3 to A4; the tenor 2 part from C#3 to F#4. The baritone ranges from A#2 to D3 and the bass ranges over two octaves from a low C#2 to D#4.

2. Freiheitslied (Freedom Song)

Using a text by Friedrich Rückert (1788 – 1866), the first stanza tells us of the deep dark earth, which represents oppression, and of a bird which represents thought. The
bird awakens, spreads its feathers and flies up out of the deep abyss. The second stanza gives the message that hope and the spirit of freedom can break down the prison walls like lightning. In the third stanza, the oppressed are depicted as lost courtesans, inebriated, yet suddenly inspired by a spark of revolutionary thought, leading themselves out of the darkness into the light of the heavens and freedom.

Schumann uses two themes in this part-song; the first is a four-measure homophonic fanfare using dotted rhythms and a pedal point, followed by a four-measure phrase in octaves:

Figure 12. Schumann’s op. 62, #2: first theme (measures 1-8).

The second theme is introduced by the basses, and answered by the tenors and baritones:

Figure 13. Schumann’s op. 62, #2: second theme (measures 17-20).

Although the song is strophic, Schumann writes the music for each verse separately, due to slight changes in scoring and rhythm. Schumann uses a double bar
line to delineate each verse. The last verse has a coda ending that starts like the others, but alters the second half of the phrase, transposing it up a fourth. Both tenor parts range from $E^4$ to $A^4$; The baritone part ranges from $A^2$ to $C^4$; the bass from $E^2$ to $C^4$.

3. *Schlachtgesang (Fight Song)*

Friedrich Gottlieb Klopstock’s (1724 – 1803) text is a battle cry, and Schumann sets it effectively, using a common form, with fanfares encompassing a contrasting middle section. First, the fanfare with the dotted rhythms and homophonic chording rouses everyone: “If with our arm, we have done nothing, if not for us, but the mighty, let’s move out! If our blood is gathered or we die in vain for our fatherland, that does not help; let’s move out!” This opening fanfare occurs three times in the first section:

![Score Image](image)

Figure 14. Schumann’s op. 62, #3: opening fanfare.

In the next section, starting at measure 17, after a brief homophonic statement, the music becomes polyphonic with staggered entrances, sometimes in pairs. The text here is “We smiled at death and at our foe. The drums and the trumpet call for the loud beautiful war dance. Do you see the commander’s white hat and sword?” Schumann asks for a steady *accelerando* in the section, adding to the drama of the text.
The last section, starting at measure 68, is a return to the opening fanfare, this time marked *etwas langsamer* (somewhat slower), giving the effect of paying homage to those who have previously fallen in battle, and homage also to the fatherland and to the cause. The fanfare is presented only once, followed by a coda that contains fanfare fragments from the start of the second section.

This is the most extended song of the set, written mainly in C major, with some temporary departures to A minor, E minor and B major. Schumann effectively uses scoring and texture to his advantage. The opening, for example, is scored low with closed voicing, followed by more open and vocally extended scoring. In the middle section, Schumann divides into six parts at the height of the excitement (although, at most, five are singing simultaneously):
Figure 15. Schumann’s op. 62, #3: measures 52-59 with anacrusis.

Vocal ranges for all voices in this part-song are the most extreme of the set; the first tenor part ranges from $G^3$ to $B^4$, second tenor sing from $D^2$ to $A^4$. Baritones range from $B^2$ to $F^4$, whereas basses range from $F^2$ to $E^4$. Some of this extreme writing can be seen in the preceding figure.
Opus 65

Ritornelle nach Friedrich Rückert in kanonischen Weisen
for several male-voice singers
1. Die Rose stand im Thau
2. Lasst Lautenspiel und Becherklang
3. Blüt' oder Schnee!
4. Gebt mir zu trinken!
5. Zürne nicht des Herbstes Wind
6. In Sommertagen rüste den Schlitten
7. In Meeres Mitten ist ein offener Laden
(8.) Anhang 1. Hätte zu einem Traubenkern
(9.) Anhang 2. Zum Anfang

With poetry from Friedrich Rüchert’s collection “Ritornellen und Vierzelier, Gesammelte Gedichte” (Ritornellos and Quatrains, Collected Poems), these songs were written in Dresden between September 11th and November 28th 1847, while Schumann was conductor of the Liedertafel. The first documented complete performance was on March 25, 1860 in Vienna by the academy’s singing union at Vienna University in the Great Redouten-Saal. Two documented rehearsals occurred, one on December 4, 1847 by the Dresden Liedertafel, and the other on September 13, 1848 by Schumann’s Choral Union in Dresden. They are dedicated to Friedrich Rückert: lyricist, dramatist, translator, and poet.

The first edition, which contained the first seven part-songs, was published in July 1849 by Breitkopf & Härtel in Leipzig. Anhang 1 was published posthumously by Breitkopf & Härtel in 1906, and Anhang 2 was published in 1926. Schumann’s manuscript, housed at the Robert Schumann House in Zwickau, originally ordered the

---

movements 5, 4, 2, 1, 6, 7, 8, 3, 9. Because there is very little documentation on the two Anhangs, there will not be annotations on these below.

The part-songs are scored for five-part men’s chorus (TTBBB). Part-songs one and five are scored for solo voices; songs two, three, and five for full chorus, and number three is scored for three solo tenors and chorus. Both Anhangen are scored for TTBB chorus. All songs have some kind of canonic element, as directed by the subtitle “in kanonischen Weisen” (in a canonical way). The length of text set in each part-song is smaller compared to other groups of part-songs, only a few lines.

1. **Die Rose stand im Thau (The Rose stood in the Dew)**

   This first part-song, indicated in the score to be sung by a solo quintet of voices (TTBBB), was dedicated to Felix Mendelssohn following his death. Since Mendelssohn was mainly responsible for the resurgence of Bach's music at this time, Schumann wanted to pay homage to Bach as well. The first tenor and the first bass are in canon at the fifth throughout this part-song as the rest of the quintet is scored homophonically with the first tenor. In the original key of G minor, the opening first tenor line spells out Bach’s name, shown below (however now in the printed key of A minor):

---

7 McCorkle, p. 281.

8 Ibid., *Quellen*, p. 281.
The text Schumann set talks of a rose that stands in the morning dew. As the shining sun comes out, the grey dew drops on the petals of the rose turn into rubies. This part-song is sung three times, each with a different dynamic, starting with piano, then mezzo-forte, and finally at pianissimo. Harmonies take the singers through the keys of A minor, A major and C major, and Schumann uses of a German augmented sixth chord in measure 9 to lead into the dominant of A in measure 10. Schumann employs pedal point often in the bass three part, giving the song a solid foundation. The voice ranges are:
Tenor 1: B\textsuperscript{3} to A\textsuperscript{4}; Tenor 2: E\textsuperscript{3} to E\textsuperscript{4}; Bass 1: C\textsuperscript{3} to D\textsuperscript{4}; Bass 2: C\textsuperscript{3} to C\textsuperscript{4}; Bass 3: F\textsuperscript{2} to G\textsuperscript{3}.

2. Lasst Lautenspiel und Becherklang [nicht rasten]
(Let the lute-playing and the clang of the cup [never stop])

This song is a three-part round in C major, with five sections of the round lasting eight measures followed by a closing coda. While scored for a chorus of bass voices, the music is written for only five voices per part singing each of the first three entrances, yet at a forte dynamic:
Figure 17. Schumann’s op. 65, #2: opening ten measures with anacrusis.

Schumann also asks for a gradual crescendo as each voice part continues in the round, until the coda, where all voices are homophonic and singing *fortissimo*. The song ends on an open C chord with no third.

The text says that neither the playing of the lute nor the clinking of the glasses should cease, for as long as there is time to celebrate, let the feasting begin! The range of the complete canon is quite wide, from $G^2$ to $D^4$. For this reason, this author suggests that even numbers of baritones and basses be assigned to each voice part. Some of the lower notes of the canon may make it difficult for the baritones to project. In the coda, the first bass ranges from $D^2$ to $F^4$ (Schumann indicates in the score that tenors may join them here *ad libitum*), the second bass from $D^3$ to $D^4$, and the third bass from $G^2$ to $G^3$. 
This song is in B♭ major and is scored for three solo tenors and TTBB chorus; the solo tenor voices sing the round, each voice entering after four-and-a-half measures. The chorus responds at the cadence of each four-and-a-half-measure section:

![Musical Notation](image.png)

Figure 18. Schumann’s op. 65, #3: measures 1-6.

After further inspection, I wonder if the word for the chorus in measure five should be "Schnee" instead of "Weh". This particular line in the poetry ends with “Schnee” each time it is present in the song.

After three canon sections, a coda with homophonic writing in the solo voices and chorus closes the song. The text for this part-song translates as "Blossom or snow! Pleasure or woe! A breeze sways the Tree of Life, fading Springtime's and Winter's dreams!"
Each of the solo tenors needs a good $A^4$ when they sing the *dux*, or leading statement. The chorus parts are very moderate. The ranges are: Tenor 1: $G^3$ to $F^4$; Tenor 2: $G^3$ to $C^4$; Baritone: $B^b_2$ to $F^3$; Bass: $F^2$ to $F^3$.

4. *Gebt mir zu trinken!* (*Give me a drink!*)

Similar to the second part-song, this is scored for a chorus of basses in three parts in a round. In F major, the opening *dux* is five measures long, and is sung five times by the various voice parts:

![Musical notation](image)

Figure 19. Schumann’s op. 65, #4: measures 1-8.

Again, like the second song, the three-part singing occurs three times after all voices enter. Even numbers of baritones and basses per voice part are again suggested, as the range of the complete canon is $F^2$ to $D^4$. A short three-measure coda ends the song.

The translation of the text is “Give me a drink! What’s in the stars, you cannot change. But one forgets that when the glasses twinkle.” Harmonies are diatonic except for the use of secondary dominants, namely V/ii in measure 2 and V/vi in measure 8.
5. *Zürne nicht des Herbstes Wind (Do not be angry with the Winter wind)*

Schumann scores this round for four solo voices (TTBB), first employing the second tenor, followed by the first tenor in canon at the fifth. With the text “Do not be angry with the winter wind, that it robs the roses”, Schumann writes a melody that mostly descending in pitch, with the occasional leap upward:

![Musical Notation](image)

*Figure 20. Schumann’s op. 65, #5: measures 1-10.*

Notice the use of canon in this song. At first, the tenors share a canon at the fifth. As their canon continues in measure seven, the basses and baritones start the same canon, creating a double canon. The song continues: “Hurry to pluck up the roses before the wind blows them away.” A short two-measure coda ends the composition.
Ranges are narrow due to the nature of the canon’s melodic content: Tenor 1 from C⁴ to G⁴; Tenor 2 from F³ to C⁴; Baritone from C³ to G³; Bass from F² to C³.

6. In Sommertagen rüste den Schlitten (In Summertime, get the sleigh ready)

This song has a 16-measure canon with voices starting four measures apart. Baritones start with the canon in C major, followed by first tenors a fifth higher at the fifth measure:

![Figure 21. Schumann’s op. 65, #6: measures 1-5 with anacrusis.](image)

Next, the basses enter in C major, followed by the 2nd tenors at the fifth on G. Both sets of tenor and bass parts are equal in range, tenors from F³ to A⁴, basses from C³ to D⁴. An even number of first and second tenors on both tenor parts will make the timbre consistent, especially where second tenors may not have as much tone on the high G’s and A’s. Similarly with the baritones and basses, the low C’s may be less audible when sung by the baritones alone. The translation of this song is: "In Summertime, get the sled ready; in the middle of winter, get the carriage ready!"

7. In Meeres Mitten ist ein offener Laden (In the middle of the sea is an open shop)

The last song in this set has a canon that starts in C♭ minor with the first tenor on a high G♯⁴; the second tenor enters then next measure a fifth lower:
Schumann notes in his score that this is an infinite canon, but it is a double canon as well, as the baritones and basses join in canon with the tenors in measure 5, as the previous figure continues:

Notice in this example that the baritone’s canon is at the fourth, instead of the fifth. The basses start on $C^\#$ and Schumann displaces the octave with the baritone’s entrance, a fourth up instead of a fifth down. The infinite canon is exact, with no
alterations to the original *dux*. Schumann takes the last two measures to transition of the canon and into the final cadence.

The translation of the text is: "In the middle of the sea, there is a open shop where there is a young merchant girl, selling gold bands and silk threads. In the middle of the sea there is a grand altar. All the women come there with rosaries; Oh pray to Jesus, the little boy, for me!" The tessitura of each individual voice part is narrow in the canon, generally a fifth; the total ranges are: Tenor 1, B\textsuperscript{3} to A\textsuperscript{4}; Tenor 2, E\textsuperscript{3} to F\textsuperscript{4}; Baritone, A\textsuperscript{2} to C\textsuperscript{4}; Bass, E\textsuperscript{2} to D\textsuperscript{3}.

**WoO 4\textsuperscript{9}**

Drei Freiheitsgesänge for 4-part male chorus with Harmoniemusic ad lib.
1. Zu den Waffen
2. Schwarz-Rot-Gold
3. Deutscher Freiheitsgesang

ad lib. Harmoniemusic: 2(+picc).2.4.2 4.4.3.0 timp serpent

Schumann wrote these freedom songs in April 1848 in Dresden as a personal response to the Paris Revolution of February 1848. He wanted to assign them his Opus 65, but suppressed them for fear of the subversive tone of the texts.\textsuperscript{10} He wrote *Deutscher Freiheitsgesang* first between April 1st and 3rd, 1848, followed by *Schwarz-Rot-Gold* on April 4th. The last song of the set, *Zu Den Waffen*, was written between April 11th and 19th.

This work is scored for TTBB chorus with optional wind accompaniment, consisting of 1 piccolo, 1 flute, 2 oboes, 4 clarinets, 2 bassoons, 4 valve horns, 4

---

\textsuperscript{9} WoO signifies that this work was not given an opus number by Schumann.

trumpets, 1 alto trombone, 1 tenor trombone, 1 bass trombone, timpani and serpent. Schumann's score says that the serpent can be replaced by two bassoons, although this part is doubled by the bass trombone. Generally made of walnut, a serpent is a bass wind instrument with a brass mouthpiece, but with six side holes like a woodwind instrument. The serpent eventually was fitted with keys and became the ophicleide (meaning “keyed serpent”), which then gave way to the tuba we know today.

The complete set of songs was not published in Schumann's lifetime. An a cappella version of the third song was published separately in 1848 by Ed. Bote & Bock, Berlin, in the "Album for the good of the Women's Association for the acquisition of a patriotic war vehicle." The set was first published together, posthumously, in 1913, as an insert in the Musical Revue, Paris. Listed as "Three choruses of Robert Schumann, for the Revolution of 1848", they were printed with piano accompaniment.

The first complete version with wind accompaniment was published in 1998 by Tre Media Edition 115, Karlsruhe. The handwritten study score was edited by Joachim Draheim and contains a preface with corrections from the manuscript.

The first performance of Schwarz-Rot-Gold was on June 7, 1848 in Dresden, in the pub of the Great Garden, during a vocal and instrumental music concert of the united Dresdner men's choral union and the choirs of music directors Johann Heinrich Gustav and Kunze Wilhelm Hartung to celebrate the German fleet. The first performance of the third song, Deutscher Freiheitsgesang, took place on May 10, 1848 in the same locale with the all-German Dresden singing society with the choirs of Johann Wilhelm Hartung, dedicated to needy citizens in Erzgebirge. The first complete performance with winds (using Draheim's edition) was on May 16, 1998 in Karlsruhe, at the 14th European
*Kulturtage* (Culture Days), sung by the Baden Concert Singers under the direction of Hermann Stösser.¹¹

Although these songs may not be considered great quality with respect to Schumann’s other output, they most certainly served their purpose as political vehicles during this time of revolution, with their march-like sound and overly-driven political text.

1. **Zu den Waffen! (To the Weapons!)**

Setting text by Titus Ullrich (1813 – 1891), Schumann alternates between unison and harmony throughout this song, a technique employed in many of his part-songs. This part-song begins with a unison fanfare using dotted rhythms peaking at a four-part chord at the top of the phrase:

![Figure 24. Schumann’s WoO 4, #1: measures 1-4 with anacrusis.](image)

The music continues with an imitative section, then yielding to a change in prolation from the opening duple common time to a cut time triplet feel:

¹¹ McCorkle, p. 635.
The wind instruments mostly double the voices, sometimes filling out chord members absent in the voice parts. This is necessary at times when writing for male choruses, since the overall range of the male chorus is significantly smaller than that of the mixed chorus. Either the texture can become muddy when trying to score four parts throughout a piece, or the melody can get buried in the texture if it is lower in range, making it difficult to project.

The text compares the revolutionary spirit to "a ghost rising from the grave in alliance to the new day. The foes may poison you with their words or tell lies. Oh, to have eyes and ears, but not be able to see or hear." The part-song is in $B^b$ minor, and Schumann employs mediant harmonies, both in $B^b$ minor and $D^b$ major. Voices ranges are: Tenor 1, $E^{b3}$ to $A^4$; Tenor 2, $E^{b3}$ to $F^4$; Baritone, $B^{b2}$ to $D^b^4$; Bass, $F^2$ to $D^b^4$.

2. \textit{Schwarz-Rot-Gold (Black-Red-Gold)}

The shortest of the three, this march-like part-song alternates between a homophonic and imitative textures. Harmonies are generally diatonic in D major with occasional secondary dominant chords in first inversion. Orchestration stays light using
only two clarinets until the last eight measures where the piccolo, trumpets, alto and tenor trombone are added.

\[
\text{\textbf{Nicht zu schnell} [\textit{Not too fast}]} \\
\begin{array}{c}
\text{\textbf{In Küm-mer-nis und Dun-kelheit, da muß-ten wir sie ber-gen!}} \\
\end{array}
\]

Figure 26. Schumann’s WoO 4, #2: measures 1-4 with anacrusis.

Poet Ferdinand Freiligrath (1810-1876) describes the oppressed as being in a coffin, needing to be freed in the way that the lightning rolls and roars. Each stanza ends with references to the black, red, and gold, the colors of the German flag, which achieved prominence during the revolutions of 1848. Black represents gun powder, red represents blood, and gold represents the color of the flickering flame.

Dotted rhythms and triplets are plentiful in this part-song. Ranges are: Tenor 1, F\(^{#3}\) to A\(^4\); Tenor 2, D\(^3\) to F\(^{#4}\), Baritone, D\(^3\) to D\(^4\); Bass, F\(^{#2}\) to D\(^4\).

3. \textit{Deutscher Freiheitsgesang (German Freedom Song)}

With text by J. Fürst (dates unknown), Schumann makes use of the full instrumental ensemble, mostly doubling the chorus with occasional fanfare motives. The voice writing is homophonic with occasional imitative passages:
Each stanza of Fürst's poem starts with "The victory is yours, my heroic nation!
Who will let you to seize it?" and ends with "Yours is the victory!" The middle sections of the verses picture the revolutionary as a German eagle, flying higher than the oppressive raven: "Our strong arm carries the weak, the day itself still foundering. Soon there will be none who hesitates because all will meet a new life. Those with Germany will stand with the flag."

Harmonies in this song are diatonic except for the occasional secondary dominants or diminished chord. This song is in C major, which requires more compact scoring of voices in four-part textures. Schumann doubles voices well when necessary as not to muddy the texture. The vocal ranges are: Tenor 1, E\(^3\) to G\(^4\); Tenor 2, E\(^3\) to E\(^4\); Baritone, D\(^3\) to D\(^4\); Bass, G\(^2\) to C\(^4\).
Opus 137

Fünf Gesänge, Jagdbrevier for men's chorus and 4 horns ad lib.

1. Zur hohen Jagd
2. Habet Acht!
3. Jagdmorgen
4. Frühe
5. Bei der Flasche

Chapter Four will address Opus 137 specifically and in detail.
CHAPTER 4

JAGDLIEDER, OP. 137

BACKGROUND

Political turmoil and revolutions were rampant in Europe in 1848 and 1849, as oppressive governments that had been in place since the fall of Napoleon were still in existence. These conflicts were sparked by the news of the revolution in France ousting King Louis Phillippe in February of 1848.\(^1\) The Saxony revolution in May 1849 forced the Schumanns to flee Dresden when fighting broke out after the King of Saxony dissolved the Landtag, a representative assembly. The King had promised reforms regarding removal of censorship and abolishing feudal rights. He reversed his view to a more conservative stance, however, leading the people to openly revolt. The king fled the city and a civic guard was formed.\(^2\)

Looking for recruits, the republican security brigade tried to draft Schumann, but he and his family escaped to Maxen. The royalists recaptured the city six days later and the family returned to Dresden to gather their belongings, then continued to their temporary exile in Kreischa. Schumann considered this one of his most fruitful times, completing an abundance of compositions, including orchestra works and piano pieces,

\(^1\) Fulbrook., p. 116

\(^2\) Jensen., p. 232.
and choral works as well. Works from this period include: *Album für die Jugend, op. 68*, *Adagio & Allegro in Ab* for horn and piano, *op. 70*, his opera *Genoveva, op. 81*, *Konzertstück in F* for 4 horns & orchestra. Other part-songs include his *Romanzen, op. 69* for female chorus and his two set of *Romanzen und Balladen,(op. 67 & 75)* for mixed chorus.

**HISTORY/EDITIONS**

The *Fünf Gesänge, op. 137* or *Jagdlieder* (Hunting Songs) were composed between May 18 and 21, 1849 in Kriescha. The location and date of the first performance is unknown. The first publication was posthumous, released in June 1857 by J. Rieter-Biedermann, Winterthut.

The only publication that exists in print today is by Breitkopf & Härtel, who offers a full score (12 pages, 30.5 x 23 cm), a set of wind parts (20 pages, 24.5 x 16.5 cm) and a choral score (16 pages, 27 x 19 cm). One limitation of performance with the full score is that the first verse is found only under the first tenor part, the second verse only under the second tenor part, etc.; in the choral score (vocal parts only, no piano reduction), one finds all the verses of the song under each voice part. One can also obtain a copy of the out-of-print Kalmus edition online at this link:


---

The edition I will be using will be one of my own, the reasons for which are explained later in this document under “Performance Considerations.” In brief, my new score facilitates the incorporation of both English and German languages.

VOICING AND INSTRUMENTATION

The *Fünf Gesänge* are scored for 4-part men's chorus with optional horn quartet. They are written in the standard *Liedertafel* style: the melody lies mainly in the top tenor part; songs are strophic and easy to learn. Chording and vocal texture are generally not very elaborate, and are, for the most part, predictable. Characteristic sections also occur in some of the songs. Although these songs can be performed without the horn introductions and interludes, it seems logical since these are hunting songs, to include the *Waldhornisten*. The complete cycle runs about 16 minutes in length.

USE OF THE HORN

Schumann asks for four horn players: Three *Waldhörner* (natural horns) and 1 *Ventilhorn* (valve horn). Valves were available at that time, introduced earlier in the century, and Schumann was already writing for the valve horn. He wrote his famous *Konzertstück* for four valve horns and his *Adagio and Allegro* for solo (valve) horn and piano in the same time period, so it is probable that he wanted to use the natural horns for this piece to achieve a rougher, more rustic timbre that would be more in character with these hunting songs.4

---

After further inspection of the *Waldhorn* parts, one notices that some of the pitches Schumann wrote do not appear in the harmonic series. Since the instrument is valveless, only those notes on the harmonic series can be played on the open horn. In the middle of the 18th century, Bohemian hornist Anton Hampel (1710 – 1771) was experimenting with putting different kinds of materials in the bell of the horn to try to lessen the volume he was producing, similar to what an oboist might do. He discovered that when he inserted something in the bell, that affected the pitch. The farther the material was inserted, the lower the pitch became, until the bell was completely obstructed, at which point the pitch actually rose a semitone. Hampel tried to create a plug that could be inserted to produce the same effect, but came to the conclusion that using the right hand works just as well. Using this new hand technique, he could play a complete chromatic scale. The negative aspect is that these new notes differed in timbre, depending on how far the hand was inserted, making the tones increasingly muffled.⁵

Hampel began composing new works for the horn and began teaching his students the technique as well. One of his famous students, Giovanni Punto, taught this technique to the court orchestra of George III, and is well-cited as being one of the most famous players at the time to introduce this technique. Beethoven and Mozart were inspired by this new discovery as well, writing pieces for the “new” horn. Previously, melodies written for the horn were always in the upper register (upper third and all of the fourth octave) since most of the playable notes lay there. Now composers were able to write down into the second octave of the instrument, and could also create new effects with

muting and stopping. The chart below shows how a hand horn player can achieve all the chromatic pitches of almost all of the horn’s four-octave range:  

![Chart showing approximate hand positions.](image)

Figure 28. from Humphries: Chart showing approximate hand positions.

O = open, W = wide open, F = fully-stopped, W/F wide open or fully-stopped
1/2 = half-stopped, 3/4 = three-quarter stopped, I = impractical

Even though one can play a chromatic scale using hand-stopping, Humphries mentions that not all notes are desirable. For example, A and B\textsuperscript{b} in the second octave are playable, but rarely successful because they require heavy stopping; so much so, that composers rarely wrote for them. Humphries mentions that the hand horn’s best range is the 3\textsuperscript{rd}-octave E and above, even though the 3\textsuperscript{rd}-octave F can be tricky to focus.

In Jagdlieder, Schumann pitches the horns in different keys, sometimes simultaneously, so the use of crooks was necessary. He comments in the score that the fourth horn player should use a Ventilhorn. For the upper three horns, hand technique could be employed to play notes not in the harmonic series. Hand horn technique would not be feasible for the fourth horn part; the valves are necessary in order to play the mid-to low-range notes more effectively. The partials lie farther apart in that register and stopping them creates an unfocused tone. Mendelssohn had a similar predicament in his

---

6 Humphries, p. 60.
Der Jäger Abschied; he solved his dilemma by employing a bass trombone instead of the recently-invented valve horn available at the time.

Players today would sight-transpose to Horn in F, and play on the modern double horn (the first hornist may employ a triple or descant horn for Frühe because of its tessitura). Balance with the singers will be an issue, since originally many of the notes for the hand horn players require some kind of hand-stopping. At the time this piece was written, in order to even out the tone in horn passages that require hand-stopping, the more stopping that was needed in a particular passage, the softer the dynamic of the overall passage. In modern times, all notes will be played open, and hence, louder. Care will have to be taken at unison pitches, especially those that were originally hand-stopped for the natural horns; these pitches will be louder on the open horn, and can be out of balance with the rest of the performing forces.

Schumann was friends with the young journalist Heinrich Laube (1806 – 1884). A theatre director and dramatist, as well as a novelist, Laube became known early for his political writings. A member of a group of writers known as "Das junge Deutschland" (Young Germany), Laube wrote essays that were considered subversive and politically dangerous. He was eventually put under police surveillance and his writings confiscated as they were deemed illegal. He was expelled from Saxony, and subsequently spent nine

---

months in a Berlin prison. Following his release, he was imprisoned again for a year for being a revolutionary sympathizer.\(^8\)

Laube published his *Jagdbrevier* (Hunting Anthology) in 1841, on the occasion of the German middle class winning back their right to hunt that was previously reserved only for the nobility.\(^9\) The shooting expeditions which he secretly made at Muskau in Prussia found literary expression in *Jagdbrevier*. This anthology is divided into four sections, one for each of the four seasons, and contains a glossary of "*Jagdspreche*" (Hunters' jargon). Schumann used poetry by Laube in many other part-songs and solo songs, but for the *Jagdlieder*, he used the following poems (I have notated where they occur in the *Jagdbrevier*):

\[
\begin{align*}
&\#1 \text{ pg. 197, } \#78 \text{ "Zur hohen Jagd"} \\
&\#2 \text{ pg. 144, } \#43 \text{ "Der Jäger wird geschaffen"} \\
&\#3 \text{ pg. 165, } \#60 \text{ "Jagdmorgen"} \\
&\#4 \text{ pg. 218, } \#92 \text{ "Frühe"} \\
&\#5 \text{ pg. 229, } \#97 \text{ "Bei der Flasche"}^{10}
\end{align*}
\]

**PERFORMANCE CONSIDERATIONS**

One of the main considerations for performance is the amount of German text sung by the chorus. This is also true for the audience; audiences sometimes struggle with extended choral pieces in foreign languages. Even when a translation is provided, it can prove difficult to follow along when only the English is provided. It is better to provide

---


both the original language and the English side-by-side, so the listener can better follow along. Yet still, this keeps the listener constantly looking down at the program, and not watching the performers.

Because of the inherent repetition of verses in strophic pieces, the chorus will not sing all the verses provided. I deleted selected verses without jeopardizing the storyline. In the first and second songs, there are four verses; the chorus will sing only the first two. In the third song, the chorus will sing the first and last verses. Because the fourth is through-composed, the ensemble will sing that song as written. The fifth part-song contains five verses, of which the first four have the identical music, whereas the fifth verse differs. For this last song, the chorus will sing three verses, the first two as printed, and the last being a combination of verses 4 and 5. Henceforth, in all the part-songs, with the exception of the fourth song, the chorus will sing the first verses in English, the rest in German. The fourth song will be sung entirely in German.

In his book, *Texts of the Vocal Works of Robert Schumann in English Translation*, Henry Drinker provides an adapted English translation of all Schumann's part-songs for men. The English matches the German syllable for syllable, so, except for some very few instances, no re-writing of the original rhythms has to occur. These are not direct translations, however, and Drinker explains in the preface his reasons for the adapted English translation:

"I agree that the singer's objective is to produce, as nearly as may be, the emotional and artistic reaction which the composer intended. To accomplish this with a song in German requires, however, both an audience which understands German thoroughly, and a singer who not only speaks German perfectly, but who can also think and feel in German. Unless we make the obviously false assumption that the sound of Schumann's words is all that
matters and that their meaning is of no great importance, we can never expect an American audience really to feel and understand a song in German.¹¹

He continues that the translation must be in English, not translated German. It should be in the tongue of the translator.¹² Below is an example of one of Drinker's translations, followed by a word-by-word translation I have provided:

Fünf Gesänge, Jagdlieder, op. 137

1. Zur hohen Jagd
Frisch auf zum fröhlichen Jagen, Ihr Jäger, auf zur Pirsch!
Come all you jolly hunters, the day is fresh and clear.¹³

*Fresh off to the merry hunts, you huntsmen, off to the deer-hunting.*

Drinker's argument is persuasive; it is easier for singers to emote the text word by word when singing in their native tongue. It is easier for an American audience to understand the English, instead of the German; it is difficult to match it with the provided translation, if one is provided. Syntax in German sentences can differ from English as well, according to word order, hampering understanding. On the other hand, it is also good to sing songs in the native tongue, as the composer heard it, retaining the original color of the language. Sounds of either language may not match in places; different vowels may occur in one language that makes the passage more difficult to sing.


¹² Ibid., p. 2

¹³ Ibid, pg. 143.
Therefore, in this performance, I have decided to present both English and German, as aforementioned, providing the singers with a word-for-word translation of the German, as well as IPA pronunciation guides (see Appendix A for the complete set). I will also create a Powerpoint presentation, providing supertitles for the audience during the lecture-recital. In addition, because of the use of both languages, I have created a performance edition for the chorus, showing both English and German texts (see Appendix B).

With respect to the horns, the players will be using modern double horns. My university does not own three natural horns, even though this would prove very interesting in relation to timbre and use of hand-stopping technique.

FÜNF GESÄNGE

The first song of the set, *Zur hohen Jagd* (On the High Hunt) has the tempo marking of *Sehr lebhaft* (*very allegro*). It is strophic with four verses and is, for the most part, homophonic. This song opens with a horn call, calling the hunters: “Fresh off to the merry hunt! Off to the deer hunting!” The reader can imagine the hunters, standing around with a beer, excitedly talking about the events to come.

The voices enter in unison at the beginning of each verse before breaking into parts. The call of the hunters is represented well in the voices with the occasional phrase starting in unison or at the octave, then progressing into harmony. Pulsing eighth-notes in the lower horn parts give drive to the fanfare. Schumann then interrupts the homophonic texture in the second half of the stanza at measure 18 by giving the second tenors a solo line: “The day in freshness, the stag returns from the field”, answered in
turn by the rest of the chorus. Laube’s text continues to convey how God gave men the forests and land, the sun, rain and wind and taught them sport and woodcraft. He gave them the ability to shoot a gun and gave them clear eyes and a steady hand to do so. This song finishes with the hunters heading out to the hunt before dawn, leaving behind their wives and children and asking God to protect them and their houses while they are gone. A final horn call finishes the song.

Harmonically, the song is rooted in D major, with all horns pitched in D. The first two lines of the stanza are in D major, moving to B minor in the next two lines. Through the use of sub-tonic harmonies in measure 23, the next two lines shift through E minor to arrive at an A-major chord in measure 32, returning to D major for the last two verses of the stanza (see Appendix B, page 119). Schumann alternates between unison singing and strong closed chording, as well as antiphonal sections, giving the melody to a particular voice part which is then answered by the other parts. The G♯dim7 chord in measure 40 provides a characteristic sense of drama, followed by some passing chords until arriving at the dominant A major chord in measure 44, then cadencing to D.

The second song *Habet acht!* (Be careful!) is marked *Nicht schnell* (not fast). One can picture the singers gathered around a big table the night before the big hunt and singing about the dangers of the hunt. "Many are lost to the ground, because a neighbor became entangled and a gun went off. Aim carefully!" The hunters are to remember a fallen comrade who lost his life on the hunt: "God will help the comrade whose life has ended." The use of small separate phrases and sudden dynamic changes theatrically paints the apprehension and caution these hunters feel. Harmonically, this song is in A minor, progressing through E minor, using diminished-seventh chord harmonies to add to
the sense of foreboding and caution. The use of both A major and A minor add to the suspense as well.

The horn parts occasionally double the voice parts, but are primarily supportive, rather than melodic. Three of the horns are pitched in D, while the third horn is pitched in C. This change in pitch keeps the written pitches for the third horn in the aforementioned best range for the hand horn; pitching it in D would have the hornist playing many 3rd-octave D’s and a fully-stopped C#.

The morning of the hunt has arrived in the third song of the set, *Jagdmorgen* (morning of the hunt). The key is a bright A-major and the tempo/style marking is *Frisch* (crisp, fresh). The plentiful dotted rhythms bring the notion of morning to life. They symbolize a glorious morning, a day that will be long remembered: "Clearer and free the urge becomes the more the day dawns; the bird also tries to sing, it is all so well arranged." The song is generally homophonic, with occasional mini-fanfares in the voices. The dynamic is full and the scoring of the voices tends to favor closed chording, which gives the music more punch and impact. Schumann also employs more seventh-chord harmonies (many in 2nd or 3rd-inversion) in the places he requires more emphasis, instead of diminished chords.

This part-song has three verses. The horns here double at the beginning to sound the morning fanfare, and then take a supportive and, at times, a prominent role into the cadences. Even though the song is in A major, the horns are pitched in E and D. This is likely because an A-basso crook would have to be employed. An A-alto crook would have the horns playing written pitches in the 2nd octave, and A-basso crooks were not made. In addition, the lower pitched E or D horns keep the written pitches farther away
from 3\textsuperscript{rd}-octave C and into the upper 3\textsuperscript{rd} and lower 4\textsuperscript{th} octaves. Hand-stopping in this range is much more effective. Many players transposed parts, playing them on D, E\textsubscript{b}, E, or F crooks, for these were the keys where hand-stopping was optimal.\footnote{Humphries, p. 29.}

The fourth song, \textit{Frühe} (Early), is the only non-strophic song of the set. It is in the key of D-minor, and is marked \textit{Langsam} (Slowly). The horn quartet opening sets the mood of daybreak with the first horn's high ascent, which then descends to invite the basses to enter. The opening text translates as "Early the hunter rises and begins the course of the day." The main theme consists of an ascending stepwise line (the rising of the sun), then expressively drops a seventh. Each voice part has its own entrance following at the fourth, each starting progressively higher, except for the last entrance by the baritone, which is displaced by an octave. This part-song has both homophonic sections and imitative staggered polyphonic sections as well. The song is not through-composed; the opening returns briefly at the end. Measures 4-16 are identical to measures 37-49 in the vocal parts. The horn parts in the same section mirror the harmony, but are not exact note for note.

The text continues: "The first light off the gun sight brings far more than the entire day. Dawn is the hunt's bride; they go hand in hand." Measures 8-12 (and again in measures 41-45) involve half-step relationships in the harmony, going from Dm to F\textsuperscript{7} and F\textsuperscript{b}dim\textsuperscript{7} to E\textsubscript{b} in first inversion. This particular part-song involves the horns in a more prominent role. The range of the first horn part is highest here, with the high concert D in the opening and an even higher concert F\textsuperscript{#} at the end before the final cadence. A player with a descant horn may be able to play the written high C\textsuperscript{#} more easily. Optionally, a
flügelhorn can substitute for the first horn in this song; its mellow timbre fits well into the horn sound.

In the final song of the set, *Bei der Flasche* (With the Bottle), the exciting dotted rhythms return. The opening horn call leads directly into a strong homophonic choral fanfare. The singers celebrate with a drink how wonderful the hunting is in Germany. In subsequent verses they sing about the hunting in other countries. In France, the hunt has destroyed itself, thinning out and leaving only singing birds. In England, the chickens feel at home; factories rattles and tramp, machines hammer and steam, driving away any game. They sing on: "So let's lift our glasses and drink to the German hunt. If necessary, we can protect and defend the German empire, for the hunt is in our blood."

This last part-song is in D major; all horns are pitched in D. Dotted rhythms are plentiful and this last song resembles the sound of a final opera chorus. The harmony passes through the subdominant and mediant harmonies sequentially arriving at the dominant before returning to the tonic. The final verse begins like the others but is different after the fourth measure. Schumann creates a coda to the entire set, using minor harmonies and ending with fanfare motives in the voices and the horns to bring this set to a rousing conclusion.
Below is a list of current recordings of Schumann's op. 137:

Robert Schumann «Habet acht!» Songs for Male Voices. DG Scene: Detmold, 2004. performed by the Neue Detmolder Liedertafel, conducted by Thorsten Roth

Created in 1842, the original Detmolder Liedertafel was formed to "to educate about four-part men's chorus singing, to entertain through friendly, informal meetings and promote the love of music itself." Re-organized in 2001 by 16 former students of the Detmolder College of Music, the Neue Detmolder Liedertafel comprises music professionals throughout Germany whose goal is to seek out and perform music for men's chorus. "Habet acht!" is a recording of the complete set of Schumann's part-songs.

I used this recording as an example for the chorus to hear. Tempi are appropriately well-paced, making the German intelligible. The chorus sings in high German, evident by the use of /ç/ instead of the low German /ʃ/ in words like "fröhlichen" and "sprecht".

Am Fernen Horizonte. MDR Rundfunkchor Leipzig, 2003. performed by the Leipzig MDR Radio Choir, conducted by Howard Arman

The largest professional choir in Germany, the Leipzig MDR Radio Choir was formed in 1946 under conductor Hebert Kegel, who led the choir to become of the best in Germany. Conducting the choir since 1998, Howard Arman continues with busy touring and recording schedules, as well as regular concerts in Leipzig with the Gewandhaus.

---

This recording contains songs for horns and male voices, together or alone, including Schumann’s op. 137.

Tempi on this recording are similar those of the Neue Detmolder Liedertafel. The tempo in the first movement is a little faster than the Detmolder recording (see Table x on page 66), and the singing is slightly more detached, yet the chorus still demonstrates appropriate word stress. In “Frühe”, the tempo increases in the middle section of that part-song, starting at measure 25, returning to the original tempo at measure 37. The final part-song is alive with very clear rhythm and diction. Arman decides in this movement to sing only four verses, singing the printed fourth verse in place of the fifth, but retaining the differing coda.

Robert Schumann, Uwe Kremp & Mark Anton Moebius: Encounters with Schumann, Ludger Boeckenhoff Audite Musikproduktion, 2007. performed by Die Meistersänger, conducted by Klaus Breuninger

Headquartered in Stuttgart, singers in Die Meistersänger come from many regions of Germany, from Bremen to Munich and from Dresden to Freiburg. Many are themselves conductors who come together to sing great literature for men's chorus and to keep the German chorus tradition alive. The number of singers range from 12 to 40, depending on the current literature or project. Klaus Breuniger, a student of Helmuth Rilling, is a free-lance musician and conductor of many choirs and active orchestras.¹⁷ This recording contains Schumann's op. 137, and the Sechs Lieder, op. 33.

The choir's tone in this recording sounds older, darker and a bit heavier than the other recordings cited. The tempi are generally slower, and in the faster movements, the heaviness and lack of crisp rhythm takes away from the excitement of the text. In Frühe, the horns start out beautifully, but have minor intonation problems at the end of the movement. In the last part-song, tempos fluctuate, slowing down to accommodate wordy text.

<table>
<thead>
<tr>
<th>ensemble</th>
<th>conductor</th>
<th>mvt. 1</th>
<th>mvt. 2</th>
<th>mvt. 3</th>
<th>mvt. 4</th>
<th>mvt.5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neue Detmolder Liedertafel</td>
<td>Thorsten Roth</td>
<td>124</td>
<td>52</td>
<td>114</td>
<td>48</td>
<td>123</td>
</tr>
<tr>
<td>Leipzig Radio Choir</td>
<td>Howard Arman</td>
<td>134</td>
<td>46</td>
<td>114</td>
<td>48 - 60</td>
<td>128</td>
</tr>
<tr>
<td>Die Meistersänger</td>
<td>Klaus Breuninger</td>
<td>108</td>
<td>44</td>
<td>110</td>
<td>56</td>
<td>98</td>
</tr>
</tbody>
</table>

Figure 29. Comparison of tempi in reviewed recordings (quarter note beats per minute).

Schumann's Fünf Gesänge are a wonderful set of part-songs in his collection. They tell an exciting story. First, the night before the hunt, hunters sit around a table, drinking certainly, and singing about how lucky they are to be in a land with a rich hunting tradition. They ask God to look over and protect their houses and families. Despite their revelry, they remind themselves that they must aim carefully, because hunting is a dangerous sport. Next they celebrate the crisp, fresh morning air, singing birds and the handiwork of God. Following that, they are ready as day breaks for a successful day of hunting. Finally, they celebrate with a drink that they are in a land where they can hunt, unlike in France and England, where opportunities are few.
Schumann marries the text beautifully with the music he creates. The dotted rhythms in the first, third, and fifth part-songs offer a sense of celebration and excitement, dotted rhythms being conventional signals for the hunt in music of previous centuries. One can hear the apprehension in the voices in the second song "Habet acht!", brought to life through Schumann’s use of harmony and spaces between musical entrances. "Frühe" is painted expressively through the ascending horn line at the opening, followed by the ascending vocal lines in stretto; one can 'hear' the sunrise and feel the warmth of the start of the day. Each song perfectly sets up the next, creating a complete set that is a gem of the male chorus literature.
CHAPTER 5

SUMMARY

Amateur male-voice choirs exist all over England, Wales and Europe; many towns have their own male-voice choir. As I searched through the websites of some of these groups, I noticed that the average age of the singers is forty or higher, and that the literature sung usually includes national songs, and arrangements of show tunes and popular music. Male voice choirs in the 19th-century (*Liedertafel*) sang popular music in their day as well, and Schumann part-songs were certainly part of their repertoire. Easy to learn, being strophic, homophonic and secular, they were most certainly popular.

Amateur choirs here in the United States consist mostly of barbershop choruses, GLBT choruses, and collegiate and high school choruses. Collegiate and high school choruses tend to perform more classical literature than the other choruses, who tend to include more popular music in their repertoire. These collegiate and high school choirs are more likely to perform these part-songs as part of their classical repertoire. If a city is as fortunate as Columbus, Ohio, for example, it may have a *Männerchor* that can perform these songs. A professional or advance amateur men's chorus could very well perform these part-songs. German-speaking adult amateur choirs most certainly could handle these songs, but now in the 21st century, they are part of the classical repertoire, not the popular repertoire of the 19th century.
A few part-songs are definitely accessible to good high school men's choruses. By nature, they are secular (this causing no worries about sacred music in public school) and they are homophonic. Harmonically, they can be interesting yet not too difficult. The use of the diminished seventh-chord at that time in the 19th-century may not be something that choristers today are accustomed to, yet this harmony can be approached in warm-ups and exercises prior to rehearsing the piece. Music written later tends not to favor this chord, which gradually evolved to the major seventh chord, adding the dominant-tonic root relationship.

Of the *Sechs Lieder*, the first two are accessible. In the first one, the ranges for all voice parts are good for high school singers. The form consists of two eight-measure phrases of similar music, almost a direct repeat with different text. The German is easy and there is not a lot of it. The overall soft dynamic allows the conductor to focus on good tone and breath support without having to worry about loud volume, especially if the first tenors’ voices are light. The second part-song of the set is more extensive with more German. Vocal scoring is standard open chording, and dynamically, there is not much loud singing required. The form is a rondo; the opening eight measures repeats twice, once in the middle and then again at the end followed by a coda [A B A C A coda]. Once you learn the A section, they know half the piece.

The *Drei Lieder*, in my opinion, would prove too difficult for a high school group, even a good one. The songs are longer and more intricate. Some divisi also occurs in this set. The first song in the *Ritornelle in kanonischen Weisen, op. 65*, however, is the well-known *Die Rose stand im Thau*, which is often found on state contest lists. It is in five parts (TTBBB), but the bass 1 line can easily be taken by a soloist or small group.
Ranges are appropriate for high school. The canons for bass in this set would be wonderful teaching tools for sight-reading. One could transpose these canons to better the overall ranges for the whole ensemble. One could then teach the chorus the entire canon, using solfege, and then perform the canon. Some canons have a limited range, and most are fairly diatonic. Who needs a sight-singing workbook when a teacher can take music out of the classical repertoire and have the students learn using quality music by a well-known composer?

Collegiate choirs can certainly include Schumann part-songs in their repertoire. The better the choir is, the more songs they can learn. The main challenge is the language. Working this into the warm-ups and drilling the language can help choristers internalize the German. Good collegiate male choirs could tackle most of Schumann’s part-songs. The Drei Lieder are, in my opinion, the hardest of all part-songs. A very fine collegiate choir or advanced amateur or professional choir could perform them. The last two songs of the Sechs Lieder are difficult as well.

Below is a chart, listing all Schumann's part-songs, and my opinion as to their difficulty: classified as easy, medium and difficult:
<table>
<thead>
<tr>
<th></th>
<th>E</th>
<th>M</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Sechs Lieder, op. 33, no. 1</em></td>
<td><em>Der träumende See</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Sechs Lieder, op. 33, no. 2</em></td>
<td><em>Die Minnesänger</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Sechs Lieder, op. 33, no. 3</em></td>
<td><em>Die Lotosblume</em></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td><em>Sechs Lieder, op. 33, no. 4</em></td>
<td><em>Der Zecher als Doctrinair</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Sechs Lieder, op. 33, no. 5</em></td>
<td><em>Rastlose Liebe</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Sechs Lieder, op. 33, no. 6</em></td>
<td><em>Frühlingsglocken</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Drei Lieder, op. 62, no. 1</em></td>
<td><em>Der Eidgenossen Nachtwache</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Drei Lieder, op. 62, no. 2</em></td>
<td><em>Freiheitslied</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Drei Lieder, op. 62, no. 3</em></td>
<td><em>Schlachtgesang</em></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td><em>Ritornelle in kanonischen Weisen, op. 65, no. 1</em></td>
<td><em>Die Rose stand im Thau</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Ritornelle in kanonischen Weisen, op. 65, no. 2</em></td>
<td><em>Lasst Lautenspiel und Becherklang</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Ritornelle in kanonischen Weisen, op. 65, no. 3</em></td>
<td><em>Blüt' oder Schnee!</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Ritornelle in kanonischen Weisen, op. 65, no. 4</em></td>
<td><em>Gebt mir zu trinken!</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Ritornelle in kanonischen Weisen, op. 65, no. 5</em></td>
<td><em>Zürne nicht des Herbstes Wind</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Ritornelle in kanonischen Weisen, op. 65, no. 6</em></td>
<td><em>In Sommertagen rüste den Schlitten</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Ritornelle in kanonischen Weisen, op. 65, no. 7</em></td>
<td><em>In Meeres Mitten ist ein offener Laden</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Ritornelle in kanonischen Weisen, op. 65, no. 8</em></td>
<td><em>Hätte zu einem Traubenkern</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Ritornelle in kanonischen Weisen, op. 65, no. 9</em></td>
<td><em>Zum Anfang</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Drei Freiheitsgesänge, WoO 4, no. 1</em></td>
<td><em>Zu den Waffen</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Drei Freiheitsgesänge, WoO 4, no. 2</em></td>
<td><em>Schwarz-Rot-Gold</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Drei Freiheitsgesänge, WoO 4, no. 3</em></td>
<td><em>Deutscher Freiheitsgesang</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Fünf Gesänge, op. 137, no. 1</em></td>
<td><em>Zur hohen Jagd</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Fünf Gesänge, op. 137, no. 2</em></td>
<td><em>Habet Acht!</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Fünf Gesänge, op. 137, no. 3</em></td>
<td><em>Jagdmorgen</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Fünf Gesänge, op. 137, no. 4</em></td>
<td><em>Frühe</em></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td><em>Fünf Gesänge, op. 137, no. 5</em></td>
<td><em>Bei der Flasche</em></td>
<td>x</td>
<td></td>
</tr>
</tbody>
</table>

**E = easy**
- conservative ranges, easy form/shorter song, almost strictly homophonic, standard chording, conservative harmonies, small amount of German, straight 4-part

**M = medium**
- little more adventurous ranges, more extended form, mostly homophonic with some polyphonic, more adventurous harmonically, more German, some divisi

**D = difficult**
- wider ranges, longer form, more through-composed, polyphonic sections, adventurous harmony, much German, much divisi

Figure 30. Table of all Schumann’s part-songs, comparing difficulty.
In their book *Foundations and Principles of Music Education*, Charles Leonhard and Robert House say that good music is expressive, in that it represents the human experience of stress and release. Does the piece have elements that evoke anticipation and release that the listener can find meaningful? Pieces written with this in mind are good music. Those pieces written to address technical concerns or just to provide a steady tempo are not.\(^1\) Hilary Apfelstadt says in her article “First Things First: Selecting Repertoire” that good music finds a balance in many things:

> “Well-written music finds that balance between tension and release, of structural symmetry and asymmetry, of expectancy and surprise that makes listening and performing a worthwhile experience.”\(^2\)

In fact, good music draws out the expression in a performer to elevate them from being merely human, to being artistic. Leonard and House also say that good music exhibits expert craftsmanship, and that this craftsmanship brings out expression, yet never replaces it. Formulaic music tends to lack this craftsmanship and is not good music.\(^3\)

I am troubled by the paucity of high quality men’s chorus literature by standard classical composers that is performed by many male choruses. Perhaps the lack of such repertoire on many male chorus programs comes from lack of knowledge of the repertoire. Before researching this topic, I, too, was unaware of the wealth of male chorus literature written by major well-known composers of the 19th century, like Weber, Brahms, Bruckner, Wagner, Schubert, and, of course, Schumann. What is most enticing


\(^3\) Leonhard and House., p. 90.
about this music is that there is a strong historical context in which these pieces were written.

In a brief survey of catalogs by music retailers, I found the following: much music advertised and written for male voices tends to favor the high school singer. Many arrangements are two- or three-part and many that are advertised are predominantly arrangements of popular songs or Broadway show tunes. The current catalog put out by music retailer J.W. Pepper, for example, features patriotic songs on one page, followed by five pages of arrangements of pop and Broadway songs, and no classical literature. While browsing the online catalog provided by Stanton's Sheet Music, a local sheet music retailer, I found 306 selections for men's chorus: 66 sacred pieces and 240 secular ones. Of the 240 secular selections, 100 were for TB or TTB while 140 were for full TTBB chorus; 89 of the 240 selections were arrangements of popular or Broadway music. The rest consisted of original compositions and arrangements of folksongs. Furthermore, the great portion of all the literature available on Stanton's catalog would not be appropriate for any men's choruses other than high school groups. Most of the pieces highlighted in the advertising and visually available on the shelves are the pop and Broadway arrangements.

Yet, retail stores tend to give the public what it wants; they advertise what sells. Publishing companies, in turn, try to influence the public about what they want to buy. Sometimes decisions by both the retailers and publishers are based on salability, rather than quality.

The emergence of new recordings of Schumann’s part-songs, including those referred to in Chapter 4 (see page 79), demonstrates the high quality of these works. One
can find many recordings of men’s chorus repertoire, aside from major works, performed by European choirs. A significant number of American men’s chorus recordings represent barbershop, collegiate or GLBT choruses, who tend not to perform this genre of literature. Barbershop and GLBT choruses mostly record popular music selections. Collegiate choirs are better in this aspect; for example, choruses from Harvard and Rutgers record much classical literature.

With respect to male choruses, I have also observed over time that much of the repertoire comprises pieces mostly written after about 1950. In addition, the balance of literature between high quality pieces that exhibit strong craftsmanship and facilitate deep expression and those selected to entertain the audience tend to weigh heavier on the latter. I was pleased to see, however, at the last Intercollegiate Men’s Choruses Conference in March of 2010 on the campus of Miami University in Oxford, Ohio, that there was a better balance of not only “good, quality” literature, but also literature from earlier time periods, primarily the Renaissance period. Contemporary music still dominated the repertoire lists, however. There was one Schubert part-song on a chorus program.

The best way to find quality literature is to survey recordings and concert repertoire of respected choral programs. ACDA conferences, as well as other state conventions and festivals, are also good venues for hearing literature sung by fine ensembles. Other good sources are state contest lists and monthly reviews in the Choral Journal. Another valuable source is the collected works of major composers; many universities either contain these collections or have access to them.
One major obstacle to performing music of this time period is that much of the music is published by foreign publishers and can be quite expensive. CPDL (Choral Public Domain Library: www.cpdl.org) can be an alternative; this website houses hundreds of public-domain scores. Scores for Schumann's op. 33, for example, can be found there and printed for free. An increasing number of scores are being added; however, one must be cautious as to the accuracy of some of the scores and check them for errors, which are found occasionally. Submissions are not refereed. Scores can also be found at the IMSLP / Petrucci Music Library (http://imslp.org/wiki) which also contains an ever-growing library of choral and instrumental music (including full scores and separate instrumental parts). I found scores for most of Schumann's part-songs here; scores are in pdf format and can be easily downloaded.

Choral conductors should strive to represent each historical period during the course of a year, or concert season. The MENC National Standards for Music Education lists as its second standard: “Performing on instruments, alone and with others, a varied repertoire of music.” ⁴ A variety of musical styles, Apfelstadt says, gives singers a “well-balanced musical diet.” ⁵ Many works from previous centuries can be presented in the context of world events so singers not only learn music history, but also cultural history. Mixed choruses tend to acknowledge music history and styles better than men’s or women’s choruses. In his article “The Quest for High-Quality Repertoire”, Bruce Mayhill surveys works performed by high school mixed choirs at ACDA national


⁵ Apfelstadt, p. 33.
conventions from 1960 to 1993. The music eras most represented were Renaissance and works from the 20th century. The Romantic era was represented well with mostly works by Brahms and Mendelssohn (I found one Schumann piece, *Zigunerleben*). Pieces from the Baroque and Classical era were scarce. Admittedly, songs written in the 19th-century for men’s chorus can be hard to find, but as I have discovered, there are many available if one researches thoroughly enough.

With respect to Schumann’s op. 137, I think Leonhard and House would give mixed reviews as to whether this is good or great music. They distinguish the two by saying that ‘great’ music contains the subtlety and abstractness of expression. Obvious and easily understood melodies lack subtlety; melodies in good music are learned after being heard once or twice and harmonies are standard and easily anticipated. Rhythm structures are regular and generally unvaried. One other aspect they mention is that in ‘good’ music, one music element predominates: the melody in a ballad, rhythm in dance music, etc. They give the example of “The Star Spangled Banner” being good, not great music, because its main driving force is patriotism. In other countries, the song does not carry the same interest.

I think that Leonhard and House would consider most of the *Jagdlieder* good, not great music; however, I think I could convince them of some its ‘great’ aspects. The *Liedertafel* style does include easy-to-sing melodies and, generally, standard harmonies. The songs were written to be easy to learn and perform and much of the writing is

---


7 Leonhard and House., p. 90.
homophonic with dotted rhythms predominating. The songs are nationalistic in nature, honing on the emotional aspect of patriotism. Yet, occasionally, Schumann dabbles in the mediant to give the harmony a little more color. His change of vocal texture alternating unison singing with chorded singing and alternating homophony with canonic writing gives these songs added value. The fact that the text for these songs comes from a respected poet such as Heinrich Laube also adds value. Overall, I think Leonhard and House would agree it is worth teaching, being well crafted and expressive.

Under this classification, the fourth song, Frühe, could be considered ‘great’ music. The piece opens with what could have been an easy melody, but Schumann chooses to displace the last note down by an octave. He also develops the six-note motive in each voice part, having each subsequent voice part start the same motive at the note where the previous part left off. His unexpected harmonies travelling to the subdominant and then to its mediant are surprising, yet captivating. The horn writing is exquisite when considering Schumann was writing for the natural horn in the upper three parts. The horns’ role is not merely supportive; it is an independent role.

My hope is that men’s choruses can one day be elevated to the point where their status equals that of mixed choruses, and where amateur and professional men’s choruses will emerge from the American choral landscape. Composers will write high quality literature for them, like that written for mixed choruses, and men’s chorus directors will have a wealth of repertoire from which to choose. I hope that this document will inform these directors about the treasure of literature written for these choruses in Germany in the 19th century, and that, as a result, they will find a place for Schumann's music in their programming.


Leipzig MDR Radio Choir biography.  


Ostwald, Peter. **Schumann: The Inner Voices of a Musical Genius.** Boston: Northeastern University Press, 1985


APPENDIX A

TRANSLATIONS

Jagdlieder, op. 137 for TTBB chorus and 4 horns (ad lib.)
German Text by Heinrich Laube (1806-1884) from "Jagdbrevier" (1841)
set by Robert Schumann (1810-1856)

1. Zur hohen Jagd
[tsur 'ho: an ja:kt]
To the high hunt

Frisch auf zum fröhlichen Jagen, Ihr Jäger, auf zur Pirsch!
[frɪʃ aːʃ of tsum 'frʊː li çən 'jaː ɡən ie 'jeː ɡʊ aː of tʃʊʃ]
Fresh off to the merry hunt, You huntsmen, off to the deer-hunting!
Quickly off to the merry hunt,
You huntsmen, off to the hunt!

Wir wollen den Hirsch erjagen,
[vaɪ ˈvɔː ɻən deː n hɪː ɐʃ ˈɛr ˈjaː ɡən] We want the deer to catch,
The noble red deer:
We want to catch the deer,
the noble red deer.

Der Tag steigt auf in Frische,
[deːr taːk ʃtaːk tʃ əː of ɪn ˈfrɪʃ] The day rises up in freshness,
The day dawns in freshness,
The deer returns home from the field;
the deer returns home from the field;

Frisch auf denn ins Gebüsche,
[frɪʃ aːʃ oːn ɪns ɡə ˈbʏʃə] quickly up then into the bush,
quickly, then, in the bushes,
quickly, then, in the bushes,
Where he halts his about-face.

Wo er den Wechsel hält.
[vo ɛr ˈvɛːs səɻ ˈhɛːlt] Where he the about face halts.
Where he halts his about-face.
Gott gab uns diese Erde, Mit Allem, was darauf.
God gave us this Earth, With all that therein.

Er lehrt' uns Wildesfährte, Schenkt' uns den Büchsenlauf,
He taught us game-tracking Gave us the rifle barrel

Und gab uns klare Augen, Und feste Hand dazu. --
And gave us clear eyes, And firm hand as well. --

Nun sprechst, was sollt' das taugen, Blieb' es in träger Ruh'?
Now speak, what would be that useful, remained it in lethargic quietness?

Er gab uns Sonne und Regen, Und Mut ins Herz hinein,
He gave us the sun and rain, And courage in heart into,

Der Wind muß sich bewegen, Die Vögel müssen schrei'n,
The wind must blow, The birds must scream,

Das Jahr muß kommen [und] schwinden Und alles hat sein Muß --
The year must come [and] fade away And everything had to be must --

Das Alles zu verbinden Braucht's Jägers Gruß und Schuß!
that all to be connected needing a hunter's greeting and shot!
Drum auf, es lebe das Jagen, Dies stete Gewitter der Welt!
Therefore, it lives the hunt, These constant thunderstorms of the world!

Die Traurigen mögen sich plagen, Der Filz mag trachten nach Geld!
The sad like to toil, The ruffian may strive after money!

Wir seh’n am Abend und Morgen Nach rüst’gen Taten hinaus;
We see in the evening and morning After lusty doings out;

Weib, Kinder, Schulden und Sorgen Behüte Gott zu Haus.
Wife, children, guilt and worries Protect them, God, at home.

2. Habet Acht!
Have attention!
Be careful!

Habet acht! Auf der Jagd! Mancher ist zu Grund gegangen,
Have careful on the hunt! many are to the ground lost

Weil der Nachbar sich verfangen, Und ein Lauf ist los gegangen!
because the neighbor himself entangled and a barrel went off!

Because the neighbor became entangled and a gun went off!
Habet acht! Auf der Jagd!
Have attention! on the hunt!

Habet acht! Auf der Jagd! Rasch ist noch nicht unbesonnen,
Be careful on the hunt! Quick is still not reckless,

Blinde Hast hat nie gewonnen, Halb gezielt ist ganz zerronnen –
Blind haste has never succeeded Half aimed is completely gone

Habet acht! Auf der Jagd!
Have attention! on the hunt!

Habet acht! Auf der Jagd! Des geschossnen Kameraden
Have attention! on the hunt! The shot comrades

Denke jeder jetzt beim Laden;
think every now in the store;

Helfe Gott dem Kameraden,
Help God the comrades,

Der vollbracht! Gute Nacht.
The finished! Good night.

Gute Nacht! Wer vollbracht!
Good night! Who finished!

Bei des Mannes schönstem Drange,
At the man's beautiful urges,

Gute Nacht! Wer vollbracht!
Good night! Who finished!

In the midst of man's fine aspirations,
Bei der Schüsse lust'gem Klange,  
by the shots amusing sound,  
_by the amusing sounds of the shots_,

Traf ihn rasch des Todes Schlange!  
Encountered it quickly the death snake!  
_he quickly encountered the snake of death_!

**Gute Nacht! Wer vollbracht!**

*Good night! Who finished!*

3. Jagdmorgen

*Morning of the hunt*

O frischer Morgen, frischer Mut,  
O fresh morning, fresh courage  
_O fresh morning, fresh courage_,

Wie will ich euer gedenken!  
how may I you remember  
_how may I remember you_!

Wer weiß, wird mir ein solches Gut  
Who knows, is my such treasure  
_Who knows if such a treasure_,

Der Himmel nochmals schenken:  
Heaven once more endowed  
_Haven will once more endow to me:*

Daheim die Meinen treu und lieb,  
at home the loved ones true and beloved  
_At home the loved ones, true and beloved_,

In mir der rege Lebenstrieb,  
in me a lively life-instinct  
_inside me a lively life-instinct_!

Und über mir die Sterne.  
and over me the stars.  
_and above me the stars._
Der Morgen löscht die Sterne aus,  
The morning extinguishes the stars
Er wirft mit Wind die Bäume;  
It throws with wind the trees;

Ich tret' aus dunklem Jägerhaus,  
I step from the dark hunter’s house.
Verpustend die kurzen Träume.  
Blowing away the short dreams.

Es saugt der Mund die frische Luft,  
My mouth sucks in the fresh air,  
Die Brust schlingt herben Waldesduft,  
my breast entangles the harsh forest aroma,

Es hofft das Herz, was weiß ich!  
It hopes the heart what know I
Je mehr der Tag sich lichtet,  
the more the day lifts

Und klarer, freier wird der Drang,  
And clearer, freer becomes the urge
'S ist Alles so wohl gerichtet.  
it is all so well arranged.

Der Vogel auch versucht Gesang,  
The bird also tries song  
Wie schwer mag's sein, wie leicht sieht's aus,  
How difficult it may be, how easy it looks ---

Herr Gott, in Deinem großen Haus,  
Lord God, in your great house  
Wie schwer mag's sein, wie leicht sieht's aus,  
How difficult it may be, how easy it looks ---

Hab' Dank für Jagd und Atmen!  
Have thanks for hunt and breath  
Be thankful for the hunt and for breath!
4. Frühe
['fry: ə]
Early

Früh steht der Jäger auf
['fry ʃtet de:ɐ 'jɛ:ɡɐ a:of]
Early rises the hunter ---
The hunter rises early

Und beginnt den Tageslauf:
[ʊnt bə 'ɡɪnt den 'ta gəs la:of]
And begins the day's course
and begins the course of the day

Das erste Licht auf's Büchsenkorn
[das 'er stə liçt a:ofs 'by çson 'kɔrn]
The first light off the rifle sight
The first light off the rifle sight

Bringt mehr als ein ganzer Tagesborn:
[brɪŋkt me:ə als a:en 'ɡən tsər 'ta gəs bo:en]
Brings more than an entire day’s spring
brings more than an entire day's worth

Dämmer ist Wildes Braut,
[ˈdɛ mər ɪst ˈvɪl dəs bra:ot]
Dawn is game’s bride
Dawn is the game’s bride,

Dämmer macht Wild vertraut,
[ˈdɛ mər makt vɪlt fərˈtra:ot]
Dawn makes game trusted
Dawn makes the game trusting --

Was man früh angesehen,
[ˈva:s mən fry ˈan ɡəʊˈzen]
What one early looked at
What one sees early in the day

Wird uns nicht leicht entgehen.
[viːrtʊnsɪçt əɛntˈɡen]
Will us not easily escape
Will not easily escape us.

Auf zur Jagd!
[aːof tʊər ja:k]
Off to the hunt!
Off to the hunt!
5. Bei der Flasche

[ba:e  de:ɐ  'fla ʃə]

At the bottle

Wo gibt es wohl noch Jägerei,       Als wie im deutschen Land?
[vo ɡipt ɛs  vo  nɔx  'ye ɡə ra:e]       [als vi im  'dɔø ʧʃən  lant]
Where is there still good huntsmanship as that in the German land?
Where else can you still find good hunting like that in Germany?

Der Franzos' hat sein Land überlichtet,
[de:ɐ  fran 'tsos  hat  za:en  lant  'y bɐ ˈliç  tət]
The French have their land cleared out
The French have cleared out their land,

Nichts schonend die Jagd sich vernichtet,
[ɲɪçts  'ʃon ənt  di  yakt  zɪç  fe  'ɲɪç  tət]
Nothing protected the hunt themselves destroyed
Nothing protected, they have themselves destroyed the hunt,

Schiesst singende Vögel, der Fant!
[jɪst  'ziŋ ən  da  fʊ ɡʊl  de:ɐ  fant]
They shoot singing birds, the ruffians!
They shoot songbirds, the ruffians!

In Engeland, da ist nichts mehr, Als wie das Huhn zu Haus;
[in ɛn ɡə  lant  da  ûst  nɪçts  meːr ]       [als vi daː  hʊn  tʃu  haːʊs]
In England, there is nothing more
In England, there is nothing more than like the chicken at home

Fabriken klappern und stampfen, Maschinen hämmern und dampfen,
[faˈbri kən  ˈklapər ʊnt  ˈʃtamp ʃən]       [maʃənən  ˈhaːmɐn  ʊnt  ˈdamp ʃən]
Factories rattle and pound,
Factories rattle and pound,
Machines hammer and steam,
Machines hammer and steam,

Das hält kein Wildpret aus. Die Füchse borgen sie von uns
[das  ˈhɛlt  ka:en  ˈvɪlt  prɛt  aʊs]       [di  ˈfyk ˈsoʊ  bɔr  ɡən  zi  ʃən  ʊns]
That tolerates not wild game ---
the wild game doesn't tolerate it.
The foxes borrow they from us
They borrow the foxes from us

109
Zur Hatz über Hecken und Feld: Das ist ein Reiter - Vergnügen,
[tsur hats 'y be 'he kən ʊnt felt] [das ist aːen 'raːə te ŋ 'ny gən]
For the hunt over hedges and fields That is a horseman's pleasure
for the hunt over hedges and fields:
that is a horseman's pleasure.

Die Jagd liegt in letzten Zügen, Wenn Deutschland sie nicht erhält.
[di 'yagt likt in 'lets tən 'tsy gən] [vɛn 'dɔøtʃ lant zi ɪnɛçt ɛɐ 'hɛlt]
The hunt lies in last breath if Germany it not preserve
The hunt lies in one's last breath if Germany did not preserve it.

Die ernste strenge Jägerei, Die kennen wir allein,
[di 'ɛɐn stəː ʃtɛ ŋə 'ye gə raːe] [di 'kɛ nən vir a'laːen]
The serious severe hunt, That know we alone
The serious relentless hunt, that we alone know

In Wald und Feld zu leben, Vertieft in Ursprungs -Weben,
[ɪn valt ʊnt felt tsu 'le bən] [fɛɐ 'tɪft in 'uːɐ sprʊŋs 've bən]
in forest and field to live immersed in origins weaving
To live in forest and field, immersed in the weaving of our origins,

Ist deutsches Jagdgedeih'n. Es lebe deutsche Jagd!
[ɪst 'dɔø tʃəs 'yakt go 'daːen] [ɛs 'le bə 'dɔø tʃə yakt]
is the German hunt thrives it lives (the) German hunt!
it is the German hunt that thrives.

So trinkt darauf ein volles Glas: Es lebe deutsche Jagd!
[zo  trɪŋkt da 'raːof aːen 'fɔ lɔs glas] [ɛs 'le bə 'dɔø tʃə yakt]
So drink to that a full glass it lives (the) German hunt!
So drink a full glass to that: Long live the German hunt!

In Lust die Träume spinnend Und die Kunst, die Taten sinnend,
[in lust di 'tʁɔːi mə 'ʃpɪn ənt] [ʊnt di ˈkʊnst di 'ta tən 'zɪn ənt]
in desire the dreams spinning And the art, the deeds reflecting
In desire, the dreams spin reflecting the art and the deed,

Die uns so wohl behagt! Sie übt die Seele, übt die Hand,
[di uns zo vol bə 'hakt] [zi ybt di 'zeː ˈla ybt di hant]
That we so well contented It exercises the soul, it exercises the hand
That we are so well contented. It exercises the soul, it exercises the hand,
Nährt Frische, Kraft und Mut: Wenn's gilt das Reich zu wahren,
nourishes freshness, power and courage If it is necessary to preserve

Wir sind in Waffen wohl erfahren, Hoch deutsches Jägerblut!
We are in arms well skilled high German hunters-blood

We are well-skilled with arms, (and our) exalted German hunter's blood.
Jagdlieder
for 4-voice men's chorus and 4 horns (ad lib.)

Robert Schumann op. 137
MGC performance edition by Tim Sarsany

text from Heinrich Laube "Jagdbrevier"

1. Zur hohen Jagd

Sehr lebhaft

Come Gott gab uns

all you

T. 1
jolly hunters, the day is bright and clear so
diese Erde, mit Allem was darauf Er

T. 2

Bar.
jolly hunters, the day is bright and clear so
diese Erde, mit Allem was darauf Er

Be.

Hn. 1,2

Hn. 3,4
let us all go hunting, to hunt the noble deer.
lehr' uns Wildesführte, schenkt uns den Blühsenauf,

The stag returns from grazing, the forest fresh awakes, so und gab uns klare Augen und feste Hand dazu. Nun

T. 1

lehr' uns Wildesführte, schenkt uns den Blühsenauf,

Bar.

let us all go hunting, to hunt the noble deer.

Be.

Hn. 1,2

Hn. 3,4

Hn. 3,4
2. Habet acht!

Nicht schnell

Tenor 1

Have a care! O be ware! In the hunt is
Ha - bet acht, auf der Jagd! Rasch ist noch nicht

Tenor 2

Baritone

Bass

Horn 1,2

Horn 3,4

[f. 2. orig. in D]

[f. orig. in C]

[f. orig. in D (ventil)]

ev - er dan - ger, be he neigh - bor, be he stran - ger, lest a shot his life en -
un - be - son - nen, blin - de Hast hat nie ge - won - nen, halb ge - zielt ist ganz zer -

T. 2

Bar.

Be,

Hn. 1/2

Hn. 3/4

117
3. Jagdmorgen

Frisch

Tenor 1

O glorious morn-ing, glo-rious day, long, long re-mem-bered here-aft-er! Our

Tenor 2

Und kla-ter, frei-er wird der Drang, je mehr der Tag sich lich-tet, der

Baritone

O glorious morn-ing, glo-rious day, long, long re-mem-bered here-aft-er! Our

Bass

Und kla-ter, frei-er wird der Drang, je mehr der Tag sich lich-tet, der

Horn 1,2

[1. orig. in B] (5. orig. in B)

Horn 3,4

[6. orig. in E, venti.]

T. 1

hopes are high, our hearts are good, and filled with mer-ry laugh-ter. The horns that echo near and

T. 2

Vo-gel auch ver-sucht Ge-sang, 's ist Al-les so wohl ge-rich-tet. Herr Gott, in
ein-ern gross-en

Bar.

hopes are high, our hearts are good, and filled with mer-ry laugh-ter. The horns, that

Bs.

Vo-gel auch ver-sucht Ge-sang, 's ist Al-les so wohl ge-rich-tet. Herr Gott, in

Hn. 1/2

The horns that echo

Hn. 3/4

Herr Gott, in deinern
mehr als ein ganzer Tagessborn.

Dämmer ist Wildes Braut, Dämmer macht Wild vertraut, was man früh angese-

mehr als ein ganzer Tagessborn.

Dämmer ist Wildes Braut, Dämmer macht Wild vertraut, was man früh angese-
Büch-senkorn bringt mehr als ein ganz-er Ta-ges-born.

Auf zur Jagd!
5. Bei der Flasche

Frisch

Tenor 1

1. O where is hunt-ing half as good as where we Ger -mans

Tenor 2

En -ge-land, da ist nichts mehr, als wie das Huhn zu

Baryton

1. O where is hunt-ing half as good as where we Ger -mans

Bass

En -ge-land, da ist nichts mehr, als wie das

Horn 1,2

[all orig. in D]

Horn 3,4

[IV. Ventilhorn]

T. 1

rule? For a French-man will not waste a cartridge, but shoots at a still sit-ting

T. 2

Haus; Fa - bri - kon, klap - pers und stum-opfen, Ma - schi - en hem - mern und

Baryton

Ger -mans rule. For a French-man will not waste a cartride, but shoots at a still sit-ting

Bass

Huhn zu Haus; Fa - bri - kon, klap - pers und stum-opfen, Ma - schi - en hem - mern und

Horn 1,2

Horn 3,4
Waffen wohl erfahren, ja gilt's das Reich zu wahren, wir sind in
wir sind in Waffen wohl erfahren, ja gilt's das Reich zu wahren, wir sind in

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!

Waffen wohl erfahren; hoch deutsches Jünger blut!
Waffen wohl erfahren; hoch deutsches Jünger blut!