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MAX BRUCH'S DRAMATIC CANTATA ON FRIEDRICH SCHILLER'S POEM,

DAS LIED VON DER GLOCKE: A CONDUCTOR'S

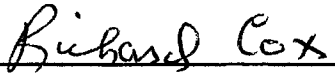ANALYSIS FOR PERFORMANCE

by

Daniel A. Steinert

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in   Partial   Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

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STEINERT, DANIEL A., D.M.A. Max Bruch's Dramatic Cantata on Friedrich Schiller's Poem, *Das Lied von der Glocke*: A Conductor's Analysis for Performance. (1995) Directed by Dr. Richard G. Cox. 153 pp.

The allegorical poem, *"Das Lied von der Glocke,"* by Johann Christoph Friedrich Schiller (1759-1805) serves as the inspiration for the dramatic cantata setting, Opus 45, by Max Christian Friedrich Bruch (1838-1920), composed for four soloists, chorus, organ, and orchestra in 1879. In ten eight-line strophes Schiller indicates, through instructions given by a master Bell Maker, the proper steps for casting a bell. Allegorically, these steps parallel the stages of human life. Through motivic development, key relationships, and formal structure, Bruch depicts the essence of this philosophically optimistic text.

Bruch unifies his dramatic cantata setting by linking the Bell Maker (bass soloist), the tenor, alto, and soprano soloists, and the chorus through the use of motivic and intervalic similarities. Specifically, the repeated unisons and perfect fourths, first heard in the chorus's *"Einleitung,"* and later appearing in the bass solo's first thematic statement in No. 1, are echoed in No. 27 *"Schluss-gesang."* Symbolically, this demonstrates the kinship of the Bell

Maker to the people, suggesting that a future bell maker from the masses will lead the others in casting a new bell.

Structurally, Bruch also demonstrates a sophisticated "frame" or "arch" form with his setting of the ten-strophe poem: the bass soloist and chorus are both set in the key of E-flat Major in the opening and closing sections, and both utilize the same rhythms and melodic material; the orchestra is prominent within two large "scenes" in each part as the center of the work is approached, adding another level of "framing." The alto soloist then combines with the chorus in the same distantly related keys, C minor and F-sharp minor. The ensembles and choruses provide the penultimate level of the "frame," before the closing chorus in Part I of the cantata, in D-flat major. Part II continues in D-flat major with the bass soloist, symbolizing the unity of the Bell Maker (bass solo) and the people (chorus).

The Bell Maker sings five strophes in each of the two parts, strengthening further the composer's musical form in his cantata setting, and the poet's timely message in his poem. There is a firm basis for scheduling performances of this work in the coming decade, marking the seventy-fifth anniversary of Bruch's death (1995) and the bicentennial anniversary of Schiller's death (2005).

ACKNOWLEDGMENTS

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MAX BRUCH'S DRAMATIC CANTATA ON
FRIEDRICH SCHILLER'S POEM, *"DAS LIED VON DER GLOCKE,"* OPUS 45

Introduction

"Das Lied von der Glocke" was penned by Friedrich Schiller
(1759-1805) in 1799, but given musical settings by several
composers in the nearly two centuries since his death. On many
occasions Max Bruch (1838-1920) called upon Schiller's body of
poetry as the texts for his compositions. Bruch's dramatic cantata
Das Lied von der Glocke, Opus 45 (1879), not only reflects the poem's
ten-strophe structure, but also enhances its dramatic content in a
profound manner.

A complete analysis of the overall structure of the cantata
appears in Appendix B. Bruch's conceptional plan appears to be like
an opera or an oratorio with its recitatives, arias or ensembles, and
choruses. The quantity of numbered sections (twenty-seven), plus
an "Introduction," a secular text, and a full orchestration, reinforce
Glocke's close alliance to the overall formal layout of an oratorio or
an opera. However, the choral-orchestral work, *Das Lied von der*

Glocke, op. 45, is best classified as a dramatic cantata. *Glocke's* subject matter is secular; it is composed in operatic proportions; and it is clearly divided into scenes delineated by Bruch as "Recitative," "Solo" ("Ensemble"), or "Chorus."

Catherine R. Melhorn addresses the topic of cantata versus oratorio in depth in her dissertation, "Mendelssohn's <u>Die erste Walpurgisnacht</u>."[1] As she points out, the text determines the label which is placed on a choral-orchestral work of this type:

> The musical means and form [are] in essence the same.
> Whereas the oratorio [is] based on a complicated plot,
> similar to the opera, the cantata [is] content . . . to
> explore a more limited dramatic event. . . .[2]

Das Lied von der Glocke, which depicts the single process of casting a bell, is just such a dramatic event. Conductors planning a performance of this work must tend to the details inherent in Bruch's score which reveal the essence of this piece's strength in performance: a quintessentially dramatic one. Vital information for the preparation of a successful performance appears in Chapter Five.

A full score published in 1879 by N. Simrock and located in the Library of Congress in Washington, D.C., will be the basis for

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[1] Catherine R. Melhorn, "Mendelssohn's <u>Die erste Walpurgisnacht</u>" (Ph.D. diss, University of Illinois, 1983).

[2] Ibid., citing Günter Schwanbeck (1938), 65.

analysis concerning structural, textual, and orchestrational aspects of Bruch's work. Additionally, the piano-vocal score of *Das Lied von der Glocke*, op. 45, will be considered with respect to a potential performance.

The cantata was performed in 1985 by the Berglach Cäcelianer Chor in Germany.[3] The published score of Bruch's *Glocke* bears the inscription, *"Dem Andenken Schiller's"* ("To the memory of Schiller"). As a credit to the popularity of Bruch's setting of *Glocke,* it was performed in nearly 100 cities during the one-hundredth anniversary year of Schiller's death (1905). One goal of this dissertation is to resurrect this now infrequently programmed nineteenth-century choral-orchestral work of merit, in preparation for the bicentennial commemoration of Schiller's death.

The Union of Poetry and Music

The cantata begins with chorus and orchestra in the key of E-flat major. The cantata ends with chorus, soloists, and orchestra, also in E-flat major. Formally, this emphasizes the technique of "framing" the entire work. The only other time this key is used is in No. 20, *"Recitativ,"* which moves *attacca* into No. 21, *"Chor."* Musically,

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[3] Christopher Fifield, *Max Bruch: His Life and Works* (New York: George Braziller, 1988), 285. [This author is awaiting an updated performance history from Simrock since the publication of Fifield's biography of Bruch in 1988.]

Max Bruch's dramatic cantata, *Das Lied von der Glocke*, Op. 45, is ruled by its overall structure. The cantata's highly organized form relates each numbered section to the next. This classical approach of organizing a large work is reinforced by tonal, motivic, and rhythmic musical elements. Harmonically, each of the twenty-eight sections ends in a key which is related to the key of the movement which follows. This also serves well to organize the large work and to keep the narrative and dramatic aspects of the poem continuous and pressing.

Bruch's formal plan is necessary for the setting of a poem of this length. His dramatic cantata appears in two parts and is a perfect realization musically of Schiller's dichotomous poem, the theme of which encompasses life and death, beginnings and endings, work and play, and good versus evil. Appendix B reveals these findings, including a formal aspect which is carefully crafted by Bruch. As shown in the diagram, *Glocke's* first part begins with the chorus and is followed by the bass solo's introduction of the main theme. In the final section which brings to a close the entire cantata (No. 27), the bass solo and the chorus join together musically and symbolically with this same thematic and textual material. If one considers "frame" or "arch" form, these parallel

opening and closing sections of Bruch's dramatic cantata serve to "frame," or are the exterior pillars of the "arch" for, the material which occurs between these defining boundaries. The symmetrical shape of the arch continues toward the center of the work in successive sections, or pillars, analyzed as parallel sections with regard to key, texture, and dramatic content. This formal aspect alone suggests that Bruch's body of work as a composer is worthy of continued new studies such as this one, as well as resultant performances.

As an overview, Schiller's poem, *Das Lied von der Glocke* ("The Song of the Bell"), begins with choral proclamations sung in Latin, first by the men, then by the women, and a third time *tutti*. The three statements are actually ". . . the Latin inscription . . . found on the bell at Schaffhausen . . . '*Vivos voco. Mortuous plango. Fulgura frango'* ("I call the living, I mourn the dead, I divide the lightning").[4] This opening line of Schiller's poem gives the bell itself a voice, and we understand at once that the poem is an allegory. For the bell speaks to everyone who hears it toll, especially at major events which highlight human beings' lives: weddings, births, funerals, and times of tragedy or joy, for example. The master Bell Maker, to whom Schiller assigns the main role of overseeing every aspect of the

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[4] Ibid., 159.

creation of this bell and, who in this sense gives the bell life, dictates the ten steps necessary to complete this awesome task. This sequence of steps allegorically represents the stages of human life from birth to death.

In Bruch's setting, this symbolism is evident in the relationship between the musical material sung by the bass solo (the master Bell Maker) and the chorus. The musical material in the opening chorus and in the opening bass solo, though seemingly unrelated at the beginning of Bruch's setting, are unified by the composer in the finale, sung by chorus and all soloists. This shared process between the Bell Maker and the people (a symbolic and musical one) of the claim to creative power takes place for the first time as the newly created bell tolls, a product of their joint labors. As if the people themselves become living bells, their tolling is witnessed by the way they live their lives.

CHAPTER II

GERMAN ROMANTIC POETRY, PHILOSOPHY, AND FRIEDRICH SCHILLER

German Romantic Poetry and Philosophy

The Seventeenth Century

Beginning with the Council of Trent (1545-63), the Catholic Church's vocal defiance of the Protestant Reformation movement, and continuing through the Thirty Years' War (1618-48), Germany was essentially void of any purely German culture, art, or language. This is demonstrated by the fact that courts favored primarily the Italian language, Italian opera and poetry, and some French conventions. France infiltrated Germany in general and its literary community particularly "in the following hundred years . . . [with] about two thousand French words [being] absorbed into the German language."[5] The cultural landscape was a destitute one with a bleak future on the horizon.

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[5] Richard Grace, "Carl Friedrich Zelter's Musical Settings of Johann Wolfgang Goethe's Poems" (Ph.D. diss., The University of Iowa, 1967), 2, quoted in Russell John Hosler, Jr., "An Examination of Important Germanic Nineteenth-Century Musical Settings of Goethe's 'Harpfenspieler' Poems" (Ph.D. diss., University of Cincinnati, 1983), 10.

Even the most famous literary figure of the early seventeenth century, Martin Opitz (1597-1639), who reacted against the absorption of French words, wrote "his first work, *Aristarchus, sive de contemptu linguae Teutonicae*,[6] . . . in Latin, [but praising] the German language." Opitz's writings were influential in reviving an interest in German-language poetry which then manifested itself in literary circles. The result of such *Sprachgesellschaften* was the eventual purification of the German language. This poetic reform in turn manifested itself in specific ways, particularly emphasizing "clarity, harmony, and discipline of form."[7]

The Eighteenth Century

By the eighteenth century there was enough consistency of what could be called a pure "German" style of poetry that an interesting reversal took place. Not only were outside influences accepted again, but a flourishing of sorts actually took place in this regard:

> Two poets highly influenced by English poetry were Albrecht von Haller (1708-1777) and Friedrich von Hagedorn (1708-1777). [Also,] Christoph Martin Wieland (1733-1813) introduced Latin charm and gaiety to the sometimes ponderous writing style of his German contemporaries.[8]

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[6] Ibid.

[7] Ibid.

[8] Ibid.

During the next one hundred years German writers built upon this trend by creating folk ballads, narrative poems, and epic poems, utilizing their literary colleagues' discourse as a forum for the reading of one another's works. Here, both the Catholic and Protestant Churches cradled authors whose works upheld German history, Germany the Fatherland, and equality among all humankind. The writers who followed this upswing and who led this national individualistic verve became the German people's torchbearers whose reverence for the German heritage would manifest itself two centuries later in the personage of Richard Wagner. This theme of German individualism was the seed which grew into rebellion against aristrocratic rule by the end of the eighteenth century.

With the writings of German philosopher Immanuel Kant (1724-1804) and the publication of his treatise, *Kritik der reinen Vernunft* in 1781, the basis for the Age of Enlightenment had been single-handedly undermined:

> Kant's treatise, by showing the fallacies of this belief, shattered its very foundations, creating a crisis which all humanists not only experienced but had to solve for themselves. Based on [this] philosophy . . . Romantic writers reacted against the sole priority of reason.[9]

Not only were past trends under ever greater scrutiny in the literary

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[9] Ibid.

world, but also the political climates in Italy, Austria, Germany, and particularly France were being questioned as never before.

Monumental works of three writers in particular shaped the backbone for German Romantic poetry during this period. Their prose and poetry echoed the sweeping changes in central Europe and emerged from Weimar, a "seat for letters and philosophy."[10] From Johann Gottfried von Herder (1744-1823) comes the phrase *"Sturm und Drang,"* a term which described this "stormy, stressful" period's literature, as delineated in his *Von deutscher Art und Kunst* (1773). A second member of this learned trio working in Weimar at this time was poet/author of the legendary two-part *Faustus*, Johann von Goethe (1749-1832). Published in stages throughout much of his lifetime from 1790 to 1831, a final section was even published posthumously. His novel, *The Sorrows of Werther* (1774), also had a profound effect on the eighteenth-century individual's sense of personal freedoms and responsibilities in a changing social landscape.

Friedrich Schiller was also among the creative literary artists active in the same city at this turbulent time. Schiller's lesser

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[10] Rey M. Longyear, *Schiller and Music.* University of North Carolina Studies in the Germanic Languages and Literatures Series. Chapel Hill: The University of North Carolina Press, 1966, 15.

known poem, *"Das Lied von der Glocke,"* was set by composers Andreas Romberg (1767-1821), Vincent d'Indy (1851-1931), and Hugo Distler (1908-42) as well as by Bruch. This number pales, however, when one considers the more than one hundred musical settings of his poem, *"An die Freude"* (1786).[11]

Weimar was to the literary arts what the city of Vienna was to the musical arts in the second half of the eighteenth and throughout the entire nineteenth century: a gathering place for leading artists of the day. The close proximity of three such literary giants in a city such as Weimar was akin to the trio of Mozart, Haydn, and Beethoven in Vienna, but even more profoundly so. Except for Beethoven, who was Haydn's student for at least two years, the three composers had only a fleeting acquaintance with one another. Contrarily, Herder was Goethe's teacher; and Schiller, born ten years later than Goethe, was taken into the circle of his superiors where he honed his craft. The foundation upon which Schiller's mature literary works is based can be traced to his encounters with dramatic productions in his youth.

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[11] As quoted in Max Rudolf's article, "Beethoven's 'An die Freude' and Two Mysterious Footnotes," in *The Beethoven Newsletter*, 5 (1990): 29. ["Even before 'An die Freude' reached the public, a friend of the poet had set it to music. Since then no less than a hundred settings have been counted, the most popular being the one composed by J. G. Naumann, which found its way into a number of German song collections."]

Johann Christoph Friedrich Schiller (1759-1805)

Johann Christoph Friedrich Schiller was born on November 10,
1759, in Württemberg. Although Friedrich Schiller married a
pianist, he did not grow up in a musical family. Instead, his father
had training as a surgeon, the same pursuit for which Friedrich
attended school. His father then entered the War of the Austrian
Succession as a mercenary and became a recruiting officer in the
service of the Duke of Württemberg.

The Duke of Württemberg's musical director was the composer
of *opera seria*, and a contemporary of Mozart's, Nicoló Jommelli
(1714-74). This was an influential time in young Schiller's life. For
until Jommelli was dismissed from the Duke's service in 1769,
Schiller heard and saw many performances of musical dramas for
the stage. A typical Jommelli opera incorporated over 500
performers on stage--*Vologese* called for 200 soldiers, and 300
"spectators."[12] According to Longyear, "The memories of the *opere
serie* by Jommelli were to affect not only Schiller's ideas on opera
but also most of his dramas."[13] As a family in the service of a duke,
the Schiller children were required to attend the Karlsschule. While
the core of the music library at the school contained works by

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[12] Longyear, *Schiller and Music*, 8.
[13] Ibid.

Italians (particularly Jommelli, as well as other Italians), the young Friedrich acted in productions of some of the finest operas of the time, including *Callirroe* by Sacchini and a drama, *Clavigo*, by Goethe. Interestingly, "Schiller's first surviving dramatic attempt, *Semele*, is in the style of a libretto for an *opera seria*,"[14] as Longyear points out.

Despite his relatively brief lifespan of forty-six years, Schiller's dramatic plays, *The Robbers* (1782), *Don Carlos* (1787), *Mary Stuart* (1800), *The Maid of Orleans* (1801), *The Bride of Messina* (1803), and *William Tell* (1804), were used as choice and timely topics for nineteenth-century operas by Giuseppi Verdi (1813-1901) as well as other composers. The most pertinent parts of these works relating to *Glocke* are

> The lyric choruses of *Die Braut von Messina* [which are] an integral part of that play. . . . [Here] a deliberate adoption of a new mode, for reasons which Schiller set out clearly in the preface on the use of the chorus in tragedy . . . the lyrical passages . . . express reflection and judgment, applied to the sombre events and the passionate responses of human individuals to those events. They constitute a pause in the action, while at the same time they underline the significance of the forces that are at work.[15]

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[14] Ibid.

[15] Edna Purdie, "Schiller," in *Schiller: Bicentenary* [sic] *Lectures*, ed. F. Norman (Leeds: W.S. Maney and Son, Ltd., 1960): 7.

This same operatic format (recitatives, arias, and choruses) is followed in the large choral-orchestral works, *Arminius*, op. 43 and *Achilleus*, op. 50, which surround *Glocke's* date of composition. As with *Semele*, Schiller's narrative poem *"Das Lied von der Glocke"* utilizes various characters in casting a *Glocke,* or bell. These include the master Bell Maker (bass soloist), plus other soloists singing various characters' roles in ensembles or arias, and crowds (choruses). Many parallels can be drawn between Bruch's setting of *Glocke* and serious opera tradition. Bruch's setting heightens this dramatic content found in Schiller's writings through extensive use of the chorus and orchestra, especially.

Schiller's Literary Output

The 1770s saw the onslaught of the *Sturm und Drang*, a trend which foreshadowed the Romantic movement politically, socially, and artistically. Writers were among the leaders of this movement who, through their artistic output, led the rebellion against any literary rules and social conventions.

When set to music, the epic scope of Schiller's works allows them to transcend the realm of his own limited personal experiences and become at once timeless, speaking equally as powerful to the

chorus member on stage as well as for the middle-class member of humanity in the audience. This will be seen as a motivating factor in Bruch's setting of *Das Lied von der Glocke*. One only has to regard the Schiller poem, *"An die Freude,"* ("Ode to Joy") to appreciate this universal intent by Schiller in his literary works.

In *Die Braut von Messina*, for example, the chorus plays an integral role through

> the lyrical elevation of the choral diction . . . [forcing] the author to raise correspondingly the language of his whole play. The chorus *alone*, Schiller says, justifies the tragic dramatist in this raising of the tone. . . . The ancient chorus . . . would bring out for the first time its true greatness.[16]

Compared to Goethe, Schiller was not primarily self-expressive, but rather, "[a] writer, creating literature from a distinctive personal experience and an infinitely varied response to the world."[17] The main theme of Schiller's best-known poem, *"An die Freude,"* summarizes his vision of humanity and peace embracing one another. Purdie, echoes this statement when she writes,

> Most of those who have written about him have used . . . the word idealism, or optimism, to characterise his ethical standpoint and his outlook upon life. And if to believe in the

[16] Walter Silz, "Chorus and Choral Function in Schiller," in John R. Frey, ed., *Schiller 1759/1959: Commemorative American Studies*, 150-51.

[17] T. J. Reed, *Schiller* (Oxford: Oxford University Press, 1991), 101.

possibility of developing and perfecting the essential humanity
of man is to be an optimist, Schiller may indeed be called one.[18]

The literary works of Friedrich Schiller have their formal roots
firmly in the Classical period. When the writing styles of Schiller
and Goethe are critiqued, Schiller is described as being, "a
philosophical poet . . . [or] the poet of thought . . . [who] wants
classical simplicity and taste."[19] Such classical elements permeate
the form of Schiller's larger works:

> [Schiller] has not Goethe's ease and grace and fascinating
> development of character without effort [but] . . . loves
> tumult and agitation, and succeeds in displaying gigantic
> characters.[20]

Robinson adds, "[Schiller] never wrote under the influence of the
love of truth, but was impelled by moral feelings, alway generous
and noble."[21] Schiller's works lack the self-expressive qualities or
the developed characters typical in Goethe's works, particularly.
This is substantiated in a paper, "Four Seals of Schiller," delivered
by Helmut Rehder at *A Schiller Symposium,* the bicentennial
anniversary of the poet's birth in 1959. Rehder cites Schiller's

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[18] Purdie, 22.

[19] Frederic Ewen, *The Prestige of Schiller in England: 1788-1859* (New York: Columbia University Press, 1932), 31.

[20] Ibid.

[21] Ibid.

poetic production as being

> . . . singularly free from the following:
> . . . reflections of personal experience. There is scarcely a dramatic character, a poetic figure, a lyrical line that might suggest the intensity of intimate suffer or personal elation-- no Werther or Egmont . . . no Mignon or Iphigenie.[22]

Schiller set out not to change the world, per se, but rather to reinterpret the role of humankind within the realm of a superior being and with respect to the world around us: nature and our neighbor. This pragmatic view perhaps stemmed from the fact that, unlike Goethe, he was not considered the "Caesarean poet" in his circle of literary friends. He had a family and, for Schiller to have lived only through his idealistic words, "without a conviction that the 'ideal' operations of the mind made some difference to the 'real' world beyond the desk . . ."[23] would have been too abstract for what was viewed as so naive a philosophy.

The theme of "three Fs--*Friede, Freude* and *Freiheit* (Peace, Joy and Freedom)" is, as Christopher Fifield remarks in his biography of Max Bruch, a theme which "produced . . . ardent [reactions]" in poets and philosophers for many years to come.[24] Schiller's writings

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[22] Helmut Rehder, "The Four Seals of Schiller," in *A Schiller Symposium*, ed. A. Leslie Willson (Austin: The University of Texas, 1960), 14.

[23] Ibid.

[24] Fifield, 158.

acknowledged these approaching strains of brotherhood and peace among the middle-class people, which were to be the ultimate downfall of nearly every European monarch by the late eighteenth century.

Schiller personally experienced this quest for freedom, figuratively and literally. During his studies in Stuttgart to become a surgeon like his father, he was finishing one of his plays, *Die Räuber* ("The Robbers"). To avoid house arrest by the Duke of Württemberg, Schiller literally escaped from the campus and the city on the eve before his confinement. Following Schiller's flight from Stuttgart, he lived a short while in Dresden before settling in Weimar, a literary seat, where he would remain essentially for the rest of his life.

Schiller's *"Das Lied von der Glocke,"* A Synopsis of the Poem

Aptly describing Schiller's *"Das Lied von der Glocke"* in 1830 as, "perfect poetic genius," Wilhelm von Humboldt characterizes the lengthy poem of more than four hundred lines in this way:

> Here, in alternating meters and with pictorial vividness of the highest order . . . the total picture is conveyed, embracing all events of human and social life that spring from every emotion. And all of this is always symbolically connected with the tolling of the bell, the poem closely following the purposes the bell serves at various occasions . . . covering the gamut of all of the deepest human emotions, and which . . . depicts life and its most

important phases and events as one epoch surrounded by natural borders.[25]

Examined in its original form and through an English translation in Appendix A of this dissertation, Schiller's *"Das Lied von der Glocke,"* is an allegorical poem. The structure of the poem outlines in ten strophes the instructions for casting a bell. The commands must be given in a timely manner so that the end product is worthy of tolling throughout its lifetime in a clear and purposeful manner to all who hear it. The master Bell Maker's instructions, however, contain a deeper symbolic meaning, which in essence are the directives for every individual to lead a worthy and purposeful life with respect to all of humankind.

Schiller's poem begins with the declamation, *"Vivos voco. Mortuos plango. Fulgura frango."*[26] Max Bruch sets these emphatic phrases for full chorus plus organ and orchestra. The first of the ten instructional strophes by the Bell-Maker begins immediately after these three introductory phrases are uttered. Each eight-line verse is constructed with an ababccdd rhyme scheme and deals with the

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[25] Huntington Cairns, ed., *The Limits of Art: Poetry and Prose Chosen by Ancient and Modern Critics* (New York: Pantheon Books, 1966), 1005.

[26] Edgar Alfred Bowring, trans. *The Poems of Schiller* (New York: John B. Alden, Publisher, 1883) ["Rouse the living, mourn the departed, rend heaven's thunders."], 207 .

successive steps of making a bell. Max Bruch assigns the role of master Bell Maker to the solo bass as indicated by the Roman numerals below (the number in parentheses following each instruction cites the section of Max Bruch's cantata in which it is found):

Part I
I. Make the mold (Number 1);
II. Brew the copper and the tin together to allow the bell-metal to fuse properly (Number 1);
III. Make the mixture bubble-free (Number 1);
IV. Watch for the glazed appearance of the metal, a combination of brittle and soft textures (Number 6);
V. Let the casting begin (Number 10);

Part II
VI. Beware the mold does not crack (Number 14);
VII. Allow the casting to cool (Number 18);
VIII. Break open the mold (Number 23);
IX. Peel away the mold (Number 25);
X. Hoist the bell and let it peal for peace (Number 27).

In the first strophe, the essential task of making the mold is a collective venture between the master Bell Maker and the people. The Bell Maker gives the first instruction, "Quick, companions, ply your hands! . . . [and let] the work should praise the creator" [*Frisch, Gesellen, seid zur Hand! Soll das Werk den Meister loben!*] Within this introduction and these opening words of the Bell Maker/bass solo (No. 1), both Schiller and Bruch emphasize the importance of the making of the mold (*die Form*). This is the first step, even before the

actual casting of a bell begins, and these are the responsibilities and privileges of any member of such a society. Thus, Schiller is able to comment on the importance of a stable social environment to give the best foundation possible on which to begin shaping a new human being's life (a new bell). The final step in the bell-making process is the bell's ability to toll qualitatively as called upon by society, pealing out their joys and sorrows, and functioning dutifully at times of alarm or disaster as needed.

Allegorically speaking, the true test of a qualitative life is its involvement with a society's joys and sorrows and its sense of commitment to humankind in times of alarm or disaster. Thorough consideration will be given to the dramatic setting of this poem by Max Bruch in Chapter Four of this dissertation.

CHAPTER III

MAX CHRISTIAN FRIEDRICH BRUCH

Max Bruch (1838-1920)

Max Bruch (1838-1920) was born in Köln, Germany, on January 6 (Twelfth Night), 1838. He was trained as a pianist and composer. At the age of twenty he travelled to Leipzig, home of the famous Leipzig Gewandhaus Orchestra, where he performed Beethoven's Piano Sonata, opus 90. In the same year he set a Goethe poem, *Scherz, List und Rache*, to music as an opera and published it as his Opus 1.

Ten years later, following the success of his violin concerto (completed in 1868), Bruch's career as a conductor began to thrive. He was in demand as a composer-conductor performing his own compositions throughout the continent of Europe and in England. Max Bruch earned his living as a conductor of his own works, conducting large choral societies in the United Kingdom and in Europe and, from 1865-67, the city orchestra in Coblenz. A list of cities in which Bruch held positions either as freelance composer or director of a choral society exhibits his wide-spread popularity: Coblenz, Sondershausen, Bergisch Gladbach, Berlin, Bonn, Liverpool, and

Breslau. He also led a performance tour of his works in the United States. His biographer states, "There are many other works [besides one violin concerto] which are deserving of revival and reappraisal."[27] In Bruch's final year, upon hearing a performance of his *Das Lied von der Glocke* with several choral societies totaling about one thousand voices in Beuthen, he "expressed his pleasure that 'the poor, heavily oppressed people of Upper Silesia had found comfort and spiritual uplift in my *Glocke*.'"[28]

Bruch's Musical Output

Several works by Max Bruch are programmed regularly. Most of these, however, are his instrumental solo works with orchestra.

> Bruch considered himself primarily a vocal composer, and most of his compositions fall under solo vocal or choral categories. [Additionally,] . . . his continued position in concert programs today is based, however, on his instrumental compositions especially the violin concertos and the works for cello and orchestra. [These include:]
>
> Violin Concerto in G Minor, Opus 26;
> Violin Concerto in D Minor, Opus 44;
> Scottish Fantasy for violin and orchestra, Opus 46;
> Kol Nidrei for cello and orchestra, Opus 47;
> Ave Maria for cello and orchestra, Opus 61.[29]

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[27] Ibid.

[28] Ibid.

[29] Bingham Lafayette Vick, Jr., "The Five Oratorios of Max Bruch (1838-1920)." (Ph.D. diss., Northwestern University, 1977), 241.

In addition to these better-known works, Bruch composed three symphonies, three operas, and forty-seven sacred and secular works involving chorus. His œuvre also includes thirteen vocal works, and twenty-one additional instrumental or keyboard works.

Bruch was aware of his predecessors' works, such as Beethoven's ninth symphony (which includes a setting of Schiller's poem, *"An die Freude,"* in its fourth movement). Like Brahms's Symphony no. 1, op. 68 (1877), the final movement of Bruch's Symphony no. 2, op. 36 (1870), ends with a songful theme. The parallels between the former work and Beethoven's ninth symphony have led the Brahms symphony to be regarded as Beethoven's tenth symphony; in other words, as a continuation of Beethoven's style of symphonic writing. Additionally, the kinship of these German composers to Schiller's writings is acute.

Example 1: Brahms, Symphony No. 1 in C minor, Op. 68, mvmt. 1, mm. 62-78[30]

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[30] Johannes Brahms, *Symphony No. 1*, Opus 68 (New York: Dover Publications, 1974), 61.

Also, parallels can be drawn between the two Schiller poems, *"An die Freude,"* set by Beethoven, and *"Das Lied von der Glocke,"* set by Bruch. Both poems share the theme of humankind living in harmony and unity. Norman Macleod characterized Schiller's poetry as

> .,. . the struggle to obtain an inner harmony and a wide outlook on Nature and Man. . . . [With] pain and effort did Schiller beat his music out. . . . [He] attained a rush and sweep of rhythm never before felt in German poetry--not even in Goethe. Schiller was a poet of ideas and ideals, and the philosophies of his time find an expression in his verse. In his 'Ode to Joy,' we have the noblest rendering of that enthusiasm for Humanity which heralded, if it did not survive, the French Revolution.[31]

Bruch's attraction to Schiller's poetic portrayal of such "an inner harmony" was one that continued throughout his lifetime. In all, Bruch turned to Schiller's texts often as a source of musical inspiration, as can be seen by the following Schiller texts which Max Bruch set to music:

Symphony no. 2, op. 36 (1870)
Five Lieder, op. 38 (1870) (the fifth song is on a Schiller text)
Dithyrambe, op. 39 (1874)
Das Lied von der Glocke, op. 45 (1879)
Szene der Marfa, op. 80 (1881)
Die Macht des Gesanges, Op. 87 (1912)[32]

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[31] Huntington Cairns, ed., *The Limits of Art: Poetry and Prose Chosen by Ancient and Modern Critics* (New York: Pantheon Books, 1966), 983-84, cited in *German Lyric Poetry* (1930).

[32] Fifield, 112.

In addition to *Das Lied von der Glocke*, op. 45, *Das Feuerkreuz*, op. 52, is

a choral-orchestral work set by Bruch as a dramatic cantata. These

epic works, along with Max Bruch's five oratorios, are among his

most significant choral works.

Odysseus: Scenes from the Odyssey, op. 41
Arminius, op. 43
Achilleus, op. 50
Moses, op. 67
Gustav Adolf, op. 73

As products of the Romantic era Brahms, Bruch, and others were

intensely aware of their contemporaries' innovations and capitalized

on such formal, harmonic, or melodic devices in their own

compositions. In addition, most were aware of earlier composers'

works, primarily because of a Romantic-period trend begun by

Mendelssohn's revival of the performance of Bach's setting of *The*

Passion According to St. Matthew in 1829. Bruch mentioned in a letter

to Hermann Dieters (January 22, 1873) that his ". . . only sacred

oratorio, *Moses,* was intended to 'begin where Handel's *Israel in Egypt*

ended.'"[33] The union of Schiller's poetry and Bruch's Opus 45 is a

complementary one, and the work's formal and dramatic aspects

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[33] Bingham Lafayette Vick, Jr., "The Five Oratorios of Max Bruch (1838-1920)" (Ph.D. diss., Northwestern University, 1977), 29, citing Imogen Fellinger, "Zur Entstehung von Bruchs 'Moses'," Dietrich Kämper, ed., *Max Bruch-Studien, Beitrage zur Rheinischen Musikgeschichte,* Heft 87 (Köln: Arno Volk-Verlag, 1970): 90.

stem from a long tradition of large choral-orchestral works with soloists.

Bruch and Schiller

The legend of Orpheus follows a similar theme to that of Schiller's *Ode*: the power of music can do wondrous things. This "Orpheus" theme, taken one step further, can be seen in various nuances throughout music's social history. In Mozart's *Die Zauberflöte* (1791) Tamino brings all of nature into harmony by playing a magic flute. This and other "Masonic" works shared an increasing popularity in the late eighteenth century. Recalling the number of settings of Schiller's *"An die Freude,"* one such setting by Hurka particularly "was a favorite of the lodges and appeared in several collections of Masonic songs."[34]

Bruch himself wrote in 1911 to the publisher Simrock after setting another Schiller poem: "You will know the wonderful poem. . . I still felt myself drawn to Schiller, and I believe that something of the spirit of *Glocke* can also be sensed in this new work."[35] Schiller's *An die Freude* ["Ode to Joy"] was sent to Simrock on November 29, 1785, with further manuscripts set by the printer.

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[34] Longyear, *A Schiller Symposium*, 117.
[35] Ibid., 297.

*November 29. Übersendung des ersten Manuskripts für . . . das
Lied 'An die Freude' . . . . Dezember Anfang. Friedrich Kunze in
Leipzig verbreitet* (diffused) *das Lied 'An die Freude' noch vor
dem Druck unter seinem Freunden.* [36]

From a letter written on September 15, 1803, by Ferdinand Ries in
Vienna to Simrock in Bonn, Schiller's poems served to be fruitful for
composers, such as Beethoven and Bruch:

> Another early song by Beethoven that has not survived,
> though it was evidently completed, is *'An die Freude'*-- no
> doubt a setting of part of Schiller's *Ode. . .* [It is listed . . .
> as one of eight songs composed four years earlier and now
> ready for sale. . . .][37]

As can be detected in Beethoven's choral-orchestral setting of
Schiller's poem in the finale of his Ninth Symphony, *Die Macht des
Gesanges* ("The Power of Song"), another Schiller poem set by Bruch,
bears a title reminiscent of the Orpheus theme:

> [It]. . . personifies [, in the fourth section,] song as the truth,
> which throws out falsehood and fraudulence. The climax of
> the work (at the first mention of truth) is a glorious and pure
> C major for full orchestra and (optional) organ, the strands of
> the choral lines converging soon after in a hymn to the victory
> of truth over the evils of deceit. . . .
> . . . the fifth and final part of the Cantata. . . [is] a tranquil

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[36] Gero von Wilpert, *Schiller-Chronik* (Stuttgart: Alfred Kroener Verlag, 1958), 93 [Sending of the first manuscript for the song, "Ode to Joy," . . . beginning of December. Friedrich Kunze in Leipzig shed light upon the song, "Ode to Joy," (to his friend Beethoven) even before the printing of it."]

[37] *Beethoven Correspondences*, 56, in Cecil Hill, ed., *Ferdinand Ries: Briefe und Dokumente* (Bonn, 1892), 60.

song of praise by soloist and chorus to the magical enchantment and power of song.[38]

Longyear suggests that this poem stems from the many operatic influences in Schiller's past, particularly that of Calzabigi's libretto for Gluck's *Orfeo ed Euridice* (1762):

> A sketch. . . on the legend of Orpheus. . . [is one of] two further attempts at opera [dating] from the late 1790's. . . with the principal departure from this model a 'Hymn to Life' sung by Orpheus before the spirits in Hades.[39]

Shortly after Bruch finished his second symphony, he was apparently attracted to yet another Schiller text. The next Schiller setting was *"Feierliches Tafellied,"* and it was used as the fifth of *Five Lieder*, op. 38, for unaccompanied mixed chorus, completed in 1874. The cantata, *Das Lied von der Glocke*, op. 45 (1879), dedicated to Schiller's memory, exhibits most strongly, however, his passion for and respect of Schiller's words of concord. For additional works composed by Max Bruch on Schiller texts, refer to page twenty-five of this dissertation.

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[38] Fifield, 297.

[39] Rey M. Longyear, "Schiller and Opera," *Musical Quarterly* 52 (April 1966):172-73.

Bruch's Dramatic Cantata Setting of the Poem:
A Structural Analysis

The "Introduction" of this dissertation stated that the outer two sections of Bruch's dramatic cantata, *Das Lied von der Glocke,* are of similar structural significance. To continue with the revelation of this formal aspect of *Glocke,* the orchestra is given equal weight in No. 2 and in the orchestral postlude of No. 22. The appearance of the various soloists in recitatives and in solo or ensemble pieces in Nos. 23 and 24, marked *"Scene,"* likewise compares closely with the full complement of the same soloists and especially the bass solo in the extended "scene" which makes up the remainder of No. 1, and Nos. 3 through 5.

Evidence of the dramatic details, to which Bruch attends at all times in his Opus 45, can be seen in the area of shifting tonal centers. A descendant of the German Romantic composers himself, Bruch appears to be intensely aware of the emotional characteristics linked to major and minor keys since Christian Friedrich Daniel Schubart's treatise, *Ideen zu einer Ästhetik der Tonkunst,* (1806, posth.) as it first appeared in Schubart's political journal, *Vaterländische Chronik,* during the 1780s. Changes and

additions were suggested in 1835 by August Gathy in his *Lexicon.*[40]

Fittingly, in the next section of *Glocke,* No. 6, the Bell Maker sings

this theme in the triumphant key of D major. The chorus continues

in this "victory-rejoicing"[41] key by singing their celebratory dance

in the key of D in No. 8.

Comparatively, the soprano solo takes on the Bell Maker's main

rhythmic motive in No. 20 (*"Heil'ge Ordnung"*). Here, the soprano's

repeated notes and stately tempo are typical of the Bell Maker's

delivery throughout the cantata. From a dramatic point of view, the

soprano aria is in the key synonymous with the Bell Maker's opening

and closing statements, E-flat major. Without a pause (*attacca*) the

chorus joins the song of thanksgiving in No. 21, also in the key of E-

flat major. This key is described by Schubart as "the key of love, of

devotion, of intimate conversation with God."[42] Allegorically

speaking, the Bell Maker is the main impetus in the act of creation

of a new bell, an act typically associated with God.

Nos. 9 through 11 are further linked to Nos. 18 and 19 which

unite the bass solo with the other soloists, but in an almost

conversational manner. The alto solo plays a prominent role in the

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[40] Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries* (Ann Arbor: University of Michigan Research Press, 1983), 46.

[41] Ibid.

[42] Ibid.

penultimate numbered section of the first part and her aria in No. 17. Each solo is in a minor key (C and F-sharp, respectively). The chorus provides commentary adjacent to both of these arias and, by design, the keys of C and F-sharp minor figure prominently into "arch" form.

The compelling evidence which reveals these formal discoveries are the key relationships. Part I begins in E-flat major and moves to D-flat major, while the reverse of this progression (from D-flat to E-flat), begins immediately in Part II with the bass solo singing his theme in D-flat major. As the diagram in Appendix B demonstrates, this is a complex plan which is symbolic of the drama inherent in Schiller's poem on every level. As Norman Macleod recalls,

> His poetry was the fruit of reflection--not a simple reaction to experience; and the struggle to obtain an inner harmony . . . was accompanied by a struggle for expression.[43]

Dramatically, Bruch's setting begins with the assuredness of a community's realization of peace and harmony at the outset of the bell-casting process. Before the end of Part II, the worst-case scenario of a fire storm and even the death of community members replaces any sense of living in harmony. Yet, Bruch resolves the intense drama to peace, and even joy, capturing the essence of

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[43] Huntington Cairns, ed., *The Limits of Art: Poetry and Prose Chosen by Ancient and Modern Critics* (New York: Pantheon Books, 1966), 983, cited in *German Lyric Poetry* (New York: 1930).

Schiller's allegorical message inherent in *Glocke*. The appearance of the Bell Maker's ten strophes, five in each of the two parts of Bruch's setting, strengthens this symmetrical yet dichotomous aspect of the formal layout still further.

CHAPTER IV

MAX BRUCH'S *DAS LIED VON DER GLOCKE*, OPUS 45

The Bass Solo

The Bell Maker's Theme

Bruch's careful alliance to the "poetic genius" of Schiller's poem is evident in the role given to the solo bass, Schiller's master Bell Maker. The bass solo is used by Bruch to guide the listener through the composition. Symbolically this is accomplished through motivic devices which appear in the bass solo part but also which are present in various choral sections, and portions of the work sung by the other soloists. Dramatically Bruch often uses the same key to link the bass solo with the chorus especially, symbolizing their common goal or emotion throughout the creation of the bell.

The bass solo sings in fourteen of the twenty-seven numbered sections of the work, intoning a theme which recurs six times throughout Bruch's entire work. This accounts for six of Schiller's ten strophes. Each strophe utilizes a trochaic metrical foot [a long or accented syllable (') followed by a short or unaccented syllable], as in the bass soloist's opening command (I. Make the mold).

Example 2: "Fest gemauert," Letter A[44]

The other four strophes are rendered in recitatives by the bass
solo (Nos. 10, 23 and 25) or in one aria, marked "Solo" (No. 18). As
was done by Bruch in another of his choral-orchestral works,
Achilleus, op. 50, form is generated by a rhythmic figure used as a
recurring motive throughout the work.[45] This motivic material is
introduced by the chorus in the first section of Bruch's *Glocke*,
marked *"Einleitung"* ("Introduction"). Bruch paints the emotion of
strength into the chorus parts by using the stately rhythm of a
dotted quarter-note followed by an eighth-note and with repeated
use of the interval of a perferct fourth. As Examples 2 and 3 show,
the melodic interval of a perfect fourth and the repetition of the

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[44] Max Bruch, *Das Lied von der Glocke*, Opus 45 (Berlin: N. Simrock, 1879), 13-14.
[45] Vick, 153.

rhythmic pattern are prominent in the opening musical material by both the bass and chorus.

Example 3: "Einleitung," mm. 1-7, 15-21 and 33-37[46]

Three statements of this theme (Example 2), sung by the bass, appear in the first numbered section of the cantata (No. 1, "Solo").

[46] Max Bruch, *Das Lied von der Glocke*, Opus 45 (Berlin: N. Simrock, 1879), 7-10.

The second of these (II. Brew the copper and the tin together to allow the bell-metal to fuse properly) is in G minor:

Example 4: No. 1, "Nehmet Holz," Letter E[47]

A third statement of this theme (III. Make the mixture bubble-free) is found in the home key of E-flat major in No. 1:

[47] Ibid., 19-20.

Example 5: No. 1, "Weisse Blasen," fifth measure after Letter K[48]

In the sixth numbered section of Bruch's dramatic cantata this theme returns (Example 6), this time in the key of D (IV. Watch for the glazed appearance of the metal, a combination of brittle and soft textures).

[48] Ibid., 26-28.

Example 6: No. 6, "Wie sich schon," Letter A[49]

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[49] Ibid., 70.

The bass soloist begins and ends the second part with the stately theme in Nos. 14 (VI. Beware the mold does not crack) and 27 (X. Hoist the bell and let it peal for peace) in the keys of D-flat major and E-flat major, respectively.

Example 7: No. 14, "In die Erd,'" mm. 12-33[50]

In Example 8, this tenth and final statement appears in No. 27 (*"Schlussgesang"*). Here, the remaining three soloists and the chorus collectively raise the finished bell to the steeple tower from where it will toll as a visible and audible sign for peace. Schiller names the bell, symbolically christening it *"Concordia"* or "of one accord." Returning to the home key of E-flat major completes the cycle of the bell-making process and life itself.

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[50] Ibid., 146-48.

Example 8: No. 27, "Jetzo mit der Kraft," Letter A[51]

Development of the Theme's Rhythmic Motive

Even more important than the bass solo's various statements of the same theme, however, is the rhythmic motive which is prevalent in these similar thematic passages. Not only is the rhythm found in every passage assigned by Bruch to the bass soloist/Bell Maker, but it also occurs in passages by the chorus and the other soloists. In this way, the link between the Bell Maker's role and that of the common people is clearly established.

This captivating material is not unlike another theme found in musical literature familiar to Bruch in which a bass soloist

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[51] Ibid., 274-75.

commands attention by use of this trochaic rhythm. In the banquet

scene of *Don Giovanni* (1787) by Wolfgang Amadeus Mozart (1756-91)

the Commendatore beckons Don Giovanni to come and "dine" with

him. This monotone, stalwart rhythm is heard in the "Stone Guest's"

music from the last scene of Act II (Example 9).

Example 9: "Don Giovanni," Act II, mm. 461-65[52]

The primary motive of the dotted-quarter note/eighth note

rhythm can be heard readily in Example 9 above, and in the musical

examples 10 and 11 from Bruch's *Das Lied von der Glocke*, below:

Example 10: No. 1, "Noch dauern," Letter H[53]

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[52] Wolfgang Amadeus Mozart, *Don Giovanni* (New York: Dover, 1974), 408.

[53] Max Bruch, *Das Lied von der Glocke,* op. 45 (Berlin: N. Simrock, 1879), 22.

Example 11: No. 7, "Drum prüfe," Letter A[54]

When the bass soloist sings in recitative style, as in Examples 12 (V. Let the casting begin) and 13, this same rhythmic motive is maintained by Bruch:

Example 12: No. 10, "Wohl! nun kann der Guss beginnen," Letter A[55]

Example 13: No. 15, "Dem dunkeln Schoss," Letter A[56]

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[54] Ibid., 71.

[55] Ibid., 105-106.

[56] Ibid., 150.

Even when the bass recitative is followed by an aria containing new melodic material, as in No. 18 (VII. Allow the casting to cool), this rhythmic aspect found in the original theme is still present (Example 14).

Example 14: No. 18, Recitative: "Bis die Glocke," mm. 1-3;
Aria: "Wie im Laub," mm. 11-15 [57]

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[57] Ibid., 164.

In addition to the repeated notes (perfect unisons), as shown in the above examples, Bruch exploits the interval of the perfect fourth, as shown in No. 23 (VIII. Break open the mold), 16 and 17 (IX. Peel away the mold), as exhibited in Example 15.

Example 15: No. 23, "Nun zerbrecht mir das Gebäude," Letter A[58]

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[58] Ibid., 223-24.

Use of this "signal" motive symbolizes strength of character, as depicted in Examples 16 and 17. Such an attribute is necessary for the master Bell Maker to lead this community of workers through the steps of achieving a perfectly cast bell. This motive's origin stems from the chorus itself, as cited in Example 3, the opening proclamation in the entire work.

Example 16: No. 24, "Der Meister," mm. 1-5[59]

Example 17: No. 25, "Freude hat mir Gott gegeben!" mm. 11-16[60]

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[59] Ibid., 225.

[60] Ibid., 255.

Learning the bell-making craft is a long and arduous process not unlike that of a sculptor, a musician, or any artist. The art of bell-making is itself an art form. A quality bell should toll with a reverberant timbre, so that its clangor may be heard clearly. The "Liberty Bell" on display in Philadelphia, Pennsylvania, is not the only bell to be cast so poorly as to not be able to toll as intended.

These good properties of a bell are explored richly by Schiller in this allegorical poem about a bell's song. Equally crafty is the musical setting of this "Song of the Bell" by Max Bruch, particularly with regard to the bass solo, as shown above, and with the chorus.

The Chorus

In addition to the significance of the bass solo in *Glocke*, Bruch calls upon the chorus to play a paramount role. The chorus appears in the *"Einleitung,"* and Number 27 *"Schlussgesang,"* as well as in Nos.

1   *"Solo"*
3   *"Chor"*
5   *"Ensemble"*
9   *"Recitativ und Chor"*
12   *"Chor"*
13   *"Recitativ und Quartett mit Chor"*
16   *"Chor"*
21   *"Chor"* (*attacca* from No. 20, Soprano *"Recitativ"*)
24   *"Scene"*
26   *"Quartett mit Chor"*

This list points to a stylistic element found in Bruch's larger works

for soloists, chorus, and orchestra, as Vick points out:

> Even though there are occasional numbers devoted in their
> entirety to either a soloist or the chorus, the majority of
> individual movements include solo and choral sections.[61]

In all but Nos. 3, 12, and 16, set for chorus alone, the combination

numbers involving soloists and chorus enhance the dramatic

interplay between the characters, thus emphasizing the epic nature

of Schiller's poem.   This again is typically found in Bruch's choral-

orchestral works, as Vick reiterates:

> . . . rather than emphasize set formal structures, dramatic
> continuity is stressed through almost constant interaction
> between solo characters and the chorus."[62]

Primarily, the chorus plays two different roles and appears in

approximately one-half of the numbered sections of Bruch's *Glocke*.

The two areas in which they participate are as follows:

1) providing commentary on the statements or actions of the
   main characters (the Greek chorus);
2) assuming the role of the crowd (the Turba chorus) in Schiller's
   poem, thereby helping to set the mood in the expressly dramatic
   scenes.

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[61] Vick, 248.

[62] Ibid.

The Greek Chorus

Schiller's poem provides commentary on the important "scenes" throughout the drama in the way a Greek chorus does. For example, after the chorus announces their presence in the *"Einleitung,"* the next entrance of the basses and tenors is clearly reactionary to the bass solo's first set of instructions, as the bell-making process begins. The chorus echoes the motivic elements of the Bell Maker's thematic material, as if to stand back and muse about what they have accomplished so far and, more importantly, what the end product of this bell-making event might be:

> What we have wrought in earth's recesses
> to our good work shall witness bear,
> when from the belfry tow'r there passes
> the silv'ry chime so deep and clear.[63]

Indeed, the melodic repetition of pitches and the trochaic rhythm already exhibited above in the bass solo's numbers continue to be based on the chorus's introductory material (Example 18).

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[63] Bowring, 208.

Example 18: No. 1, "Was in dem Dammes," Letter G[64]

The roles Bruch assigns to the chorus are wide-ranging. Another example of the use of the chorus in this way can be seen in Example 19. Here, the final chorus in "Part I" follows a turbulent scene depicting a fire storm, and sets the text:

One consolation sweet is left;
His lov'd ones' heads he counts--and, joy!--
He is not e'en of one bereft![65]

Marked by Bruch, *"Adagio cantabile,"* this hymn of thanksgiving is highlighted by suspensions, and is supported by four French horns doubling the lyrical melody. The bar-form's first exposition is sung by the four soloists, while simultaneously the chorus is set *pianissimo* in a slower harmonic rhythm than the soloists' original statement of the text, *"Ein süsser Trost is ihm geblieben"* (Example 19).

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[64] Bruch, 20-21.
[65] Bowring, 212.

Example 19:   No. 13, "Ein süsser Trost," Letter D[66]

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[66]Bruch,   143-44.

An orchestral postlude brings the first half of the cantata to a close, as the bell cools. The key is D-flat major, however, making "Part I" open-ended harmonically. Interestingly, Schubart's treatise on key characteristics lists the key of D-flat major as

> a leering key, degenerating into grief and rapture. . . . Consequently only unusual characters and feelings can be brought out in this key.[67]

This unsettling feature propels the work forward to "Part II" and the work's ultimate resolution in the home key of E-flat major.

Through his use of the chorus in No. 8 (marked, *"Chor"*), Bruch elevates Schiller's philosophy that working toward what is good or right is a worthy pursuit of any community or individual. This theme recurs throughout Schiller's poetic portrayal of "The Song of the Bell," and throughout much of his œuvre as well. While the bell is cooling, the poet commends the people's diligent work and reminds them that their rewards will be overflowing:

> Man must gird for his race . . .
> Must Plant and must form,
> Gain by cunning or storm;
> Must wager and dare,
> Would he reach fortune e'er
> Then wealth without ending upon him soon pours,
> His granaries all overflow with rich store
> The room is enlarged, and his house grows apace.[68]

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[67] Steblin, 46.
[68] Bowring, 209-10.

Bruch uses two musical ideas to depict Schiller's overall philosophy. Set to the most celebratory music to this point in the cantata, for chorus is in D major and 1) alternates the men in the chorus singing *fortissimo* in their upper range and in six-eight meter (Example 20) against, 2) the chorus women singing *piano* in a low tessitura, but in two-four meter (Example 21).

Example 20: No. 8, "Der Mann muss hinaus," mm. 1-12[69]

[69] Ibid., 75-76.

Example 21: No. 8, "Und drinnen waltet," L'istesso tempo[70]

At the end of the movement, the men and women of the chorus

join their voices in unison, and the orchestra, with tonic/dominant

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[70] Ibid., 82-84.

punctuations and scalar passages, aid them in their celebration. Bruch's tempo marking, *"stringendo,"* brings the festive celebration to a frantic climax, emphasizing Bruch's careful balancing of dramatic content with the orchestra's role in setting mood.

Sustaining dramatic continuity of the text is foremost among Bruch's creative endeavors in setting works of this magnitude. This is accomplished through the use of the non-participatory Greek chorus's philosophical comments. Primarily, he manipulates the participatory action in the vocal crowd scenes by the "Turba" choruses, which account for three-fourths of the chorus's duties in *Glocke.*

The "Turba" Chorus

The chorus is utilized in the active crowd "scenes," like those portrayed by the "Turba" chorus in a typical passion setting, for example, thereby heightening the text's drama. These moments contrast effectively with the solo numbers, much in the way the chorus does in staged operas or unstaged oratorios. In the latter, there often is a full stage to fill, or a communal response called for in the libretto; the chorus fills these types of requirements adequately.

In an article entitled, "Schiller and Opera," Rey M. Longyear reveals Schiller's view on the role of the chorus in opera. In a letter

to his compatriot Goethe, dated 29 December 1797, Schiller writes,

> I have always had a certain confidence in the opera, that in
> it, as in the choruses of the old Bacchic festivals, the tragedy
> can unravel in a noble form. . . . The opera arises from the power
> of the music, . . . pathos is also given freer rein because the
> music accompanies it, and the marvelous, which is tolerated
> here, must necessarily be made subordinate to the plot.[71]

In *Glocke*, this takes place when the finished bell is hung for the

first time by men and women of the community. The chorus assumes

the role of these men and women, as depicted in the imitative

entrances, *"Ziehet!"* as the bell is raised ever higher (Example 22).

Example 22: No. 27, "Ziehet, ziehet, hebt!" Letter C[72]

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[71] Rey M. Longyear, "Schiller and Opera," *The Musical Quarterly* 52, No. 2 (April 1966): 179.

[72] Bruch, 279.

As Example 23 demonstrates, the men of the chorus in measures one through four, and the women of the chorus in measures five and six, both sing unchanging pitches and the trochaic rhythm sung earlier by the bass solo. Textually, Schiller foreshadows the inevitable kinship of these community members to the master Bell Maker. Symbolic of their expectant ownership of the joy exhibited to this point only by the Bell Maker himself, the people dream about this same sense of joy which will be realized by themselves personally, when the finished bell tolls for peace. Rooted firmly in G major, Schiller's poetry is set by Bruch with much attention to melodic shape and subtle interplay between the vocal parts.

Example 23: No. 3, "Denn mit der Freude Feierklange," mm. 1-8[73]

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[73] Ibid., 32.

The role for which the chorus is called upon in the same numbered section fewer than sixty measures later, however, is one which contrasts with that found in Example 23 above. Bruch's orchestration itself changes, too, in order to enhance the relatively large amount of text repetition incorporated by him from here to the end of No. 3.

As if drawing upon another orchestral color, Bruch uses the chorus as if they were an orchestral instrument, to set an apprehensive mood. The abrupt changes in these pivotal seven measures exhibit Bruch's sense of control over the pace at which the drama unfolds. Example 24 demonstrates this through a curious lack of any imitation or orchestration changes; the texture is noticeably stagnant, with no instruments joining or exiting the phrase. Asked to play *ppp* for the only time during No. 3, the repetition of unison pitches and the dotted rhythm serve here to foreshadow the stormy path which will take them to their anticipated moment of joy, but not without conquering an obviously apprehensive set of circumstances which lies ahead of them first.

Example 24: No. 3, "Ihm ruhen noch im Zeitenschosse," Letter E[74]

The poem itself is an allegory, relating the process of a bell being cast to the phases of life. Schiller, and later, Bruch, conceive the poem in an operatic sense, albeit without staging. Bruch's dramatic cantata sets Schiller's dramatic poem for orchestra, organ,

[74] Ibid., 40.

chorus and four soloists. According to Longyear, Schiller conceived all art as

> [allowing and inviting] meditation upon [the action]. The artistic accomplishment is not complete until it has been ethically weighed, commented on, and evaluated. . . . For this purpose, the chorus, as Schiller conceived it, would seem a congenial instrument. Philosophizing, moralizing, generalizing, it sees the particular event in relation to universal laws, and the individual person in relation to an ideal humanity.[75]

Bruch manipulates the large forces as necessary for the wide range of emotions inherent in the dynamic text.

The next example evinces this clearly, as depicted by the chorus's interaction with the strings in Examples 25 and 26. Convincingly orchestrated by Bruch, the chaos of a cataclysmic torrent of flames and molten metal in No. 12 is the realization of the people's apprehensiveness. The community's very existence, as well as their harmonious peace, is ominously threatened. A typical orchestration trait evident in Example 25, Bruch's use of the winds and the organ to double the choral parts is an effective and practical scoring technique in a passage such as this. In Example 26, though not shown, the bassoons and clarinets double the chorus basses and altos, while the oboes and flutes double the tenors and sopranos.

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[75] Longyear, 69.

Example 25: No. 12, "Kochend," Letter B[76]

[76] Bruch, 121.

Example 26: No. 12, "Durch die Hände," Letter D[77]

[77] Ibid., 127-29.

Another "character" portrayed by the chorus in the cantata is in the dramatic "scenes," such as the penultimate section in "Part I." Here, the molten mixture of metal shatters the mold and cascades through the town, destroying everything in its path. As seen in Example 26 above, Bruch utilizes the full orchestra and organ (including stopped horns for added expressive purposes), diminished-seventh chords, secondary dominants, dissonant melodic intervals for the chorus (diminished fifths and augmented fourths) and an inverted pedal point for heightened harmonic tension, all framed within the ominous key of D minor (Example 27).

Example 27: No. 12, "Durch die Hände," Letter D

This expressive use of harmony and key, coupled with the large musical forces asked for by Bruch, enhances a text which contemplates the power of fire. Bruch capitalizes on this powerful

moment by writing his most dissonant music in *Glocke* to portray

this most violent of scenes. The potential benefit of fire to melt

metal in order to cast the bell, is instantly pitted against the same

fire's potentially devastating force. Schiller uses this opportunity

to demonstrate that a community sharing their labor as well as their

grief is able to overcome, or cope with, any disaster which needs to

be dealt with in an urgent manner:

> . . . the fiery column [would go];
> Through the streets' far-stretching rows
> On with lightning speed it [would go].
> Hot, as from an oven's womb,
> Burns the air, while beams consume,
> Windows rattle, pillars fall,
> Children wail and mothers call.
> Beasts are groaning,
> Underneath the ruins moaning
> All their safety seek in flight. . . .[78]

Bruch then calls upon the chorus to help render a scene which

sharply contrasts the previous torrent. Designed by Schiller to

exhibit the depth of emotion with which humankind is faced, this

juxtaposition replaces the mood which has just been endured in the

fire storm with one of optimism and hope as quickly as possible:

> . . . man obeying his wild dreams.
> Woe be to him who, to the blind,
> The heav'nly touch of light conveys!

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[78] Bowring, 211-12.

It throws no radiance on *his* mind,
But land and town in ashes lays.[79]

This time labelled as a "scene" (No. 24 *"Scene"*), Bruch sets this text

in the unrelated key of C-sharp minor, and for chorus and soloists

alike to utter jointly, so as to not forget its message.

Schiller's poetry is a rich palette for Bruch's compositional

craftmanship, the result of which is *Opus 45* in its entirety.   The

message *"Friede, Freude, Freiheit, und Gleichheit"* ("Peace, Joy, Freedom,

and Equality") inspires large choruses, often in combination with the

four soloists.

The music set as No. 21 *"Chor,"* celebrates the "thousand busy

hands" (*Tausend fleiss'ge Hände*) which daily work toward peace and

benevolence.   The by-product of this work is Bruch's hymn-like song

thanking a "Holy Order" (*Heil'ge Ordnung*) which grants to these

laborers the blessings of this life.   Bruch's culminating four-voice

fugue (Example 29), built on the "hymn" tune at the beginning of the

movement, underscores Schiller's strong underlying philosophy

(Example 28):

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[79] Ibid., 216.

Example 28: No. 20, "Heil'ge Ordnung," mm. 1-8[80]

Example 29: No. 21, "Heil'ge Ordnung," Letter G[81]

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[80] Bruch, 182.

[81] Ibid., 202-03.

Bruch links the music sung by the chorus with the music sung by the bass solo on every level. As shown below, the chorus parts share many of the same melodic and rhythmic aspects of the master Bell Maker, thus making their kinship closer throughout the work, both dramatically and musically (Example 30):

Example 30: No. 24, "Gefährlich's ist," Letter O[82]

Musically, the second half of the cantata continues in the same key and at the same dynamic level at which the first half concluded.

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[82] Ibid., 247-48.

But dramatically the mood has changed. Revealing the death of one of the community's infant children, the chorus is asked to sing in a low tessitura throughout this *Grave* funereal chorus in No. 16. The alto section's lowest note, F-sharp, is Bruch's portrayal of an old bell tolling dutifully as it has done for the town's events past and present. The events of the future of this community will be intoned by the bell which will replace the one heard in Example 31.

Example 31: No. 16, "Von dem Dome," mm. 1-20[83]

By comparison, the bell which will resound in the *"Schluss-gesang,"* with the sopranos singing *fortissimo* on second-line B-flats

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[83] Ibid., 152-53.

in No. 27 (see Example 33) will reverberate with the powerful symbol of renewal for the community. Its reverberent sounds will serve as an aural depiction of the success of their collective labors, the bell-making process, and the life process. Musical statements involving the soloists in No. 26 likewise reflect similar thematic material both melodically and rhythmically in the chorus's, soloists', and orchestra's parts (Example 32).

Example 32: No. 26, mm. 1-7[84]

[84] Ibid., 261.

Finally, Bruch adds a crowning dimension to the orchestration by setting the chorus's parts in a high tessitura, homophonically, as they render a climactic song of joy *fortissimo* (Example 33).

Example 33: No. 27, "Friede," Letter G[85]

Most convincing of all, however, is the final statement by the tutti forces in the culminating *"Schlussgesang,"* No. 27. Allegorically,

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[85] Ibid., 285-86.

this clearly represents the Bell Maker's success in transferring to the people the joy (*"Freude"*) which he promised them in his opening statement of the theme. This theme was related directly to the chorus's three statements sung in Latin in the *"Einleitung."* Here, the intervals are exactly the same as those upon which the introductory material in both the chorus and the bass solo are based (Examples 2 and 3, respectively). However, the thematic material itself is now sung by the chorus's basses, and the theme is sung in augmentation. The symbolism at this climactic point in Bruch's cantata is evident: the people can now know the joy (*"Freude"*) which, at the work's outset, only the master Bell Maker knew. The Bell Maker's vision becomes a reality for the people, and the tolling of this bell is a joyous event shared by all (full orchestra plus organ, soloists and chorus).

Finally, the order in which the relevant intervals in the "Introduction" appear has been rearranged by Bruch to emphasize the subdominant (A-flat major). This helps ground the final cadence more fully in the home key of E-flat (Example 34).

Example 34: No. 27, intervalic comparisons to "Einleitung," and "Freude," Letter D[86]

[86] Ibid., 7-10, 280-86.

As has been seen, the roles assigned by Bruch to the bass solo and the chorus are exceptionally wide-ranging. The other soloists are utilized by Bruch primarily to express Schiller's more intimate, personal reflections which cannot be uttered by a large chorus, or by the Bell Maker himself.

The Tenor, Alto, and Soprano Soloists

The tenor, alto, and soprano soloists are used in two ways by Bruch throughout his setting of *Glocke*. First, each soloist's text is sung from one of two perspectives, either actively taking on the role of a particular character or describing a particular scene. This is similar to the Turba choruses (in which the chorus played a role in the unfolding plot) and the Greek choruses (in which the texts being sung commented on the drama directly).

To better illustrate this point, in No. 1 the bass solo gives commands to the workers who will be casting the bell. The men of the chorus respond for the first time in recitative style (see Example 18) with the following text:

Was in des Dammes tiefer Grube
Die Hand mit Feuers Hülfe baut,
Hoch auf des Thurmes Glockenstube,
Da wird es von uns zeugen laut.[87]

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[87] Bowring, [The Bell that in the dam's deep hole/Our hands with help of fire prepare, From the high belfry-tower will toll,/And witness of us loudly bear.], 208.

By their use of the word *"uns"* ("our"), the chorus members them-selves respond directly to the Bell Maker's commands. This gives them an active role in helping to provide a sense of realism to the scene by responding immediately to the Bell Maker's decrees. In this way Bruch creates an atmosphere which sets the poetry in the present, allowing it to remain timely long after its publication date of 1799.

Natalia Macfarren, who provided the singing English translation for the 1879 published scores of Bruch's cantata, apparently concurred that this sense of immediacy in Schiller's poetry should render this eternal quality to *Glocke* as well. In the first ensemble, No. 5, the tenor soloist sings, *"Das Auge sieht den Himmel offen,"*[88] i n response to a young boy's departure from, and safe return to, the community. Macfarren clearly alters the neuter gender, *"das,"* to the possessive plural form when she writes, "our." The implication by Macfarren, a translator of many of Brahms's vocal works and one of the most highly respected translators of the late nineteenth century, results in the same sense of immediacy which Schiller himself writes in the chorus's response to the Bell Maker. The solo quartet and chorus then echo the tenor's sentiments by repeating the text of his aria in stanza two to create No. 5, *"Ensemble."* Bruch's setting, in

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[88] Ibid. ["our ravish'd eyes see heaven open"], 209.

turn, masterfully elevates these subtle shifts, avoiding a monotonous, passive narration of the plot by different soloists. In this way, Bruch creates a vibrant sense of involvement with the bell-making process by the soloists, the chorus, and the listeners alike.

Second, the distribution of material among these three soloists is remarkably even. These three soloists participate in at least one recitative, aria, ensemble, and chorus number each. However, as if not to compete with the importance of the bass solo, the other three soloists are given only one aria each. Of these three numbered solo sections, the tenor's is merely the first stanza of No. 5 *"Ensemble,"* as cited above; the soprano solo sings the portion of No. 7 titled, *"Arioso ;"* and, in the printed score's only reference to the alto solo[89] as *"Mezzo=sopran,"* No. 17 *"Arie,"* is the lone self-contained setting for a soloist other than the bass solo.

The soprano sings in a total of nine numbered sections, the tenor solo in ten, while the alto solo appears in eleven different sections. The following table cites each soloist's role in Bruch's profound formal approach to Schiller's *Glocke*:

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[89] Bruch indicates the solo to be sung by *"Solo Alt,"* except in No. 17, where he indicates *"Mezzo=sopran Solo."* This is the same singer, as can be determined from the cover of the printed score: ". . . für Chor, vier Solostimmen, Orchester und Orgel. . . ." The "four soloists" are bass, tenor, soprano, and alto/mezzo-soprano.

Table 1

Part	Soloist	Numbered Section in Bruch's *Das Lied von der Glocke*			
		Recitative	Aria	Ensemble	With Chorus
I.	Tenor	4G	(5T)	5T	5T
		7G			
		9T			9T
				13G	13G
II.				19G, 22T	
		24T			26G, 27T
I.	Alto	7G		5T	5T
		11G			
		12T		13G	13G
II.			17T	19G, 22T	
		24T			26G, 27T
I.	Soprano	11G	7T		
		13G		13G	13G
II.		20T		22T	(21)
					26G, 27T

G=Greek chorus-like (commentary); T=Turba chorus-like (active role)

By comparison, the chorus's relative importance in helping portray the allegory can be determined by the number of sections in which they participate in Bruch's *Glocke* : twelve. The most important character, therefore, remains the bass solo, who sings in fourteen of the twenty-eight sections.

The Tenor Soloist

The tenor solo sings in recitative style in four of his ten appearances in *Glocke*. His role follows the traditional practice of giving to the tenor soloist the role of narrator and, therefore, of advancing the plot. His interjections are most often brief and rapid utterances sung *forte* which lead directly into a chorus, an aria, or an ensemble.

The response by the trio in No. 5 stems from the last lines of the tenor solo's recitative, No. 4: *"Das Schönste sucht er auf den Fluren,/Womit er seine Liebe schmückt!"* [90] The literal translation of this phrase implies that the one being sought is a person, but the solo quartet and chorus reveal in No. 5 that *"O zarte Sehnsucht, süsses hoffen!"* [91] is, in fact, the fleeting feeling of being in love for the first time, allegorically signaling the passage of another stage of life (Example 35).

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[90] Bowring ["the fairest flow'r the mead that graces he calls to deck her gentle breast."], 210.
[91] Ibid. ["Oh, tender yearning, blissful hope"], 211.

Example 35: No. 5, "O zarte Sehnsucht," Letter C[92]

The tenor solo's recitative, No. 7, leads *attacca* into No. 8 *"Chor,"*

via a different technique. Here, the tenor's sequence of ideals which

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[92] Bruch, 61-62.

"should" ("muss") be a part of every individual's journey through life (love, fruits of one's labors, etc.) is continued by the men of the chorus (fight in times of war, work, plant, create good things, etc.). Musically, this style of recitative is set according to text declamation--strong syllables being set on higher pitches and for longer durations than weak syllables.

As if swept away by the rousing chorus which precedes No. 9 "Recitativ," the tenor solo describes plays the role of a proud father who looks out over his prosperous, happy home. The arpeggiated F-major triad in Example 36 appears first in the orchestra. The tenor then tries to better them one measure before letter B, before the first violins soar to a third-line A.

Example 36: No. 9, "Und der Vater," mm. 1-18[93]

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[93] Ibid., 98-100.

As the tenor solo continues to celebrate the full bins of grain after a successful harvest, his vocal mannerisms begin to imitate the bass solo in its rhythmically halting nature and less melodic perfect fourths and fifths. The chorus then sings in unison the ominous text,

But with mighty destiny
Union sure there ne'er can be;
Woe advances rapidly[,][94]

foreshadowing the doom which lies ahead.

Out of the celebrative nature of Number 18 *"Solo,"* in Part II of Bruch's cantata, the Bell Maker is described by the tenor in Number 19 *"Intermezzo,"* which continues *"attacca"* from the bass solo's aria, in the same rhythmic and melodic material as the bass (Example 37).
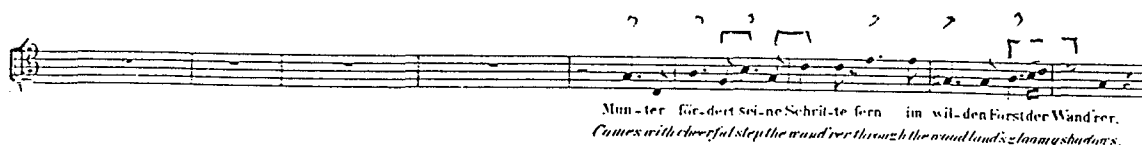
Example 37: No. 19, "Munter fördert," mm. 14-24[95]

A conversation develops between the tenor and the Bell Maker himself when, only five measures later, the bass solo imitates the tenor solo's melodic line, singing (Example 38):

[94] Bowring, 211.
[95] Bruch, 168.

Example 38: No. 19, "Blöckend ziehen," mm. 29-40[96]

Bruch's close approximation of the once widely contrasting male solo voices foreshadows a unified conclusion to Schiller's epic poem.

The Alto Soloist

Like the tenor solo, the alto solo appears in four recitatives in Bruch's *Glocke*. In her only aria, Bruch assigns the role of a grieving mother to draw in the listener after the chorus of mourners has tolled their death chimes in No. 16 *"Chor"* (Example 39).

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[96] Ibid., 170.

Example 39: No. 17, "Ach! die Gattin," mm. 1-15[97]

Notable in this movement are the distant key of F-sharp minor, a text which is uttered by a single soloist and by an orchestra of reduced size, descending scalar passages in the accompanimental figures, and several fermatas representing the halting nature of such a devastating death. These various elements give this passage a relative calmness emotionally, and emphasize the sobriety of the scene. Additionally, the juxtaposition of the two numbers, chorus and soloist, demonstrates Bruch's control of his compositional technique in eliciting the emotional scene depicted in Schiller's epic poem.

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[97] Ibid., 156.

The alto solo renders another recitative and aria within the "Scene," No. 24. Tremolos in the strings instantly suggest the horror of the thought of another fire consuming everything that lies in its path. The diminished fifths and augmented seconds sung by the alto solo reveal this message clearly. Except for the following double recitative, which will be discussed in the next section of this dissertation, "The Soprano Soloist," the alto solo appears in several ensembles, which will be discussed in depth at the end of this chapter. This is the extent to which the alto/mezzo-soprano solo is used by Bruch in his *Glocke*.

The Soprano Soloist

The elements which make up No. 11 are two successive accompanied recitatives. Bruch includes them in the same movement for this reason: the music for the alto solo serves as the calm before the storm, and the atmosphere set by the soprano solo is at first one of beauty from *"Aus der Wolke"* ("Out of the clouds") and expectancy (Example 40). Underlying orchestral rumblings heard in rapid scalar passages in the strings accompany her *crescendo* and show Bruch's foreshadowing of the pending storm, until the fire storm is brought on vividly by the pending chorus's cries of alarm in

No. 12: *"Hört ihr's wimmern hoch vom Thurm?/Das ist Sturm!"* ("From yon tower the wailing sound./Boding storm!").

Example 40: No. 11, "Aus der Wolke," Letter C[98]

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[98] Ibid., 109-10.

The repeated notes and dotted rhythms relate these solo sections to the bass solo's, as in the tenor's solo sections. The awareness of the pending storm is indicated subtly by Bruch. The use of repeated notes in dotted-rhythm figures, and with "signal" motive intervals, tie her words of warning motivically to those of the bass solo.

The tenor solo and bass solo lines exchange in a like manner in measures 45-55 and 69-80 before the alto solo joins them briefly on the text, *"Schwarz bedecket sich die Erde."* ("Earth in sable now attires her. . . .") The obvious missing entity in this expectant passage is resolved when the soprano solo enters *forte* to state the reverent theme upon which No. 21 *"Heil'ge Ordnung,"* sung by the chorus, is based (Example 41).

Example 41: No. 20, "Heil'ge Ordnung," (Soprano Recitative), mm. 1-8 and No. 21, "Heil'ge Ordnung," (Chorus), mm. 1-8[99]

[99] Ibid., 182, 186.

The soprano solo's music provides contrast to, and a release from, the other soloists' more somber, purposeful music. She is used specifically when a more idealized subject matter is discussed, such as "peace" (see Example 19) and "heaven" (see Example 33).

No. 22 is a *Terzett* for soprano, alto, and tenor soloists. In ternary form with the outer two parts set by Bruch in the key of G-flat major, the middle section of this ensemble is in the enharmonic parallel minor (F-sharp minor). Obviously the choice of key favors the vocal soloists and not the orchestra in this slow, sustained trio. Bruch's choice of key has an additional feature, i.e., as a structural pivot point for three successively numbered sections, 21, 22, and 23. Framed by Numbers 21 and 23, these keys (E-flat and B-flat major, respectively) are a mediant third distant from G-flat major, allowing Nos. 22 and 23 to lead to the dominant key in which the entire cantata ends. At the end of No. 26 the entire quartet of soloists sing as one voice (in unison) on an inverted dominant pedal, around which the bass-line instruments reiterate this mediant-third relationship (Example 42).

Example 42: No. 26, *L'istesso tempo*[100]

The entire "Scene," No. 24, and the bass "Recitative," No. 25, prolong this inevitable harmonic movement to the dominant of No. 27, introduced without pause by the soprano in the cantata's home key of E-flat major.

[100] Ibid., 271.

Translations

While Schiller's rhyme scheme is maintained, it is difficult to transcend the antiquated Victorian English of Natalia Macfarren's singing translation, especially for programming in today's concerts. Therefore, a second translation by Edgar Alfred Bowring will be referred to in Appendix A, and references will be made to a third, yet equally rewarding, poetic-prose translation by Henry Wadsworth Longfellow. Providing a translation in the latter version would enhance a modern audience's accessibility to this little known, yet gripping, allegorical poem by Friedrich Schiller.

Orchestration

Das Lied von der Glocke, Opus 45, is scored by Max Bruch for double woodwinds, four horns, two trumpets, three trombones, tuba, timpani, organ, and strings. Bruch orchestrates the music in various ways, depending upon the singers involved, and the text being sung.

The Chorus

To begin, Bruch often doubles the choral parts with woodwinds, a practice which lends itself well both in the homophonic and the polyphonic sections. In the sense that the horns are acceptable members of woodwind quintets and that their traditional placement

in standard symphony orchestras is in close proximity to the woodwind section, the first entrances of the chorus in the *"Einleitung,"* and in No. 3, are accompanied by the horns. The three Latin phrases of the chorus are doubled first by horns and bassoons. In their second statement, the voices are doubled by horns and clarinets, and then by clarinets and oboes. The chorus's final entrance in the "Introduction" is accompanied by horns alone. In No. 3, the first flute and first oboe (in octaves), and the first and second violins (also in octaves) double the chorus's soprano line. Doubling the chorus tenor and bass lines are first and second horns, cellos and violas.

When the chorus and the soloists are combined, as in No. 6, the upper strings and upper woodwind instruments tend to double the soloists, while the low strings and woodwinds tend to double the chorus parts (Example 43).

Example 43:   No. 6, "der ersten Liebe gold'ne Zeit," mm. 47-54[101]

[101] Ibid., 63.

As expected, the full orchestra accompanies the chorus in *fortissimo* passages.

When a slower tempo is indicated, such as in No. 3 *Andante cantabile*, or in No. 5 *Andante con moto, cantabile* (at Letter C), the organ joins the texture as well. Obviously, a legato style of singing in such passages calls upon the organ for its ability to help sustain the sound. In faster sections, such as No. 8 *Allegro molto*, the organ is absent. This is typical of nineteenth-century music composed for organ; the organs were designed to imitate the full sound of the orchestra, not play scale passages and arpeggiated chords.

In one of Bruch's most richly orchestrated sections of the cantata, No. 12, the harmonic rhythm is one harmony change per measure, though the tempo marking is *Allegro molto*. Bruch adds the organ in the *fff* passage, beginning at Letter A. The organ helps maintain the *fff* dynamic, until the alto solo's recitative (which is accompanied by "2 soli" violas). The organ then joins the full orchestra for the final cadence (this time, a *pp* passage), the final three whole-note chords. The addition of the organ to the texture greatly increases the dynamic range of the orchestra. Bruch's use of *"gestopft"* for an altered timbral effect from the horns to help set the descriptive text in No. 12 (creaking, hissing, groaning, and crumbling

sounds). At the beginning of No. 12, the chorus is Bruch's choice of "instrument," entirely independent of any accompanimental figures.

The *Maestoso* marking at the beginning of No. 21 finds all Bruch's typical devices of orchestration at work: the woodwinds and the strings double the chorus parts exactly while the organ sustains these same harmonies. At Letter C, marked *"Vivace,"* the organ rests, except at one cadential point at which the harmonic rhythm changes every two measures (two measures before Letter E).

In No. 11, the clouds' depiction results in an unusual instrumentation direction by Bruch. In this accompanied recitative by the soprano solo, Bruch asks for the bass trombone to play, *"ohne Tuba"* ["without the tuba"], in order to elicit a more transparent, less earthy, or refined, sound from the orchestra.

One noteworthy omission by Bruch in a "Song of the Bell" is tubular bells. Bruch paints a more imaginative texture by calling upon the organ, chorus, soloists, and full orchestra to peal its harmonious sounds of joy [*Freude*] collectively in the *"Schlussgesang."*

Recitatives and Arias

Tutti orchestra is reserved for dramatic interjections (secco style) within the recitatives. This occurs only when the bass or tenor soloist sings in recitative style. In Bruch's oratorios, this is

the case as well, according to Vick:

> Recitative sections are usually accompanied by sustained chords--either strings or woodwinds--and are punctuated by more rhythmically active orchestral phrases."[102]

In the recitatives and arias, including the ensembles, soloists are accompanied by strings or woodwinds and/or organ. Strings accompany the bass soloist's first entrance in No. 1, while horns and bassoons are added to the texture with light accents or carefully chosen counterpoint with the solo voice. At Letter D in No. 1, the flute doubles the bass voice for three measures while Bruch adds the three trombones and finally the trumpets at the cadence. This summarizes the first complete statement of the bass theme, and takes into consideration all aspects of orchestration through the second complete utterance of the statement, which begins again with strings alone, four measures before Letter E.

At Letter E the bass solo appears in a minor key in which the strings play passing tones freely around the original melody. The first clarinet and first bassoon double the bass solo melody at Letter H. The flutes join in an ostinato figure with the violins at Letter K before the bass soloist's final statement of the theme is supported again by strings and woodwinds, including the horns.

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[102] Vick, 248.

Bruch casts his own *Glocke,* Op. 45 into a form which obviously is planned at every level. The bass solo's parallel thematic statements at the beginning of each of the two parts are accompanied by strings alone at first, culminating in the addition of the following instruments: horns, bassoons, clarinets, oboes, flutes, trombones and trumpets. With the exception of the clarinets and trumpets, the identical theme sung by the bass in Part II (No. 14) adds to it these same instruments, though all at the same time, beginning in measure 21.

The Orchestra

Exceptional moments for the orchestra alone occur in two parallel moments of the "frame," again, serving to reinforce Bruch's formal approach to the structure of the cantata. First, following the lengthy scene in No. 1, Bruch scores a *"Praeludium"* for muted strings (with reduced numbers of players indicated for the violas: for example, "2 Soli," then "4 Soli"). Also, Bruch scores a pedal point in the tuba and contrabass parts, but omits the trumpets and trombones from the texture altogether.

Finally, the most stirring moment in the entire cantata can be found before the final scene in Part II which parallels the orchestra's captivating prelude in Part I. No. 22 *"Holder Friede,"*

("Benignant peace") begins with the soprano singing a wide-ranging melody which noticeably contrasts the repeated notes and homophony which have prevailed in each one of the Bell Maker's instructions. Each subsequent section adds a solo voice to the soprano solo. The alto solo enters in the parallel minor *"quasi Recitativ,"* and the tenor solo joins the texture to make the return of the opening section a trio in the original key. The polyphony of this number also sets it apart from the other movements, and once again demonstrates Bruch's beauty of expression in this reverent moment in the poem.

Framing the third section of this ternary piece, No. 22, is an orchestral interlude and then an orchestral postlude of four and six measures, respectively. As if to signify the overriding message found in Schiller's masterpiece, Bruch excerpts the German Christmas carol, *"Stille Nacht, heil'ge Nacht,"* in these orchestral passages. Including a colloquial German carol, itself recognized world-wide as the embodiment of peace, adds to this cantata's universal appeal. Especially interesting is the reference Bruch makes to this carol in the score itself: *"Melodie des Weihnachtsliedes: 'Stille Nacht, heilige Nacht!'"* [103] The orchestra paints a serene picture of peace, an intimate moment in an otherwise large, turbulent work (Example 44).

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[103] Bruch ("melody of 'Silent Night, holy Night'), 214.

Example 44:   No. 22, "Stille Nacht" (orchestra), Letter C[104]

[104] Ibid., 214-15.

CHAPTER V

PREPARING FOR A PERFORMANCE

Performance Aspects of the Work

Since the editor of the 1879 published score was Max Bruch himself, there are virtually no printed mistakes in the score other than text underlay, and in this regard, only to the extent that a hyphen in the text did not print fully or an insignificant typographical error appears. One aspect of which conductors should be aware, the tenor solo and the chorus tenor line is written in the tenor clef in the full score. The traditional octave displacement within the treble clef is used, however, in the piano-vocal score. Regretfully, the orchestral parts could not be acquired for perusal, since they can be rented from Theodore Presser's International Division only if a performance of the work is scheduled.

Tempo Markings

The tempo's metronome markings are Bruch's and show great extremes, as would be expected, to elicit the epic drama of the text. Hence, these should be adhered to by the conductor as closely as possible in rehearsal and performance. Of particular interest are

the tempo markings of the seven utterances of the Bell Maker's theme. Because of Bruch's careful attention to details with the goal of dramatically revealing Schiller's text, as Table 2 depicts, the subtle nuances of tempo indications should be closely followed.

Table 2

Bell Maker's Theme (Bass Solo)		
Number	Tempo Marking	Quarter-Note M. M.
1	*Allegro moderato*	100
1	*Tempo I*	104
1	*Allegro moderato*	None [100]
6	*Allegro moderato*	100
14	*Allegro molto moderato*	80
27	*Allegro moderato*	100
Bell Maker's Theme (Chorus Basses and Organ)		
27	None [*Allegro giústo*]	112

The bracketed metronome or tempo markings in Table 2 are recommended by the author. The appearance of the Bell Maker's theme a total of seven times necessitates a different treatment of each hearing of this theme. Bruch suggests this when he writes the second utterance at 104, not 100, beats per minute. Although he writes the tempo marking, *Tempo I*, for this second statement of the theme, the passage should be conducted with more forward movement and sweep to the phrases. The return to a quarter-note

pulse of 100 is necessary to accommodate the addition of a steady sixteenth-note accompanying figure in the low strings. Returning to the first tempo (100), as suggested by the author but not by Bruch (he gives no metronome marking), helps to shape the cantata's first numbered section in Bruch's lengthy work.

The fourth statement is marked much slower (*Allegro molto moderato*) to elicit the querying text and, hence, the doubtful mood:

> How will it come forth tomorrow,
> Will't reward our toil and skill?
> Should the casting fail?
> Should it burst the pale?
> Ah, perhaps the while we ponder,
> Mischief fell is working yonder![105]

Finally, though no tempo marking is indicated by Bruch, the author suggests *Allegro giústo*, one which indicates that an equal, steady, and exact tempo must be adhered to in this passage at Letter D for the sake of the ensemble in the eighth-note "bell changing" passage.

Interpretive Considerations

Related directly to these seven repetitions of the Bell Maker's theme is the shaping of the entire work in a performance. The cantata contains less than two hours of music and is neatly divided

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[105] Bowring, 212.

into two parts. No other work needs to, or should, appear with a performance of Bruch's Opus 45. Bruch's cantata contains an "overture" (*"Einleitung"*), and an intermission is recommended before commencing with Part 2.

In each part the Bell Maker's theme is heard at or near the beginning (Nos. 1 and 14, respectively). This theme then reappears in the middle of the first part (No. 6) and at the end of the second part (No. 27). As Table 3 shows, the three sections into which the Bell Maker's reiteration of the theme divide the cantata are useful as interpretive destinations, each one more dramatic than the previous. The momentum toward the climax which results from the third and final of these divisions propels the drama forward toward the *tutti* rendering of the bell's first sounds of joy. Bruch encourages the conductor not to pause too long en route to these destination points by indicating in the score, *"attacca."* The optimism inherent in the work is revealed clearly via this approach to a performance, for these destinations (Nos. 5, 13, and 27) serve as oases of freedom, peace, and joy (*Freiheit, Friede, und Freude*).

<div align="center">Table 3</div>

Interpretive Structure		
Number | 1 --- 5 |	6 ------13 |	14 --------------------- 27 |

Vocal Considerations

Because of the vocal capabilites and extreme ranges demanded of all four soloists required to perform this work, and the amount of singing which must be done (in nearly one-half of the numbered sections), the soloists should not be selected from the chorus. Also, because of the several ensemble numbers, these voices should have the ability to blend well with one another. Finally, these four solo voices must be able to project over a full orchestra.

Deftly scored by Bruch with respect to dynamics especially, eighty trained singers in the choir (or upwards from there, if untrained singers) should eliminate any balance problems, as they are taken into consideration by Bruch's careful orchestration and dynamics. The soloists are always marked at least one dynamic level above the accompanying forces, and many interpretive indications, such as *pesante, dolce, espressivo,* and even *leggiero* riddle the score for the soloists and chorus alike.

Conclusion

Schiller's *"Das Lied von der Glocke"*

The allegorical "character" central to the *Das Lied von der Glocke* ("The Song of the Bell") is, in fact, the bell itself. The elements

from which it is molded, the way in which it is cast, and its potential for becoming a creation of beauty, are the foundations upon which Schiller constructs this idyllic work. The poem does not deal with or explore character development, but rather with the larger, spiritual concerns of this life, and the relationship of each human being thereto. Rehder eloquently states in his article,

> [Schiller's] . . . image of freedom through . . . form . . . will bring about at least a semblance of the perfect fusion of nature and spirit, of the human and the divine--in one word, the image of freedom.[106]

This image parallels Mozart's *Die Zauberflöte* (1791) in that a dream-like realm (living in a peaceful, harmonious state, as created by a master Bell Maker/Flute-Player) is the goal toward which both works strive. According to Walter Silz, whose chapter, "Chorus and Choral Function in Schiller," results from the celebration of the bicentennial of Schiller's birth in, *Schiller: 1759/1959*,

> . . .*Das Lied von der Glocke* is on the whole the most. . . successful of Schiller's 'philosophical lyrics,' the 'choral' value resides not only in the Master's words of human wisdom, but. . . in a nonhuman actor, the Bell itself. . . . It is as though the Master, once the Bell is hung, solemnly handed over his choral function to his artistic creation, a voice much greater and more enduring than his, the voice of Poetry itself, and particularly of Schiller's thoughtful muse.[107]

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[106] Rehder, 4.

[107] Silz, 169.

As Ewen points out, between Goethe and Schiller, the latter was the "philosophical poet" and his works emphasize "classical simplicity and taste."[108] From Bruch's classical approach to Schiller's poem, Bruch has a perfect frame into which the world's peoples can place their picture of peace. As part of the 1960 *"Schiller: Bicentenary Lectures,"* Purdie echoes Silz, stating that the chorus' roles are many, "[expressing] reflection and judgment." In *Die Braut von Messina,* specifically, she cites their passionate responses to sombre events.[109]

Bruch's *Das Lied von der Glocke*

Bruch gives significant weight to the chorus as well in *Glocke,* adding to Schiller's almost naive expression of faith that these same people will not fail to produce such a harmonious picture. Bruch addresses these philosophical beliefs effectively in his 1879 setting of *Das Lied von der Glocke,* by paying special attention to Schiller's form, and by using the chorus extensively to respond to *Glocke's* sombre events in a reflective manner. While living in Weimar from 1787 until his death in 1805, however, Schiller was able to hear "all of Mozart's major operas except *Idomeneo . . .* as well as the better operas of Dittersdorf, Paisiello,

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[108] Ewen, 16.
[109] Purdie, 7.

Cimarosa [and others]."[110] Bruch relies heavily upon the chorus to help reveal the essence of the drama itself. His vast experience as a vocal composer allows him to utilize the chorus and the soloists in a variety of ways to set Schiller's *Glocke* so comprehensively.

The symbolism in Bruch's dramatic cantata setting consistently points to the number three:

> three flats in the key signature of E-flat Major, the work's
>   home key;
> three declamations (bell "clangs") of a choir singing the
>   three-part Latin inscription on the bell;
> three main components (bass solo, chorus, three soloists);
> three climaxes;
> three Fs--*Friede, Freude und Freiheit* ;
> the Trinity.

These aspects strengthen Bruch's work tremendously in reflecting Schiller's optimism. Also, several of the other movements or successive movements together form three-part (usually ternary) forms, or are connected in a larger sense, if not thematically, emphasizing a return to and, therefore, a strong relationship between, keys.

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[110] Rey M. Longyear, "Schiller and Opera," *Musical Quarterly* 5 2 (April 1966): 176.

The Tenor, Alto, and Soprano Soloists

The ensembles contrast the choruses as well by their ability to, 1) reflect on the past or muse about the future, and, 2) pursue this idyllic, peaceful state within a community, or of a higher order. Specifically, the ensembles in *Glocke* revel in the comfort of observing the bounty of a plentiful harvest, fondly recall youth's love, enjoy the simple pleasures of nature, offer a prayer for peace, and enumerate the bell's many duties, as reflected in Nos. 5, 9, 19, 22, and 26, respectively. In Bruch's true ensemble numbers, the trio of soloists attempts to balance the violent scenes depicted in the plot, providing a needed sense of calmness.

This consoling feature can be seen from Bruch's slower tempo markings assigned to each of these five sections:

No. 5   *Andante con moto*
No. 13 *Adagio cantabile*
No. 19 *Allegro commodo* (*attacca* to No. 20, *Andante maestoso*)
No. 22 *Adagio sostenuto*
No. 26 *Andante sostenuto*

In No. 19, the mood to be set within the *Allegro* marking is one of easiness or quietness (*commodo*). The *Allegro* likewise is altered three times in No. 19. Slowing the tempo throughout (*Un poco meno vivo*), the final twelve measures then slow still further, with tempo

indications, *ritardando* and *molto ritardando*. The soprano solo is invited to join the texture in her accompanied recitative, No. 20, given a stately tempo marking by Bruch, *Andante maestoso*.

The Chorus

The great choruses, which primarily react to the drama itself, are contrasted by these ensemble numbers, the texts of which attempt to seek a higher order. Four numbered sections of *Glocke* are of special interest, because of their inclusion of the chorus, orchestra, and all four soloists.

Section	Stage of Life	Musical Example
No. 5	youth's love	35
No. 13	family or community	19
No. 26	work	32
No. 27	peace with oneself or a higher order	33, 34

In each of these four sections of Bruch's setting, the four soloists and the four-voice chorus sing the same words, clearly symbolizing their collective ownership of these stages of life. These privileges are afforded the chorus members, the soloists, and the Bell Maker alike.

Joined by the bass solo and the chorus in two of the numbered sections in Parts I and II each, these *tutti* sections are paramount to Bruch, and to Schiller's overriding messge of optimism. Not only do

they depict the joys associated with the four seasons of life, but they also bring to a conclusion each half of Bruch's cantata.

The final chorus, however, is the culmination of the entire work, and begins with the bass solo. At Letter C the chorus enters imitatively, section by section. Successive entrances by each soloist join in the urgency of raising the bell. With a keen eye focused on this, the most dramatic passage of the entire cantata, Bruch indicates *"Un poco stringendo"* in the score. With a faster metronome marking indicated at Letter D the soloists, followed by the chorus's soprano, alto, and tenor sections, peal their resultant joyous strains in eighth-notes, as if they are change ringing. Finally, the organ enters with the choir's bass section singing the same proclamation, *"Freude!"* ("Joy!"). This melody, over which the soloists, soprano, alto, and tenor sections of the chorus, and *tutti* orchestra are heard, is in fact a seventh statement of the Bell Maker's original theme in augmentation.

The Bell Maker

The most convincing feature in Bruch's setting is his expression of Schiller's message of hope which pervades his poetry. In *Glocke*, the medium through which this theme is expressed is through the process of making a bell. This is done thematically with the bass

solo, primarily, and with the choruses, which heighten the impor-

tance of the poetry's main message, even in today's society. Purdie

summarizes her perspective on Schiller's optimism in this way:

> [Schiller] believed that man has the capacity to become aware of
> good, and that by the disinterested pursuit, through effort and
> suffering, of what he recognises to be the good, he can develop
> into a wholly harmonised being, and so fulfil his own
> humanity and be at one with his destiny. . . .[111]

Schiller symbolically portrays the master Bell Maker as one who

has grown up from within the community. By doing so, the Bell

Maker likewise is incorporated in the singing of these four key

sections, which essentially are a summary of this poem's overall

theme. Like Beethoven's musical setting of *"An die Freude,"* Bruch's

Das Lied von der Glocke gives Schiller's message of peace an eternal

quality. Rehder echoes this when he writes,

> Schiller remains aloof from his creations. . . . His experience
> was that of the abstract, the spiritual, the timeless structure of
> man which he sought to inject into or read out of the figures of
> history--or his own imagination.
> Reality . . . he viewed with reservation. . . .[112]

This idyllic nature which is at the heart of Schiller's literary

works reflects his provincial nature, his lack of confidence in his

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[111] Purdie, 23.
[112] Ibid.

own "genius" (when compared with Goethe's). A product of the Enlightenment, Schiller "stood in the older tradition . . . seeking to persuade, impress, move, and inspire. . . ."[113]

George Bernard Shaw perhaps writes best on behalf of Bruch's *Glocke* following a May, 1894 performance in St. James Hall when he wrote:

> Bruch's work, passionate and grandiose at best, and lively and interesting at worst, is so very superior to the sort of thing we turn out here, that I cannot, for shame, insist on its limitations in an English paper. It might well be heard oftener.[114]

Of all that has been written herein about *Das Lied von der Glocke*, the message of the poem and the strength of the musical setting by Bruch are indeed worthy of a voice heard more often in today's concert and recording world.

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[113] Reed, 101.
[114] Cited in Fifield, 327.

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APPENDIX A:

TWO TRANSLATIONS OF THE POEM,
"Das Lied von der Glocke" [115]

·The published singing translation by Natalia Macfarren is found in both the full and piano-vocal scores of Max Bruch's setting of the poem. This is transcribed beneath each line of Schiller's German text in Simrock's published scores and in this appendix. Additionally, the second line of text which appears beneath each of Schiller's lines in this appendix is a poetic translation by Edgar Alfred Bowring, which does not necessarily have to fit the vocal considerations of music or singers. Whether a performance were to be sung in German or in English, a freer translation of this epic poem by Henry Wadsworth Longfellow is recommended by this author, and should be printed in the program to help reveal Schiller's powerful text. Complete selected bibliographic information about the original poem and pertinent translations appears as follows for Schiller's *"Das Lied von der Glocke"* :

German
  A Schiller, Johann Christoph Friedrich: *Das Lied von der Glocke* ed. Huntington Cairns in *The Limits of Art: Poetry and Prose Chosen by Ancient and Modern Critics* (New York, 1966).

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[115] Trans. Edgar Alfred Bowring, *The Poems of Schiller* (New York: John B. Alden, Publisher, 1883), 207-17.

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Number Voicing Strophe

[I. Theil]
[Part I]

Einleitung Chorus   **A** *Vivos voco. Mortuos plango. Fulgura frango.*
Introduction   **B** Rouse the living, mourn the departed, rend heaven's thunders.
                     C Remains in the Latin.

No. 1 Solo Bass   I   **A**   *Fest gemauert in der Erden*
                      B   Fast immur'd in earthy hollow,
                      C   Wall'd securely in the ground,
                             Steht die Form aus Lehm gebrannt.
                             mould of clay completed stands,
                             Stands the mould of well-bak'd clay:
                             Heute muss die Glocke werden!
                             now the casting quick shall follow,
                             Comrades, at your task be found!
                             Frisch, Gesellen, seid zu Hand!
                             up! companions, ply your hands!
                             We must cast the Bell to day!
                                 Von der Stirne heiss
                                 From the auxious brow
                                 From the burning brow
                                 rinnen muss der Schweiss,
                                 burning drops must flow,
                                 Sweat must run, I trow,
                             Soll das Werk den Meister loben;
                             if to work just praise be given;
                             Would we have our work commended--
                             Doch der Segen kommt von oben! (repeated)
                             but the blessing comes from heaven! (repeated)
                             Blessings must be heaven-descended.

Recit.		*Zum Werke, das wir ernst bereiten,*
		'Tis fitting to our earnest labours,
		A solemn word may well befit
		Geziemt sich wohl ein ernsters Wort;
		we speak a word of grace import;
		The task we solemnly prepare;
		Wenn gute Reden sie begleiten,
		while good discourse the mind engages,
		When goodly converse hallows it,
a tempo		*Dann fliesst die Arbeit munter fort.*
		swift fly the hours, the toil seems sport.
		The labour flows on gladly there.
		So lasst uns denn mit Fleiss betrachten,
		With earnest thought let man and master
		Let us observe with careful eyes
		Was durch die schwache Kraft entspringt;
		reflect on what his hands prepare;
		What thro' deficient strength escapes,
Recit.		*Den schlechten Mann muss man verachten,*
		we scorn the churl, who labours reckless
		Who disregards
		Der nie bedacht, was er vollbringt.
		of what import his task may bear;
		the thing he shapes.
Andante cantabile		*Das ist's ja, was den Menschen zieret,*
		for chiefly this the workman graces,
		And Reason is
		Und dazu ward ihm der Verstand,
		this precious gift is heaven's bond,
		to him assign'd,
		Dass er im innern Herzen spüret, (repeated)
		that in his heart the mould he traces (repeated)
		That what his hand may execute,
		Was er erschafft mit seiner Hand! (repeated)
		of what is fashion'd by his hand! (repeated)
		Within his heart, too, he should find.
Tempo I	II	*Nehmet Holz vom Fichtenstamme,*
		Timbers from the pine tree take ye,
		Heap ye up the pinewood first,
		Doch recht trocken lasst es sein,
		season'd throughly let it be,
		Yet full dry it needs must be,
		Dass die eingepresste Flamme
		then the mass with limestone slake ye,
		That the smother'd flame may burst

Schlage dem Schwalch hinein!
ere the furnace set it free,
Fiercely through the cavity!
   Kocht des Kupfers Brei!
   throw the copper in,
   Let the copper brew!
Schnell das Zinn herbei,
bring the grained tin,
Quick the tin add too,
Dass die zähe Glockenspeise
that the broth be duly toughen'd,
That the tough bell-metal may
Fliesse nach der rechten Weise! (repeated)
ere the fire its strength have soften'd! (repeated)
Fuse there in the proper way!

Andante maestoso	
Ten. u. Bass Chor. (Recit.)	*Was in des Dammes tiefer Grube*
	What we have wrought in earth's recesses
	The Bell that in the dam's deep hole
	Die Hand mit Feuers Hülfe baut,
	to our good work shall witness bear,
	Our hands with help of fire prepare,
	Hoch auf des Thurmes Glockenstube,
	when from the belfry tow'r there passes
	From the high belfry-tower will toll,
	Da wird es von uns zeugen laut.
	the silv'ry chime so deep and clear.
	And witness of us loudly bear.
Andante cantabile Bass Solo	*Noch dauern wird's in späten Tagen*
	Those chimes shall peal thro' distant morrows
	'Twill there endure till distant days,
[add *Ten. u. Bass Chor*]	*Und rühren vieler Menschen Ohr,*
	when we no more hear praise or blame,
	On many an ear its sounds will dwell,
Bass Solo	*Und wird mit dem Betrübten klagen*
	soothe many a mourner when he sorrows,
	Sad wailings with the mourner raise,--
[add *Ten. u. Bass Chor*]	*Und stimmen zu der Andacht Chor.*
	and fan devotion's sacred flame.
	Angelic voices, devotional praise.
Bass Solo	*Was unten tief dem Erdensohne*
	Whate'er foe mortals here is fated,
	To be man's portion here below,
	Das wechselnde Verhängniss bringt,
	within our life's much chequer'd span,
	Whatever changeful fate may bring

Das schlägt an die metall'ne Krone,
to this our metal crown is mated,
Against its metal crown will ring,
Die es erbaulich weiter klingt. (repeated)
she peals it forth from man to man. (repeated)
And through the nations echoing go.

Tempo I   III   *Weisse Blasen seh' ich springen,*
Bubbles white the surface cresting,
Bubbles white I see ascend;
Wohl! die Massen sind im Fluss.
Io, the metals glow and fuse,
Good! the heap dissolves at last;
Lasst's mit Aschensalz durch dringen,
caustic alkalis incasting,
Let the potash with it blend,
Das befördert schnell den Guss.
not a virtue shall they lose,
Urging on the fusion fast.
     Auch vom Schaume rein
     clear the mass from scum,
     Foam and bubble-free
     Muss die Mischung sein,
     pure it must become,
     Must the mixture be,
Dass vom reinlichen Metalle
if no flaw or taint be clinging,
That from metal void of stain
Rein und voll die Stimme schalle! (repeated)
pure and clear shall be its ringing! (repeated)
Pure and full may rise the strain.

No. 2   Praeludium   (Orchestra)
      Andante Cantabile

No. 3   Chor   *Denn mit der Freude Feierklange,* (repeated)
Joy shall its solemn chime betoken, (repeated)
For in a song with gladness rife
Begrüsst sie das geliebte Kind,
to greet kindly the cherish'd child,
The cherish'd child it loves to greet,
Auf seines Lebens erstem Gange,

(Basses)   when it is borne 'mid hopes unspoken (Altos repeat)
When first he treads the path of life,

(Tutti)   *Den es in Schlafes Arm beginnt.*
on arms of love, in slumber mild.
Wrapt in the arms of slumbers sweet;

Ihm ruhen noch im Zeitenschosse
For him in Time's dark womb enclosing
His coming fate of joy or gloom
Die schwarzen und die heitern Lose;
the future days are yet reposing.
Lies buried in the future's womb;
Der Mutterliebe zarte Sorgen
A Mother's gentle care attends him,
The tender cares that mothers prove
Bewachen seinen gold'nen Morgen! (repeated)
and thro' life's golden morn befriends him! (repeated)
His golden morning guard with love:
[Denn mit der Freude. . . das geliebte Kind!]
[Joy shall its solemn. . . the cherish'd child!]

No. 4 Recitativ   Tenor Solo   *Die Jahre fliehen pfeilgeschwind.*
With lightning speed the seasons fly,
The years with arrowy swiftness fleet
Vom Mädchen reisst sich stolz der Knabe,
his gentle bonds the youth must sever,
The proud boy bids the maid adieu,

Allegro   *Er stürmt in's Leben wild hinaus,*
while on he storms to life's affray,
And into life with wildness flies,

Recit.   *Durchmisst die Welt am Wanderstabe.*
he roams the world and tarries never.
The world on pilgrim's-staff roams through--

[Orchestra (Allegro con brio)]

Recit.   *Fremd kehrt er heim in's Vaterhaus.*
Home he returns, a stranger grown,
Then as a stranger homeward hies;

Andante, alla breve.   *Und herrlich, in der Jugend Prangen,*
there glorious, in her virgin splendour,
And gracefully, in beauty's pride,
Wie ein Gebild aus Himmelshöh'n,
a vision bright from realms above,
Like to some heav'nly image fair,
Mit züchtigen, verschämten Wangen
with mantling blush and glances tender,
Her modest cheeks with blushes dyed,
Sieht er die Jungfrau vor sich steh'n.
he sees the maiden, breathing love!
He sees the maiden standing there.

Recit.   *Da fasst ein namenloses Sehnen*
And now a vast and nameless longing
A nameless yearning now appears

Des Jünglings Herz, er irrt allein,
o'erfloods his soul, he wanders lone,
And fills his heart; alone he strays,
Aus seinen Augen brechen glückt,
while from his eyes the tears are blest,
His eyes are ever moist with tears,
Das Schönste sucht er auf den Fluren,
the fairest flow'r the mead that graces
Gathers the flow'rs of fairest hues,
Womit er seine Liebe schmückt!
he calls to deck her gentle breast.
With which to deck his true love's breast.

[attacca]
No. 5 Ensemble
Andante con moto, cantabile
(Tenor Solo)

O zarte Sehnsucht, süsses Hoffen! (repeated)
Oh could ye linger, days of fleetness! (repeated)
Oh, tender yearning, blissful hope,
Der ersten Liebe goldne Zeit, (repeated)
ye golden days of early love, (repeated)
Thou golden time of love's young day!
Das Auge sieht den Himmel offen,
our ravish'd eyes see heaven open,
Heav'n seems before the eye to ope['],
Es schweigt das Herz in Seligkeit;
with bliss divine the heart is mov'd;
The heart in rapture melts away.

a tempo

O dass sie ewig grünen bliebe, (repeated)
oh could ye linger, days of fleetness, (repeated)
Oh may it ever verdant prove,
Die schöne Zeit der jungen Liebe. (repeated)
when love's young dream unfolds its sweetness! (repeated)
That radiant time of early love!

Soprano, Alto, Tenor
and Bass Soloists
and Chor repeat No. 5

[O zarte Sehnsucht. . . der jungen Liebe.]
[Oh could ye linger, days of fleetness!]

Adagio

[O dass sie ewig. . .der jungen Liebe. (repeated third time)]
[oh could ye linger. . .its sweetness! (repeated third time)]

No. 6   Bass Solo
Allegro moderato   IV

Wie sich schon die Pfeifen bräunen!
Lo, the mass grows brown and cleareth,
Dusky-hued becomes each pipe!
Dieses Stäbchen tauch' ich ein;
here's a rod, I'll dip it in,
Let me plunge this rod in here:

Seh'n wir's überglas't erscheinen,
if it crystalline appeareth,
All for casting will be ripe
Wird's um Gusse zeitig sein.
then the casting may begin.
When we see it glaz'd appear.
Jetzt, Gesellen, frisch!
Now, companions, haste!
Comrades, stand ye by!
Prüft mir das Gemisch,
we will prove the cast,
Now the mixture try,
Ob das Spröde mit dem Weichen
let us see if Soft and Brittle
If the brittle will combine
Sich vereint zum guten Zeichen.
will combine in sterling metal.
With the soft--propitious sign!

attacca
No. 7 Recitativ und Arioso
Alto Solo Recit.

Denn wo das Strenge mit dem Zarten,
Where strength with tenderness is plighted,
· For there is heard a joyous sound
Wo Starkes sich und Mildes paarten,
or force with gentleness united,
Where sternness is with softness bound,
Da giebt es einen guten Klang.
the sound will ring forth glad and clear.
Where joins the gentle with the strong

Bass Solo *Drum prüfe, wer sich ewig bindet,*
Then prove well, oh ye tenderhearted,
Who binds himself for ever, he
Ob sich das Herz zum Herzen findet!
if mind to mind be well assorted,
Should prove if heart and heart agree!
Der Wahn ist kurz, die Reu' ist lang!
joy bides an hour, remorse for age!
The dream is short, repentance long.

Andante molto cantabile *Lieblich in der Bräute Locken*
Sopran Solo Sweetly in the maiden's tresses
Through the bride's fair locks so dear
Spielt der jungfräuliche Kranz,
gleams the bride's pure wreath of white,
Twines the virgin chaplet bright,

Wenn die hellen Kirchenglocken
when the bells, with chime that blesses
When the church-bells, ringing clear!
Laden zu des Festes Glanz. (repeated)
all to festal joy invite! (repeated)
To the joyous feast invite.

a tempo *[Lieblich in der. . . des Festes Glanz. (repeated)]*
[Sweetly in the. . . joy invite! (repeated)]

Recit. Tenor Solo *Ach! des Lebens schönste Feier*
Ah! the fairest bliss of mortal
Ah! life's happiest festival
Endigt auch den Lebensmai:
breaks the spell of life's short May,
Needs must end life's happy May;

stringendo *Mit dem Gürtel, mit dem Schleier*
through Illusion's glitt'ring portal
With the veil and girdle, all
Reisst der schöne Wahn entzwei.
must he pass to Truth's stern day;
Those sweet visions fade away.
Die Leidenschaft flieht,
yea, passion must fly,
Though passion may fly,
Die Liebe muss bleiben;
but true love abideth,
Yet love must remain;
Die Blume verblüht,
the flowers must die,
Though the flow'ret may die,
Die Frucht muss treiben.
the good fruit thriveth!
Yet the fruit scents the plain.

No. 8 Chor Allegro molto *Der Mann muss hinaus*
(Ten. u. Bass Chor) The man must afield,
Man must gird for his race
In's feindliche Leben,
where parties are warring,
Thro' the stern paths of life,
Muss wirken und streben
where conflicts are jarring,
Midst turmoil and strife,
Und pflanzen und schaffen,
to plant and to fashion
Must plant and must form,

Erlisten, erraffen,
with craft and with passion,
Gain by cunning or storm;
Muss wetten und wagen, (repeated)
must venture, importune, (repeated)
Must wager and dare,
Das Glück zu erjagen! (repeated)
must wager with Fortune! (repeated)
Would he reach fortune e'er.
Da strömet herbei die unendliche Gabe,
Soon wealth pours upon him its tide in full measure,
Then wealth without ending upon him soon pours,
Es füllt sich der Speicher mit köstlicher Habe,
his storehouses groan with abundance of treasure;
His granaries all overflow with rich stores;
Es wachsen die Räume, es dehnt sich das Haus!
his roof waxes narrow, anew he must build!
The room is enlarged, and his house grows apace;

L'istesso tempo   *Und drinnen waltet*
(Sopran u. Alto Chor) Within presideth
And o'er it is ruling
Die züchtige Hausfrau,
the gentlest of matrons
The housewife so modest,
Die Mutter der Kinder,
as wife and as mother;
His children's dear mother;
Und herrschet weise (repeated)
the home discreetly (repeated)
And wisely she governs
Im häuslichen Kreise,
she governs meetly!
The circle of home.
Und lehret die Mädchen
The maidens she trains,
The maidens she schooleth,
Und wehret den Knaben,
The boys well she ruleth,
And the boys she restrains,
Und regt ohne Ende
some task ever plying,
Keeps plying for ever
Die fleissigen Hände,
her deft fingers flying,
Her hands that flag never,

Und mehrt den Gewinn
his wealth to increase
And wealth helps to raise
Mit ordnendem Sinn,
her cares never cease.
With her orderly ways,
Und füllet mit Schätzen die duftenden Laden,
Her plenty she garners in deep fragrant presses,
The sweet-scented presses with treasures piles high,
Und dreht um die schnurrende Spindel den Faden
she winds at the spindle the golden flaxtresses,
Bids the thread round the fast-whirling spindle to fly;
Und sammelt in reinlich geglätteten Schrein
she folds and lays by with her orderly rule
The cleanly and bright-polish'd chest she heaps full
Die schimmernde Wolle den schneeigten Lein,
the fair snowy linen and soft glossy wool,
All glitter and splendour ordains for the best,
[Und dreht. . . den Faden (repeated)]
[she winds. . . flaxtresses (repeated)]
Und ruhet nimmer! (repeated twice)
she resteth never! (repeated twice)
And takes no rest.

L'istesso tempo (Ten. u Bass) [Der Mann muss. . . erjagen! (repeated)]
[The man must. . .wager with Fortune! (repeated)]
(Sop. u. Alto) [Und drinnen waltet die züchtige Hausfrau,
(Tutti) [Und herrschet weise im häuslichen Kreise,
Und füget zum Guten (repeated)]
Den Glanz und den Schimmer (repeated twice)]

No. 9 Recitativ und Chor   Und der Vater mit frohem Blick
Tenor Solo   Recit.   And the Father, with joyful mien,
And the father, with rapturous gaze,
Von des Hauses weitschauendem Giebel
stands upon his high towering gable,
From the far-seeing roof of his dwelling,
Überzählet sein blühend Glück,
and looks forth o'er the prosp'rous scene,
All his blossoming riches surveys;
Sieht der Pfosten ragende Bäume,
Solid rafters, straight and unbending,
Sees each projecting pillar and post,
Und der Scheunen gefüllte Räume,
sees his granaries' store unending,
Sees his barns, that of wealth seem to boast;

Und die Speicher, vom Segen gebogen,
ample barns him their rich tribute render,
Sees each storehouse, by blessings down-borne,
Und des Kornes bewegte Wogen,
golden cornfields in billowy splendour;
And the billow-like waving corn,--
Rühmt sich mit stolzem Mund:
then in his pride he spake:
Cries with exulting face:
Fest, wie der Erde Grund,
Earth to her base shall shake,
"Firm as the earth's firm base,
Gegen des Unglücks Macht
ere evil fortune's pall,
'Gainst all misfortune's powers
Steht mir des Hauses Pracht!
on this, my home, shall fall!
Proudly my house now towers!"--

Chor   Grave   *Doch mit des Geschickes Mächten*
But no bond secure or lasting
But with mighty destiny
Ist kein ew'ger Bund zu flechten,
can we plight with Fate onhasting,
Union sure there ne'er can be;
Und das Unglück schreitet schnell.
swift Disaster flies apace.
Woe advances rapidly.

No. 10 Recitativ Bass Solo
Moderato Recit.   V   *Wohl, nun kann der Guss beginnen,*
Well, we'll now begin the casting
Let the casting be begun!
Schön gezacket ist der Bruch;
notch'd and comely is the mould,
Traced already is the breach;
Doch, bevor wir's lassen rinnen,
but, before its shape be lasting,
Yet before we let it run,
Betet einen frommen Spruch!
o'er it let a pray'r be told!
Heaven's protecting aid beseech!
    Stosst den Zapfen aus!
    Drive the spigot forth!
    Let the plug now fly!
    Gott bewahr' das Haus!
    God our work give worth!
    May God's help be nigh!

Rauchend in des Henkels Bogen
Down the arching ears' recesses
In the mould all-smoking rush
Schiesst's mit feuerbraunen Wogen!
red the molten torrent presses!
Fire-brown billows with fierce gush.

attacca

No. 11 Recitativ Alto Solo
Wohlthätig ist des Feuers Macht,
Of blessings many fire's the source,
Beneficent the might of flame,
Wenn sie der Mensch bezähmt, bewacht,
when man controuls [sic] and guards its force,
When 'tis by man watch'd o'er, made tame;
Und was er bildet, was er erschafft,
whate'er has structure, shape and form,
For to this heav'nly power he owes
Das dankt er dieser Himmelskraft;
is of this heav'nsent power born,
All his creative genius knows;
Doch furchtbar wird die Himmelskraft,
but terror dread before it flies
Yet terrible that power will be
Wenn sie der Fessel sich entrafft,
when mortal guidance it defies,
When from its fetters it breaks free,
Einhertritt auf der eig'nen Spur,
whene'er its course of ruin wild
Treads its own path with passion wild,
Die freie Tochter der Natur.
pursueth Nature's lawless child
As nature's free and reckless child.
Wehe, wenn sie losgelassen,
Woe betide, when fire unfetter'd
Woe, if it casts off its chains,
Wachsend ohne Widerstand,
rages through the haunts of man,
And, without resistance, growing,
Durch die volkbelebten Gassen
Through the crowded streets and lanes
crowds by terror struck, are scatter'd,
Wälzt den ungeheuren Brand!
hurl'd around are monstrous brands!
Spreads the blaze, all fiercely glowing!

a tempo (Andante)
Denn die Elemente hassen
For the elements respect
For the elements still hate

Das Gebild der Menschenhand.
what is wrought by human hands.
All that mortal hands create.

L'istesso tempo, tranquillo   Aus der Wolke
Sopran Solo   From the skies
                               From the clouds,
                               quillt der Segen, (repeated)
                               pour forth the shower, (repeated)
                               with quivering beams,
                               Strömt der Regen; (repeated)
                               grows the flower, (repeated)
                               Lightning gleams.

un poco stringendo   aus der Wolke, ohne Wahl,
                               from the skies flies forth the dart
                               - - -
                               zuckt der Strahl.
                               dealing death.
                               - - -

attacca
No. 12 Chor Allegro molto   Hört ihr's wimmern hoch vom Thurm?
                               Hark, the signal of alarm!
                               From yon tower the wailing sound
                               Das ist Sturm!
                               Boding storm!
                               Spreads the fire alarm around!
                               Roth wie Blut
                               Blood-red sky
                               Blood-red, lo!
                               Ist der Himmel.
                               spreads above us;
                               Are the Skies!
                               Das ist nicht des Tages Glut!
                               'tis not sunset's mellow ray!
                               But 'tis not the day's clear glow!
                               Welch Getümmel
                               Wild commotion
                               Loud the shout
                               Strassenauf!
                               in the street!
                               Round about!
                               Dampf wallt auf!
                               Smoke and heat
                               Smoke up-flies!
                               Flackernd steigt die Feuersäule
                               See the fiery column soaring
                               High the fiery column glows,

[Das ist nicht des Tages Glut! (repeated)*]*
[Roth wie Blut ist der Himmel! (repeated)*]*
Durch der Strasse lange Zeile
Hark, the wind with sullen roaring
Through the streets' far-stretching rows
Wächst es fort mit Windeseile; (repeated twice)
sends it hissing hither pouring! (repeated twice)
On with lightning speed it goes.
Kochend wie aus Ofens Rachen
Furnace like, it seethes and flashes,
Hot, as from an oven's womb,
Glüh'n die Lüfte, Balken krachen, (repeated)
topping timbers fall in crashes! Doorways crumble,
Burns the air, while beams consume,
Pfosten stürzen, Fenster klirren, (repeated)
Windows jangle, rafters tumble (repeated)
Windows rattle, pillars fall,
Kinder jammern, Mütter irren,
cries of children, mothers wailing!
Children wail and mothers call.
[Taghell is die Nacht gelichtet! (foreshadowed)]
[Day-clear lighted is the night. (foreshadowed)]
- - -
[Balken krachen, Pfosten stürzen, (repeated)*]*
[Doorways crumble, rafters tumble, (repeated)]
- - -
Thiere wimmern
Beasts are moaning
Beasts are groaning,
Unter Trümmern;
'mid the ruins,
Underneath the ruins moaning
Alles rennet, rettet, flüchtet,
All to help are busy vying,
All their safety seek in flight,
Taghell is die Nacht gelichtet!
While the glare is daylight mocking!
Day-clear lighted is the night.
Durch der Hände lange Kette
hand to hand are buckets flying,
Through the hands' extended chain
Um die Wette
wat'ry arches
fall in showers,

Fliegt der Eimer; hoch im Bogen
and their tide
Flies the bucket on amain;
Spritzen Quellen (repeated) *Wasserwogen.*
the red blaze searches,
Floods of water high are thrown;
Heulend kommt der Sturm geflogen, (repeated)
while o'erhead the tempest marches, (repeated)
Howling comes the tempest on,
Der die Flamme brausend sucht. (repeated)
loud he roars the flame to greet, (repeated)
Roaring in the flames' pursuit.
Prasselnd in die düre Frucht
on the garner'd grain the blaze
Crackling on the wither'd fruit
[Taghell ist die Nacht gelichtet! (repeated)*]*
[While daylight the glare is mocking! (repeated)]
- - -
Fällt sie, in des Speichers Räume,
falleth, [on its drier stores[116]]
Falls it,--on the granary,
Und als wollte sie im Wehen
And as tho' its fiery fury,
And, as if earth's heavy weight
Mit sich fort der Erde Wucht
strove to lift the earth aloft,
On the rafters' timber dry,
Reissen in gewalt'ger Flucht,
high their thund'rous billows waft
Seeking in its flight to bear,
Wächst sie in des Himmels Höhen
fiery pennons, mountains high,
Mounts it, as a giant great,
Riessengross!
tow'rd the sky!
Wildly thro' the realms of air.

Poco meno vivo   *Hoffnungslos*
'Reft of hope
Man now loses hope
Weicht der Mensch der Gotterstärke,
how we 'neath the will of Heaven,
at length,

---

[116] Trans. Henry Wadsworth Longfellow, in *The Limits of Art: Poetry and Prose Chosen by Ancient and Modern Critics,* ed. Huntington Cairns (New York: Pantheon Books, 1966), 1000 [this text omitted from Bruch's setting].

Müssig sieht er seine Werke
All it had in bounty given,
Yielding to immortal strength;
Und bewundernd untergeh'n,
must we see now waste and wreck,
Idly, and with wond'ring gaze,
Und bewundernd untergeh'n, (repeated)
must we see a wasted wreck. (repeated)
All the wreck he now surveys.
[Müssig sieht er seine Werke (repeated)
[All it had in bounty given, (repeated)
- - -

und bewundernd untergeh'n,] (repeated)
must we see a wasted wreck.] (repeated)
- - -

Recit. (Alt. Solo)   *Leergebrannt*
Burnt and bare
Burnt to ashes
Ist die Stätte,
stands the homestead,
is the stead,
Wilder Stürme rauhes Bette.
wintry tempests here shall bellow,
Now the wild storm's rugged bed.

(Andante)   *In den öden Fensterhöhlen*
gazeth from its windows hollow
In the empty window-panes
Wohnt das Grauen,
phantom'd rain,
Shudd'ring horror now remains,
Und des Himmels Wolken schauen
winds, the fleecy clouds pursuing,
And the clouds of heaven above
Hoch hinein. (repeated)
sweep it through! (repeated)
Peep in, as they onward move.

No. 13 Recitativ und Quartett
mit Chor Allegro moderato *Einen Blick*
One fond look
Upon the grave
Nach dem Grabe
at the grave
where buried lies
Seiner Habe
of all his treasure,
His earthly wealth, his longing eyes

Sendet noch der Mensch zurück,
one last ling'ring gaze he took,
The man one ling'ring moment throws,
Greift fröhlich dann zum Wanderstabe.
then grasps his staff in hope and pleasure,
Then, as a pilgrim, gladly goes.
Was Feuers Wuth ihm auch geraubt
whate'er is lost, he'll not despair,
Whate'er the fierce flames may destroy,

.Adagio cantabile Ein süsser Trost ist ihm geblieben: (repeated)
one blest assurance yet is granted, (repeated)
One consolation sweet is left;
Er zählt die Häupter seiner Lieben,
when he his darlings all had counted,
His lov'd ones' heads he counts,
Und sieh! ihm fehlt kein theures Haupt. (repeated)
and lo! each form belov'd is there! (repeated)
--and, Joy!-- He is not e'en of one bereft!
[Ein süsser Trost. . . kein theures Haupt! (repeated)]

II. Theil
Part II

No. 14   Bass Solo   VI   In die Erd' ist's aufgenommen,
Deep in clay the ore lies buried,
In the earth it now has pour'd
Glücklich ist die Form gefüllt;
well its mass the mould doth fill,
And the mould has fill'd aright;
Wird's auch schön zu Tage kommen,
how will it come forth tomorrow,
Skill and labour to reward,
Dass es Fleiss und Kunst vergilt?
will't reward our toil and skill?
Will it beauteous come to light?
   Wenn der Guss misslang?
   Should the casting fail?
   If the mould should crack?
   Wenn die Form zersprang?
   should it burst the pale?
   If the casting lack?
Ach, vielleicht, indem wir hoffen,
Ah, perhaps the while we ponder,
While we hope, e'en now, alas,

Hat uns Unheil schon getroffen!
mischief fell is working yonder!
Mischief may have come to pass!

No. 15 Recitativ   Bass Solo
        Grave

Dem dunkeln Schoss der heil'gen Erde
To sacred Earth's obscure recesses
To the dark womb of holy earth
Vertrauen wir der Hände That,
confide we what our hands have wrought,
We trust what issues from our hand,
Vertraut der Sämann seine Saat,
as doth the sower cast his seed,
As trusts the sower to the land
Und hofft, dass sie entkeimen werde
Harvest may fill with plenty
His seed, in hope 'twill have its birth
Zum Segen nach des Himmels Rath.
his presses hath he Heav'n besought.
To bless us, true to Heaven's command.

Andante sostenuto

Noch köstlicheren Samen bergen
A seed yet far more precious hide we
Seed still more precious in the womb
Wir trauernd in der Erde Schoss,
with tears and mourning in earth's dark womb,
Of earth we trusting hide, and wait
Und hoffen, dass er aus den Särgen
while hoping that't will blossom yonder,
In hope that even from the tomb
Erblühen soll zu schönerm Los.
in realms of light beyond the tomb.
'Twill blossom to a happier fate.

attacca

No. 16 Chor   Grave

Von dem Dome
From the steeple,
Sad and heavy
Schwer und band
sad and slow,
from the dome
Tönt die Glocke
peals the bell
Hark! the Bell's
Grabgesang.
its summons low!
death-wailings come.

Ernst begleiten ihre Trauerschläge
See, a weary child of sorrow bear they,
Solemnly the strains, with sorrow fraught,
Einen Wand'rer auf dem letzten Wege. (repeated)
to his last dark resting place repair they. (repeated)
On her way a pilgrim now escort.

No. 17 Arie Andante sostenuto
    Mezzo=Sopran Solo

Ach! die Gattin ist's, die theure,
Ah, the wife belov'd is summon'd,
For a mother tolls the Bell!
Ach! es ist die treue Mutter,
'tis the dear devoted Mother,
For a fond wife sounds the Knell!
Die der schwarze Fürst der Schatten
whom the Prince of Shadows calleth,
Death, regardless of her charms,
Wegführt' aus dem Arm des Gatten,
whom the mourning group bewaileth,
Tears her from her husband's arms,
Aus der zarten Kinder Schaar,
spouse adoring, children fond,
From her children tears her too,
Die sie blühend ihm gebar,
of her love and bloom the bond,
Offspring of affection true,
Die sie an der treuen Brust (repeated)
nourish'd at her faithful breast, (repeated)
Whom she cherish'd with the love
Wachsen sah mit Mutterlust-- (repeated)
cradled in her arms to rest. (repeated)
None but mothers e'er can prove.
Ach! des Hauses zarte Bande
Ah, the tender ties are broken,
All the ties their hearts uniting
Sind gelöst auf immerdar;
that have bound you home in one,
Are dissolv'd for evermore;
Denn sie wohnt im Schattenlande, (repeated)
tow'rd the land that send no token, (repeated)
She whose smile that home was lighting
Die des Hauses Mutter war; (repeated)
is their guardian angel gone, (repeated)
Wanders on oblivion's shore.
Ach! es fehlt ihr treues Walten,
ah! they weep for wife and mother,
Who will now avert each danger?

Ihre Sorge wacht nicht mehr;
all bemourn her gentle sway;
Who will now each care dispel?
An vewaister Stätte schalten (repeated)
in her stead shall rule another, (repeated)
In her seat will sit a stranger--
Wird die Fremde, liebeleer. (repeated)
hapless orphans, bitter day! (repeated)
She can never love so well!

No. 18 Bass Solo Recit. VII	*Bis die Glocke sich verkühlet,* While the seething metal cooleth, Till the Bell has cool'd aright, *Lasst die strenge Arbeit ruh'n.* all may rest from labour free. Let the arduous labour rest;
Allegretto grazioso	*Wie im Laub der Vogel spielet,* Meet it is that mirth prevails, As the bird midst foliage bright *Mag sich, Jeder gütlich thun.* be ye glad, like bird on tree. Flutters, each may thus be blest.

     Winkt der Sterne Licht,
     Shines the ev'ning star,
     When the daylight wanes,
     Ledig aller Pflicht
     vesper bell chimes clear,
     Free from duty's chains
Hört der Bursch die Vesper schlagen,
then the workmann [sic] takes his pleasure
Workmen hear the vesper chime;
Meister muss sich immer plagen.
but the Master hath no leisure!
Masters have for rest no time.

attacca No. 19 Intermezzo (Alt, Tenor, Bass)	*Munter fördert seine Schritte* Comes with cheerful step the wand'rer Gladly hies the wanderer fast, *Fern im wilden Forst der Wand'rer* through the woodland's gloomy shadows, Through the forest-glades so deep, *Nach der lieben Heimathütte.* (repeated) hears the sheepbells pleasant chiming, hastes to greet his native meadows.

[*Nach der lieben Heimathütte.* (repeated)]
Tow'rd his own lov'd cot at last.

- - -

Blöckend ziehend heim die Schafe,
Meets the herds now homeward wending,
Bleating homeward go the sheep;
Und der Rinder
marching amplebrow'd and sleek,
Broad-brow'd,
Breitgestirnte, glatte Schaaren
he hears the cattle
smooth-skinn'd cattle, all
Kommen brüllend,
low their welcome
Bellowing come,
Die gewohnten Ställe füllend.
to th'accustom'd stall of plenty.
and fill each stall.
Schwer herein
Burden'd high
Home returns the heavy wain,
Schwankt der Wagen
sways the waggon [sic]
Stagg'ring 'neath its
Kornbeladen;
cornbeladen,
load of grain.
Bunt von Farben
Brighthued flow'rs
Many-hued,
Auf den Garben
from Nature's bowers
the garlands lie
Liegt der Kranz,
crown the pile,
and to dance
Und das junge Volk der Schnitter
the youthful reapers
On the sheaves, while gladly fly
Fliegt zum Tanz.
fly the while.
To the dance the reaper-boys,--
Markt und Strasse werden stiller;
Street and market now grow quiet,
Hush'd each street and market noise,

Um des Lichts gesell'ge Flamme
where a cheering lamp is burning,
Round the candle's social light
Sammeln sich die Hausbewohner,
social groups around it cluster.
All the household now unite.
Und das Stadtthor schliesst sich knarrend.
now the towngate, creaking closes,
Creakingly the town-gates close,

.Un poco meno vivo *Schwarz bedecket*
Earth in sable
Darkness its black mantle throws
Sich die Erde;
now attire her.
O'er the earth;
Doch den sichern Bürger schrecket
but no fears of night are able
but yet the night,
Nicht die Nacht,
to affright him
Though it fills the bad with awe,
Die den Bösen grässlich wecket;
who sleepeth conscience free,
Gives the townsman no affright,
Denn das Auge des Gesetzes wacht. (repeated)
guilt alone must ever walk in dread. (repeated)
For he trusts the wakeful law.

[attacca]
No. 20 Recitativ Sopran Solo
Andante maestoso *Heil'ge Ordnung,* (repeated) *segenreiche*
Hallow'd Order, child of Heaven,
Holy Order, blessing rife,

Recit. *Himmelstochter, die das Gleiche*
rich in blessings art thou dower'd,
Heaven's own child, by whom in life
Frei und leicht und freudig bindet,
thou who blendest like to like in love and pleasure,
Equals joyously are bound,
Die der Städte Bau gegründet,
buildest towns with art and measure,
And whose task 'tis towns to found,--
Die herein von den Gefilden
from the wilds which he did ravage,
Who the wand'ring savage led

Rief den ungesell'gen Wilden,
thou hast call'd the ruthless savage,
From the plains he us'd to tread,
Eintrat in der Menschen Hütten,
ent'ring mankind's lowly dwelling,
Enter'd the rude huts of men,
Sie gewöhnt' zu sanften Sitten,
taught him gentle arts excelling,
Softening their wild habits then.

, Andante alla breve   Und das theuerste der Bande wob,
fram'd the dearest of all earthly bonds,
And who wove that dearest band,--
Den Trieb zum Vaterlande!
the love of home and country!
Love for home and fatherland!

[attacca]
No. 21 Chor Maestoso   [Heil'ge Ordnung . . . freudig bindet! (repeated twice)]
[Holy Order. . . in light and pleasure! (repeated twice)]
- - -

Vivace   Tausend fleiss'ge Hände regen,
Thousand busy hands are plying,
Thousand busy hands are plying,
Helfen sich in munterm Bund,
mutual aid from all is due,
Into loving union thrown,
Und in feurigem Bewegen
while in friendly strife outvying,
And, in fiery motion vieing,
Werden alle Kräfte kund.
lofty talents come to view.
All the forces here are known.
Meister rührt sich und Geselle (repeated)
Working all, like man like master, (repeated)
Under freedom's shelter holy
In der Freiheit heil'gem Schutz; (repeated)
or to serve or else command, (repeated)
Man and master now unite,
Jeder freut sich seiner Stelle,
Plying cheerful tasks the faster,
Love their stations, high or lowly,
Bietet dem Verächter Trutz.
when they're pass'd from hand to hand.
And defy the scorner's might.

Arbeit ist des Bürgers Zierde, (repeated)
Labour is the freeman's glory, (repeated)
Blessings are our labour's guerdon,
Segen ist der Mühe Preis; (repeated)
blest be honest toil for aye; (repeated)
Work adorns the townsman most;
Ehrt den König seine Würde, (repeated)
Royal names may shine in story, (repeated)
Honour is a king's chief burden,
Ehret uns der Hände Fleiss! (repeated)
honour'd shall the worker be! (repeated)
We in hands industrious boast.

Tempo I	*[Heil'ge Ordnung. . . und freudig bindet!* (repeated)*]* [Hallow'd Order. . . like in pleasure (repeated)] [- - -] *[Die das theuerste. . . zum Vaterlande!* (repeated)*]* [fram'd the dearest. . . home and country! (repeated)] [- - -]

No. 22 Terzett Adagio sostenuto

Sopran Solo	*Holder Friede,* Peace benignant, Peace all-lovely! *Süsse Eintracht,* gentle Concord, Blissful concord! *Weilet, weilet* rest ye, rest ye Linger, linger *Freundlich über dieser Stadt!* kindly on our city home! Kindly over this our town!
[add] Alt Solo	*[Holder Friede. . .* (repeated)*]* [Peace benignant. . . (repeated)] - - -
Un poco più vivo	*Möge nie der Tag erscheinen,* May we ne'er the day see dawning, May we ne'er the sad day witness *Wo des rauhen Krieges Horden* when the hordes of war come swarming When the hordes of cruel warriors *Diese stille Thal durchtoben,* through our tranquil plains and cities, Wildly tread this silent valley; *Wo der Himmel,* never witness When the heavens,

Den des Abends sanfte Röthe
that our sky whose tender crimson
That the eye's bright colours blending
Lieblich malt,
lights the spire,
Softly gild
Von der Dörfer, von der Städte
e'er should gleam with lurid lustre town and hamlet
With the light of flames ascending,
Wildem Brande schrecklich strahlt!
set afire!
From the burning towns are fill'd!

Tempo I [add] Tenor Solo   [Holder Friede. . . über dieser Stadte! (repeated)]
    [Peace benignant. . . our city home! (repeated)]

- - -

['"Melodie des Weihnachtslied, 'Stille Nacht, heilige Nacht,'" (orchestra)]

No. 23 Recitativ Bass Solo VIII Nun zerbrecht mir das Gebäude,
    Break we now the mould asunder,

Recit.   Let us now the mould destroy,
    Seine Absicht hat's erfüllt,
    it has serv'd its purpose well!
    Well it has fulfill'd its part,
    Dass sich Herz und Auge weide
    Let us gaze in joy and wonder
    That the beauteous shape with joy
    An dem wohlgelungnen Bild.
    at our fair, wellshapen Bell.
    May inspire both eye and heart.
        Schwingt den Hammer, schwingt,
        Swing the hammer high!
        Wield the hammer, wield,
        Bis der Mantel springt!
        till the fragments fly!
        Till the mantle yield!
    Wenn die Glock' soll auferstehen,
    ere to skyward it ascendeth.
    Would we raise the Bell on high,
    Muss die Form in Stücken gehen!
    here its earthly coil it rendeth!
    Must the mould to atoms fly.

No. 24 Scene Recit.
    Bass Solo   Der Meister kann die Form zerbrechen
    The mould by master may be broken,
    The founder may destroy the mould

Mit weiser Hand zur rechten Zeit;
with hand discreet when time is meet,
With cunning hand, if time it be;
Doch wehe, wenn in Flammenbächen
but woe, when with flaming token
But woe, if, raging uncontroll'd,
Das glühnde Erz sich selbst befreit!
the seething ore itself sets free!
The glowing bronze itself should free!

Tenor Solo — *Blindwüthend, mit des Donners Krachen,*
Blind raging, with the roar of thunder,
Blind-raging, like the crashing thunder,
Zersprengt es das geborst'ne Haus,
as from the open jaws of hell,
It bursts its tenement asunder,
Und wie aus off'nem Höllenrachen
it bursts the guarding shell asunder,
And, as from open jaws of hell,
Speit es Verderben zündend aus.
and pours destruction nought can quell!
Around it spews destruction fell.

Andante   Bass Solo — *Wo rohe Kräfte sinnlos walten,*
Where pow'r untam'd hath sole dominion,
Where force rules with senseless might,
Da kann sich kein Gebild gestalten;
nor art nor order are in union,
No structure there can come to light;
Wenn sich die Völker selbst befrein,
and where the mob itself sets free,
When mobs themselves for freedom strive,
Da kann die Wohlfahrt nicht gedeihn.
there can no peace or reason be.
True happiness can never thrive.

Recit.   Alt Solo — *Weh, wenn sich in dem Schoss der Städte*
Woe, woe, when in the cities' centres,
Woe, when within a city's walls,
Der Feuerzunder still gehäuft,
where tinder ever smould'ring lies,
Where firebrands secretly are pil'd,
Das Volk, zerreissend seine Kette,
the mob in madden'd fury enters,
The people, bursting from their thralls,
Zur Eigenhülfe schrecklich greift!
when Law and Order it defies!
Tread their own path with fury wild!

Allegro molto

Da zerret an der Glocke Strängen
The Bell the dreaded tocsin sounding,
Sedition then the Bell surrounds,
Der Aufruhr, dass sie heulend schallt
confusion wildly reigns supreme,
And bids it yield a howling tone;
Und, nur geweiht zu Friedens klängen, (repeated)
'Mid clash of arms and cries of wounding, (repeated)
And, meant for none but peaceful sounds,
Die Losung anstimmt zur Gewalt. (repeated)
its clang adds horror to the scene! (repeated)
The signal to the fray spurs on.

Recit.   Tenor Solo

Frieheit und Gleichheit! hört man schallen;
All men are equal! that's the watchword,
"Freedom! Equality!" they shout;
Der ruh'ge Bürger greift zur Wehr,
the tranquil townsman flies to arms!
The peaceful townsman grasps his arms.
Die Strassen füllen sich, die Hallen,
Now streets and halls with throngs are crowded,
Mobs stand the streets and halls about,
Und Würgerbanden ziehn umher.
the air is rife with fell alarms!
The place with bands of murderers swarm.
Da werden Weiber zu Hyänen
Now have the women turn'd hyenas,
Into hyenas women grow,
Und treiben mit Entsetzen Scherz;
they jest at scenes the heart would freeze,
From horrors their amusement draw;
Noch zuckend, mit des Panthers Zähnen
and quiv'ring, with the fangs of panthers,
The heart, still quivering, of the foe
Zerreissen sie des Feindes Herz.
they tear the foe while still he breathes!
With panther's teeth they fiercely gnaw.
Nichts Heiliges ist mehr, es lösen
Nought holy is to them, now loosen
All that is holy is effaced,
Sich alle Bande frommer Scheu;
the bands of rev'rence and of fear,
Rent are the bonds of modesty;
Der Gute räumt den Platz dem Bösen,
now Justice must give place to Folly,
The good is by the bad replaced,

Und alle Laster walten frei!
the reign of crime unbound is here!
And crime from all restraint is free.

[Marsch--Allegro feroce (Orchestral interlude)]

Andante con moto (Chor) Gefährlich ist's, den Leu zu wecken,
Thou shalt not rouse the lion's anger,
To wake the lion madness seems;
Verderblich ist des Tigers Zahn;
the tiger's tooth thou canst not brook;
Death-fraught the tiger's tooth appears,
Jedoch der schrecklichste der Schrecken,
but nought there is of dread and danger
Yet the most fearful of all fears
Das ist der Mensch in seinem Wahn!
like Man, by Reason's light forsook!
Is man obeying his wild dreams.

Allegro Weh denen, (repeated) die dem Ewigblinden
Woe on them, (repeated) who the Selfbenighted
Woe be to him, to the blind,
Des Lichtes Himmelfackel leihn!
would trust with Thought's celestial torch;
The heav'nly touch of light conveys!

(Ten. und Bass Chor) Sie strahlt ihm nicht, sie kann nur zünden,
it blesseth not, in rain ignited,
It throws no radiance on his mind,

(add Sop. und Alto Chor) Sie strahlt ihm nicht, sie kann nur zünden, (repeated)
it blesseth not, in rain ignited, (repeated)
- - -
Und äschert Städt' und Länder ein. (repeated tutti)
no light it gives, it can but scorch! (repeated tutti)
But land and town in ashes lays.

No. 25 Recitativ Bass Solo IX Freude (repeated)hat mir Gott gegeben!
Brothers! Store of joy hath Heaven lent us!
God hath hearken'd to my vow!
Sehet! wie ein goldner Stern,
See ye, like a star of gold,
See, how like a star of gold
Aus der Hülse, blank und eben,
from the hull, how smooth and gleaming,
Peels the metal kernel now,
Schällt sich der metallne Kern.
peels the kernel from the mould!
Smooth and glistening from the mould!

Allegro maestoso   *Von dem helm zum Kranz*
Look, from helm to crown
E'en from crown to base
Spielt's wie Sonnenglanz,
plays the light adown,
Sunlight gleams its face,
Auch des Wappens nette Schilder
and the 'scutcheons, well emblazon'd,
While the scutcheons, fairly plann'd,

Recit.   *Loben* (repeated) *den erfahrnen Bilder.*
praise, yea, praise the hand that wisely fashion'd.
Praise the skilful artist's hand.

Herein! herein!
Come on! Come on!
Now let us gather
Gesellen alle, Schliesst den Reihen,
Companions all, and form a ring!
round the frame! The ring let ev'ry workman swell,
Dass wir die Glocke taufend weihen!
the Bell we'll christen while we sing!
That we may consecrate the Bell!

Moderato   *Concordia soll ihr Name sein.*
Concordia shall its name be call'd.
"Concordia" be henceforth its name,
Zur Eintracht, zu herzinnigem Vereine
Its task be in kind and peaceful union
Assembling all the loving throng
Versammle sie die liebende Gemeine.
to summon all to order and communion,
In harmony and union strong!

No. 26 Quartett mit Chor
Andante sostenuto   *Und dies sei fortan ihr Beruf,*
This be the duty of the Bell,
And this be the vocation fit
Wozu der Meister sie erschuf:
for this the Master form'd it well:
For which the founder fashion'd it!
Hoch überm niedern Erdenleben
High o'er this narrow earth's dominion,
High, high above earth's life, earth's labour,
Soll sie im blauen Himmelszelt
soaring in heav'n's etherial blue,
E'en to the heav'ns blue vault to soar,

Die Nachbarin des Donners schweben (repeated)
where thundercloud unfurls its pinion, (repeated)
To hover as the thunder's neighbor,
Und grenzen an die Sternenwelt, (repeated)
a voice, boding and blessing too, (repeated)
The very firmament explore;
Soll eine Stimme sein von oben,
Minding us oft of angel voices
To be a voice as from above,
Wie der Gestirne helle Schaar,
from human strife and sorrow far,
Like yonder stars so bright and clear,
Die ihren Schöpfer wandelnd loben
Regions where sun with sun rejoices
That praise their Maker as they move
Und führen das bekränzte Jahr.
to wreathe the Season's flow'ry car.
And usher in the circling year.

Bass Solo *Nur ewigen und ernsten Dingen*
Things solemn and eternal only
To things eternal and sublime,
sie ihr metallner Mund geweiht.
her iron tongue shall tell to men
Tun'd be its metal mouth alone

Tenor Solo *Und stündlich mit den schnellen Schwingen*
While hourly, in her belfry lonely
And, as the swift-wing'd hours speed on,
Berühr' im Fluge sie die Zeit.
the wing of Time her check shall fan.
May it record the flight of time!

Sopran Solo *Dem Schicksal leihe sie die Zunge;*
Of Fate's decrees to bear us tidings,
Its tongue to Fate it well may lend;

Alt Solo *Selbst herzlos, ohne Mitgefühl,*
unfeeling through herself she be;
Heartless itself, and feeling nought,
Begleite sie mit ihrem Schwunge
be hers to have a part abiding
May with its warning notes attend
Des Lebens wechselvolles Spiel.
in our much chequer'd destiny.
On human life, with change so fraught.

L'istesso tempo (Quartett) *Und wie der Klang im Ohr vergehet,*
As her vibrations loud and deep
And, as the strains die on the ear

Der mächtig tönend ihr entschallt,
but thrill us while we see her sway,
That it peals forth with tuneful might,
So lehre sie, dass nichts bestehet,
let us in mem'ry ever keep
So let it teach that nought lasts here,
Dass alles Irdische verhallt! (repeated)
that all things earthly pass away! (repeated)
That all things earthly take their flight!

attacca	
No. 27 Schlussgesang X	*Jetzo mit der Kraft des Stranges*
Allegro moderato Bass Solo	Now with might and main let's shift it,
	Now then, with the rope so strong,
	Wiegt die Glock' mir aus der Gruft,
	swing the Bell aloft in air,
	From the vault the Bell upweigh,
	Dass sie in das Reich des Klanges
	in the realm of sound
	That it gains the realms of song,
	Steige, in die Himmelsluft!
	uplift it a beacon hang it there!
	And the heav'nly light of day!
	Ziehet, ziehet, hebt!
	Heave it, heave it, high!
	All hands nimbly ply!
	Sie bewegt sich, schwebt!
	lo, it sways i' the sky!
	Now it mounts on high!
	Freude dieser Stadt bedeute,
	Joy its chiming shall betoken,
	To this city Joy reveals,--
	Friede sei ihr erst Geläute! (*"Friede,"* three times)
	Concord, be it long unbroken! ("Concord," three times)
	Peace be the first strain it peals!
Un poco stringendo	*[Ziehet, hebt!* (repeated seven times)*]*
	[Heave it! (repeated seven times)]
	- - -
	[Sie bewegt sich, schwebt! (repeated eight times)*]*
	[lo, it sways i'the sky! (repeated eight times)]
	- - -
(Alternately sung by	*[Freude dieser Stadt bedeute. . .*(repeated eight times)*]*
Quartett and Chor)	[Joy its chiming. . . (repeated eight times)]
	- - -
(Quartett *Tutti* mit Chor)	*[Friede sei ihr erst Geläute!* (repeated three times)*]*
	[Concord, be it long unbroken! (repeated three times)]
	- - -

APPENDIX B:

STRUCTURAL DIAGRAM OF MAX BRUCH'S "OPUS 45"

Strophe: I II III IV V VI VII VIII IX X

Number: Intro. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 Finale

Forces: CHOR Bass ORCH CHOR Tenor Ensemble Bass——————/CHOR Bass + Ensemble CHOR/Alto Tutti: Bass CHOR Alto Ensemble—Sop./Chor Ens(Orch) Bass Soll Bass Tutti Bass + CHOR

Key: Eb: Eb:g:Eb: D: G: B: B: b:~D: Eb:(Cb:)C:(A:)D: F: Bb:~~~~~ c: (f#) Db: Db:~bb: f#:(c:)f# B: E: C: Eb: Eb:————Gb: Bb: Bb: (F#:) B:~~~ Bb: Eb:

Part 1 "Praeludium" Part 2 "Stille Nacht"

Legend:

⤳ Dominant/Tonic

∨ Mediant Third

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directed, whole class instruction. There was very little individualized or small group instruction. There were no observed deliberate attempts to vary instruction for students who made little progress. Student progress was not systematically or consistently monitored to determine students' instructional needs.

Second, in the review of literature on teacher roles, recommendations for collaboration were emphasized for successful inclusive practices (Haight, 1984; Morsink & Lenk, 1993). In addition, findings indicated that special educators should participate as co-teachers and not become assistants in the inclusive classroom (Reisberg & Wolf, 1988). General educators were to provide the expertise in the content and curriculum and special educators were to provide expertise in individualized instruction. Results from the present study indicated that very little collaboration occurred between the special and general educators. The special educator did not act as a co-teacher. In most cases she acted as an assistant, circulating and monitoring student behavior. In a few instances, she was the primary teacher for language arts, but did not collaborate with the general teacher or share instructional duties. The special educator did not plan with the teachers to individualize instruction for students with disabilities.

Third, student progress in the literature review indicated various results for students with disabilities. Students with disabilities participating in inclusion programs appeared to make the same or slightly higher gains on achievement tests as those students who attended resource rooms (Schulte et al., 1990). One critical factor in the achievement of students with disabilities may be the ratio of general students to identified

students in the classroom. Students with disabilities made higher gains on achievement tests when they were distributed among several classrooms rather than clustered into two classrooms (Daniel & King, 1995). In the present study, the students with learning disabilities were clustered into two language arts classrooms resulting in a high number of identified students. In addition, these students did not make statistically significant gains on the GOALS reading tests. Students who were identified as doing well by their teachers were the one who made progress on the GOALS tests.

Finally, studies of self-perceptions of students participating in inclusion programs were examined. Findings indicated that students with disabilities were more likely to compare themselves with their general classmates and thus lowering their scores on scholastic competence subscales (Bear et al., 1991; Renick & Harter, 1989). Also, students participating in inclusive classrooms were more likely to rate themselves lower on scholastic competence than their counterparts in resource rooms. Low self-perceptions may lead to lower achievement levels because students will tend to give up on difficult tasks (Bandura, 1982). In the present study, results indicated that students' comparison group did not make a difference in their scores on the scholastic competence subscale. There was no resource room to use as a comparison for students participating in the inclusion program, but the students who make gains in academic achievement also made gains in their scores on the scholastic competence subscale. The interview results indicated mixed responses from the students based on their placement. All 13 students with disabilities on Mrs. Smith's team reported some degree of success and preferred

participating in the inclusive classroom than in a resource room. All five students on Mrs. Gates' team reported that they would have preferred a resource setting for part of the day.

Conclusions

Results of this study extend those of several earlier investigations. Several studies of inclusion found mixed results for the achievement of students with disabilities (Daniel & King, 1995; Jenkins et al., 1994; Summey & Strahan, 1995). Two studies found that students with learning disabilities who were significantly behind in reading did not make progress even when specific attempts were made to work on their deficits in the general classroom (Jenkins et al., 1994; Summey & Strahan, 1995). In this study, students who made less progress were unable to independently read and comprehend most of the reading assignments that were required in the general classroom. Furthermore, researchers documented no specific attempts to work with individual students to improve their reading abilities.

Daniel and King (1995) found that students with disabilities who were clustered into two classrooms made less progress than those students who were spread among several classrooms. The authors questioned the appropriate ratio of general students to students with learning disabilities. In this present study, students with disabilities were also clustered into two classrooms resulting in a high concentration of identified students. In Mrs. Smith's fourth period classroom, there were thirteen students with learning disabilities and eight general students. In Mrs. Gates' classroom, there were only six students with learning disabilities, but there four other identified students who did not

participate in the study. In both inclusive classrooms, the average level of students was lower because they were ability-grouped. Overall, only five of the eighteen students with learning disabilities made progress on the GOALS reading test and improved their language arts grades. In addition, all six focus students who made less progress scored at the lowest level on the North Carolina End-of-Grade reading test. However, general students in both classrooms made gains on the GOALS reading test. These gains were statistically significantly for the general students in Mrs. Gates' classroom, but not for the students in Mrs. Smith's classroom.

Studies of teachers' roles and instructional planning indicated that special and general education teachers need to collaborate and plan for individual students for successful inclusion (Baker & Zigmond, 1990; Harris et al., 1987; Meyers et al., 1991; Zigmond & Baker, 1990). These authors suggested that instruction in the general classroom should reflect careful planning to meet the individual needs of all students. The typical whole-class instruction was not recommended for inclusive practices. In addition, these studies validated that special educators should function more as teachers with expertise in individualized instruction and not just as assistants. Results from this study indicated that the teachers spent very little time collaboratively planning for individual students with learning disabilities. The teachers made modifications, such as shortened assignments and oral tests, but did not make deliberate plans to help individual students who were not making much progress in reading. The special education teacher acted much like an assistant in Mrs. Smith's fourth period classroom, circulating to help students

complete assignments. In Mrs. Gates' classroom, she was the primary teacher for language arts during the last nine weeks of school, but indicated that she did the planning without input from the general teacher. The observations revealed that the instruction was mainly teacher-directed and focused on the class as a whole. There were very few observations in which the students worked in groups or pairs. The special education teacher worked very little with small groups or individual students. Researchers observed no deliberate attempts to change grouping patterns for instruction so that the students with learning disabilities received individualized attention when the special education teacher was scheduled in the classroom. The most individualized aspect of instruction was observed in Mrs. Smith's classroom. Students were given projects options which allowed them the flexibility to choose an activity with which they were most comfortable completing.

Studies of effective instruction indicated that students with learning disabilities need the same type of instruction that has been found effective for all students (Brophy, 1986; Greenwood et al., 1994; Larivee, 1986). Whenever possible, students with learning disabilities should be engaged in meaningful academic tasks with a high rate of success (Berliner, 1984). Observations and interviews revealed that the students with learning disabilities who did not make much progress were often not engaged in the instruction. That is, they did not appear to follow along during reading, complete assignments, or demonstrate comprehension of the activities. These students could not read well enough to follow along in the novels. They had to sit and listen as others read orally. Researchers

observed no attempts to work with these students individually or in small groups to improve their reading ability. These students could not complete many activities without a great deal of assistance from the teacher and were rarely successful on tests. In their one-on-one follow-up to the GOALS tests, the focus students demonstrated some of the ways they might have benefited from individualized instruction.

Studies of self-perceptions indicated that students with disabilities in inclusive classrooms generally rated themselves lower on scholastic competence scales than their counterparts who were instructed in a resource room especially when they compared themselves to their normal achieving peers (Bear, et al., 1991; Harter, 1982; Renick & Harter, 1989). In this study, there was no comparison group of students who were in a resource room. Even so, evidence suggested that the students with disabilities who participated did not rate themselves differently depending on their comparison group. Interviews revealed that the students compared themselves to students they consider smarter than them, not as smart as them, or to their own accomplishments. However, when the results were analyzed the students' ratings did not differ significantly. Students were ability-grouped for language arts and the overall level of students was lower. This may have influenced their scores.

Examining the scholastic competence ratings for the students with disabilities from both classrooms, gains were observed for the four focus students who made progress, but for only two of the six focus students who made less progress. These results may relate to the findings of Bandura (1982) that indicated students with positive self-perceptions

usually tried harder and persisted longer when faced with difficult tasks and students with negative self-perceptions were more inclined to reduce their effort or give up altogether when the work was difficult. Interviews indicated that they students who made academic progress and improved their scholastic competence ratings were more positive about their ability to complete assignments than the students who made less progress.

Overall, the 13 students with learning disabilities in Mrs. Smith's class made significant gains in their ratings of scholastic competence. Interviews revealed that these students were satisfied with their experience in the inclusive setting and felt some degree of success. All 13 students indicated that they preferred remaining in the general classroom and wanted the same inclusive model for the seventh grade. The five students with learning disabilities in Mrs. Gates' class did not make significant gains in their ratings of scholastic competence. Interviews revealed that these students were less satisfied with their experience in the inclusive setting. They cited the changing personnel, self-contained setting, and behavior problems as major complaints, but some students also indicated that they did not get the help they needed. All five focus students in this classroom indicated that they did not want to participate in the same type of situation next year.

As earlier studies indicated, the dynamics of inclusion are very complex. Four of the ten focus students made progress, were engaged in the instruction, and perceived a high rate of success. They completed assignments with little assistance. They made gains in reading as measured by the GOALS test and their grades in language arts were above average. Their scholastic competence scores improved and they indicated that they were

satisfied with their experience in the inclusive setting and felt positive about their abilities.

The other six focus students did not make as much progress. They were generally not

engaged in the instruction with a high rate of success. They needed more individual help

in the classroom and often did not finish assignments. These students were reading at or

below the third grade level and did not make gains in their reading. The teachers made no

observed attempts to work with the students individually or in small groups to assist with

their reading difficulties. These students indicated that they felt less positive about their

abilities.

Based on the in-depth observations at this school, there appeared to be the need

for a resource room or much more one-on-one, clinical support for students who were

significantly below grade level. These students did not make much progress in the

classroom even though teachers made some modifications and taught using lower level

reading materials. It appeared that the teachers needed to plan more intensive and

deliberate attempts at reading instruction. Teachers needed to assess student abilities and

plan accordingly to meet their needs. They were unable to teach to the class as a whole

and meet the individual needs of the students. Teachers needed to group for instruction so

that students with special needs received special attention from the special education

teacher when she was scheduled in the classroom.

Implications for Enhancing Inclusion

One of the primary results of this study indicated that the special and general

teachers did not consistently plan for the individual needs of the students with learning

disabilities. In addition, the lessons in both classrooms were primarily teacher-directed, whole-class instruction. The role of the special educator was much like an assistant in both language arts classrooms for most of the year. The exception was during the last nine weeks when she was the primary teacher for language arts in the self-contained classroom. Rather than circulating and acting as an assistant, the special education teacher's time might have been used more wisely if she had done assessments of students' responses to instruction and more intensive diagnoses of reading abilities. Then, the special education teacher and the general teacher would have the information to plan for the individual needs of students. For example, she might have done informal reading inventories or a task interview with the GOALS pretest. From this information, she and the general teachers might have made plans to work in small groups or individually with the students who showed needs. In this study, the teachers did not examine the individual needs of the students, but rather focused their instruction at a lower level to meet the needs of the students. For example, the teacher chose lower level novels (approximately fourth grade level), but these were still too difficult for some of students to follow along. The students who could not follow along and read the novel were asked to sit and listen to others read orally. Their time might have been more productive if they were engaged in the instruction at a successful rate. Even students who were able to comprehend the reading, still showed they benefited from one-on-one attention during the GOALS posttest task interviews.

The interviews at the end of each of the nine observations provided great insight to what the students thought about the assignments and what they comprehended from the assignments. For one student to indicate they were drawing a Wanted Poster because the teacher wanted them to "process the information from the book" and another student to indicate that teacher wanted them to "be better artists" shows a big difference in the way these students were approaching this task and their thoughts about it. It would be helpful for teachers to debrief after lessons to find out how students are comprehending the assignment and make sure they are on the right track. Teachers might do this by preparing a few questions to ask students at the end of each lesson. Teachers may target specific students who appear to have difficulty with assignments to determine if they are comprehending the lesson or they may ask the class in general to respond.

Teachers may provide more individual support by utilizing the methods from this study to plan a more diagnostic approach to teaching students with learning disabilities in the classroom. Rather than provide lower level materials for all students, teachers should assess the students' current level of reading and provide more individualized instruction. Teachers should be conscientious of their objectives and teach more intensively in the areas students have the most need. They cannot expect to give equal time to all objectives and still meet individual needs. For example, teachers might implement more effective approaches to teaching reading by focusing on reading strategies to enhance instruction. The teachers also need to monitor student progress more closely throughout the school year and adjust their instruction accordingly. In this study, the teachers did not pinpoint

specific skills for student improvement. Their focus was on the curriculum guidelines for sixth grade language arts rather than individual needs.

Results from this study indicated that several students in this study would still benefit from separate instruction in a resource room. Currently, students at this school do not have this option. The special education teacher had to divide her time between two sixth grade teams and she indicated that this was not an ideal situation or an ordinary year. She indicated that in the previous two years she had collaborated with only one team. This arrangement allowed her more flexibility in her schedule to be available to read tests to students in social studies and science or to occasionally work with students on specific skills.

Implications for Research

Previous research on inclusive classrooms has been multifaceted. Some studies examined academic achievement, self-concept, and effective instructional approaches. However, none of the studies attempted to look at all of these areas in addition to students' responses to instruction. In this particular investigation, a case study design allowed the researcher to describe, in detail, the instructional dynamics of two sixth grade inclusive language arts classrooms. At times, this investigation became complicated due to the changing circumstances in the classrooms. However, this design allowed a detailed examination of what took place at this particular school in its sixth grade inclusion program.

To study how students made progress, the researcher used GOALS reading tests, observations, language arts grades, and nine-weeks grade sheets. The observations, language arts grades, and the examination of grade sheets provided a means of profiling the students to a greater extent than the GOALS tests alone. The GOALS tests provided information about how the students would respond to open-ended reading comprehension questions with an emphasis on the justification of answers. These tests provided a more realistic expectation of students that is similar to what is expected in classrooms and what is expected on the North Carolina EOG tests. To get a better understanding of the students' initial reading ability, an informal reading inventory would have provided much more detailed information. A task interview using the GOALS pretest that was similar to the one the researcher used with the posttest could have provided information about students' ability to use reading strategies. This reading information could have been particularly helpful to the classroom teachers in planning and implementing individual reading programs for the students with learning disabilities. In this particular setting, the special education teacher might have administered individual reading inventories or task interviews to determine areas of student need. Neither the special education teacher nor the general teachers could describe what some of the less involved students could actually do in the area of reading. Future research should examine how teachers are working with students with learning disabilities in inclusive language arts settings, particularly when they read significantly below grade level and cannot comprehend the most of the material in the classroom.

The study of self-perceptions included the Harter Self-Perception Profile for Children (SPP-C) and interviews with the students. The scholastic competence component was the most useful of the subscales. This subscale provided a frame of reference to interview students about their perceptions. The students were perhaps more specific in their answers when referring to items from the subscale because the researcher could ask students to explain why they rated themselves a certain way. The scores from the scholastic competence subscale were also used to profile the students who made progress and those who made less progress. The SPP-C scale may give teachers a clue about which students to watch more closely or work with to help them feel more engaged and competent.

The in-depth observations and debriefing interviews provided the most useful information about the instruction and student responses. The observations provided descriptive detail of how the students responded to different forms of instruction and different activities. The debriefings after the observations provided insight into how students perceived the assignment and whether or not they comprehended the lesson. These in-depth observations paired with the time on task observations provided an overall look at the different types of instruction in the classroom. These combined observations provided information about what was going on in the classrooms and how much time was devoted to certain activities. The time on task instrument was adapted for use in the inclusive classrooms by categorizing the instruction that was observed during the initial observations or likely to be observed in a language arts classroom. Even though this

instrument had not been validated by field testing, the researcher practiced using it and made changes before beginning the observations. Spot checks using an instrument similar to the one adapted for this study might help teachers organize their time.

While the in-depth observations and debriefing interviews provided the most useful information, data collected in this fashion may also be more subjective than other sources of information. These in-depth observations were subjective because the researchers wrote down what they saw students doing and may not have written everything down that they observed. Also, as the observations continued, the students expected to be interviewed about the assignments and this may have caused some students to react differently to the instruction. At the same time, these observations revealed ways that students responded to the instruction and their comprehension of the activities that may not be known otherwise. In future studies, researchers may find ways to improve the balancing of more subjective measures with less subjective ones.

More in-depth research is needed on inclusion in the middle grades. Instruction appears to be the key issue in this study. The general and special education teachers in this study did not consistently plan or provide individual instruction for the students with learning disabilities. According to the variables in this study, some of the students with learning disabilities made progress, but others did not. How teachers collaborate to provide instruction that is beneficial to all students should be a major focus of future research. In addition, research concerning the proper ratio of general students to special education students to include in one classroom should be conducted. Even though the findings in this study may not generalize to other settings, they provide a rich description

of the inclusive classrooms in this particular school that may help others make decisions about inclusion programs in their settings.

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APPENDIX A: TIME ON TASK OBSERVATION INSTRUMENT

Definitions of the Codes for Time on Task Observation Instrument

The observation system was patterned after the Student-level Observation of Beginning Level Reading (SOBR). The categories are coded based on the behaviors that the students exhibit. The first set of categories is based on nonacademic activities and are defined below.

Management (M). This code is used when the student is getting ready for academic tasks by sharpening pencils, getting out books and paper, getting into groups, and listening to management type directions from the teacher. This also includes activities to wrap up a task such as putting away materials or cleaning up.

Waiting (W). This code is used when the student has not been assigned any work to do and is waiting for someone or something. The student is coded as waiting if his hand is in the air or if he does not have the assignment (worksheet) to begin. The student may be waiting for the teacher who is talking to another adult or they may be waiting to use equipment such as a computer.

Copying Notes (N). This code is used when the student is copying notes from the chalkboard, overhead, or another student's notebook. This also includes copying definitions from a dictionary or glossary as well as other information straight from a book.

Absent (A). This code is used when the student is not present that day.

Out of the room (X). This code is used when the student is at school but is not in the classroom. He may be in the office, bathroom, or another teacher's room, etc.

Other (O). This code is used if the students are engaged in a nonacademic activity such as free time or game time.

Off task behavior (/). This code is used to mark over another code to indicate what the student was supposed to be doing. A student is off task if he is clearly talking to another student when he should be listening, reading, or writing and the activity does not call for group participation. Also, the student may be sitting doing nothing or have his head down when he should be completing an assignment. A student is not coded off task if he appears to be thinking about the task.

The next two sets of codes are based on the academic activities that occur within language arts classrooms in the areas of reading and written language. Each set of codes is divided into specific activities that may occur during the class period. Definitions for these codes are given below.

READING

Reading/Listening (RL). This code is given if a student is listening to the teacher or another student read orally from a worksheet, text, novel, or a written product from the student based on a reading assignment. This code is not used if the student is listening to a discussion based on a reading passage.

Reading/Oral (RO). This code is used if a student is reading orally from a worksheet, text, novel, or his own written composition based on a reading assignment.

Reading/Silent (RS). This code is used if the student is reading silently from a worksheet, text, or a novel for the purpose of comprehension.

Reading/Discussion (RD). This code is used if a student is engaged in a discussion about a reading passage. The student may be listening to the discussion or responding orally.

Reading/Writing Words (RWW). This code is used if the student is writing words as a response to a reading assignment. This includes writing yes or no, true or false, or filling in the blank.

Reading/Writing Sentences (RWS). This code is used if the student is writing sentences as a response to a reading assignment. This includes answering comprehension questions related to a reading passage in sentence form.

Reading/Writing Paragraphs (RWP). This code is used if the student is writing as a paragraph as a response to a reading assignment. This would include writing in a journal as a response to a reading assignment.

Reading/Creative (RC). This code is used if the student is working on a creative reading assignment such as a play or skit, artistic creation, or some other type of presentation. The student may be working on the project or presenting the project to the class.

WRITING

Writing/Composing (WC). This code is used if the student is engaged in any stage of composing a written product not related to a reading assignment. The student may be planning, drafting, and/or editing. Planning may include outlining, listing, and/or using webs or maps. Drafting includes attempts to write the composition in paragraph form. Editing and evaluation includes students reading through their compositions and making corrections. This code is used if the student is discussing his writing with the teacher or

other students in any stage of the writing process, if the student is reading his composition for the class, or if the student is presenting his writing composition in a creative manner as with art work or in a play.

Writing Conventions (WV). This code is used if the student is working on an assignment concerning grammar and mechanics of writing in isolation of written compositions. This includes working from an English text book or from a worksheet.

Writing Composing/Conventions (WCV). This code is used if the student is using his writing in order to complete an assignment specifically focused on grammar or mechanics. This may occur in the editing stage of the writing process if the teacher assigns the student to make specific corrections related to rules of grammar or mechanics.

The other symbols including the rectangle, circle, right side-up triangle, and upside down triangle will be used in conjunction with other codes to indicate whether the coded behavior of the student was completed with other students, the general education teacher, the special education teacher, or the student teacher.

Observation Instrument for Time on Task
adapted from Leinhardt and Seewald (1980)

Time
Students

Date:
Description of the Assignment:

W - Waiting
M - Management
N - Copying Notes
X - Out of room
A - Absent
O - Other
/ Off task

R- READING
RL-Listening
RO-Oral
RS-Silent
RD- Discussion
RWW- Writing Words
RWS- Writing Sentences
RWP- Writing Paragraphs
RC- Creative

W- WRITING
WC- Composing
WV- Conventions/Rules
WCV- Conventions w/in composing

☐ Work with other students

◯ Work with regular teacher

△ Work with special teacher

▽ Work with student teacher

APPENDIX B: OBSERVATION GUIDE AND INTERVIEW PROTOCOL

Observation Guide

INSTRUCTIONAL PRESENTATION

What did the teacher(s) do?

1. Type of instructional presentation--Oral, Demonstration, Teacher-Directed
2. Use of Examples
3. Reviewing/Checking Assignments
4. Check for Understanding (Provide Feedback)
5. Circulate to Monitor Students
6. Discipline/Management Style

NATURE OF THE ASSIGNMENT

What does the student have to do?

1. Worksheet with minimal responses
2. Writing- words or phrases, sentences, paragraphs
3. Discussion
4. Reading--Listening, Orally, Silently
5. Other--Art Work. Presentations

Is it an independent or group assignment?

1. Works alone
2. Works with other students
3. Works with teacher/student teacher

STUDENT RESPONSE

Did the student:

1. Complete the assignment?
2. Receive any help with the assignment?
3. Copy from another students' paper?
4. Make any comments about the lesson?
5. Appear to pay attention and follow along?
6. Participate in the class through discussion and/or questions?
7. Demonstrate comprehension of the lesson?

Student Interview After Observation

DIRECTIONS: TO BE USED AFTER OBSERVATION OF TARGETED STUDENTS

1. What did you have to do to complete the assignment?

Probe: Show me how you completed this assignment? (Use example from class)

3. What do you think your teacher wanted you to learn from this assignment?

4. Did you understand the assignment?

Probe: How difficult was this assignment for you?

Probe: What did you do if you did not understand the assignment?

Probe: How interested were you in this assignment?

5. Did you have enough time to complete the assignment?

**Other more specific questions were added to check for student comprehension of the lesson.

APPENDIX C: TEACHER INTERVIEW PROTOCOLS

General Teachers

1. How do you plan for students with learning disabilities?

Probe: To what extent is the special education teacher involved with the planning?
Probe: Do you have meetings where you plan together?
Probe: How would you describe a typical planning meeting?

2. In what ways do you vary instruction?

Probe: What types of strategies do you use in the classroom to assist students?

3. How do you perceive your role in the classroom as it relates to students with disabilities?

Probe: To what extent are you responsible for the success of students with learning disabilities?

4. What do you perceive as the role of the special educator in the classroom?

Probe: To what extent does the special educator instruct the whole class, work with small groups of general and student with LD, or just groups of students with LD?
Probe: To what extent does the special educator take the role of an assistant?

5. What responsibilities do you have regarding special education procedures?

Probe: To what extent do you participate in the IEP conference?

6. How do you evaluate the students with learning disabilities to assess for understanding?

Probe: How do you know if the students are learning and understanding?
Probe: What criteria do you use to determine if students are learning?

7. How do you describe the students' successfulness?

Probe: How do you know that the students are successful in your classroom?

Special Education Teacher

1. How do you plan for students with learning disabilities?

Probe: To what extent are you involved with the planning?
Probe: Do you have meetings where you plan with the general teacher?
Probe: How would you describe a typical planning meeting?

2. In what ways do you vary instruction?

Probe: What types of strategies do you use in the classroom to assist students?

3. How do you perceive your role in the classroom as it relates to all students?

Probe: To what extent do you have teaching responsibilities in the classroom?
Probe: To what extent is your role an assistant?
Probe: To what extent are you responsible for the success of general students?

4. What responsibilities do you have regarding special education procedures?

Probe: What is the role of the general educator in IEP conferences?
Probe: Is your role pertaining to special education procedures changed as a result of inclusion?

5. How do you evaluate the students with learning disabilities to assess for understanding?

Probe: How do you know if the students are learning and understanding?
Probe: What criteria do you use to determine if students are learning?

6. How do you describe the students' successfulness?

Probe: How do you know that the special and general kids are both successful in the inclusive classroom?

APPENDIX D: STUDENT INTERVIEW PROTOCOLS

General Student Interview
adapted from Strahan (1988)

Directions: We are studying how middle school students learn best in language arts and would like for you to answer some question about your school year. This will help teachers know what works best for students and what changes need to be made.

1. How successful do you think your school year was?

2. What are some assignments or activities that you enjoyed the most this year?

3. What assignments or activities do you think helped you learn the most this year?

4. What was the most difficult thing you had to learn this year?

5. What suggestions would you offer to teachers to help students learn better?

6. How did it help with two teachers in the classroom?

Students With Learning Disabilities

Directions: We are studying how middle school students learn best in language arts and would like for you to answer some question about your school year. This will help teachers know what works best for students and what changes need to be made.

1. Take a look at your "What I am Like" paper. Who were you comparing yourself to when you completed this?

--Were they your friends?
--Were they people who usually do better or worse than you in: academics, sports, behavior, looks, and friendships?

2. How important are the following things to how you feel as a person? (Refer to the first 5 on the Harter sheet)

3. Tell me a little bit about your resource room last year.
--What did you do in there?
--What did you miss while you were gone?
--Did you think it was helpful? Explain.

4. What did you think about staying in the classroom for language arts instead of going to a resource room?

5. What did you think about having all the different teachers (student teachers) in the classroom?

6. What did you think about having two teachers at all times in your language arts classroom?
--What did Mrs. Day do in the classroom?
--Did it help to have her in the classroom?

7. How successful did you think this school year was?
--Do you think you learned more than you did last year? Why?

6. What were some assignments in language arts that you enjoyed this year?
--What were some assignments that helped you learn the most this year?

7. What was the most difficult assignment you had this year?
--What was the hardest thing for you to learn or on which assignments did you make the lowest grades? Why?

8. What suggestions would you offer to teachers to help students learn better?

FOCUS STUDENTS ONLY
9. Show me how you completed your <u>GOALS</u> test. Go over your answers with me. I am going to give you a chance to correct your answers or give me a better, more detailed answer.

APPENDIX E: SAMPLE OF COMPLETE IN-DEPTH OBSERVATION

Analysis Of Student Responses

Gates/Dalton (Date: 2-15-95)

Instructional Presentation. Mrs. Dalton (SD) started with a review of what they read in Number the Stars yesterday by asking students what happened in the story. She read orally stopping occasionally to ask questions about the text or to ask students to read. Then students were assigned a "Wanted" Poster on one of the characters from the novel. SD explained the assignment by drawing an example on the board and asking students for ideas about one of the characters. Students began to work individually on their posters. Some students approached Mrs. Gates and Ms. Barker to get supplies, ask questions, etc. Ms. G. circulated and helped some students. SD circulated and helped students.

Nature of the Assignment. The students had to listen and follow along in their novel and read orally if called on and they also were expected to participate in discussions about the action in the novel. For the wanted poster, the students had to pretend they were Germans and make up a wanted poster for one of the Jewish characters in the novel. Their poster had to include a drawing of the character as well as a description and other information about the character.

Student Responses.

   Ellen. During the review, E raised her hand 4 times and was called on twice and answered correctly both times. E raised her hand to read orally when the teacher paused. She answered a question about what was meant by Sweden being neutral. She continued to appear to follow along and was able to begin reading in the correct place when the teacher called on her. She read with expression. When the poster assignment was made E made comments about how to complete the assignment to another student. E told students to raise their hands or look in the book. E began the assignment, but asked SD if she could move, but SD said no. E answered questions for another student and then continued to use ruler to work on her poster. Mrs. G stopped by E's desk to help. E asked how old Ellen was because she wanted to prove another student was wrong. Ms. B showed E the passage to read and E read the passage and continued drawing on the poster. E was still working on the poster when the teacher passed out new homework sheets.

   Devin. During the review, D sat quietly and looked across the room, but did not raise his hand or give any answers during the review. During the reading, D looked at the book occasionally or looked at his hands or watch. Sometimes he would look across the room. He did turn to look at the map when SD showed Sweden. He did watch the principal and the custodian while they looked at a broken table in the back of the room. During the poster assignment, Ms. B came up and patted him on the back. He had not started. He began to look through his desk. He started writing on his poster. SD offered

help to D. He appeared to listen and continued to draw. SD helped D spell something on his poster. He raised his hand to get SD to come back. She stayed near him 2-3 minutes. He stopped working on his poster and got his notebook out to put in the homework sheet

Tammy. During the interview, T did not offer any information, but she appeared to listen. During the reading, she appeared to follow along sometimes using her pencil to keep her place. Then sometimes she would start looking at the pencil instead of the book. She did not raise her hand to read out loud and SD did not call on her to read. She also did not offer any information during the discussions about the reading. When the assignment was made about the poster, T was talking to the student beside her. She did not start when she got her paper. She had a balloon attached to the back of her chair and she played with that. She did get up to get a ruler and pretended to hit a student with the ruler. After five minutes she started looking at what the other students were doing. She got up and went to another student's desk and stayed there for five minutes. Ten minutes had passed and she still had not started. SD walked her back to her seat and two minutes later she started drawing the picture of her character. She got up two minutes later to get some crayons and then sat down in her chair. She got up and went to Mrs. G to ask about her drawing. She sat back down and looked at her neighbor's work and then continued. She stopped to get her notebook out to put in her homework sheet.

Peter. During the review, P did not raise his hand or offer any information. During the reading, he did not raise his hand to read nor did SD call on him to read. He sometimes looked at the book and he sometimes looked around the room. He did not offer a response during the discussion. When the poster assignment was made, P got up and went to the fish tank and he stopped to talk to me. Then he stopped and talked to several students as he made his way across the room. In ten minutes he had not started and he had been out of his seat. He sat down and then picked up his paper. He put it back down and got up again. Mrs. G talked to him. He did not start, but she got him to sit in his chair. He got up and talked to Ms. Barker She talked to him, but left him standing at the front of the room. He sat down for less than a minute and got up again. He left the room for three minutes. When he came back, Mrs. G told him to spit out his gum. He did and walked around for two minutes. Mrs. G walked him to his seat and told him not to get out of his seat again. He sat for three minutes and got up again. He went into the back room and came out and continued to walk around until SD told them to get out their notebooks for their homework sheet. He got out a notebook and put in the sheet, but he never started the poster.

Interview Responses
Peter. To complete the assignment, Peter said he had to read and listen to the teachers read. He said that he listened to the discussion. He said that he did not like drawing that stuff. He said, "I like to drawing challenging stuff." He was not sure what the teacher wanted him to learn from the assignment. He said he might have done the Wanted Poster if he had more information. He was not really able to describe the assignment he

had to do. He knew that he had to draw a picture of one of the characters, and that there had to be a reward, but he really did not know any more than that. He did not think the assignment was difficult because he had done things like this before. He also said that the was not comfortable with the new teacher yet and that he would not want her to sit down and work with him, but that she seemed okay. He said that he had trusted Mr. Majors (a student intern from the local university in Fall of 1994) to sit down and help him. He said he was interested in the reading, but not the poster.

Tammy. To complete the assignment, Tammy replied that she had to listen to the teacher read and look at the book. She also indicated that she did not like to read aloud. Tammy showed me her wanted poster which she had not finished. She described what she was supposed to do. She thought the teacher gave the assignment so they could learn about Jewish people and how the soldiers treated them back then. She felt she understood the assignment, but thought it was kind of hard because she had to think up things about the people like height and weight and age and she did not know these things because they were not in the book. She thought the lesson was kind of interesting and she liked doing the drawing and thought it was a good assignment. She also said that she likes the book.

Ellen. E indicated that the assignment today was reading the book "Number the Stars" which is about Jews running from the Nazi's. The reading today was about trying to find a way out. Ellen needs their help. She said they had to draw "Wanted Posters" and that it was common sense. She thought it was a fun activity. She said, "I understand the book" When asked what the teacher wanted her to learn from the assignment, she said, "She wants us to process what the book's telling us. When asked if the assignment was difficult, she said it was common sense, but she enjoyed the assignment and she liked drawing. She indicated that she had been absent earlier and had to finish assignments for homework.

Devin. D described the assignment as "You were supposed to read the story and pick one of the four names and write down a description." He said he looked through the book to complete the assignment. When asked why he thought the teacher wanted him to do the assignment, he said, "like in case you are an artist." He liked the drawing and indicated that he had enough time to complete the assignment. He also said he would ask for help if he needed it.

SUMMARY OF TIME ON TASK

	(RL) Reading-Listening	(RD) Reading-Discussion	(RO) Reading-Orally	(M) Management	(W) Waiting	(/) Off-task
Special	24%	19%	2%	26%	14%	14%
General	26%	9%	3%	29%	23%	11%
Total	25%	14%	3%	26%	19%	13%