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W a n d e r i n g

(Das Wandern)

Franz Schubert

Adapted and Edited with Instructions as to Interpretation
and Method of Study by

Leopold Godowsky

Biographical Sketch, General Information and Glossary by
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PROGRESSIVE SERIES COMPOSITIONS

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WANDERING.

BIOGRAPHICAL SKETCH—FRANZ SCHUBERT.

*Born at Lichtenthal, near Vienna, January 31, 1797.
Died in Vienna, Austria, November 19, 1828.*



FRANZ PETER SCHUBERT was undoubtedly the greatest song writer that ever lived. In his short life of thirty-one years he wrote over six hundred songs. Composing with Schubert was not a matter of waiting for creative moods; with him there was a continual flow of musical ideas that simply poured forth without any apparent effort on his part.

Each morning he began his work early, usually composing at least six hours without interruption. It frequently happened that he would write from four to five songs in a morning. There seemed to be no end to his inspiration. At two in the afternoon his day's work was finished and he would go for luncheon to his favorite restaurant, where his cronies awaited him. After a simple repast with his friends, there followed a walk to some beautiful rural spot outside Vienna. Schubert was passionately fond of nature, and these country walks were as necessary to his welfare as his regular morning work. On rainy days there was Bognor's Café in the Singerstrasse, where he could peruse the papers, smoke his pipe and enjoy the drollery of his waiter there. In the evening there was often music at the home of some friend; there his new works would receive their first performance and criticism.

Such was the plan of life as lived by Franz Schubert—work, walks, music, and friends. It is known that he was always poor, and yet it is hardly true that he was ever very much depressed on that account. He demanded only the simplest joys from life; his great joy was his music. His interest went no further than the actual creating of it, after that it might lie forgotten on some dusty shelf, or it might, perchance, meet with the favor of a publisher—he was equally unconcerned in either instance. Indeed, a large number of his works remained unpublished until Schumann discovered them in the possession of Schubert's brother, Ferdinand, ten years after the composer's death.

Schubert's death was sudden, being caused by a nervous fever. Some of his most intimate friends did not even learn of his illness until the day of his funeral. There in his rooms, at 694 Firmiangasse, attended by his old father and his devoted brother Ferdinand, he passed his last hours. He died at three o'clock in the afternoon of Wednesday, the 19th of November, 1828. On the Friday following, a small group of mourners accompanied the body of the beloved Schubert to a cemetery in the village of Währing, a suburb of Vienna, and there in the gloom of a cold, rainy day, the last rites were paid to the immortal Franz Schubert.

HISTORICAL INFORMATION: One afternoon—probably in the year 1824—Schubert called upon his friend Randhartinger; during their conversation Randhartinger was called from the room, and Schubert, to amuse himself, picked up a small volume from the table. He found it very interesting, and his friend not returning, he left with the book.

Such was the beginning of the cycle of the *Schöne Müllerin* (The Miller's Beautiful Wife), of which cycle of twenty songs *Wandering* is the first. The original German words to the song are by Wilhelm Müller. They follow:

Wandern ist des Müller's Lust, das Wandern!
Das muss ein schlechter Müller sein,
Dem niemals fiel das Wandern ein,
Das Wandern, das Wandern, usw.

Vom Wasser haben wir's gelernt, vom Wasser!
Das hat nicht Rast bei Tag und Nacht,
Ist stets auf Wanderschaft bedacht,
Das Wasser, das Wasser, usw.

O Wandern, Wandern, meine Lust, O Wandern!
Herr Meister und Frau Meisterin,
Lasst mich in Frieden weiter zieh'n,
Und wandern, und wandern, usw.

Ano. 336-2

METHOD OF STUDY: The editor has so carefully considered the phrasing, fingering, and the dynamic (strength gradation) and agogic (time gradation) indications, that he wishes to impress upon the student the necessity of the most conscientious application to all these phases of artistic interpretation.

The sixteenth-notes in the accompaniment are to be played very evenly and softly. The top voice in the right hand, which is shown by the eighth-note stems, is to be more prominent, while the fundamentals should be short and slightly marked. The melody entering on the last beat of m. 4 is jolly and graceful in character, the *staccato* notes being well marked and the pairs of slurred notes receiving a small accent on the first note of each group.

In m. 7 and m. 11 it will be seen that the D in the treble gives a point of repose in the midst of so much movement. The dotted eighth-notes must never be shortened (they may be slightly lengthened), nor must the sixteenth-notes be lengthened, otherwise the charm of the rhythmic motion will be lost. Particular attention should be paid to bringing out the upper voice in m. 13, 14, 15, and 16 of the right hand.

The notes under the text are those sung by the voice in the original song; where there is no text the piano merely accompanies in the song version. Note the echo in m. 18 (last beat), m. 19 and m. 20, of the vocal phrase in m. 16 (last beat), m. 17, and m. 18: this is marked "pp" and must be played extremely softly.

This delightful composition must under no conditions be played with any retarding or increasing of the *tempo*; it is not to be treated in a sentimental manner—it requires merriness and humor.

NOTE TO THE TEACHER—The aim of the editors is to have every department of their work as perfect and complete as possible, and they have been governed by this principle in making the annotations to the Educational Adaptations. Although nothing superfluous has been included, the teacher must use discretion as to the amount of text material the student is capable of assimilating at the time.

GLOSSARY.

NAMES

Franz Schubert, pronounced,		Fränts Shoo-bairt.
Bognor,	“	Bög-nor.
Singerstrasse,	“	Sing-er-sträs-së.
Schumann,	“	Shoo-män.
Firmiengasse,	“	Fēr-mī-än-gäs-së.
Währing,	“	Väär-ing.
Wilhelm Müller,	“	Vil-hëlm Mooë-ler.

TERMS

allegretto,	pronounced,	äl-lë-grët-tō, - rather lightly and cheerfully.
staccato,	“	stác-cät-tō, - detached, short, separated.
tempo,	“	tëm-pō, - time.

EDUCATIONAL ADAPTATIONS

Song Series

Wandering.

(Das Wandern)

Adapted and edited by Leopold Godowsky.

FRANZ SCHUBERT
Op. 25, No. 1.

Allegretto ♩ - 92 - 104.

1. To
 $\frac{1}{5}$

Measures 1-4 of the piano accompaniment. The music is in 3/4 time and begins with a piano (p) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Fingerings are indicated with numbers 1-5.

wan - der is the mil - ler's joy, To wan - der, To
wa - ter long has taught us this, The wa - ter, The
wan - der far - ther I de - sire, To wan - der, To

Measures 5-8 of the piano accompaniment. The melodic line continues with similar rhythmic patterns. Measure 7 includes a triplet of eighth notes. The accompaniment remains consistent with eighth notes in the left hand.

wan - der is the mil - ler's joy, To wan - der, He
wa - ter long has taught us this, The wa - ter, It
wan - der far - ther I de - sire, To wan - der, O

Measures 9-12 of the piano accompaniment. The piece concludes with a final cadence in measure 12. The melodic line ends on a half note, and the accompaniment provides a clear harmonic resolution.

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must a wretch - ed mil - ler be, Who nev - er cares the
 knows no rest by day or night, In wand' - ring al - ways
 Mas - ter and O Mis - tress, too, Let me in peace de -

world to see, To wan - der, to wan - der,
 takes de - light, The wa - ter, the wa - ter,
 part from you, And wan - der, and wan - der,

to wan - der.
 the wa - ter.
 and wan - der.

1 2. The || 2.
 3. To