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978-0-521-10719-8 - Schubert's Dramatic Lieder
Marjorie Wing Hirsch
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This book explores the way in which Schubert revolutionized the Lied, transforming folk song into art song through the mixture of dramatic and lyrical vocal genres. By introducing dramatic poetic and musical traits within solo song settings, he turned the Lied into a highly expressive musical medium capable of conveying the complexities and nuances of the new Romantic poetry. In so doing, he created an art form which attracted nearly every subsequent composer of the period.

Schubert's numerous dramatic songs have baffled critics from his day to our own. Their unusual stylistic characteristics – throughcomposed form, progressive tonal structures, declamatory vocal lines, illustrative accompaniments – fly in the face of traditional conceptions of the Lied. Dr. Hirsch's discussion and analyses of selected dramatic Lieder illuminate Schubert's compositional innovation.

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MARJORIE WING HIRSCH

Levine School of Music, Washington, D.C.



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To Sarah and Joni

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NOTE ON PITCH DESIGNATION

The following system of pitch designation is used:

The diagram illustrates various pitch designations on musical staves. The top staff, in bass clef, shows notes on a four-line staff with labels: Subcontra (AAA, BBB), Contra (CC - BB), Great (C, B), and Small (c, b). The bottom staff, in treble clef, shows notes on a five-line staff with labels: One-line (c' - b'), Two-line (c'' - b''), Three-line (c''' - b'''), Four-line (c'''' - b''''), and Five-line (c''''').