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Die schöne Müllerin: in the context of early 19th century musical and poetic trends with an emphasis on its relation to the settings of Ludwig Berger

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Thesis

"DIE SCHÖNE MÜLLERIN:

IN THE CONTEXT OF EARLY 19TH CENTURY MUSICAL AND POETIC TRENDS WITH AN EMPHASIS ON ITS RELATION TO THE SETTINGS OF LUDWIG BERGER

by

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without whom none of this would have been possible

-All my love.
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"Well, in our country," said Alice, still panting a little, "you'd generally get to somewhere else - if you ran very fast for a long time as we've been doing."

"A slow sort of country!" said the Queen. "Now here, you see, it takes all the running you can do to keep in the same place."

Lewis Carroll
Franz Schubert wrote his first song cycle, *Die Schöne Müllerin*, between May and November of 1823 and published it in 1824. This work was immensely popular in its time and represented a breakthrough for the romantic song cycle. The poems which Schubert used for this cycle were written by Wilhelm Müller, a young and popular poet living in Germany. Müller's poems have often been treated quite unjustly by musicologists, Hans Gal and Jack Stein among them, who lament the fact that Schubert wasted his talent on second-rate material. In recent years, this opinion has been countered by people like Alan Cottrell, John Reed and Susan Youens, and Müller's poetry is once again becoming respected and taken seriously. Perhaps because of its easy folk-like elements and its powerful symbolism, Müller's poetry attracted many composers after Schubert, including Giacomo Meyerbeer, Fanny Mendelssohn, Johannes Brahms, and Hugo Wolf. Little attention, however, has been given to Schubert's predecessors, such as Bernard Josef Klein, Carl Friedrich Zelter and the composer who will be considered in some detail in this study, Ludwig Berger.

Müller's work was a result of a *Liederkreis* game which began in Berlin about 1816. Müller was one of many members of a *Liederkreis*;
each member of which chose a role and wrote poems for that individual character; Müller's character was a miller boy. With the arrival of a famous Berlin composer, Ludwig Berger, work on the song cycle began in earnest. Berger and Müller collaborated, excluding the other members of the Liederkreis. Their work on the cycle had to be suspended because of Müller's move to Dessau and was never completed as Berger had hoped it would be. Nevertheless, Berger was persuaded by his friends to publish his cycle of 10 songs and these appeared in 1818. Of the ten poems Berger used, only five were by Müller, though Müller probably had a hand in the revision and rewriting of the other poems as well.

Müller continued to work on his poems and published a much expanded version which fully developed his own character, the miller boy. The completed poems were released in 1821 under the title, Die Schöne Müllerin: im Winter zu lesen. Instead of just five of his poems interspersed among poems from the different characters' point of view, he expanded the cycle to 23 poems framed by a prologue and epilogue and developed it into a monodrama. It was this 1821 version which Schubert used when composing his cycle.

While much of Berger's music is straightforwardly strophic in form and "simple" in style, as was common in the Berlin school of song writing, it may have been an impetus for Schubert's settings of these same poems. It is well known that Schubert often played
through compositions by other composers and was well versed in the music of his contemporaries. A cycle of this type would have interested him greatly.

In this study, I will analyze the Müller poems in depth, including the three which Schubert omitted and the prologue and epilogue. Translations will be provided for all poems not appearing in Schubert's version of Die Schöne Müllerin. I shall also discuss any changes which Müller made between the time of the Berger publication in 1818 and 1821, when his own book of poems appeared. In connection with the Berger setting, I shall translate and analyze the five poems not written by Müller and will also analyze Berger's Müller poem settings as well as the entire Schubert cycle. Lastly, I will compare and contrast the two different settings, in an attempt to see if Schubert possibly used the Berger settings as a model for his own.
Chapter I

Introduction - The Original Version of the Text

Wilhelm Müller is mainly remembered today as the poet who supplied Schubert with texts for his song cycles, Die Schöne Müllerin and Die Winterreise. Even in biographical and critical works on his life, we are continually reminded that his greatest achievement was the authorship of these two cycles. For example, the title of one of the major works dealing with Müller and his output runs: Wilhelm Müller: The Poet of the Schubert Song Cycles. Yet his life and works are quite interesting and comprise much more than just these two poetic cycles. It was not just his poetry which made him so popular in his day, but also his criticism, travel books and translations. In many ways, Müller's life concorded with the Romantic ideal. Starting life from humble beginnings as the son of a tailor, he became educated, traveled often, was socially and politically active and died at a very young age. In addition, he was involved with philosophy, aesthetics, criticism, comparative literature, education and writing. Through his critical writings he became the champion of the intelligentsia, while his folk-like poetry appealed to all classes from common man to king. Thus, his song cycles represent only one segment of his varied career.

Müller was born in 1794 in Dessau and was the only surviving child in his father's household. Always a good student in his youth, he
enrolled in the University of Berlin during 1812. During this period, Berlin was the hub of German Romanticism and a perfect place for Müller, who wished to study philosophy, aesthetics and languages. As the home of Tieck, Wackenroder and the two Schlegel brothers, it was indeed the place for an aspiring romantic to go.

Unfortunately, his studies were interrupted by a two year tour of duty in the Prussian army after which he returned to Berlin to continue his education. During this time, he became closely acquainted with Luise Hensel and her brother, Wilhelm. These two relationships proved to be a great influence on his writing and he remained friends with both until his death. Müller's diary, which he kept during these few years, gives us great insight into the depth of his feelings for Luise and also chronicles the creative process of his writings. The two would often send poetry back and forth to one another and critiqued each other's poetry. This working and reworking proved to be a great learning experience for Müller. His growing love for Luise greatly inspired him, and these feelings were channeled, in part, into the schöne Müllerin poems, which he worked on during this time. Luise, however, did not return his love and instead, devoted herself to her religious poetry and remained unmarried until her death.

In 1815, a group of Berlin intellectuals, among whom Müller was included, formed a society for the ennoblement of the German language, called the Berlinische Gesellschaft für deutsche Sprache. Among the important artists who attended these meetings was the
poet Clemens Brentano, whose work on Des Knaben Wunderhorn and other works proved to be a great influence on Müller his entire life. These next few years established Müller as a young and important literary scholar and poet in Germany.

Müller first published his poetry during 1816, one of five friends to contribute to a collection of poetry entitled, Die Bundesblüthen. Müller also contributed to a volume of poems collected in 1817 which contained works by Wilhelm Hensel, Luise Hensel and the famous German lyricist, Achim von Arnim, another collaborator on Des Knaben Wunderhorn. During this time, he began his career as literary critic, publishing several articles in Berlin newspapers and became involved in the translation of Dr. Faustus by Christopher Marlowe.

After cutting his studies short in 1817, Müller traveled extensively in Italy and Greece, and become an important force in attempting to arouse German sympathy for the Greeks in their struggle for independence from the Turkish government. His book of poems, called Lieder der Griechen (Songs of the Greeks) written between 1821 and 1824, succeeded in calling attention to the plight of the indigenous people.

In 1819, still without a formal degree from the University of Berlin and much in need of money to support a young family, Müller returned to his home town of Dessau and became the head librarian of the first public library there. During the next few years, in addition to heading the library and teaching, Müller rewrote and reworked much of the poetry he had written in Berlin. Müller collected his reworked
poems and published them together in the first book dedicated solely to his own poetry. It is entitled *Siebenundsiebzig Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten* (Seventy Seven Poems from the Posthumous Papers of a Traveling Horn Player). Already apparent in the title is his debt to the poems of *Des Knaben Wunderhorn* (the mention of a horn player). Perhaps, the title by being intentionally flippant was meant to ward off any over-serious criticism.\(^1\) Published in Dessau in 1821, this work contains some of the most important poetic cycles in Müller's output. Among the six cycles included is *Die Schöne Müllerin* which Schubert used for his first song cycle.

During the next six years, Müller continued his critical writing and poetic output. He released a second book of poems from the "Horn Player" in 1824, along with more Greek patriotic poems entitled, *Neueste Lieder der Griechen*. 1827 saw the release of his *Lyrische Reisen und epigrammatische Spaziergänge* (Lyrical Travels and Epigrammatic Walks).

Though still based in Dessau, Müller and his wife traveled as much as possible during the last few years of his life. On his trips to Berlin he met Felix Mendelssohn; in Bonn he met with literary critic August Wilhelm von Schlegel, and in Weimar he met Goethe, though the Goethe visit was less than satisfactory.\(^2\) During one of his trips,

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2 Goethe did not enjoy the visit at all. At first he was insulted by Müller's wife, Adelheid's, comments about her parents. Then he found Müller totally unattractive and called him smug. Goethe writes, "Er [Müller] ist für mich eine unangenehmene Personnage,...suffisant, überdies Brillen tragend, was mir das Unleidlichste ist." See either Cecilia C. Baumann, *Wilhelm Müller: The Poet of the Schubert Song Cycles*, His
Müller contracted whooping cough, returned to Dessau and died some months later.

The town of Dessau still celebrates its native poet, not only with a statue placed in the middle of the main square and the upkeep of his grave, but also with a prize awarded by the government each year for outstanding work in the "development of socialist work in art, architecture, music or folk art".\textsuperscript{1} This prize seems to me to embody all that Müller worked for. Firstly, it is a socialist prize. The East German government possibly felt that since Müller understood the common man in his poetry and was a champion for the Greek cause, he would be the perfect poet to honor with this prize. Though Müller traveled in very intellectual circles, he nonetheless never forgot his upbringing as a son of a tailor. Possibly some of the appeal and popularity he maintained during his lifetime is due to his ability to relate to both factions of the populace. Just as \textit{Alice in Wonderland} may be read as either a children's book or an important literary/allegorical classic, so too can Müller's simple, folk-like verse be read on many different levels. Secondly, the fact that the prize is interdisciplinary would have pleased Müller very much. During his short lifetime, he studied philosophy, classics, languages, art, architecture and music.

Müller's connection with the Hensels in Berlin has already been mentioned. During the years 1815-1817, Müller met many of the

\textsuperscript{1} \textit{Ibid.}, pp. 33-34.
intelligentsia of Berlin society and became enmeshed in both their intellectual and social circles. This particularly impressionable time helped shape Müller as the poet we know today. One of the largest influences during this early part of his life was the weekly social gatherings to which Luise and Wilhelm Hensel invited him at the house of Hedwig Stägemann, daughter of a councilman in Berlin. The group would meet once a week as a *Liederkreis*. It included Wilhelm and Luise Hensel, Ludwig Rellstab, Friedrich Forster, among others. Sometimes, even Ludwig Achim von Arnim and Clemens Brentano would stop by, though they were not regular members of the group.¹

The *Liederkreis* decided to write poetry based on a dramatic situation in which each person could take a part and then return the following week having written the appropriate verses. Since Paisiello's *Die Molinara* was quite popular that year in Berlin, the group decided upon a setting at a mill with many different suitors coming to ask the hand of the fair maid. Each person chose a character accordingly, with the hostess Hedwig Stägemann taking the pretty miller girl, Wilhelm Hensel the hunter, Luise the gardener boy, Friedrich Forster the nobleman (a character which was later cut)² and finally, Müller the miller lad. This pun on Müller's name was probably the most important impetus for the casting here, but his character was altered as the story developed. Müller's character turned into a mix between

²Ibid., p.180.
the miller lad and a wanderer or journeyman. This added a definite romantic touch to the character. Not only was Müller's character a seeker, but he also worked with and understood nature. The group worked up all sorts of poetry for their parts, and collected the best of each into a small cycle.

Next, Luise's music teacher, Ludwig Berger, also the music teacher of Fanny and Felix Mendelssohn, was asked to join in to complete the circle. Berger was to provide music for the poems so that the whole could be placed together in a song cycle. Berger was quite enthusiastic about the project and went straight to work. There is much more to be said about the Berger settings of these in the following chapter. For the moment, let us turn to the poetry of the original *Die Schöne Müllerin*.

The original poems are present in Appendix I, pages 110-115, along with my own translations. The story is told through only ten poems (fifteen fewer than the finished product published several years later). The order of the poems, their authors and a brief description of each poem is listed below:

<table>
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<th># of Poem</th>
<th>Title</th>
<th>Poet</th>
<th>Subject</th>
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<td>1</td>
<td><em>Des Müllers Wanderlied</em></td>
<td>W. Müller</td>
<td>Miller boy wanderings; getting to the Mill</td>
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<tr>
<td>2</td>
<td><em>Müllers Blumen</em></td>
<td>W. Müller</td>
<td>Miller boy's love for the Müllerin</td>
</tr>
<tr>
<td>3</td>
<td><em>Nachtlied (Gärtnerkn.)</em></td>
<td>Luise [Hensel]</td>
<td>Lullaby and love song to the Müllerin by gardener</td>
</tr>
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1Brackets indicate that the name was incomplete in the publication of the cycle in 1818. I do not think that there is any room for doubt that the name Luise would indicate Luise
4. Am Bach (Gärtnerkn.) Luise [Hensel] Gardener's love with fore-shadowings of sorrow to come
5. Am Matenfeste (Der Jäger an die Müllerin) Wilhelm Hensel Hunter's intentions and protestations of love
6. Vogelgesang vor der Müllerin Fenster Hedwig [Stägemann] Bird song illustrating Müllerin's love for the hunter
7. Der Müller W. Müller Miller boy's reaction to the Müllerin's love of the hunter
8. Rose, Die Müllerin Hedwig [Stägemann] Rose's love of the hunter and consolation to the miller
9. Müllers trockne Blumen W. Müller Miller boy's disappointment and death wish
10. Des Baches Lied W. Müller Miller boy's death

These ten songs can be placed into five different sections, or scenes. They would be divided in this way:

<table>
<thead>
<tr>
<th>Scene I.</th>
<th>(Songs 1-2)</th>
<th>Journey and arrival at the mill by the miller lad, his love of the Müllerin and foreshadowing of sorrow to come</th>
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<td>Scene II.</td>
<td>(Songs 3-4)</td>
<td>The gardener's love of the Müllerin and foreshadowing of sorrow to come</td>
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<tr>
<td>Scene III.</td>
<td>(Songs 5-6)</td>
<td>The hunter's love and happiness with the Müllerin and her reciprocation of that love</td>
</tr>
<tr>
<td>Scene IV.</td>
<td>(Songs 7-8)</td>
<td>The miller lad's disappointment and despair, while the Müllerin attempts to console him</td>
</tr>
<tr>
<td>Scene V.</td>
<td>(Songs 9-10)</td>
<td>Ultimate disappointment and suicide of the miller</td>
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Hensel, or that Hedwig would indicate Hedwig Stägemann, since there were no other Hedwigs or Luises who had been asked to join the Liederkreis.
Worthy of note is the framing of the cycle itself. Müller's poems are placed at the strategic places in the piece so that both the opening and final scenes concern themselves only with the emotions of the miller. Let us not forget that one of the original intentions of the group was to create an entire drama, complete with stage directions, spoken dialogue and action.\(^1\) In the hands of Müller and Berger, who worked on the original cycle together to the exclusion of the others, the cycle became more or less static. Stage directions were never placed into the score, no dialogue was added between the songs and the poems chosen for the cycle focused mainly on the emotions of the characters. The two artists had to stop work with only ten songs completed and these were published in 1818 (see Appendix #2 pages 116-136). The other members of the group then got together and continued work on the drama themselves, adding characters, scenery, dialogues and action. This work culminated in a performance in a Berlin theater just two years later.\(^2\) However, our ten poems, taken as they are without dialogue or action, do make up five clearly delineated scenes.

Müller provided only half of the poetry in the original cycle, though I imagine that he edited and helped the other members with their verses. The five poems by him can be placed in the above scheme in Scenes I, IV and V, leaving only Scenes II and III without any of his poetry. This is perhaps due to his love for Luise, who

---

\(^{1}\)Peake, "The Song Cycle," p.182.
contributed all of the poetry for Scene II and his respect for his friend Wilhelm Hensel, her brother. Perhaps Müller's love permitted him to leave an entire section of the story in Luise's hands. The most plausible reason for this, however, seems to be that her poetry is by far the most touching and sensitive of the verses which Müller did not write. One is able to foresee in this small sampling who the two successful poets would later turn out to be. Müller and Luise Hensel's work is of a quality which the poems by Hedwig Stägemann and Wilhelm Hensel are clearly not.

The cycle traces a clear, straightforward narrative that is developed through ten poems. First, the miller and gardener both fall in love with the maid, and promise her the world if she returns their love. The first four poems give us a wonderful feel for the character of the miller and gardener and actually comprise a small interior cycle within the whole. Their mode of delivery and atmosphere are strikingly similar.

The first and third poems are general and do not deal with each character's specific feelings for the miller girl, but instead both provide an introduction to each character. The second and fourth poems both deal with the gardener's and miller's love for the miller girl and introduce similar images such as flowers and the brook. Let us look now to the first stanza of the second and fourth poems. Notice how similar in feeling and mood they are.
Poem, #2 (Miller boy)

_Am Bach viel kleine Blumen stehn,
Aus hellen blauen Augen sehn;
Der Bach, der ist des Müllers Freund
Und hellblau Liebchens Auge Scheint,
Drum sind es meine Blumen._

Poem #4 (Gardener)

_Ich sitz' in meinen Blumen,
Seh still der Welle nach.
Sie rinnt sie rauscht so schnelle,
Nimmt hin mein leises Ach!
Die Welle, liebe Welle,
In Liebchens Mühlenbach!

The gardener and miller boy both mention flowers, the brook and their loved one, even using the same diminutive form for loved one, Liebchen. The mood cast by each poem is one of gentle yearning. It seems very likely that this was done intentionally to show the links between the character of the gardener and miller. It appears that Müller linked the two so that the continuity of the cycle was preserved. This continuity also helps to accentuate the very different character of the hunter, who appears in Scene III. The sincerity of the miller boy and gardener’s love rings true, whereas the hunter’s poem, number 5, illustrates only his confident and more boisterous manner.

The miller is a wanderer, but a wanderer much in need of belonging somewhere or to someone. The mill, quite an attractive setting for this type of play, had often been used as a backdrop for lyric poetry during this period. A large number of the themes and images in the entire setting come directly from the German folk-song tradition;¹ the mill is only one of the many images which pervade all levels of this cycle.

In the first poem, Müller introduces a character which we have not yet discussed, but one which is at the very heart of this work - the brook. The brook is nature's own built-in symbol for wandering, with its restless, rustling, constantly moving water. In this first poem, the brook leads the miller to the little mill-house, the source for his happiness and also his ultimate despair; the stream thus becomes a symbol of duality in this cycle. Though it serves as an integral part of the mill, in that it causes the wheel to move, it also continues its wanderings and ultimately departs. This also reflects the miller's role in the play. He becomes a part of the mill-life, and ultimately must leave it also. The miller lad questions the brook about his future ("Ist das den meine Straße?/O Bächlein, sprich, wohin?") and foresees the security of a home and a beloved. Encouraged, he happily follows it ("Laß singen, Gesell, laß rauschen./Und wandre fröhlich nach!")

In the second song, the brook again mirrors the miller's feelings, this time, his love for the girl. The flowers which grow about the stream remind the boy of the miller girl's eyes and their colour blue is a recurring theme in the remainder of the poetry. Once again, the boy states that his dear friend is the brook ("Der Bach, der ist des Müllers Freund"). The concluding stanza of this poem is full of foreboding. The love he feels brings him great happiness but also sadness. His hopes have not been dashed yet, but there is worry in his mind ("Der Tau in eurerm Äuglein,/Das sollen meine Tränen sein,/Die will ich auf euch weinen").
Scene II, dedicated to the gardener, is full of tender protestations of love. Instead of a wandering song, the gardener begins with a lullaby. His tenderness displays his love for the girl, yet does not overtly state it. We are never quite sure to whom he is speaking. The form of this poem is of particular note. Each stanza contains four lines. Line 3 of stanza 1 becomes the first line of stanza 2, whose third line becomes the first line of stanza 3, and so on. The whole poem suggests a self-generating form, with each stanza dependent on the one that came before it. This technique encompasses the entire poem and even includes a connection between the first and last stanzas. The very first line of the poem (*Bist du schlafen gangen*) becomes the third line of the last stanza. Subsequently, in all five stanzas, the lines 1 and 3 rhyme consistently, as do lines 2 and 4. The rhyme scheme can be represented as follows: A B A B / A B A B / A B A B, etc. This provides the poem with the coherence of a chain-verse form. To illustrate, the first 2 stanzas and stanza five appear as follows (for clarity, I have underlined the lines which are repeated):

--->
*Bist du schlafen gangen*
Hast genug gewacht?
*Hält dich Traum umfangen*
Liebe, gute Nacht.

--->
*Hält der Traum umfangen*
Dämmend still und sacht
Deine Rosen wangen!
Süsse, gute Nacht.

****
Stanza 5:  *Weicht von mir das Bangen*
Hab ich ausgeklagt.
--->
*Bist du schlafen gangen?*
Liebe, gute Nacht.
The second poem, as mentioned before, incorporates all the images which the mill would inspire and which the miller already used in his poem. Not only that, the gardener speaks of his sorrow (*Nimmt hin mein leises Ach!*), another instance of foreshadowing that he will not be the chosen one. The gardener also wishes to plant flowers near his loved one, yet while the miller's flowers wish to signal 'Don't forget me!', the gardener wishes to surround her with flowers so that she will be hidden from any other men, most notably noblemen\(^1\) and hunters as stated in the last stanza.

The central section around which the cycle revolves is Scene III, beginning with the Hunter's poem. This first poem of Scene III is dedicated to the hunter, who is self-assured and cocky, and is in direct contrast to the insecure and tender miller and gardener of Scenes I and II. He is sure her love is returned and therefore speaks directly to her. This is already evidenced in the title of the song, *Am Maienfeste (Der Jäger an die Müllerin)*. The rhyme scheme is a simple A B A B C C for the three stanzas. He compares himself with the two other suitors, and declares that he is the best 'green' of all, thus introducing the most important colour symbolism of the poems. Green becomes not only the resting place of the miller and the colour worn by the girl's lover but more tellingly, the symbol of love and death.

\(^1\)As mentioned before, in the original play, Friedrich Forster was to play the nobleman. This character was cut out before the 1818 publication.
However, the poem which concludes Scene III is a cheerful, spirited coquettish poem, lacking any real sincerity, 'sung' by the birds before the miller girl's window. The connection between this poem and the previous one is apparent already in the first line with the mention of May, (Der Mai ist da!). Obviously if the hunter spoke to the girl of his love at the May Festival, the birds reflect her happiness during the May season. It is also interesting to note that the miller girl's name is Rose as expressed in the poem. In nature roses are always surrounded with greenery. The name is aptly chosen and demonstrates her willingness to be drawn towards green. The birds make specific references to her being interested in the hunter and equate this with her love of green, the traditional colour for hunters in Germany. The name, Rose, also provides an important ironic twist in that it is one of the motifs which the miller and gardener play upon to demonstrate their love - flowers. In the course of the poem, the birds also tell the miller to go away, (Müller weg da!) and with this statement, the birds introduce the main crisis in the story. Even though the gardener has also been passed over, we are not told of his feelings. The birds finish the poem by stating that the girl will always be where it is green, or in other words, will always be with the hunter.

Scenes IV and V contain the climax to the conflict which arose in the bird song. Scene IV begins with the Miller's disappointment and depression because of his unrequited love. The first poem, entitled simply, Der Müller, describes his feelings toward the hunter, yet in a veiled way. The miller focuses on the color green to vent his
frustration. A typical poem of farewell, it incorporates such traditional gestures as handshaking and saying *Ade*. It is also interesting that Müller equates the colour white with death. The miller lad wishes to turn the grass pale. To erase its colour, the grass must die. (As we shall see later on in Chapter III, Müller changed the line from *Ich möchte die grünen Gräser all/Weinen so bleich so bleich* to *Ich möchte die grünen Gräser all/Weinen ganz todtenebleich*, thereby emphasizing the link between pale and death, which in the original poem is a little ambiguous.) This poem constitutes the miller’s farewell speech. The girl, and the audience so far, is sure that he is to wander off once again and leave the mill behind. However, he is saying farewell in a more profound way as Scene V will explain.

The girl’s response to his goodbye is cheerful. She can not contain the joy she feels toward her love for the hunter. Though she speaks directly to the miller boy and tries to console him, she is still cheerful and her consolation falls far short of what he needs. Again, the six stanzas of the poem can be divided into three larger sections, with each section containing two stanzas. The first two stanzas are used to create a link between Rose and the bird song (from Scene III). The very first line "*Wies Vöglein möcht’ ich ziehen*" illustrates her connection to the birds of the forest, that is, her important symbol. Another important link here is also to the colour green ("*Ich hab das Grün so gern!*") and as discussed before, the color is also a symbol for the hunter himself. The inner two stanzas begin with an exclamation which does not fall into the main form of the poem and causes us to
pause; Rose says "Horch!", and we are made to listen for the hunter's whistle and horn. The following two stanzas bring us immediately back to the first section of the poem, with the last stanza illustrating once again the difference between the green of the hunter and the pale, white miller boy. After trying to be kind, (Sieh nicht so bleich du Müllersmann) she turns her back on the miller with the last line, "Ich hab das Grün so gern!" and his disappointment is complete.

The last two poems, both written by Müller, comprise what are probably the most beautiful of the poems in the cycle. The title, Müllers trockne Blumen, embodies the sentiment of the poem. The miller states that the flowers which the girl had given him have died and they, too, have become pale in death. It is his final death wish. The flowers mirror the course of the love which the miller feels. They have grown up by the brook the colour of his love's eyes (poem 2) and here we see them die and turn pale like the miller. They will be laid about his grave and will reawaken when she remembers him as being a faithful lover. He says that the flowers will spring out when she remembers him, for then and only then will winter with its white cold be over.

In the last poem the brook becomes an active speaker. Though it has traveled with the miller since the beginning, it is only here that the brook breaks out into its own speech. The poem, really a lullaby, quietly entices the miller to the sleep of death. It closes the cycle off brilliantly by bringing back many of the motifs from the previous poems. For example, the hunter's horn and the colour green return
when the brook says that he will protect the miller from such sounds. The colour blue also returns, as a symbol of the flowers and the girl's eyes and can also be viewed here as a symbol for the sky or heaven. The brook provides the miller with comfort, but not obliteration. We see through Müller's symbolism that he really depicts a transformation. The gentle rocking, as if of a cradle, symbolizes rebirth\(^1\), and the last stanza, in which Müller describes the world awakening, gives us hope and signals a boundless heaven filled with comfort and rest.

The miller's journey has ended, not in despair and obliteration, but in hope. The last line of the poem, as well as of cycle, is well chosen indeed: "Und der Himmel da oben, wie ist er so weit!". It imparts a feeling of peace and calm, of having arrived. The wanderer's journey has ended with death. We have traversed a circle, from love's birth, joy and sorrow to peace, calm and death.

The poems in the cycle as it stands now, though written by different poets, are strikingly similar in style, length and use of symbolism. The connecting links are subtle and well done. Although they all utilize many of the symbols used in folk-songs in Germany at that time, they are carefully placed to provide the framework for a powerful wreath of poems. With the careful placement of these particular motifs and links between the poems, it is easy to imagine that Müller had much to do not only with helping and advising the

\(^1\)Cottrell, "The Lyrical Song Cycles," pp. 8-10.
other members in writing their own poetry, but editing it when it was completed. The cohesion of the poems shows a master's touch.

The only discontinuity in the story is that we never hear from the gardener again after poem 4. However, I believe that the cycle as a whole makes much more sense if one views the miller and gardener as one person. Even here they are strikingly similar and may be just varying facets of the same personality. Obviously Müller agreed, for though his later cycle deals only with the miller, he transferred and fused many of the gardener's traits into the other character. In the later cycle, the miller often mentions flowers and in the poem *Erste Schmerz, Letzter Schmerz* the miller wishes to plant flowers before the girl's window to hide the hunter, reminiscent of poem 4 of this cycle in which the gardener states "Ich möchte ganz sie bergen/In Blumen süß und schön". In this earlier cycle, both characters can be paired since they speak of the same things, use the same type of language and exhibit their love in similar ways. The mere fact that this was written by a group of people, instead of one poet, and was intended to be the basis for a whole play necessitated that more than one, two or even three characters be included. Therefore, I prefer to think of the miller and gardener as different facets of the same character.

In order to be appreciated this cycle must be viewed in many different ways. It is not just the simple story of unrequited love, but also of a journey to self-knowledge and eventual peace. The romantic lyric, a category of poetry into which this work certainly falls, is full of
recurring themes, which the poet endows with layer upon layer of subjective meaning. While telling a simple tale, the poet often presents his own inner tragedy. Here, Müller has shown us his inner journey to self-realization through an allegorical guise.¹ We must not forget that while the poems are spoken by a miller boy, this role only represents the outward figure which the poet utilizes to express his own thoughts.² Later on, as we shall see, Müller transformed this tale into an enlarged monodrama and the underlying meaning of the work will thus become easier to determine.

Chapter II

The Ludwig Berger Settings

Ludwig Berger achieved acclaim during his lifetime for his virtuoso piano performances and his many piano compositions and studies, most notably his op. 12 Etudes. Though he wrote many piano works and over 160 songs, including the first Die Schöne Müllerin cycle, he has been unjustly overlooked in music history books. Long after Berger had given up his career as pianist, Schumann wrote in a 1839 review of piano sonatas that "Berger contributed individual things of excellence".\footnote{Leon Plantinga, \textit{Romantic Music: A History of Musical Style in Nineteenth-Century Europe} (New York: W.W. Norton & Co., 1975), p. 229.} His works deserve more study today than they have been given.

Berger was born in Berlin in 1777 and studied piano and flute in Frankfurt. After returning from Frankfurt in 1799, Berger continued his studies with Clementi and accompanied him to St. Petersburg in 1804, where he remained for eight years learning much about of piano techniques from John Field. During the Napoleonic wars, he was forced to flee to London and made a name for himself as a virtuoso pianist. He returned to Berlin after the Treaty of Versailles was signed.

By 1817, however, it was clearly evident that Berger could no longer perform for a living because a nervous disorder in his arms
began to disrupt his playing. His compositions up to this point never attained the respect or popularity he felt they should, and he became a bitter man over his lack of success. During this last period in Berlin, however, Berger made a name for himself as an excellent teacher. The many important and brilliant students he had, Fanny and Felix Mendelssohn among them, prove his reputation was well founded. Some musicologists have even traced an influence from Berger's pianistic technique to the Mendelssohn's Lieder ohne Worte.¹

During his first year back in Berlin, about 1816, Berger became the piano teacher of Luise Hensel. Luise had already joined the Liederkreis and the group had decided that they should ask someone to set some of their poetry to music. Luise asked her teacher to come hear their Liederspiel. He was quite impressed with the poetry and offered to set some, but certainly not all, of the verses: some of it just had to be cut,² including the character of the nobleman. Berger decided that the poetry should be fashioned into a song cycle rather than a Liederspiel. His decision did not sit well with the members of the group except for Müller, who saw the wonderful possibilities the poetry could provide for music. He also realized that he would learn much from working closely with a composer. Because of the two very powerful personalities involved, the other members of the group didn't complain that they were left out and let the two artists alone to work.

Müller became excited about setting his poetry to music and followed Berger's advice almost to the letter. Later in his life, Müller's feeling that his poetry should be set to music is illustrated in a letter he wrote to Bernhard Josef Klein on the occasion of a publication of two sets of Klein's settings of Müller poetry. He states that "my songs lead but half a life, a paper life of black and white, until music breathes life into them."1 (Notice that he even refers to his own work as songs, and not poetry. Even though this is fairly common, Müller usually refers to his poetry in this way.) Müller always maintained that composers were the people who understood his poetry best. At this point in his life, he evidently wanted to see what a composer could teach him about poetry. Obviously, Berger did quite well. Their results were so inspiring that Müller continued working on the poetry for another three years, without Berger as a collaborator, and published the cycle independently.

In 1816, when Berger and Müller decided to get to work, their sessions became mostly private ones, with Müller editing his own as well as the other member's of the groups poetry. The leader of the pair was definitely Berger, who had specific ideas about the poetry as well as the music. Berger's good friend, Ludwig Rellstab, tells us how he practically tortured Müller by criticizing and demanding more from him. But Rellstab also relates that:

"Der Dichter [Müller] war bereit und willig, weil er die schönen Resultate sah. So

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1Baumann, Wilhelm Müller, p. 60. (italics are mine)
Their work was never finished. Berger wished to set more songs, but Müller was called away and left for Dessau on short notice. Berger did not wish to continue without the poet and decided to let the songs go unpublished. However, with the encouragement of his friends, particularly Ludwig Rellstab, he was finally persuaded to publish the ten songs which had been completed by the time Müller left. What did Berger originally have in mind? Would his cycle have been on a grander scale than it is now? Would it have approached the Schubert cycle in length and depth? Would it have embellished the story by continuing the story line to include the gardener? Unfortunately, we have no way of knowing the answer to these questions. But upon reflection, several conclusions can be made.

First, Berger envisioned the cycle more as a recital or concert piece than a Liederspiel, which was the original intention of the group. There would be no action, just the reactions of the various characters to different situations. Therefore, Berger desired to set a monodrama

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1Rellstab, *Ludwig Berger*, p. 112.
centered around a single character. Here, Berger chose the character of the miller as the center of attraction. Although other characters sing their own songs, the miller's fate holds our attention while his songs make up half of the cycle. This was most probably due to the fact that the best poet in the group had chosen to depict this particular character. Be that as it may, Berger viewed and executed the entire cycle as revolving around just the one character of the miller.

Secondly, perhaps Berger's most significant contribution to music and poetry as a whole was that he was the inspiration for Müller to enlarge, rewrite and rework his verses with music in mind. The Müller poetry lends itself so well to music that the verses must have been intentionally crafted for this purpose. At least we know that the first five poems written for the Die Schöne Müllerin cycle were written and reworked with precisely this in mind. Berger showed Müller first-hand which poetry would make a good song and also what song composers look for in poetry they wish to set. Walter Dürr has concluded that since philosophers and critics at the time believed that the subject of music is life itself, and life is also the subject of poetry, then it is only natural that the latter should employ the techniques of music."¹ Müller's poetry clearly 'employs the techniques of music'. It is highly rhythmic and has a sing-song quality which makes it easy to set. Müller's melodious pseudo-folksongs are perhaps his greatest

contribution to the corpus of the romantic lyric.¹ This musical quality which Müller captured in his poetry developed during the years 1816-17 with Ludwig Berger's help and encouragement.

Not only does the Müller poetry seem to embody what Dürr has called the techniques of music, it also adheres to Hegel's definition of the most suitable material for music. Namely, Hegel felt that a composer needed a middle kind of poetry, lyrically true, of the utmost simplicity, which suggests situations and feelings with few words.² E.T.A. Hoffmann, likewise, stated a similar view in his famous essay "The Poet and Composer".³ Poetry must therefore be dramatic, clear and vivid. Müller's poetry is a merger of these philosopher's views.

Once we view this entire cycle as an unfinished product half-way between Hedwig Stägemann's idea of a Liederspiel and Schubert's monodrama, the Berger cycle becomes a more important predecessor to the great romantic song cycle than previously thought, foreshadowing the two large Schubert cycles in an uncanny way, not just by employing the same poetry, but through musical means as well. It is much more Schubert's ancestor than An die feme Geliebte, for example, with which it shares comparatively little. Let us now turn to the music and see how Berger managed to use Müller's talents to his best advantage.

¹Rodger, "The Lyric," p. 149.
The songs are all in strophic or modified strophic form, quite typical of the Berlin school of song writing at this time. This does not mean, however, that they are 'simple' and not worthy of study. Strophic songs often prove to be the hardest to write, since just one stanza of music must fit many different verses. The strophic form was considered by Brahms, for example, to be the greatest of all song forms. As is well known, Goethe much preferred strophic settings of his poetry to through-composition. He felt that where the structure of the poem was strophic, the music should follow suit. Many melodies famous during Goethe's lifetime actually inspired some of his lyrics. (Historians have called this procedure the parody technique.) Goethe would write poems to fit well-known melodies and rhythms. Schiller wrote to a publisher in May of 1802 on behalf of Goethe:

"Goethe wants to edit an almanac of songs which he has fashioned to well-known popular melodies. I have heard some of these lyrics; they are excellent, and one can say that they elevate the melodies and fit them even better than the original texts for which the tunes were invented."2

The strophic songs which Berger wrote for the poetry in his Die Schöne Müllerin cycle capture the essence of each character beautifully. His music also delineates the five scenes into which we

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1Reed, "Die Schöne Müllerin," p. 419.
had divided the poetry. The table below reveals the overall design of
the songs as well as the form of each one:

<table>
<thead>
<tr>
<th>Song No. &amp; Title</th>
<th>Character</th>
<th>Key</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Des Müllers Wanderlied</td>
<td>Miller</td>
<td>F</td>
<td>Strophic A.a.a.a.a.a</td>
</tr>
<tr>
<td>2 Müllers Blumen</td>
<td>Miller</td>
<td>C</td>
<td>Strophic A.a.a.a.a</td>
</tr>
<tr>
<td>3 Nachtlied (Gärtnerknabe)</td>
<td>Gardener</td>
<td>Bb</td>
<td>Strophic A.a.a.a.a</td>
</tr>
<tr>
<td>4 Am Bach (Gärtnerknabe)</td>
<td>Gardener</td>
<td>A</td>
<td>Strophic A.a.a.a</td>
</tr>
<tr>
<td>5 Am Maienfest (Der Jäger an die Müllerin)</td>
<td>Hunter</td>
<td>B</td>
<td>Strophic A.a.a</td>
</tr>
<tr>
<td>6 Vogelgesang vor der Müllerin Fenster</td>
<td>Birds</td>
<td>A</td>
<td>Strophic A.a.a.a.a</td>
</tr>
<tr>
<td>7 Der Müller</td>
<td>Miller</td>
<td>e</td>
<td>Strophic + closing A.a.a.a.a + clos.</td>
</tr>
<tr>
<td>8 Rose, die Müllerin</td>
<td>Rose</td>
<td>E</td>
<td>Modified Strophic Aa.Ba'/Aa'.Ba.Aa,Ca'</td>
</tr>
<tr>
<td>9 Müllers trockne Blumen</td>
<td>Miller</td>
<td>a-&gt;C</td>
<td>Strophic + closing A.a.a + clos.</td>
</tr>
<tr>
<td>10 Des Baches Lied</td>
<td>Brook</td>
<td>a-&gt;C</td>
<td>Strophic + closing A.a.a + clos., a + clos. a + clos.'</td>
</tr>
</tbody>
</table>

Looking at this scheme, several points of formal design should
jump at us from the page. There seems to be no overall key scheme
for the cycle as a whole, but the keys Berger has chosen do help in
delineating several of our scenes. The key scheme emphasizes some
of the emotional experiences our characters have encountered. For
instance, all the songs up through number six are in major, never
modulating or deviating from the original key. The very first song after the crisis occurs is in the key of e minor, the only song in the entire cycle to begin and end in a minor key. Scene IV (songs seven and eight) is held together by E minor and its parallel major. Scene V also involves a cohesive pair in that both of the songs begin in a minor and end in C major. Thus, the dramatic structure of the poetry does, to some degree, become reflected in Berger's key choices. Berger pairs these songs together to create a unified dramatic structure, just as, for instance, Schumann would pair certain songs in *Dichterliebe* of 1840.

Furthermore, as the story line and the feelings of the characters become more complex and less light-hearted, so does the form of the music. The first six songs are totally strophic, never deviating from the music of the initial stanza. In songs 7-10, however, the basic strophic songs have added endings, or are modified to reflect the changing sentiments in the different stanzas of the poem. Song number eight perfectly exemplifies this procedure. The letter 'C' on the chart reflects a change in music for the last stanza of the poem. This is the stanza in which the girl attempts to console the miller. It is also the first and only time that she speaks directly to him. The resulting change in the strophe is quite effective in altering the atmosphere.

The first song is dedicated solely to the miller's wanderings. The music is F major, and suits the high spirits of the miller beautifully. Even though the miller speaks directly to the brook,
Berger uses none of the typical musical symbolism for water. It would have been out of character for this cycle to begin with more emphasis placed on the brook than on the miller. The song adequately reflects the gaiety and simple-mindedness of journeyman/miller, while at the same time simply introducing the character of the brook in the poetry.

The second miller song, while basically all about flowers, is the one in which Berger introduces a melodious, rustling accompaniment which symbolizes the brook. The brook, or water in general, is one of the most traditional objects which music has symbolized. Indeed, any audible occurrence may be imitated, but the sound of water has always had special appeal to composers.\(^1\) The slurred descending scalar passages in the piano as well as the vocal line of this song, symbolize the brook's motion through the mill wheel, even though the brook is only mentioned in the very first line of the first stanza. Psychologically, the brook remains with us throughout the miller's speech about flowers, just as it remains the miller's friend throughout his ordeal. The flowing symbolism is shared by the vocal line and succeeds in joining the miller and brook together.

This song also introduces the idea of a soft, echoing finish which many of the following songs also contain. Berger employs this echo effect as a connecting motivic link between the songs. The echo is used here in the upper register of piano and ends the song quietly and gently. It is phrased in this way and is marked *pianissimo*:

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Songs 3, 5, 6, 7 and 8 all employ the echo effect found here in this song. There is also another small, yet not insignificant motive which ends the antecedent phrase of the first line; it will turn up again in another song which also uses the motive in the same way. That motive is:

Even though it is only a descending triad, it fulfills the role of a sigh and is perfectly appropriate in this song since the miller realizes the hopelessness of his situation. This same figure will return two songs later in one of the gardener's songs. The two songs share the same subject matter and foreshadow the tragedy that is to come. The miller speaks of his tears and the gardener his quiet sorrow.

The third song introduces us to the character of the gardener. This gentle lullaby, one of the most touching songs in the cycle, has the vocal range of only a diminished fifth (the lowest note is a, highest is eb), but Berger's song is very lyrical. The antecedent phrase begins
with a minor second and expands this to a major second. The melodic line seems to grow organically out of the opening gesture. The consequent phrase begins with a major second and expands this to a minor third. The entire material of the song is derived from just this opening figure as shown below.

![Musical notation]

This song also has a written-in echo effect. The last line in each stanza, (e.g. "Liebe, gute Nacht", in the first stanza) is repeated at the very ending of the poem with a written in diminuendo in the piano line. It is as though the gardener, in a waking dream (hast genug gewacht?), slowly drifts down into sleep. The piano postlude also gives this impression of slowing and silently drifting away. This gentle quiet song helps characterize the gardener as a sweet caring lover.

The second song in the scene devoted to the gardener once again involves flowers, just like the second song sung by the miller. These two songs are linked not only in the subject of the poems but by musical means as well. As discussed before, the rounding off of the first phrase is done triadically in both these songs. This does not occur elsewhere in the cycle. These songs are also the only two in which the lyrics foreshadow the tragedy to come. Both songs use the time signature of 6/8, and their melodies are strikingly similar, both
in contour and expression. Look now at the first line of song 4 (measures 1-4):

\[\text{Ich sitz' in meinen Blumen, seh still der Welle nach}\]

Then compare this to opening with song 2 (measures 1-4):

\[\text{Am Bach viel kleine Blumen stehen aus hellen blauen Augen sehn,}\]

In both instances, the high point of the melodies occurs in the consequent phrase and centers about high G naturals to emphasize endearing words. Though the harmonic context of the climax in both songs is different, the high G naturals and the similarity in text makes them unmistakably linked. In the first stanzas the high point coincides with the words "Liebchen" (in song two) and "Liebe" (in song four). The melodic and rhythmic contour is strikingly similar in both songs as well. Both phrases begin with an upbeat and continue the same trochaic rhythm throughout the first two phrases. Though this rhythm is very common in all pieces written in 6/8, Berger adheres to it almost without variation. The following phrases include the climax of each song and both include descending running passages. Even melodically the phrases are linked. At the ending of each of the
antecedent phrases written above, the small sighing motive mentioned previously (descending d-b-g) occurs at the end of the first phrase.

Song number 5 introduces the character of the hunter. The music is of an entirely different temperament than has been heard before. It is the first to have a rapid tempo which Berger writes as "Molto vivo" and the first time that any notes have been marked staccato. The opening piano gesture imitates a hunting horn which then ends with the same type of echo effect which we heard in several other songs. Once the opening flourish is finished, the hunting horn music continues in the vocal line. To maintain the allusion to the horn, the voice uses very little conjunct motion. Even though the vocal line covers a ninth in distance from f to g, Berger uses no c's or a's in the entire line. He most often outlines the triad, jumping up and down thirds and fifths. The line is bouncy and jovial, capturing the mood of self-confidence. At the ending of the first melodic statement comes a fermata and the piano enters with slower, chromatic neighboring motion bringing us back to the tonic and another vocal melodic statement. This chromatic motion serves the role of connector which the echo effect had before. After each melodic gesture, the piece comes to a pause and the piano plays either an echo effect or a horn effect as a bridge to the next "horn call" vocal line. Every vocal statement is treated as a horn call, complete with written in breathing pauses and triadic motion.
Below I have included the first six measures of the hunter's song to show the opening hunting call music and the echo which has been written in.

The echoes which occur at the end of the opening piano flourish and each melodic gesture also occur at the end of the piece. The echoes and horn effects used in this piece help create the feeling of space and open to us the world of the hunter; that of the forest and wide expanses. In the hunter's call, Berger even includes the word "echo" in the music, making sure that desired change of pace and dynamics are followed by the performer. But the ending echo is most haunting because of the unresolved nature of the last chord. The
piece ends quietly on a $1^6$ chord and not the traditional tonic triad in root position. We get the uneasy feeling that the song isn't really quite over yet. As we shall see later, the ending is actually linked to another song.

The second half of Scene III, *Vogelgesang vor der Müllerin Fenster*, is a fitting companion to the jovial hunter’s song. This song is also in 6/8, in a major key, and contains the most difficult piano and vocal part in the cycle. The melody and piano accompaniment are full of trills and running passages, especially high for the voice, symbolizing the birds who are supposedly singing this song outside of the girl's window. This song is of a frivolous and carefree nature, with hints and allusions made about the girl's love for the hunter. It seems a bit out of place here, however, after the slowly developing characters of the miller and gardener. The flightiness of this song seems to indicate that the girl's feelings are not very sincere toward any of her suitors. It also utilizes the echo effect with its ending in pianissimo. Possibly Berger meant this echo as the birds' flight from the window with their cries getting more and more distant as they fly into the woods. The ending flight of the birds towards the forest and ultimately to the hunter reflects that the girl's affections have also turned towards the hunter.

Scene IV signals the beginning of the crisis which is later to culminate in the miller's suicide. The scene begins with the only song which remains in a minor key (E minor). This reflects the change in the miller's emotional state. It is marked "Agitato" to show his
agitation at his farewell to the girl and his farewell to happiness as well. An echo-like closing is added to the ending strophe of the song, tying it together with the other songs which came before.

The girl's answer to the miller's distress is particularly interesting. Her response is in E major, yet begins with the tail end of the hunting call from song number 5, and, in fact, is in the same key and the same meter as well. This signals the audience immediately that the girl belongs to the hunter. The opening of Rose's song begins with the third bar of the hunter's song. It is almost as if the hunter's song had continued silently on, never really stopping and just now we have begun to hear it again. It can also be viewed as if Rose is humming the hunter's call quietly to herself as she thinks about her lover. It makes the two songs dependent upon each other. Berger does not transfer the ending echo from the opening of song 5 to the opening of Rose's song. Possibly, this opening is meant to be the real echo from the hunter's call. It provides a very important psychological and musical link in the cycle. The horn call holds Rose's piece together by linking the different stanzas and framing the piece. It is important to note that the hunter's song did not end with a horn call and possibly this is the ending which we have waited for after song 5. The two songs, if played back to back, can even be viewed as two overlapping parts of a whole. An important feature of the hunting song is the halting nature of the melodic line, with its many fermatas. Rose's song stops after the piano accompaniment plays the hunting call following the second stanza. After the call, the music stops on a
fermata, and the girl sings "Horch" with yet another fermata on a rest afterward. After the pause, she immediately asks, "Hörst den Waldmann pfeifen?" In the following two stanzas she explicitly states her love for the hunter and her desire to follow his hunting horn through the forest, just as the birds have at the ending of the Vogelgesang.

As discussed in the previous chapter, the colour green is symbolic of the character of the hunter. When setting the line in the first stanza, "Ich hab' das Grün so gern!", Berger leaps up a seventh on the word "Grün" thereby drawing attention to the word. (This section including the leap is indicated on my chart as "+a.") In the second stanza that seventh is stretched to the octave (indicated on the chart by "+a"). The middle two stanzas both include the octave leap and not the seventh on the word "Jäger" when Rose sings "Ich hab' das Jäger so gern!"

Her melody line is similar to that of the hunter, because of the use of many leaps and not much conjunct motion. Her line also incorporates the character of the birds from song six with her rapid sixteenth and thirty-second note motion in the fourth stanza. This motion appears on the word "rufen" and is interesting to note that Berger chose this particular phrase to paint in tones. The hunting horn is obviously calling for the girl. Possibly the most interesting feature of the song is the ending. Berger uses an echo effect again, ending with the hunter's call. This final call is the last echo of the hunter we shall hear. It effectively circles us back to the beginning of
the song and is used as a type of frame for the piece. Berger emphasizes this feeling by ending once again on a I₆ chord instead of in root position. This underlines the feeling of incompletion and also accentuates the similarities between this and the hunter's song. The audience feels that the song either should return to the hunter's song, or begin Rose's song again. It is not a complete resting place and possibly signals that all is not quite right with this suitor either.

The last scene of our play involves the suicide of the miller. The two songs both begin in the key of a minor and end in C major. This is unusual for composers at this time, though there are examples of this occurring before. In an article in the *Journal of Music Theory*, Harold Krebs discusses some wonderful examples of Schubert's use of a non-monotonal structure.¹ He discusses that this is often used as a way to mirror the text. For example, in the song *Der Alpenjäger*, Schubert begins the piece in C major and ends in A major. At the climax of the text, the piece shifts from its original key and begins heading toward a final key far removed from that of the original. Berger uses this same procedure and in a rather subtle way; the keys are much closer than Schubert's C major-A major, but the underlying message behind such a key change is different for Berger.

In the ninth song of the cycle, the shift from a minor to C major occurs when the miller sings the words, "Der Mai ist kommen, der Winter ist aus". This change is subtle but very striking with the ending piano line lending a quiet, peaceful postlude to the song. It feels as if

both the miller boy and the audience have been told "everything will be fine." It is a very suitable ending and a perfect introduction to the last song which is a lullaby sung to the miller by the brook.

Just as several musicologists in the last few years have postulated that the ending of Schubert's \textit{Winterreise} is really a hopeful statement of renewed human bonds\textsuperscript{1}, I would like to propose that the miller's suicide is the beginning of a new-found peace. Müller's poetry seems to suggest that the heavens have opened and the miller is now at peace (\textit{Und der Himmel da oben, wie ist er so weit}). This sentiment is reflected in the music in the key scheme itself. The endings of both songs are clearly in C major and might therefore suggest hope and tranquility. The opening of song 10 is full of water-rustling symbolism with the vocal part intoning the words on mainly one note. It is a very theatrical piece, yet the song eventually subsides to include the soft peaceful presence of the brook in the last stanza without any water symbolism music. The shift to C major has been made at the very beginning of the last stanza. The climax of the song occurs when the brook sings the word "weit", indicating the boundlessness of heaven. The peace evident in the last strophe and the key of C major are convincing arguments for the thesis that hope is fulfilled in the end of the cycle. Be that as it may, the ending of the cycle peacefully reaffirms the beauty of life.

I hope my remarks have demonstrated that the cycle is well thought out and subtly put together. The various sections and meanings of the poetry are reflected in the music at every level. Though the songs are strophic, some musical connections, specific key choices and the echo effects used throughout are quite sophisticated. Although these songs do not fit into Arthur Komar's exact definition of what makes a musical totality for a set of songs, I believe that there is enough evidence to suggest that they belong together and should be performed as such. Komar believes that in order to constitute a musical totality instead of just a set of songs which happen to be published together, the songs in a cycle must have similar length and style, similar type of poetry, thematic links, (e.g. the same rhythmic or melodic figuration which occurs again or even the same harmonic progression), paired songs, an overall key scheme and a general compositional plan which embraces the whole piece. In Komar's requirements, the Berger cycle comes shy only in its lack of a clear overall key scheme. The musical content of the cycle is not just a good example of the Berlin school of song writing, but could also have been an inspiration to many other composers, perhaps even to Schubert. This is the subject that we shall address in the following chapters.

Chapter III

The Final Version of the Text

Wilhelm Müller left Berlin in 1817 for his hometown of Dessau. He never had the opportunity to finish the cycle with Ludwig Berger, but working with the composer gave him the impetus to continue writing *Die Schöne Müllerin* on his own. He revised, edited and expanded *Die Schöne Müllerin* and included it in a collection with four other cycles, none of which are as large or as profound as the first one. The five cycles were published together in 1821 in Dessau by Christian George Uckermann in a book dedicated solely to Müller's poetry. It was entitled, *Siebenundsiebzig Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten* (Seventy-Seven Poems from the Posthumous Papers of a Traveling Horn Player), a catchy and humorous title with deferential allusions to *Des Knaben Wunderhorn*.

The chart below details the contents of the book in order of their appearance with the titles and number of poems in each cycle:

<table>
<thead>
<tr>
<th>Title</th>
<th>Number of Poems</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Die Schöne Müllerin: Im Winter zu lesen</em></td>
<td>25</td>
</tr>
<tr>
<td><em>Johannes und Esther: Im Frühling zu lesen</em></td>
<td>10</td>
</tr>
<tr>
<td><em>Rieselieder</em></td>
<td>17</td>
</tr>
<tr>
<td><em>Die Monate</em></td>
<td>13</td>
</tr>
<tr>
<td><em>Ländliche Lieder</em></td>
<td>14</td>
</tr>
</tbody>
</table>
One can easily see here that Müller has even carried on the idea of circularity outside each set of poems by linking *Die Schöne Müllerin* with *Johannes und Esther*, a religiously based love story. It is easy to imagine that both cycles were inspired, at least in part, by Luise Hensel, a religious poetess as well as the object of Müller’s affections during his Berlin period. The two cycles are linked through their subtitles, *Im winter zu lesen* for *Die Schöne Müllerin* and *Im Frühling zu lesen* for *Johannes und Esther*. *Johannes und Esther* is full of tender love poems and no tragedy occurs between the two lovers, hence the springtime allusion in the title. *Die Schöne Müllerin* is of a more serious nature; because of the girl’s cold attitude toward the miller, Müller applies the winter title. Notice that two of the cycles contain the word "lieder", or songs rather than the word poetry or poems, illustrating that Müller intended that these poems be set to music, as well.

Müller’s poetry is certainly not "first-rate" and should not be ranked with greater poets of his period. But at the same time, his poetry should not be subjected to the negative associations which we generally equate with second-rate. The connotation of second-rate is something which has no value or is just plain bad. The question we ask ourselves often is, "why bother studying or writing about something second-rate?". The answer is two-fold. Oftentimes, second-rate material has much of value, yet is not of consistent quality throughout to warrant the title first-rate. In fact, some of our first-rate artists have produced works of dubious quality. (One has only to think
of Beethoven's Battle Symphony.) Second-rate material might have a great historical significance and more clearly define a historical period than "great" art. I believe that Müller falls into both these categories and warrants more intensive study than has been afforded him in the past. Susan Youens puts it quite well when she says,

"This is not to make excessive claims for Müller as a great poet ... but there is far more profundity in the poetry than one might suspect from the frequent characterization of Müller as inept as a poetaster whose mediocrity (or worse) is redeemed from oblivion only by Schubert's music."¹

In many ways, Müller's poetry embodies all that the German romantic lyric had to offer. It is rich in symbolism; it is subjective; it's meaning is multi-layered, hence indirect; it has a very profound sense of the musical in poetry and it has a spiritual quality which is just beginning to be explored. Though Müller's poetry is by no means as profound or as well crafted as Goethe's or Heine's for example, the analysis of his poetry in this chapter might help erase some of the prejudice which musicologists and music lovers have harbored since Schubert "wasted" his "first-rate" music on poetry of this nature.

Sometimes composers have chosen poetry which seems to us not worthy of setting, but it is exactly this poetry which oftentimes lends itself best to music. In other words, for the composer there is something left to say, explain or illuminate. The Romantic poets, for

¹Susan Youens, "Retracing a Winter Journey," p. 135.
example, wished to be subjective and indirect in their poetry, hinting at the truth rather than directly stating it. Their verses were often intended to be composed to music. For the romantic, the central supremacy of music is seen to lie in its very unreality or intangibility. This very unreality poets wished to use in conjunction with their own verses to add one more subjective layer of meaning to their art. They felt that their verses combined with music would reach yet another layer of expression and illumination.

This coexistence of musical and poetic structures leads to a stratification in depth and meaning. The composer, when setting a poem, must therefore experience the entire poetic creative process over again. This different interpretation and artistic treatment was very important to the romantics. Friedrich Schlegel wrote,

"Since however, any perception of the infinite must, like its object, always remain infinite and unfathomable, in other words indirect, symbolic presentation is essential in order that one be able to perceive at least partially what cannot be perceived totally. What can not be summed up in conceptual form can perhaps be presented by an image." 

Poetry aspires to the infinite and unfathomable and is thus forever in the "state of becoming" since it can never truly attain this goal. It may be for this reason that many poets, Müller in particular,

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goal. It may be for this reason that many poets, Müller in particular, desired that their poems be set to music. Müller's "half-life" verses, as he calls them, would illuminate only a particular part of the 'infinite', yet with the addition of music, another part of the whole could come into focus. The power of Müller's talent lies in the manner in which he treats conventional themes and symbols while recasting them to reflect a new train of thought, or in other words, a new part of the infinite or truth.

Now let us turn to Die Schöne Müllerin as it was published in the final 1821 version. Müller kept the five poems from his earlier collaboration with Berger and did little to change them. He added twenty more poems based on the first five, thereby creating a more coherent narrative flow. The coherence of this cycle is quite impressive, perhaps due to the fact that the cycle was built around the outline already provided by the first five poems. Helen Meredith Mustard puts it in this way.

"Die Schöne Müllerin is more coherent in structure than any narrative cycle of this period .... Müller's successful treatment of this cycle seems to me to be due to two factors - first the definite narrative outline which served from the beginning as a framework and second the fact that the poems were written specifically for this group and not simply collected and arranged as best they might."

character of the miller. Only two other characters speak in this drama, the girl, who has only one line to say, and the brook who becomes an active speaker at the very end. The external drama of the situation has been transferred into the internal consciousness of the miller.¹ Müller has kept the basic story line as before with little exception. The cycle tells the well-known story of a journeyman who searches for love and happiness, yet finds peace only through the finality of death. Wagner inherited this romantic vision and exploited the theme in his many music dramas. From *The Flying Dutchman* to *Parsifal* we encounter the figure of the lonely and tortured wanderer, who may be redeemed through love and death.² The *Die Schöne Müllerin* cycle can be viewed as a journey into self-knowledge. The main character travels from the security and peace of home to the security and peace of death. The framework for this highly coherent cycle is provided by the five original songs from the Berger cycle which are used as the structural basis or outline upon which the rest is built. The five original poems are used in the same order as in the Berger cycle and help to delineate the dramatic moments of interest.

The chart below contains all the poems, along with their titles; the poems with an asterisk (*) are present in the original Berger cycle - those with an infinity mark (∞) were rejected by Schubert.

In the 1821 version, Müller provides a built-in frame, composed of a prologue and epilogue; both of the poems present the poet who speaks directly to the audience inviting them to the play, "Ich lad' euch, schöne Damen, kluge Herrn". The two poems provide a bit of commentary on the cycle in an amusing and tongue-in-cheek manner, the poet's humor already apparent in the choice of title for the entire book. The prologue also fills a practical role in that it provides a description of the backdrop for the story. We are introduced to the mill and the millhouse. We know that it is spring time, most probably
May, and there is even a description of the miller himself. Note that Müller already paints the miller as being blond or in other words, of pale complexion, which is the same way we were introduced to him in the Berger cycle. The poet mentions that this cycle is a game, as indeed the beginnings of his work was, and that it is a monodrama in which all the important events will be related to the audience via one character, the miller. As is seen upon a second reading of the poems, the prologue already contains hints and references to symbols which will bind our story together, thereby making the cycle a carefully constructed whole. Helen Meredith Mustard, in particular, lauds Müller for the consistency of his inner thematic links throughout the course of the cycle.\textsuperscript{1} Even here in the prologue, the poet mentions all of the important interconnecting, cohesive binding symbols. For example, he mentions flowers, the colour green, hunting horns, the brook, the birds in the trees and even a window, which will prove significant later on. All of these will prove to be important expressive and thematic bridges holding the poems together as a single entity. Keep in mind that these poems were not meant to be used separately: the power of this drama comes rather from the cumulative effect of all the poems.

After the prologue, the cycle truly begins with a wanderer's song. The poem introduces us to the paradox inherent in a journeyman/miller. His profession, that of a miller, requires a stationary home, but the claim that he makes that, "Das Wandern ist

\textsuperscript{1}Mustard, "The Lyric Cycle," p. 87.
"des Müllers Lust," seems a contradiction in terms. This points to the romantic ideal as one of constant yearning; the miller seeks a home and love, but still deeper and more important, he is seeking truth and knowledge. He wishes to belong to a community, but needs freedom to find the truth. One must never forget that the miller serves only as the vehicle through which the poet expresses himself. The miller's quest for love is really the poet's quest for truth. In the second stanza of the poem the miller relates that we learn much from water as nature's symbol which never rests or stops but always continues its wandering. The poem is nicely rounded off in a circular fashion by the use of the word "Lust" in the first and last stanzas of the poem. The last stanza is the only one in first person and illustrates his joy at being free in his wanderings.

The next poem immediately begins with the image of water with the line, "Ich hör' ein Bächlein rauschen/Wohl aus dem Felsenquell," an interesting homage to Clemens Brentano. It parodies Brentano's poem which begins "Ich hör' ein Sichlein rauschen/Wohl rauschen durch das Korn". Similar passages can be found in this cycle which pay homage to Brentano as well as the entire Des Knaben Wunderhorn group. The second stanza links the two opening poems with the allusion to the Wanderstab. This, one of the original poems in the Berger cycle, originally contained only five stanzas; for the 1821 version, Müller added a stanza in the middle. The new stanza three is:

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Hinunter und immer weiter,
Und immer dem Bache nach,
Und immer frischer rauschte,
Und immer heller der Bach.

It is a sophisticated addition, combining a hypnotic word repetition and onomatopoeia with the symbolism of the brook and the circularity of the miller’s wheel. It is almost as if the miller must follow the brook where it wants him to go. In the next stanza the miller places his destiny in the brook’s hands with the question, "Ist das denn meine Straße?/O Bächlein, sprich, wohin?". This question illustrates that the miller has complete faith and trust in the brook and becomes totally dependent upon it. If we understand the relationship in this way, then the act of suicide in which the miller turns to the brook in his most dire hour does not seem out of place.

"Halt!" introduces the audience to the mill. The noise from the millwheel, already hinted at in the previous poem, breaks through the rippling sounds of the brook and for a moment the bond between the brook and the boy dissolves. When the miller looks to the house, he sees the window, which he describes as being bright in the sun. Therefore, the window must be closed. The window is an opening which enables the miller and the girl to see one another, while at the same time maintaining an invisible barrier which separates the two.\(^1\) It was obviously one of the motifs which Müller kept from his original cycle, where an entire song (number 6) was devoted to the birds speaking through the open window. Here, the closed window

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\(^1\)Ibid., p. 13.
symbolizes that the girl's heart will remain closed to the miller and in fact, the only time which she opens it is to look for the hunter. "Danksagung an den Bach" is the miller's acceptance of his fate. In the last line of the poem, the miller states that he has enough work for his hands and his heart. We know that he has work at the mill and the work for his heart is probably the miller girl.

In the next song, Am Feierabend, the object of his affections becomes clear to the audience. For the first time, Müller clearly foreshadows the ultimate tragedy. The first stanza is full of references to the miller's high hopes to impress the girl with his hard work so that she will see him in a different light than all the other men who work at the mill. In the second stanza, we see that both hopes are illusory. First, he himself states that "jeder Knappe tut mir's nach" and that though he tries to work harder than everyone else, he has failed. The girl's "good night" in the two last lines of the poem illustrate that she has no particular feelings for the miller boy. She wishes everyone a good night and shows him no special treatment (Und das liebe Mädchen sagt/Allen eine gute Nacht).

The following poem, Der Neugierige, is full of questioning. The miller turns to the brook in his first hour of need, but the brook remains silent and won't answer his questions. The poem strives for an answer to the miller's question as to whether or not the girl loves him. He says that the answer need only be one word long, yet the brook still refuses to answer. The third stanza, at the very center of this poem, is the point at which the miller turns away from the
remains silent and won't answer his questions. The poem strives for an answer to the miller's question as to whether or not the girl loves him. He says that the answer need only be one word long, yet the brook still refuses to answer. The third stanza, at the very center of this poem, is the point at which the miller turns away from the flowers and stars and questions the brook directly. For the first time, he fully realizes he is indeed alone. It also contains the beginning of the important links with the words, *Ein*, *Dein* and *Mein*.\(^1\) These words will become of great importance later in the cycle. The miller’s stress that the answer to his question, only "*Ein Wörtchen um und um*" develops throughout the cycle. The "*ein*" used here will be rhymed and repeated in several of the poems to come.

The following poem, "*Das Mühlenleben*" is the first which Schubert chose not to set, perhaps because this poem adds nothing to the story line. The subject of the poem merely reaffirms the miller's love for the girl and the joy he takes in his trade. It unites the different symbols of the garden and the brook with the girl but is not essential for understanding the story line. An interesting aside occurs in a line from the last verse where Müller justifies his own cycle by saying, "*Ei, da mag das Mühlenleben/Wohl des Liedes würdig sein.*".

The following poem, "*Ungeduld*", has universally been regarded as one of the most poignant and touching in the cycle. It is written totally in the subjunctive mood except for the closing line of every stanza. Each verse ends with "*Dein ist mein Herz, und soll es ewig

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\(^1\)Ibid., p. 21.
songs closed with an uncertain ending, here, too, the miller's remark that "Uns merkt nichts von all dem bangen Treiben:" stands in marked contrast to the rest of the poem's rapturous proclamations of love.

"Des Müllers Blumen", the second poem in the Berger cycle, appears here as poem number 11. It has been discussed in the previous chapters, yet one important point must be made. In this poem, the window is still closed and the miller dreams about the day when the girl will open it and gaze at him with love, thus extending the window symbolism.

"Tränenregen", the next poem, is one of the most sophisticated of all. It is the first time we see the girl and the miller alone together. He is overcome with his love and looks to the sky, stars and brook as his community. It incorporates the idea of belonging that was so important to the miller in the beginning of the story. The romantics in general felt a strong need to feel part of a wider community, perhaps here, the miller’s community is nature. The boy sees the stars and the heavens reflected in his companion the brook, and envisions that it wants to drag him into its depths (Und wollte mich mit hinunter/In seine Tiefe ziehn). Most notably, this is the first reference to drowning and foreshadows his ultimate suicide. The girl speaks in the last stanza for the only time in the entire cycle. The miller has been "thinking grand thoughts to himself" while what she says is trite and common. These two lines seem to take the place of the sixth song in the cycle by Berger, the coquettish Vogelgesang.

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Though the miller is swept away, she leaves because of the rain, another water symbol. This demonstrates to the audience that the love the miller feels is not reciprocated in any way.

"Mein!" is the climax of the story. All the following poems illustrate the miller's demise, but in Mein! the miller is at his highest point. The title connects the words "ein" and "dein" which we have discussed in the other poems. This time, the word is "Mein" and the importance of this is underlined by the fact that each and every line in the poem rhymes with it. At the very dead center of the poem Müller has placed the words "ein Reim" once again underling the feeling that this is poem is the axis around which the entire cycle hinges. The miller's feelings, however, could not be more misguided. Müller's use of foreshadowing at the ending of his poems is again put to use here when the miller speaks of his being completely alone in a world where no one understands him.

"Pause" is strategically placed as a resting stop after the frantic pace of the previous few poems, especially "Mein!". Müller's sense of dramatic rhythm is perfectly in tact here. With this poem, there is a lull before the final descent into depression and despair, and yet, the colour green, signifying the hunter is introduced. It is especially significant that the green ribbon is placed on a lute. The first concrete musical symbol, the lute, is paired with the green ribbon, a symbol of the hunter. Müller illustrates two different aspects of the miller's character by this one symbolic act. First, the miller shown here as a musician, perhaps signifies a sensitivity the romantics
believed were particular to artists. Secondly, he is naïve and trusting, yet still full of insecurities. These musical allusions will become especially rich when placed in a musical context.

The next poem, "Mit dem grünen Lautenbande" borrows heavily from the song "Rose, die Müllerin" in the Berger cycle. The line which repeats at the end of each of Hedwig Stägemann's poem, "Ich hab' das Grün so gern!", is quoted exactly here. One can imagine her delight when she read this final group of poems in 1821 and realized the quote from her own poem. In this poem, however, Müller treats that verse as a theme and variation, slightly changing and twisting the meaning each time the statement comes back. The colour green has exerted itself on the girl already and she is powerfully drawn to it. The green band serves as a motif which unites a number of themes developed thus far in the cycle: those of love, hope, music and poetry.¹ The hunter is introduced in the next song entitled, "Der Jäger" and we sense already the miller's jealous and suspicious nature arising out of his extreme insecurity. It is not until the poem, Eifersucht und Stolz that we know for sure that the girl loves the hunter. Müller shows her love by the symbol of the open window. The first time the window is open, she looks to the hunter instead of the miller. The poem is very melancholy because the miller's pride gets in the way of his letting the miller girl know of his love.

The next poem "Erste Schmerz, letzter Schmerz" has been left out of Schubert's cycle. It ties together many of the symbols which

have been mentioned, yet its spiteful quality does not seem to fit with the stoic, proud character of the miller. However, Müller does clarify some of the symbolism he has used, especially the colour green. In this poem he states, "Ein Jäger, ein grüner Jäger" specifically illustrating that the green is to be associated with the hunter. However, the whining quality of the poem leaves us with no pity for the miller. Schubert was probably justified in choosing not to set it.

The next two poems make up an important circle in and of themselves. The miller has realized that his love is lost and associates green with his conflicting emotions of love and hate for the girl. The two titles suggest this polarity already with Müller juxtaposing "Die liebe Farbe" and "Die böse Farbe". The poem, "Die liebe Farbe" is first to equate death with green. The following poem guides the miller through all the tradition farewells with returning the ribbon, and a hand shake. It is slightly reminiscent of the cold world of Die Winterreise. This is the miller’s farewell to the girl, though she might not realize it yet. Again, the girl's window is seen to open only after she has heard the hunting call. Another important symbolic moment is the miller's description of himself as white. In contrast with the hunter's colour of green and that of fields and the ribbon, the miller describes himself as white thereby equating himself with "todtenbleich" as he has stated in the previous stanza. The middle stanza, where Müller refers to the miller as white, was not originally in the Berger cycle. It is probably meant to replace Rose's original line
"Sieh nicht so bleich du Müllersmann" in the song devoted solely to her.

The last four poems of ultimate despair finish the cycle and act as the ending frame, roughly equivalent to the first four joyful poems which began our story. The final descent into despair begins with the poem, "Blümlein Vergißmein" another which Schubert did not set. This poem is centered about the miller looking for the garden of death, which he equates with the colour black. It is the first and last time that this colour will be mentioned and seems a bit out of place here, coming this late in the cycle. What is perhaps most striking is the uncanny way that Schubert has cut anything here that is not in keeping with the original integrity of the cycle. His keen literary sense, apparent throughout his life, will be discussed in the next chapter. The next, "Trockne Blumen" is the first hopeful sign we have been shown. The miller can view hope through the reawakening of the flowers when the girl remembers him. Flowers could be the symbol for her reawakening love. In the next poem, however, the brook becomes an active speaker and tries to dissuade the miller from suicide. The brook pleads with the miller and tries to convince him to live, while mentioning roses that will bloom half red and half white. The reawakening flowers tie in with the flowers in "Trockne Blumen" and signal that love will reawaken. The colour white is certainly symbolic of the miller. Yet the miller’s answer is death, which he views as drowning in a flood of music.¹ The last lullaby, "Des Baches

¹Ibid., p. 27.
Wiegenlied", ends the story with a soothing and calming sign of the boy's being lulled to the sleep of death. The miller's death frees him from the burdens and frustrations of life. The significance of this song has been delved into in chapter one and will not be necessary to repeat here.

At the ending of the entire cycle, the poet once again appears and makes comments on the cycle. Basically, he says that the brook has said all that is needed to be said and equates the ending of the poem with a funeral dirge, "Mit seiner Leichenred' in nassen Ton./Aus solchem hohlen Wasserorgelschall".

Müller's cycle is wonderfully crafted. One can trace connective symbolism through almost every stanza of the poetry. It is held together by a logical and progressive narrative which is paced beautifully. The actions are secondary in this cycle, but it is the emotions which are so vivid. One can practically taste the joy and triumph of the miller in the song, "Mein". With its vibrant emotions, this cycle is perfect for musical setting. It is an expertly written universal statement of love, hope, joy, sorrow, despair and ultimate triumph.

\footnote{John Reed, "Die Schöne Müllerin," p. 412.}
Chapter IV

The Schubert Settings

Franz Schubert was the first Viennese composer to live solely on money earned from his compositions and at the beginning of 1822 everything was going very smoothly for him. His songs were selling well and his music was being placed on programs along with the works of Haydn, Mozart and Beethoven, whose works dominated the Viennese musical scene during that time. Beethoven, generally critical of his contemporaries’ work, thought well of Schubert. Josef Hüttenbrenner, in a letter dated August 12, 1822 wrote to Carl Friedrich Peters that:

"Among the newer local composers Vienna again possesses a talent to-day which has already attracted general attention and enjoyed the resident public's favour - in short, and without exaggeration we may speak of a "second Beethoven." Indeed that immortal man [Beethoven] says of him [Schubert]: 'This one will surpass me.'"

This is indeed high praise from Beethoven especially considering that Schubert was only twenty-five years old. Even though Hüttenbrenner might have been exaggerating, it does

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represent the first time that Beethoven whole-heartedly appreciated a rival's work. Beethoven's knowledge of Schubert's music and his admiration for the younger composer were probably a result of the famous concert held in March of 1821 in the Kärntnertor Theater. Among various other artists whose works appeared, Schubert was represented by three songs performed by Michael Vogl, a well known singer and good friend of the composer's. Of the three, the best received was Erlkönig, which is still considered today as one of Schubert's finest.

After the concert, Cappi and Diabelli published seven folios of Schubert's songs between April and November of 1821. In March of 1822, the Wiener Zeitschrift für Kunst published a notice that Schubert's opp. 1-7 were available in print, with the comment that, "Schubert's songs raise themselves ... to the rank of masterpieces of genius".¹ It was also in 1822 that Schubert dedicated his Variations on a French Song for piano four-hands, op. 10, a set of variations, to Beethoven. The dedication reads, "To Ludwig van Beethoven by his Worshipper and Admirer Franz Schubert".

Because of the critical acclaim afforded him in this period, Schubert's works were selling well and his finances were in good shape. The publication of opp.1-7 brought him over 2,000 gulden in profit.² This might not seem much to us today, but to comprehend this staggering amount, one has only to consider that a school teacher,

¹Ibid., p. 117.
much like Schubert's own father, earned approximately 400 gulden a year. There was always a demand for Schubert's lieder, especially after the 1821 concert and publishers generally paid Schubert more for his work than his contemporaries.¹

Yes, 1822 looked to be a wonderful year for Schubert and he could do nothing but hope for a good and fruitful future. Yet at the end of the year, he contracted venereal disease and from all accounts of his symptoms it was most likely syphilis. The psychological effect of such an illness can only be guessed at. However, a diagnosis of syphilis in 1822 was probably very akin to a diagnosis of AIDS now. Both were/are death sentences in which the afflicted can only look forward to a steady decline in health over an unspecified amount of time, eventually leading to death. Obviously, Schubert was at an emotional and physical low during the early months of 1823, as his letter of February 13, 1823 to Ignatz Mosel illustrates. Schubert states, "Kindly forgive me if I am compelled to incommode you with another letter so soon, the condition of my health still preventing me from leaving the house".² By March, things had gotten even worse, as indicated in another letter which Schubert wrote to Leopold Kupelweise on March 31, 1823:

"...In a word, I find myself to be the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again, and who in sheer despair over this

¹Ibid., p. 110.
ever makes things worse and worse instead of better; imagine a man whose most brilliant hopes have perished, to whom the felicity of love and friendship have nothing to offer but pain, at best, whom enthusiasm (at least of the stimulating kind) for all things beautiful threatens to forsake, and I ask you, is he not a miserable unhappy being? -- 'My peace is gone, my heart is sore, I shall find it never and nevermore' [quotation from Goethe's Faust].

Schubert was so ill by May that he had to be taken to the Allgemeines Krankenhaus (Vienna general hospital) and remained there for some time, recovering his strength. Under the influence of his extended illness, Schubert wrote the poem, "My Prayer" which clearly demonstrates his depression during this time:

**Mein Gebet**

*Tiefer Sehnsucht heil'ges Bangen*  
Will in schöne Welten langen;  
*Möchte füllen dunklen Raum*

*Mit allmächt'gem Liebestraum*

*Großer Vaterl reich' dem Sohne,*  
*Tiefer Schmerzen nun zum Lohne,*  
*Endlich das Erlösungsmahl*  
*Deiner Liebe ew'gen Strahl*

*Sieh, vernichtet liegt im Staube,*  
*Unerhörtem Gram zum Raube,*  
*Meines Lebens Martergang*  
*Nahend ew'gen Untergang.*

**My Prayer**

With a holy zeal I yearn  
Life in fairer worlds to learn  
Would this gloomy early might seem  
Filled with love's almighty dream.

Sorrow's child, Almighty Lord  
Grant thy bounty for reward.  
For redemption from above  
Send a ray of endless love.

See, abased in dust and mire  
Scorched by agonizing fire,  
I, in torture, go my way  
Nearing doom's destructive day.

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"One day, Schubert, who was on terms of friendship with me, came to see me in the office I had as secretary to Count Széchény. Hardly had he entered the room than I was summoned to the Count. I left at once, intimating to the composer that I would be back shortly. Franz went to the writing table, found a volume of poems lying there, read through one or two of them, put the book in his pocket and went off without waiting for my return. I missed the collection of poems directly when I got back and betook myself to Schubert the next day in order to fetch the book. The interest which the poems had inspired in him was Franz's excuse for his arbitrary behavior and as proof that he had not taken the book in vain, he produced to my astonishment, the composition of the first Müllerlieder which he had finished partly during the night."²


This account must be taken with a grain of salt. First of all, this memoir was written in 1860, almost 40 years after the incident was supposed to have taken place. Furthermore, Randhartinger started working in the Count's office in 1825, two years after the incident was supposed to have taken place. However, there is some truth to the story. Several of Schubert's other friends relate that, yes in fact, Randhartinger was responsible for Schubert's possession of the poems. Schubert was obviously inspired by the poems and their content, as evidenced by the fact that he put several other projects aside, including the opera Fierabras, to work on the cycle. In fact, it wasn't the first time that he was known to take up texts in an impulsive way.¹ That Schubert took them from Randhartinger and immediately began writing songs, producing one overnight², is probably fictitious. Schubert carefully studied his texts and often read them aloud in order to provide the musical style and syntax best suited for the verses.³ Randhartinger, among others, was one of the people who believed that Schubert's composing was inspired by the soul and done most often in a state of clairvoyance. Michael Vogl agreed to this view and even went as far as to say that Schubert sometimes did not even recognize his own work when he was finished with a piece. Vogl was later to write to Albert Stadler that:

¹Reed, "Die Schöne Müllerin," p. 411.
²In a later memoir, Randhartinger claims that Schubert set seven of the poems overnight.
³See Von Sonnleithner's description of the setting of "Ständchen" in Memoirs, p. 111.
"...But when you speak of manufacturing, producing, creating, I must beg to be excused, especially since I learnt from Schubert that there are two kinds of composition, one which as in Schubert's case, comes into existence during a state of clairvoyance or somnambulism without any conscious action on the part of the composer, but inevitably by act of providence and inspiration."¹.

Even as late as 1977, Hans Gal published that "Schubert did not have the will-power or energy which enabled Beethoven ... to return to a composition even after many years had passed to overcome problems which at first seemed insolvable".² This idea of clairvoyant composition, beloved of the romantics and still left over in some cases today as Gal's statement proves, is quite the antithesis of what we have come to learn of Schubert's writing habits. In a recent article, John Reed discusses Schubert's work on the "Great" C Major Symphony. Reed very carefully traces Schubert's compositional habits and concludes that he did not compose in a semi-conscious state, as previously believed, but rather sketched, re-sketched and worked on his pieces.³ They did not just "flow" from his soul. Though it may be argued that a symphony is quite a different undertaking than a song, Schubert's approach to song writing might not have been that much different, especially in a piece as complex and involved as the Die Schöne Müllerin cycle. As to single songs which are not part of a

³John Reed, "How the 'Great' C Major was Written," Music and Letters, LVI (1975), pp. 18-25.
larger cycle, the many different versions of *Erlkönig* testify to the fact that Schubert often worked on his pieces, returning to them again and again, in order to polish and revise them.

Why, then, would Müller's poetry have so greatly attracted him at this period of his life? Why did he "immediately" grasp these poems while putting various projects he had already begun on hold in order to devote time and energy mainly to this cycle? It is highly unlikely that Schubert would have turned to these poems without having a very good reason for doing so. It is not true that he indiscriminately chose poetry which happened to be on hand; on the contrary, he rejected much that was placed before him and even on occasion refused to set poems which were commissioned from him.¹ Hopefully in the previous chapters, Müller's reputation has to some extent been rescued from the fire, but the question still remains, what was it that attracted Schubert so keenly?

Firstly, the simple tale of unrequited love would have touched a similar nerve in Schubert at the time. Let us not forget his own words quoted previously, "[a man] to whom the felicity of love and friendship have nothing to offer but pain". This sentence taken from Schubert's own letter could have been a quote from the Müller cycle itself. Though Schubert's actual desire for marriage, *per se*, has been recently called into question by Maynard Solomon, Schubert still had the desire for companionship and love, which we all share.² This tale

² Maynard Solomon, AMS Conference, November 5, 1988, "Franz Schubert and the Peacocks of Benvenuto Cellini". Solomon contends that Schubert was homosexual, and
could appeal to anyone who found themselves barred from intimacy with others. At this time, Schubert's state of mind was receptive to the idea of passion which is blighted by tragedy.¹ Wilhelm von Chézy believed in the autobiographical significance of the Müllerlieder, when he wrote in 1862:

"The charming Müllerlieder were composed under sufferings of a quite different kind from those immortalized in the music which he [Schubert] put into the mouth of the poor lovelorn miller lad."²

It is telling that Schubert did not set the prologue and epilogue in the original cycle. Both poems were written in a humorous tongue-in-cheek manner which did not coincide with Schubert's profound reading. Schubert regarded the cycle as a very serious statement on the joys, pains and sorrows of love and life. Just as An die ferne Geliebte has been viewed by Maynard Solomon as Beethoven's farewell to his marriage prospects, romantic pretense and heroic grandiosity,³ therefore never desired marriage with any woman. The most interesting component of Solomon's talk was his proposal that Schubert's homosexuality may have been the impetus for his choice of poets and certainly the friends with whom he chose to surround himself. These friends were most influential in his role as song writer. Another interesting aspect of the talk was that if indeed Schubert had been homosexual, he would have wanted to remain remote and distant from Beethoven. That question was discussed in depth already in Solomon's article "Schubert and Beethoven," which appeared in 19th Century Music in 1979 and addressed the question from the viewpoint of Schubert's intellectual development as a first-rate composer rather than primarily a sexual one. Be that as it may, I believe that Schubert's sexual preference, heterosexual or homosexual, had no role whatsoever to play in his actual compositional style.

so too can Schubert's \textit{Die Schöne Müllerin} be seen as his farewell to carefree youth and intimate love.

In addition to unrequited love, the underlying themes of grief and despair ultimately giving way to peace and hope must have beckoned him as well. The element of hope which is evident in the end of the Müller cycle, \textit{(Und der Himmel da oben, wie ist er so weit!)} probably spoke directly to his despairing heart.

Another important reason for choosing this poetry is that Schubert had always been inclined toward a cyclic approach in his song composition; even early in his life he desired to have his settings of poems published in comprehensive volumes arranged by poet. Unfortunately, Schubert's request was never carried out by his publisher. The different volumes were meant to ensure that the inner relationship of the many poems and the similarity in artistic style of each poet would help preserve the unified atmosphere which Schubert attempted to instill in his settings.\footnote{Walther Dürr, "Schubert's Songs," pp. 5-6.} The Müller cycle was already a comprehensive and well-knit group, intended to be kept together. The cycle also contained poems which invited musical setting in many different ways. As seen in the previous chapter, the poems were emotionally vivid, strongly rhythmic and full of important symbolism. They were written in a similar style and the narrative flow was logical and well thought out. That they were intended to be set to music is without doubt, since they had their beginnings in the song cycle by Ludwig Berger, which is very similar to Schubert's in many
ways. Just about the time of the original work on the poems in Berlin, Müller wrote in his diary in an entry dated October 8, 1815:

"I can neither play nor sing, yet when I write verses I sing and play after all. If I could produce the tunes, my songs would please better than they do now. But courage! A kindred soul may be found who will hear the tunes behind the words and give them back to me."¹

Müller must have been especially anxious to work with Berger on the earlier cycle, but a true kindred spirit was to be found only in Franz Schubert. The poems seem to have been written especially for Schubert and inspired this marvelous work. Another possibility, which will be explored in the following chapter, is that Schubert may have seen Berger's earlier cycle, and upon reading the completed poems decided to try his hand at "improving" or parodying the earlier work.

Schubert worked on the Die Schöne Müllerin cycle between May and November of 1823, even writing some of the songs while in the hospital. On November 30, 1823, Schubert wrote to his friend, Schober:

"I have composed nothing since the opera [Fierabras], except a few 'Maid of the Mill' songs. The 'Mill' songs will appear in four books with vignettes by Schwind. For the rest, I hope to regain my health and this recovered treasure will let me forget many a sorrow."²

¹Deutsch, Schubert Reader, p. 328.
²Ibid., p. 301.
The completed work was published in 1824 in five volumes instead of four and without the vignettes written by Schwind. Schubert was quite upset at the length of time each of the volumes took in order to appear in the music stores. The first volume was published February 17, 1824, the second in the end of March, but it wasn't until August of 1824 that one was able to buy the full cycle. In August 1824, Schubert wrote to Schwind, "It's a very slow business with the maid of the mill songs, too. A book comes dragging out once every three months." Indeed, Schubert should have worried about the cycle's appearance being so delayed. The songs, while beautiful in and of themselves, owe much of their great power to the cumulative effect. Taking several of the songs out of context and performing only the first part of the cycle, for instance, would destroy much of the continuity Schubert strove to instill in the work.

Let us now turn to the songs themselves. The cycle is comprised of twenty songs. As I have already noted, Schubert removed five of the poems from the original poetry. The remaining twenty poems fall into scenes, roughly equivalent to the five scenes we have seen in the Berger cycle. They are:

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1 *ibid.*, p. 370.
This division is roughly akin to Maurice Brown’s, however, I have changed several of the songs which he included in the various sections. Brown’s divisions are as follows:

<table>
<thead>
<tr>
<th>Section #</th>
<th>Song #</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-4</td>
<td>Arrival at the mill</td>
</tr>
<tr>
<td>II</td>
<td>5-10</td>
<td>Falling in love</td>
</tr>
<tr>
<td>III</td>
<td>11-13</td>
<td>Happiness</td>
</tr>
<tr>
<td>IV</td>
<td>14-17</td>
<td>Jealousy and bitterness</td>
</tr>
<tr>
<td>V</td>
<td>18-20</td>
<td>Despair, resignation and death</td>
</tr>
</tbody>
</table>

While keeping the basic idea of a five scene division, I have redivided the songs since some of Brown’s sections seem illogical. For instance, Songs 12 and 13 are linked in both their key signature and poetic subject. They should not be divided in any way and should be thought of as one large unit. Paul Robinson also divides the cycle, but into seven different units, some of which are much too specific (two such units comprise only one song) and do not really delineate the overall form.

The cycle itself has no precisely nameable formal design, but when viewed as a whole it is certainly musically and poetically

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2 Robinson, Opera and Ideas, p. 65.
3 Although Louise Eitel Peake sees its design as a meandering brook. See Peake, “The Song Cycle,” pp. 182-188.
coherent. Listed below is a table of the twenty songs with number of song, title, key and form. Since the miller boy is the only character who speaks with the exception of songs 19 and 20 when the brook takes an active role, there is no need to indicate the character who is speaking. (The brackets about letter numbers, such as [A], indicate poetic stanzas. Dotted lines above groupings of stanzas indicate larger formal areas and will be seen as either /--X--\, or plainly /X\ (for space reasons). Large case denotes major and small case minor keys.)

<table>
<thead>
<tr>
<th>Song # and Title</th>
<th>Orig. Key</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  <em>Das Wandern</em>¹</td>
<td>Bb</td>
<td>Strophic [A], [a], [a], [a], [a]</td>
</tr>
<tr>
<td>2  <em>Wohin?</em></td>
<td>G</td>
<td>Modified Strophic - 3-Part Form /-------- X --------\ [A, a] [B, a, a] [C + repeat] /---- Y ----\ [D, c + repeat] /-------- X --------\ [c', a, a] [c + a clos. + a clos.]</td>
</tr>
<tr>
<td>3  <em>Halt!</em></td>
<td>C</td>
<td>Through-composed [A], [B + C], [D], [E] (each stanza new but very similar in rhythm)</td>
</tr>
<tr>
<td>4  <em>Danksagung an den Bach</em></td>
<td>G</td>
<td>Modified Strophic - 3-Part Form /-------- X --------\ [A + clos.a], [B + clos.a] Piano Interlude /- Y -\ [a'], [D] /X\ [a]</td>
</tr>
</tbody>
</table>

¹Original title was *Wanderschaft.*
<table>
<thead>
<tr>
<th></th>
<th>Song Title</th>
<th>Form</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td><em>Am Feierabend</em></td>
<td>a</td>
<td>Modified Strophic - 3-Part Form /X\ [A] /-Y\ [B + C] /----- X ------\ [A + clos.a + clos.d]</td>
</tr>
<tr>
<td>6</td>
<td><em>Der Neugierige</em></td>
<td>B</td>
<td>Modified Strophic - 2-Part Form /---- X ---\ [A] [a + clos.] // /-------- Y --------\ [B], [C=recit. sect.], [b]</td>
</tr>
<tr>
<td>7</td>
<td><em>Ungeduld</em></td>
<td>A</td>
<td>Strophic [A], [a], [a], [a]</td>
</tr>
<tr>
<td>8</td>
<td><em>Morgengrüß</em></td>
<td>C</td>
<td>Strophic [A], [a], [a], [a]</td>
</tr>
<tr>
<td>9</td>
<td><em>Des Müllers Blumen</em></td>
<td>A</td>
<td>Strophic [A], [a], [a], [a]</td>
</tr>
<tr>
<td>10</td>
<td><em>Tränenregen</em></td>
<td>A-&gt;a</td>
<td>Modified Strophic [A], [a], [a], [a], [a], [a], [a']</td>
</tr>
<tr>
<td>11</td>
<td><em>Mein!</em></td>
<td>D</td>
<td>Modified Strophic /- X -\ [A], [B] /\ [C] /- X -\ [A], [B]</td>
</tr>
<tr>
<td>12</td>
<td><em>Pause</em></td>
<td>Bb</td>
<td>Modified Strophic - 2-Part Form /-------- X --------\ pno intro. [A^x, B, C] // /-------- Y --------\ pno intro. [a^x, d^x, e^x=recit]</td>
</tr>
<tr>
<td>13</td>
<td><em>Mit dem grünen Lautenbande</em></td>
<td>Bb</td>
<td>Strophic [A], [a], [a]</td>
</tr>
<tr>
<td>14</td>
<td><em>Der Jäger</em></td>
<td>c</td>
<td>Strophic [A], [a]</td>
</tr>
</tbody>
</table>
15 *Eifersucht und Stolz*  
\[E \rightarrow G\]  
Modified Strophic - 2-Part Form  
\[/\mathbf{X}\]  
[A]  
\[-Y-\]  
[-X-]  
[B, a']

16 *Die liebe Farbe*  
\[b\]  
Strophic  
[A, [a]], [a]

17 *Die böse Farbe*  
\[B\]  
Modified Strophic - Rondo Form  
\[
/----- X -----\
[A + B], [a + c]  
/Y\  
[D]  
/-X-\  
[a + a']  
/--Y--\ /X\  
[E], [F + a']\]

18 *Trockne Blumen*  
\[e\]  
Modified Strophic - 2-Part Form  
\[
/----- X -----\
[A, [a], [B], [a], [a], [b]]  
/----- Y -----\
[C], [D], [c], [d], [d]

19 *Der Müller und der Bach*  
\[g \rightarrow G\]  
Modified Strophic - 3-Part Form  
\[
/--- X ---\
[A], [B], [a]  
/----- Y ------\
[C + clos.], [D], [C + clos.]  
/--- X ---\
[a], [E + clos.]

20 *Des Baches Wiegenlied*  
\[E\]  
Strophic  
[A, [a], [a], [a]], [a]

Several formal aspects of Schubert's design become clear when viewed in this way. Although there is no clear-cut key scheme, as we might find in a sonata or a symphony, several of the tonalities of adjacent songs are often related. For instance, song 14 is in c minor
and 15 in G, its dominant. Several of Schubert’s choices do help
delineate the division of scenes I set out earlier. For instance, Scene
II begins with song number 5, a song very different in character than
the previous ones, and also the first song to utilize a minor key. Songs
12 and 13 are a definite pair, both having the same key and poetic
content. Song number 13, *Mit dem grünen Lautenbande* seems to
grow organically from the previous song and even begins with a
fermata on the same chord which ended the previous song. Obviously,
these two should be considered an inseparable pair.

Another interesting feature of the cycle is Schubert’s use of
strophic settings. There are many more in this cycle than in *Die
Winterreise*, for example. A possible reason for this is that strophic
songs fit the character of a simple miller than more complex, through-
composed songs. In the first three sections of the cycle, that which
describes arrival at the mill, falling in love and the miller’s brief
happiness, Schubert utilizes almost twice as many purely strophic
songs than he does in the second half. Strophic songs are equated
with the simpler feelings of happiness rather than the more complex
emotions of despair and sorrow. The second half, describing the
feelings of jealousy and despair use more minor keys than before, with
a few notable exceptions, which will be discussed later. Just as in the
Berger cycle, Schubert ends the cycle with a hopeful, quiet lullaby
written in a major key. Whereas Berger would make the shift from a
minor to C major in his last song, Schubert had twice as many songs to
work with and therefore his entire last song is in the major. He,
therefore, could afford to set the second to the last song in minor, and
the last lullaby in major, producing the same effect as in the last song
of the Berger. Hope and peace are evident in the ending of both
cycles.

The first song, Das Wandern, beautifully captures the feeling of
joy and happiness which the miller experiences in his travels.
Schubert writes a strophic song which never wanders from its bright
key of Bb. The arpeggio motion in the piano suggests a miller's wheel
with its constantly turning triadic motion. The accompaniment could
also hint at the brook, another symbol which never rests. Schubert
uses the leap of a seventh repeated twice at the ending of each stanza
as a closing figure. Paul Robinson equates this with reaching or more
metaphorically, yearning for something.¹ This type of reaching or
yearning leap will appear again and again throughout the cycle.

Though often frowned upon by critics, Schubert has no qualms
about repeating parts of the poetic lines. There is not a song in this
entire cycle which Schubert has left in its original poetic form, but his
instinct for repeat is uncanny and takes nothing away from the poetry.
In fact, I believe that his repeats are often helpful in highlighting
important parts of the text. Here, he has expertly repeated sections of
the original strophes in the poem to a great advantage. Müller's
original was fashioned as: one line of poetry, refrain, two lines of
poetry, refrain. For example:

¹Robinson, Opera and Ideas, p. 66.
Though this type of construction is useful in the poetry to help the reader feel the forward motion of the miller’s wheel, this device becomes useless when setting the words to music. The forward motion ought to be supplied by the music itself, and Schubert provides a constantly moving piano accompaniment for this setting. Schubert overcomes this unevenness in the poetry by setting the first two lines twice, whereas the next two are not repeated, making the overall structure 2 + stanza / 2 + stanza. He emphasizes the very circularity of the poem by his use of these repeated sections. While evening out the structure of the poem he also stressed the ending, by repeating the last line of each strophe four times, thereby accentuating the most important symbols which Müller has written into this first poem, namely, Wandern, Wasser, Räder and Steine. These four words are important to the story for various symbolic reasons; wandering is equivalent to the miller boy, the water is the brook, the Räder and Steine are both related to the mill. Schubert displays his sophisticated ability in realizing poetry even here in a "simple" strophic song.

In the next song, "Wohin?", Schubert again displays his masterful understanding of the text. Schubert writes a never ceasing rustling accompaniment, which moves at a quicker speed than the figure in the previous song. This accompaniment symbolizes not only the
brook, but also the miller's proximity to it. He is obviously close to the brook and therefore the piano accompaniment is more an active partner than it was in *Das Wandern*. The overall design of the song is in three parts, with the middle part containing new material and a new key, that of e minor. The move to e minor coincides with the miller's question to the brook, "*Ist das denn meine Straße?/O Bächlein sprich, wohin?*", signalling the miller's insecurity about his future. The many times Schubert modulates from major to minor in this cycle are based on his desire for mood changes to fit the text. Schubert emphasizes the miller's insecurity, not only by the modulation to e minor, but by repeating the line "*O Bächlein sprich, wohin?*" which does not cadence on the e minor as we expect, but rather holds us off on V/e until four measures later. At the very ending of the song, the voice once again jumps a fairly large interval (here a fifth) which seems to indicate once again expectation or reaching. This feeling is emphasized by the fact that one would expect the voice to descend once again to G, but instead holds the high D until the ending. Another interesting repeat of the poem occurs here also. Schubert uses a repeat of the first half of the last stanza thereby not ending the poem in the original manner. Müller's stanza is as follows, with the underlined portions those which Schubert used to end the song.

*Läß singen, Gesell, lass rauschen.*  
*Und wandre fröhlich nach!*  
*Es gehn ja Mühlenräder*  
*In jedem klaren Bach.*
Ending the song with the words *fröhlich nach* is quite ingenious and clearly demonstrates of the miller’s hopeful expectations of his bright future at the mill.

The next song, *Halt!*, immediately begins with the arpeggio figure which symbolized the circularity of the miller’s wheel in the previous song and continues on with the brook’s rustling accompaniment. The opening two measures illustrate these two symbols. Notice that it is the miller’s wheel that is closest to the miller with its forte beginning: the brook is more in the background.

The mill wheel arpeggio is repeated every two measures when the miller first sees the house, yet, when he sings, "Ei, willkommen", its frequency is increased to every bar. This occurs only one other time in the song, namely when the Miller speaks to the brook to ask if this was the house that he was being led to. Not only does the arpeggio emphasize the miller’s wheel symbolism, but moves the pace of the individual stanzas forward. Schubert’s famous use of major-
minor shifts in tonality is evidenced here also. With the beginning of
the section I have marked "C" (measure 32) comes a shift to a minor
tonality at the same time that the dynamics change from *forte* to
*pianissimo*. This change in mood clearly sets off the words, "*Und das
Haus wie so traulich/Und die Fenster wie blank*." The significance of
the window symbolism has been discussed previously in relation to the
poetry, and Schubert expertly uses this shift in modality to foreshadow
the window as a symbol of the lover's separation. This *pianissimo*
section in minor is used to set up the contrasting segment which I
have labelled "D" (measure 38). This section is very strongly in C
major and the dynamics are *forte* once again. Schubert reverts to the
arpeggio figure occurring every two measures. The words Schubert
chose to accentuate here are "*Und die Sonne, wie helle/Vom Himmel
sie scheint!*", our first reference to the sky and the sun. This line also
contains one of Schubert's most obvious cases of word painting. The
largest leap that the voice has up to now encountered was the
awkward leap of a seventh, which Paul Robinson has designated a
symbol for yearning.¹ This octave leap, traditionally much easier to
sing, is used for the exact opposite effect. It shows the hope and
expectations of the miller lad. After the minor section with its
introspective questioning, the modulation back to major feels as if the
sun has just come out.

*Danksagung an den Bach* is a slow, thoughtful song of thanks for
safe deliverance to the mill. The opening piano introduction frames

¹Ibid., p. 77.
the work, coming back in the end as an exact repeat. This song can be divided into three large sections. After the first section the piano once more plays the introduction, and the second section begins in g minor. The shift here to the minor signals the first time the miller speaks of the girl in hopeful, anxious tones. The second section begins with the question "Hat sie dich geschickt?/Oder hast du mich berückt?". The foreshadowing in subtle and beautifully executed. Though the listener has no idea of the ultimate tragedy, the miller's anticipation and anxiety over the girl blend perfectly with the minor section of the song. Obviously, the girl has not sent for the miller. The song closes in G major with the music for the first stanza coming back along with the piano introduction to round off the whole song in a large circular form. The ending is touching, with the miller's resolve to work, not only at the mill, but at the love awakening in him for the girl. This song ends the first scene, a grateful, soft song of thanks for safe passage.

*Am Feierabend* begins the courtship stage of our story. Its mood is totally different from the peaceful, thankful atmosphere of the previous song. It immediately starts with a stomping, forceful motive in the lower range of the piano, and slips smoothly from forte to a soft section in which we hear once again the circular arpeggios of the miller's wheel. This eventually gives way to a complete mood change for the second stanza. The pounding, forceful accompaniment returns when the miller expresses his frustration at not being able to attract the girl's attention. This device of constantly changing moods is much
more in keeping with the composition of a ballad and not a lied. Generally, in a lied there is an all-pervading atmosphere created by the entire poem. On the other hand, in ballads the composer aims to characterize and parallel musically each dramatic situation. Therefore there would be a variety of contrasting moods, and consequently contrasting musical material. In this song, there are three different moods which Schubert uses to reflect the dramatic content of the poem. First, the miller's wheel music is paired with his hopeful longing to attract the girl's attention. Beginning in a minor it moves strongly to A major, only to give way back to minor in the beginning of the next section. In this, the second section, the forceful pounding accompaniment is played while he expresses his frustration by his inability to be the best. Next is a recitative section in which the soft, evenly spaced chords on the piano, occurring every two or three measures to accompany the words the master says to the miller boys along with the "good night" which the girl addresses to all assembled in the room. It is interesting to note that Schubert attempted to differentiate the voice for the different characters, just as he did earlier in Erlkönig. The Master's words are in the lower range of the voice while the girl's words are in the higher end of the range and spoken in a more halting way. Schubert accentuates her word "Allen" not only by holding it for almost an entire bar, and repeating the line beginning with the word "Allen", but also by placing it as the highest

note for the voice in the entire song. Schubert very effectively saw that one of the most important aspects of the poem was to show that the girl had no particular feelings for the miller boy, since she wished all a good night and not the miller in particular. After the recitative section, Schubert repeats the first stanza of the poem with the same mill wheel music indicating a slightly faster tempo. However, he alters the ending in a very significant way. Schubert introduces the recitative section again, interspersing the mill wheel symbol between lines. He has used this device of interrupted accompaniment before. For example, it occurs powerfully in Gretchen am Spinnrad, where the circular motion of the spinning wheel is interrupted by Gretchen's remembrance of a kiss. In this song, the boy states his wish that the girl will notice him. The third time he repeats his wish it sounds like a daydream in which he is interrupted by the sound of the mill wheel in the background:
The daydream in the last recitative statement, mm. 1-3 of the example above, sounds almost like a plea which is interrupted with the forte mill wheel figure. After this last plea, the piano ends with a single-line in the piano, possibly serving as a symbol of the miller's deflating high hopes.

Song 6, *Der Neugierige*, is divided into two sections. The first section is in B major with a simple piano accompaniment and is unlike anything we have heard before in the cycle. It is this delicate accompaniment which Schubert associates with flowers and stars. The first two stanzas of the poem are placed in this first section of the song with a sudden change of mood and time signature in measure 23. It is at this point that the boy turns to the brook, his companion, only to discover that the brook is silent and will not answer his questions. This sudden mood change suggests that the boy's emotional state is quite fragile.¹ It also shows the miller's open-hearted, loving simplicity, as seen in the first section of the song, versus his anxious, introspective state as evidenced by the second section. With the mood change, we once again hear the rustling brook accompaniment. Schubert emphasizes the word "Ein" by placing it high in the range of the singer and by placing an accent on the note as well. It is important to note that Schubert has understood and translated into music all the small yet important links which Müller used throughout the poetry. Again in this song, Schubert has employed the use of ballad-like changes of mood. In the second half of the song, when the

¹Robinson, *Opera and Ideas*, pp. 74-75.
miller wishes to get an answer, he sings his question in a declamatory style. This helps to highlight the boy's question and close off the section, after which the boy turns back to the brook. The answer which the miller seeks is either "Ja" or "Nein". He sings "Ja" a third higher than "Nein" indicating his preference and eager desire for that answer. One other significant use of a recurring motif is Robinson's yearning symbol. At the very ending of the song, the miller asks one more time whether or not the girl loves him (*Sag, Bächlein, liebt sie mich?*) and again the voice jumps a fifth on the word "liebt". This symbol shows the miller's desire and yearning for the girl. The two part form of the song reflects the format of the poem to an astonishing degree. The constant alternation of major and minor modes in this piece help to characterize the miller as an insecure yet hopeful youth.

"Ungeduld" is a totally strophic song expressing the miller's uncontained exuberance of love he feels toward the miller girl. The accompaniment figure is perfectly suited for the feeling of impatience. It appears to be constantly running ahead of the vocal line and only on the refrain of each stanza do the two meet.¹ The refrain is the first truly straightforward statement of the boy's love in the poetry and Schubert stresses the importance of the word "Dein", by several means. It is the first vocal statement in the piece not to begin with an upbeat and also the first to contain notes held for more than a dotted eighth in length. It is the first time that the voice stops its fast dotted rhythm texture and the words become easier to understand. This

¹Reed, "Die Schöne Müllerin," p. 418.
change of texture at the refrain of each line is most prominent. The downbeat on the first statement of the word "Dein" is on an f#, and the second statement is up a third to a high a, the highest note in the vocal line in the entire cycle. It is a parallel or musical rhyme with the "Ein Wörtchen" in the previous song (both begin on f# and are placed in a prominent place in the song). The next statement is "und soll es ewig bleiben", which foreshadows the ending tragedy since he will eternally belong to her through his own death. This line is also repeated twice. The first statement begins on the high a, and the next falls a fifth to a d, the reverse of the "Dein" statement. It contains the leap of an octave on the word "bleiben" to signal his joy at his love, just as the octave jump on the word "himmel" in the third song symbolized the hope he felt when approaching the house. With such small symbols that recur throughout this entire cycle, Schubert manages to knit these songs into a coherent whole.

The next song, Morgengrüss, is also strophic, but Schubert has divided each strophe into three sections, with three different sections of music. Though the graph shows that there are four strophes of the music, this could be misleading. Each stanza of the poem contains six lines, divided evenly into three different musical statements. Look to a chart of the first stanza of the song:
The middle two lines of each correspond to the g minor section of music, and each middle line in the poetry is of a more introspective, questioning nature than the first or last two. The middle grouping here asks what is troubling the girl and the shift to minor is most noticeable. The other stanzas are very similar in material. The ending of the song is yet another example of Robinson's yearning motif, with the vocal line repeating just the last two words of each strophe. It is very effective, for example, in the first stanza quoted above, when he repeats "wieder gehen". The tenderness of the song infects even the piano accompaniment so that it echoes the vocal line in the last segment of each strophe. This echo effect was also used at the end of the first section of music but in a more conventional and subtle way. It does not occur during the vocal line but afterwards during the three quarter note rests.

The next song is also strophic. Des Müller's Blumen utilizes the gentle, simple type of accompaniment associated with flowers in song 6. The last line of each strophe ends with a repeat, thereby making the overall structure of the poetry more symmetrical (2+2+2 instead of 2+2+1). This is the second song in the Berger cycle and shares
several details with the Schubert song. First, it follows the mood of this song, it is also strophic and it and each strophe ends with a repeat of the last line. This song may be paired with the previous one in mood. The rising sixth in the vocal line at the end of Morgengrüß returns at the end of Des Müllers Blumen as a falling sixth. Not only does this song link to the one before it, but also links with the following song, Tränenregen in that both begin in the same key. Both songs begin in A major and each stanza ends with the same closing figure of e-g#-a. The two strophic songs, Morgengrüß and Des Müllers Blumen, illustrate the simple-minded openness of the miller's love.

Tränenregen represents the closing of the first section of the drama. Just as song number 20 closes the entire cycle with its strophic setting, Tränenregen ends the first section of the drama. Songs 1, 10 and 20 share much in that they are mainly strophic and clearly delineate the major stages of our story. Song 10 is modified strophic, with only a change in the last strophe which moves to and remains in minor, while retaining the basic contour of the melody line. The simple-minded openness of the love the miller showed in the previous two songs has become serious in light of the girl's presence with him at the side of the brook. The piano interludes at the ending of each line of text sound like slowed down "brook" music. In other words, the slow brook music reflects the miller's mood is one of seriousness and not as easy-going and carefree as in the first part of

the story. It is a more suppressed, held-back mature love.\textsuperscript{1} However well done the song is, Schubert entirely missed the effect of Müller's Heine-like anti-climax in the last stanza of the poem, though not necessarily with bad results. Schubert reserved special treatment for the last strophe and instead of an anti-climax effect, he enriched the strophe with its C major half cadence and an abrupt modulation to a minor for the ending.\textsuperscript{2} The last chord of the previous strophe contains a c\# as the bass note of a I\textsuperscript{6} chord, while the very next note in the voice and piano line drops a half step to c natural. It is interesting to note in this stanza that the words the girl says are in the original key of A major and the ending in minor reflects his disappointment that she had nothing more personal to talk to him about, and that she was not as affected by love as he is. Schubert varies the accompaniment in the last strophe also. Instead of a legato line he includes no slur marks in the accompaniment figure, thereby giving the impression of small drops of rain falling. Schubert, with beautiful results, has taken this ending as a serious statement of the girl's uncaring nature.

The next song, \textit{Meinl}, is a very powerful song in that it completely destroys the mood of Tränenregen within the first measure and opens an entirely new section of our drama. Arnold Feil feels it is such a dividing point in the story that he has separated the cycle into two sections, placing this one as the beginning of the

\textsuperscript{1}Feil, \textit{Franz Schubert}, p. 79.
\textsuperscript{2}Reed, "\textit{Die Schöne Müllerin}," p. 416.
second section.¹ The song is a large three-part form, with Schubert repeating the first two stanzas of the poetry. He obviously wrote it with this repeat because he wished the song to end with the line "Die geliebte Müllerin ist mein! Mein!", in order to emphasize the important rhyme scheme carried throughout the cycle. There is no doubt of the bridge between the "Ein" in song number 6 and "Dein" in song number 7. Schubert repeats the word "Mein" no less than five times in the end of the second stanza of poetry. It has been suggested that Schubert's repetition of words was an attempt to create a portrait of musical artlessness, in other words, folk-like simplicity.² However, I believe that the answer is even simpler than that. In almost all cases in this cycle, Schubert repeats certain words and phrases to emphasize their dramatic content. His repeats highlight important words and phrases embedded in the poetry. The constant motion Schubert uses in the piano reminds us of the impatient accompaniment of Ungeduld, while the vocal line seems to pick up the triadic movement of the brook's music.

Pause is an apt name for this next song. It is a slight pause before the miller is dragged down to jealousy and despair and a hiatus from the impassioned "Mein!". The piano accompaniment reminds us of the strumming of the lute mentioned in the first line of the poem. This song is also interesting in that it uses the same recitative-type section taken from ballad compositional technique which we have

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¹ Feil, Franz Schubert, pp. 79-80.
² Robinson, Opera and Ideas, p. 70.
seen in two of the previous songs. In true ballad fashion, Schubert deftly reflects the changes of mood in the poem through the music. The song is divided into two different sections, both beginning with the strumming music in Bb major as a piano introduction. The vocal line and the accompaniment are of very different natures. The vocal line is very reflective and introspective while the piano represents a simple strumming accompaniment not relating to the vocal line.\textsuperscript{1} This effect clearly illustrates the boy at the lute, lightly strumming while thinking. The ending effect of interrupted strumming for the declamatory section occurs when the boy wonders whether he is looking forward to sorrow or joy. It is as if he stops and thinks. The recitative section shows his reflective, detached air, and when he stops his wondering, he returns to his lute playing and the song softly ends with the strumming once again. In the recitative, the poignant Gb chord with an an added seventh (fb) played while the boy is singing "Liebespein" is quite striking, while the shift from minor to major occurs when he asks if this is the beginning of new songs, or in other words, new joy. Again, Schubert's shift from major to minor and back again reflect the word's meaning beautifully.

The next song, \textit{Mit dem grünen Lautenbande}, seems to grow organically from the previous song since both are in Bb. The beginning chord of song 13 seems to me to act as finish of the previous song and the running triplets then serve as the real beginning of this song.

\textsuperscript{1}Reed, \textit{Die Schöne Müllerin}, p. 418.
Both songs are also similar in content, in that they both involve
the lute and mention the green ribbon. It is ironic that the miller
loves green here since green is also the colour introduced in the next
song as the hunter and ultimately it will become the symbol of his
death. Schubert again repeats the words in this song which he wishes
to accentuate. Müller has already emphasized the irony of the miller's
love for the colour green by ending each stanza of the poem with a
variation on "Ich hab' das Grün so gern!", but Schubert takes this even
one step further when he repeats each ending line twice. This song
is also linked with the previous one by its use of the dotted rhythm
figure, which will come to represent the hunter and the colour green.

This next song, "Der Jäger", begins the section of jealousy and
bitterness which the miller begins to feel when he realizes his love is
not returned. It is strophic and quite different in mood from the
songs which precede it. The piano begins in a swift, staccato figure
reminiscent of a hunter's horn call, though it is not quite so obvious
here as in the Berger setting of the hunter's song. This is the first time in the cycle that Schubert actually specifies staccato. The opening staccato figure is maintained throughout the song to illustrate the miller's agitation at the appearance of his rival. The second half of each stanza is sung at a higher pitch level, also indicating the miller's agitation. The song sounds exactly as if the miller were angry and anxious - his speech is fast and soft while his voice gets higher as he reflects on his jealousy. This is also the only song in the cycle in which the vocal line and piano accompaniment have matched throughout. Throughout the songs, the piano accompaniment has acted as a commentator or duplicator of the boy's emotions. It has highlighted and provided a background for the main emotions and symbols in the poetry. Here, the piano and voice are completely matched throughout the song for the first time. The effect is quite staggering and is powerful in delivery. The hunter's song, the beginning of Scene IV is set it off from the previous Scene in that it is the first song in minor since Scene II while the previous three songs during the "happiness" scene were all in major. The switch to minor at this point might well foreshadow the tragedy is to come.

In the next song, *Eifersucht und Stolz*, the miller knows that he has been betrayed and realizes that the miller girl loves the hunter. Interestingly, Schubert again uses a switch from minor to major to reflect the different mood of the poetry. This poem is made up of two strophes. In the beginning of the song, we find the miller speaking to the brook. Schubert has provided an accompaniment typical of the
symbolism of the brook. Stanza one is the first time the miller has turned to the brook in his hour of need. Obviously, the brook can't change the girl's mind, but the boy finds refuge for a while at least in speaking to the brook. In the second stanza, the intimate mood is broken with Müller's line "Wenn von dem Fang der Jäger lustig zieht nach Haus," and in keeping with the poetry, Schubert sets this without any brook-like accompaniment and adds the dotted rhythm figure found in the references to green in the songs mentioned previously. In this section, Schubert also moves to major and only returns to minor when the miller speaks again to the brook and mentions his sad face. Another shift occurs when the miller tells the brook not to tell the girl he is sad, but rather that he is playing with children. He is not allowing her to see his pain, and therefore Schubert changes the key signature and the song ends in G major. Throughout the last section, the rustling brook accompaniment has returned but now is pianissimo illustrating the brook's move to the background of the drama.

The next two songs, "Die liebe Farbe" and "Die böse Farbe" make up a matched pair. Romantic irony is most obvious in these two songs. The first song, "Die liebe Farbe" is totally strophic but set entirely in b minor. Though the miller is singing about his love, the music reflects the sorrow he feels because his love is not returned. Again, by repeating the last line of each stanza, Schubert is emphasizing the symbol of green, which has been very important in the second half of the cycle as a whole. It is also particularly striking that Müller uses
almost the same lines in the poem *Mit dem grünen Lautenbande* but to achieve a different feeling. Then, the colour green was associated with happiness, love and music. Now, it is the colour of death. With the appearance of the hunter, the colour green, once associated with the miller's happiness becomes the source of his grief.¹ The music only truly fits the first stanza of the poetry, yet it is as if the music is a psychological funeral dirge which beats in the miller's brain. Though the song is mainly in the minor, the third line of each stanza modulates to major. Again, Schubert uses modal shifts to symbolize irony. The modulation to major occurs when the miller sings the lines, "*Mein Schatz hat's Grün so gern*", and "*Mein Schatz hat's Jagen so gern*". Obviously, the miller experiences different feelings than the music seems to imply. It is a fitting song to signal the change from jealousy and bitterness to one of despair and resignation.

The next, *Die böse Farbe*, is the miller's goodbye to the girl. The song is in B major, with short excursions into minor. It is a modified strophic song, but the first section comes back in a rondo-like form. The piano accompaniment begins with the miller's wheel and the brook symbolism, yet quickly gives way to constantly moving short chords, showing the miller's agitation because of his farewell. The opening line with its confident demeanor perhaps represents his resolve to go into the world, but with the second line, we know this is false since the colour green reminds him of his sorrow. The hunting horn music from song number 14, complete with staccato marks,

¹Robinson, *Opera and Ideas*, p. 78.
returns in the accompaniment with the words "Horch, wenn im Wald ein Jagd horn schallt". Notably, this is the only two places in the entire score in which Schubert marks the music staccato. Schubert carefully draws together all the important musical symbols which he has used previously. It is a fitting end to the Scene IV, jealousy and bitterness. The hunting horn music, brook music, mill's wheel symbolism, and the dotted rhythm of the colour green all return in this one song. The alternations to minor found throughout the song touch again upon the ironic nature of these two songs. One of the most important modulations occurs in measure 38, on the word "einen". It is abrupt and helps to underline the importance of the word "ein". Schubert even manages to bring this connector from the earlier part of the cycle, only here the one word is good-bye, or "Ade" and not "Ja" as the miller had hoped.

Another interesting way to view these two songs is that the first is totally strophic and a "simpler" song to play, sing and understand. This second song is a hybrid between strophic and rondo, making the form more complicated and not as easily grasped. This perhaps shows that the miller finds it easier to love than to harbor hatred and jealousy. The good-bye in Die böse Farbe is indeed quite difficult for him.

The next song, Trockne Blumen begins the last and final Scene in the monodrama. This song constitutes the miller's resolve at suicide. It begins as a death march, and never really strays from this basic dirge tempo, though it is somewhat disguised in the second half
of the song.\textsuperscript{1} The music in the song is divided into two parts of roughly equal length, yet Schubert divides the text unequally. The first section tells of the miller's wish to die and takes up six of the eight stanzas of the poem. The second section is comprised of the two remaining stanzas and reflects the momentary joy the miller feels when thinking of the miller girl remembering him fondly. Schubert modulates from e minor for the first half of the song to E major to illustrate the miller's joy in thinking of the miller girl, yet the very four last measures bring us back to the beginning feeling of sorrow with e minor ending in the lower register of the piano. It perhaps shows that the joy he feels that she will remember him fondly is not enough for him to live by. The second section is still a dirge, yet it gives the impression of motion with the added dotted sixteenth notes, still a symbol for the colour green. It is interesting to note that Schubert has repeated the last two lines of the poem so as to even out the two halves of the song. The line, "Der Mai ist kommen, der Winter ist aus", for example, is sung a total of three times, emphasizing the hope for a brighter tomorrow. Though we know that the miller will commit suicide and that he will not live to see a new spring, perhaps this is Schubert reassuring himself that there are reasons to live, and not despair. The ending in e minor, however, leads the way to the final death in the next song.

\textit{Der Müller und der Bach} begins with the same kind of dirge accompaniment in the previous song. The poem is in the format of a

\textsuperscript{1}Feil, \textit{Franz Schubert}, p. 91.
dialogue between the brook and miller. This first section is in g minor, with the miller expressing his desire to die. This section is filled with many poignant dissonances. The most striking occurs in measure 5, when the miller sings the word "Liebe". Schubert has written an f# in the vocal line and an e in the accompaniment. This clearly illustrates the two-edged sword of love. With this song, we have come full circle from the joy of first love to its ultimate sorrow. Though the first section is in g minor, when the brook answers, Schubert modulates to in G major, and the accompaniment is no longer a dirge but the familiar brook figure. With the miller's final answer to the brook, Schubert again reverts to g minor. The dissonances are again apparent, with the voice now singing an f against the piano's low g. However, Schubert provides this section with the brook's music, indicating that the brook and miller are not parted and shall never be. The ending piano interlude is perhaps the brook singing to the miller. Schubert reverts again to G major and ends the song. A more beautiful ending one can't imagine. The peace implied in the ending of this song is clearly evident. The miller can now rest.

The last song, "Des Baches Wiegenlied", closes the circle of our monodrama effectively. It is, as was songs 1 and 10, completely strophic. It is a simple, peaceful lullaby in E major, sung by the brook to the miller who has now found peace. The only slightly disturbing section is the return of the hunter's music though in a more watered-down version. It is as if the hunter is still here, but very far away and
of no concern any longer. The circle has closed and the miller is at peace.

Though Schubert's songs are not connected through piano interludes, as in Beethoven's *An die ferne Geliebte*, for instance, they should not be taken out of context and performed separately. It would be best to perform them as a whole. Schubert's cycle is filled with connecting links, such as the dotted rhythms, brook music and miller's wheel accompaniment which become effective when heard in context of the whole. Individual songs have made their way to the concert halls, but this is not truly effective. The two songs "*Die liebe Farbe*" and "*Die böse Farbe*", for instance, do not make much sense without the slow development of the story line to frame them, hence their insightful romantic irony is lost. It is important to perform the work as a whole since it is the cumulative effect which gives the cycle its strength and depth of expression. Schubert obviously thought of these songs as a whole, witnessed by his dismay that the individual volumes were being published at different times.¹

Schubert did not, as some have argued, "return to a simpler style"² but rather he integrated various different aspects of the German lied to make an organic whole. The symbols and recurring themes he used throughout the cycle thus have a profound impact on the listener. Although this cycle does not totally fit into Komar's description of what "musical totality" should be either, as discussed at the end of

²Capell, *Schubert's Songs*, p. 192.
Chapter II in relation to the Berger settings, Schubert's *Die Schöne Müllerin* is a coherent grouping of songs, meant to tell a story and evoke a certain atmosphere of "infinite yearning" throughout the entire cycle.¹ Schubert did succeed in creating a powerful cyclic work with the *Die Schöne Müllerin* cycle as attested not only by its tremendous popular success during Schubert's lifetime, but also by the appeal it still has on today's more jaded audiences.

Chapter V

Conclusions

The romantic song cycle was a thriving art form prior to the early nineteenth century, examples of which can be found in such large cycles as Neefe's *Bilder und Träumer* and Tiedge's *Das Echo oder Alexis und Ida: ein Zyklus von Liedern*. The tradition certainly did not begin with Beethoven's *An die ferne Geliebte* which has previously been suggested. Beethoven's, as well as Schubert's work, need to be reconsidered in the correct historical context. Many musicologists have viewed the tradition of the romantic cycle as beginning with Beethoven and then receiving its most powerful impetus from Schubert. However, this is not historically accurate and the Schubert cycle loses much of its unique musicological importance when viewed in this light. It was not that Schubert was a genius in creating new forms; his great talent lay in his unique ability to use old forms to express new ideas. His *Lieder* supply perfect examples of this. Though many are in typical strophic form, for instance, their content and range of expression far exceeded the expectations of his audience and contemporaries. His treatment of this old form thus became something quite new.

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In this study, I have focused not only upon the Schubert cycle but also upon another important work of this period, Ludwig Berger's *Die Schöne Müllerin*. The comparison between the Berger and Schubert cycles is quite interesting, since both composers used some of the same poetry. Yet it was not merely the same poetry they shared.

Could Schubert have seen the Berger cycle? Was an attempt to outdo the Berger cycle one of the reasons Schubert decided to set these particular poems? Berger's cycle was quite popular in its day, reprinted as early as 1821\(^1\) and performed in Dresden and Leipzig in 1822\(^2\). Given Vienna's status as one of the most important musical centers in Europe, the likelihood of their circulation is high.

What, then, are the chances that Schubert would have seen this cycle and possibly emulated it? On what basis do we deduce that Schubert knew of these songs? For one thing, Schubert went out of his way to hear music which his contemporaries wrote, and often played through books of songs and sonatas himself. Beethoven, on the other hand, was convinced of the uniqueness of his own talent and was generally critical of his contemporaries. Schubert's friends were full of remembrances of his having played many different composer's music and commented on them in favorable terms. As Josef von Spaun, one of Schubert's best friends, related in 1858:


"A splendid characteristic of Schubert's was his interest and pleasure in all the successful creations of other people. He did not know what it meant to be envious and he by no means overrated himself. We once found him playing through Kreutzer's *Wanderlieder* which had just appeared. One of his friends said 'Leave that stuff alone and sing us a few of your songs instead', to which he replied tersely, 'But you are unjust. The songs are very beautiful and I wish I had written them.'"¹

Two important aspects of Schubert's character as a musician are apparent in Spaun's anecdote. First, Schubert enjoyed playing through music which had just appeared in print and thus kept abreast of the new trends in music. Second, he always enjoyed learning more about other composer's art. With these two aspects of Schubert's character in mind, one can reasonably conjecture that he did see the Berger cycle.

Had he done this, Schubert would have been impressed by its musical and poetic cohesion. As stated earlier, he was always inclined toward a cyclic approach in song writing. Thus, Berger's cycle would most probably have interested him. The songs need to be performed together since their effect is due in part to the motifs, both musical and poetic, which recur. The cohesion comes less from actual key relationships than from musical symbolism which Berger used throughout. This allowed a group of individual songs to retain the feeling that they belonged together as a whole.

Though Franz Schubert and Ludwig Berger never met, their music seems very similar in scope and intent. Neither the Schubert nor Berger cycles are planned as tonal unities as Beethoven's *An die ferne Geliebte* is, for example, but both composers do pair certain songs for a more cohesive structure. Any *lied*, including these examples by Berger and Schubert, can produce striking results when performed singly, even without the context of plot, personal interaction, and tonal linkage arising from the placement within the song group. Once the context has been established, on the other hand, all sorts of subtleties come to the fore that would have seemed useless nonentities by themselves. The truth of this observation holds even for the five Müller poems in Berger's cycle, much more for the great Schubert cycle. The story line had held firm ever since the early thwarted *Liederspiel*, so the number of poems need not be a factor in the strength of the cohesion of the whole. Both composers demonstrate a profound sense of the factors within the poetry that most lend themselves to musical interpretation, and with Berger's effort as a model, Schubert could then utilize his far greater skill to produce his masterpiece. The possibilities presented by Berger would not be lost upon Schubert, whose keen eye for others' compositional *coupes* was exceeded only by his own creative breakthroughs.

Similar artistic relationships exist within music itself, or between poets; an instructive example is Goethe's *Nähe des Geliebten*, a poem that Schubert would set. Goethe relates how he came to write this poem after hearing a song by his close friend Friedrich Zelter, to
words by Friederike Brun.\(^1\) He sensed that the words failed to live up to the standard of the music, and so tried, within the context of the rhyme and meter scheme, to improve them, as follows:

**Brun's Version**

\[\text{Ich denke dein}
\text{wenn sich in Blütenregen}
\text{der Frühlin malt.}\]

**Goethe's Version**

\[\text{Ich denke dein}
\text{wenn mir der Sonne Shimmer}
\text{vom Meere strahlt.}\]

This type of parody was very important to the romantics and inspired a great deal of poetry. This procedure was probably more prevalent in music than previously thought. Luise Eitel Peake says, "Each parody and each song composition was undertaken with the conscious desire to 'improve' upon the model, to add a new dimension of depth or feeling."\(^2\) Schubert certainly could have followed this prescription in working on the *Die Schöne Müllerin* cycle. In fact, he expanded and improved on Berger's cycle to a great degree, much like the Goethe poem improves on the original written above.

Schubert's cycle encompasses all the emotions one feels when in love, using 20 songs to do it, as opposed to Berger's 10. It, therefore, has a much more profound effect on the audience. For example, where Berger was forced to move from minor to major in the last song to end the cycle in a peaceful way, Schubert used two songs to evoke the same effect. Schubert was at a slight advantage in this respect since he had twice as many songs to set in order to explore the full

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\(^1\) Peake, "The Song Cycle," p. 15.
range of emotions of love and despair. Berger had only 10 poems to set, 5 of which were by different poets and of uneven quality. The completed Müller cycle is certainly a much better work than the ten poems used for the Berger cycle. We can only imagine what Berger had in mind when his work was interrupted. I believe it was probably much closer to Schubert's than it stands now both in scope and range of emotional interest.

It has been suggested many times that Beethoven's *An die ferne Geliebte* was a landmark in the history of music and that Schubert was so influenced by it that he went in search of an appropriate text to set.¹ No doubt remains that Schubert knew and admired *An die ferne Geliebte*, but what did he extrapolate from it? Basically, nothing. Schubert did not wish to link the songs together to form a continuous whole because the length of the poetic text would have made this unwieldy. The great range of emotions which he explored is more fitting for individual songs and where Schubert felt emotions needed elaboration, he would pair songs together and link them in the many ways we saw in the previous chapter. Each song is complete in and of itself, yet each is connected with the others through the steady pace of the narrative, the poems' similarity in length and style, and the small interconnecting motifs interwoven throughout the work. On the other hand, Beethoven viewed his work as a large vocal composition, rather than a group of songs making up one large work. Beethoven's concern with unity between songs and at times between

movements, is clearly evident in the last string quartets, a subject which has long fascinated musicologists.¹ The difference in approach between Beethoven's cycle and Schubert's is readily apparent. Beethoven's *An die feme Geliebte* fits much better into music history when viewed as an isolated experiment rather than the culmination of a long development.² This is not to say that Beethoven's cycle was not influential in the later part of the century. His 'isolated experiment' was to become of great importance for Schumann, evidenced, for example, by *Frauenliebe und Leben*, whose song numbers 1 and 8 are linked in a fashion similar to the first and last songs in *An die feme Geliebte*. Schubert's cycle, on the other hand, should be seen as one in a series of a development, with the Berger fitting in as the perfect ancestor.

That the Berger and Schubert cycles were even thought of as a pair in the 19th-century is evidenced by the fact that the early twentieth century musicologist, Max Friedlander owned a copy of Schubert's *Die Schöne Müllerin* with an appendix which contained song numbers 1, 7, 9 and 10 (four of the five songs set by Berger with poetry by Müller).³

Therefore, as I hope to have proved, Berger's cycle should be viewed as an important historical predecessor to the first large

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Schubert cycle. Schubert was obviously so pleased by his results that he worked again on another of Müller’s poetic cycles, *Die Winterreise*, at the end of his life. Unlike the *Müllerlieder*, as his friends often called the first cycle, *Die Winterreise* was not well received. When his friends exhibited their displeasure at the later cycle Schubert replied, “I like these songs more than all the others and you will like them, too.”¹ We have come to appreciate these works, yet have failed to put them into a correct historical light. Now we can view them as the culmination of a longer and more complex tradition of song cycle composition than was previously thought.

Appendix I

Poems appearing in the original Berger Settings not by Wilhelm Müller
Nachtlied (Gärtnerknabe)

Bist du schlafen gangen
Hast genug gewacht?
Hält dich Traum umfangen?
Liebe, gute Nacht.

Hält der Traum umfangen
Dämmernd still und sacht,
Deine Rosenwangen?
Süsse, gute Nacht.

Lächeln deine Wangen
Mit der Rosen Pracht?
Wie die Sternlein prangen,
Holde, gute Nacht.

Wenn der Sternlein Prangen
Mir durch Thränen lacht,
Weicht von mir das Bangen
Schwester, gute Nacht.

Weicht von mir das Bangen
Hab ich ausgeklagt.
Bist du schlafen gangen?
Liebe, gute Nacht.

Luise.

Night Song (Gardner Boy)

Did you go to sleep?
Have you stayed awake long enough?
Does a dream hold you in its embrace?
Dear one, good night.

Does the dream, dimly still and gently
Hold your rosy cheeks,
in its embrace?
Sweet one, good night.

Do your cheeks smile,
With rosy beauty?
Like the stars twinkle,
Charming one, good night.

If the stars twinkle
I laugh through my tears
Sorrow leaves me,
Sister, good night.

When my sorrows leave me,
I stop complaining.
Have you gone to sleep?
Dear one, good night.
Am Bach (Gärtnerknabel)

Ich sitz' in meinen Blumen,
Seh still der Welle nach.
Sie rümt sie rauscht so schnelle,
Nimm mich mein leises Ach!
Die Welle, liebe Welle,
In Liebchens Mühlenbach!

Ich sitz' in meinen Blumen,
Sch nach dem Häuschen hin;
Dort pflanzt' ich Blumen viele,
Dort wohnt mein Lieb ja drin.
Wohl schau ich nach der Mühle,
wohl schau ich immer hin.

Und meine schönste Blumen,
Die trag ich zu ihr hin,
Daß sie mit Duft und Schimmer
Die Holde stets umblühn.

Ich will mit Blumen immer
Ihr liebes Haus umziehn.

Ich möchte ganz sie bergen
In Blumen süß und schön.
Warum, ihr lieben Blumen
Will ich euch leis' gestehn:
Daß alle Junker und Jäger
Und Müller sie nicht sehn.

Luise.

At the Brook (Gardner Boy)

I sit among my flowers,
and watch them quietly billow.
It flows and rushes so quickly
It takes away my quiet sorrow.
The ripple, dear ripple,
In my little love's mill brook!

I sit among my flowers,
and look towards the little house.
There I planted my many flowers;
There my love lives within.
Indeed I gaze toward the mill,
Indeed, I am always gazing at it.

And my prettiest flowers,
I carry over to it,
So that with their fragrance
and glimmer,
They will always surround my
loved one with blossoms.
I want always to surround
Her lovely house [with flowers].

I would like to hide her
In sweet and beautiful flowers.
And why, dear flowers?
I will quietly confess that to you:
So that all noblemen and hunters
And millers will not see her.
Am Maienfeste
(Der Jäger an die Müllerin)

Gärtnerbursche hat gepflanzt
Grüne Kräuter mannigfalt
Müllerbursche hält umschanzet

Dich mit grünem Maienwald.
Doch am grünen Maienfeste
Bring vom Grünen ich das Beste!

Sieh wie an des Hauses Schwelle
Hier die schlanke Tanne lauscht
Und vor deiner trauten Zelle
Liebesmelodien rauscht:
Blume schweigt im Staube lebend

Tanne singt sich stolz erhebend.

Und der hohen Tanne Liebchen
Gleicht der grüne Waldgesell.
Tritt heraus aus deinem Stübchen
Dann die Zweige senkt sie schnell.
Mit der Arme grünen Ringen

Dich weiss Röslein zu umschlingen.

( Dieses Lied kann nur durch einen Tenor vorgetragen werden. Für weibliche Stimmen die Melodie des Pianoforte, jedoch vom letzten Fermate an, eine Octave tiefer.)

At the May Festival
(The Hunter to the Miller Girl)

The Gardner boy has planted
Many green herbs,
The miller boy has surrounded you
With green May forests.
But on this green May festival
I'll bring the best of the greenery!

See how at the house's threshold,
The slender fir tree listens,
And before your dear chamber
Love's melodies rustle:
Living in the dust, the flowers stay quiet
The fir tree proudly lifting itself sings.

And the high beloved fir tree
Is the same as the hunter.
He leaves your little room
And the branches quickly droop.
[So that] with arms like green rings
[It can] surround you, white rose.

(This song can only be sung by a tenor. For performance with female voice, the melody of the pianoforte should be one octave lower from the last fermata.)

Wilhelm Hensel.
Vogelgesang vor der Müllerin Fenster

Tirili tirili eya Der Mai ist da!
Wiesen blümchen müsst nicht so stolz seyn!
Blick nicht, nickt nicht so viel
In die Quellen und Bachlein hinein.

Tirili tirili eya Boten sind da!
Fliegen vor dein blank Fensterlein hin;
Grüße, Küsse verkünden
Die Vöglein aus lustigem Grün.

Tirili tirili eya Waldmann ist nah!
Hat uns zu dir herüber geschickt.
Rose, Lose, sahn wirs
Nicht wie due jünst noch ihm zugeneckt.

Tirili tirili eya Müller weg da!
Höhnst uns den Maien willst nicht grün seyn.
Harrt dein auch kein
Liebes Einsliebchen am Fensterlein.

Hedwig.

Bird Song outside the Miller Girl's Window

Tirili tirili eya - May is here!
The little meadow flowers must not be so proud!
Look not, nod not so much
Into the springs and brooks.

Tirili tirili eya - Messengers are here!
They fly to your shining window;
The little birds announce
Greetings and kisses from the merry greenery.

Tirili tirili eya - The hunter is near!
He sent us over to you.
Rose, did we not see you
Nod to him recently?

Tirili tirili eya - Miller go away!
Snee not at May so it won't be green,
There is no one
Who waits for you at the little window.

Tirili tirili eya - May is here!
Rose how befitting is your green,
Rose, you must always
You must always be with us where its green.
**Rose, Die Müllerin**

Wies Vöglein möchte ich ziehen,
In grünen Wäldern fliehen
Ich hab das Grün so gern!

Will grün verhangen mein Fensterlein,
Den Boden mit grünem Kalmus streun,
Ich hab das Grün so gern!

Horch!

Hörst den Waldmann pfeifen?
O könnt ich mit ihm schweisen
Ich hab das Jager gern!

Hinaus mit dem rufenden Hörnerklang
Durch Sonnen durch flochtenen Fichtengang.
Ich hab das Jager so gern!

Wies Knöpsplein will ich leben
Mit Grün mich dicht umweben
Ich hab das Grün so gern!

Nein blick mich nicht so fragend an,
Sieh nicht so bleich du Müllersmann.
Ich hab das Grün so gern!

Hedwig.

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**Rose, the Miller Girl**

Like a little bird I want to travel,
To flee into green forests
I love green so much!

I want to drape my window with greenery,
And strew green clover on the floor,
I love green so much!

Do you hear the hunter whistle?
Oh, if I could go with him.
I love the hunter so much!

Go out into the sunshine with the sound of the hunting
Through the winding fir-lined path.
I love the hunter so much!

Like a little bud, I want to live.
With thick green about me.
I love the green so much!

Don't look at me so inquiringly.
Don't look so pale, Miller boy.
I love the green so much!
Appendix II

The Complete Ludwig Berger Setting of Die Schöne Müllerin, as it appeared in 1818
Gesang.

Des Müller's Wanderlied.

Andante.

Ich höre's Bachlein rauschen
wohl aus dem Fel sen - quell
hin ab zum Thal.

Forte - Piano.

rauschen, so frisch so wander, hell -
so frisch so wander, hell.

Ich weiß nicht wie mir wurde
Was sag ich denn von Rauschen!
Nicht war den Reb mir gab; Das kann kein Rauschen seyn:
Ich muß auch hinunter (pp.) Oh wohl die Nixen singen
Mit meinem Wanderstab. Da unten ihren Reihen!

Was sag ich denn von Rauschen!
Das kann kein Rauschen seyn:

(piu mosso) Lase singen G'stell, las rauschen
Und wander fröhlich nach;

Da hast mit deinem Rauschen Es geht ja Mühlenräder
Mit ganz bewusst den Sinn.

In jedem kleinen Bach.

Wilhelm Nöß
Müllers Blumen.

Gesang.

Am Bach viel kleine Blumen stehen aus hellem Blau im Augenblick, der Bach der ist der Dicht unter ihm Fenster, bin da will ich pflanzen die Blumen ein, da ruft ihn zu wenn

Forte-
Piano.

Müllers Freund und hellblau Licht, echtes Augenblick, Drum sind es meine Blumen, nun drumsind es Alles schweigt, wenn sich ihr Haupt zum Schluss, neigt, ihr wisst ja was ich meine, ihr wisst ja

mf

Ped.

mm

Ped.

mt.

mit.

empfindende

Und wenn sie fällt die Augeins zu
Und schläft in süßer süßer Ruhe,
Dem lebendig ein Traumstreit
Ihr zu: Vergiss, vergiss mein nicht.
Das ist es was ich meine.

Und schließe sie früh die Lider auf,
Da sehn mit Liebeblick hin;
Der Traum in einem Augenblick,
Das sollen meine Thüren sein;
Die will ich auf euch weisen.

W. Müller.
Liebe, gute Nacht.
Wie die Sternlein prangen,
Habt, gute Nacht.

Wenn der Sternlein prangen
Mir durch Tränen lacht,
Weicht von mir das Bangen
Schwester, gute Nacht.

Weicht von mir das Bangen
Hab ich ausgekragt.
Bist du schlaft gangen!
Liebe, gute Nacht.

Lächeln deine Wangen
Mit der Rosen Frucht!
Wie die Sternlein prangen,
Habt, gute Nacht.

Larghetto.

Nachtlied.

(Gärtnerknabe)

Bist du schlaft gangen hast genug getraht! laß dich Traum umfangen!
Hält der Traum umfangen dämmerend still und sucht dein ne Ruhe, wasgen!

Gesang

Fortepiano
Am Bach
(Gärtnerknafe)

Andantino.

Gesang.

Ich sitz in meinem Blumenfeld, still der Welt lech. Sie ruht, sie raucht so sehnsuchtsreich, nimmt
Ich sitz in meinen Blumenfeld, ich nach dem Häschen bin, dort pflanzt ich Blumen wie, dort

Forte.

Piano.

hin mein liebes Licht! du Welt lech, liebes Welt lech, in Liebesschmerzen, liebes Welt lech, du
wollt mein Lieb, ja draußen. Wohl seh' ich nach der Mühle, wohl seh' ich immer hin, wohl

Welt lech, liebes Welt lech, in Liebesschmerzen, liebes Welt lech!

wenn ich nach der Mühle, wohl seh' ich immer hin.

Und meine schönsten Blumen,
Die trug ich zu ihr hin,
Dass sie mit Duft und Schimmer
Das Holz stets unberührt.
Ich will mit Blumen immer
Für liebes Haus anziehen.

Ich möchte gern sie bergen
In Blumen wüs und schön,
Warum, ihr lieben Blumen
Will ich auch kein gesteh.
Dass alle Junker und Jäger
Und Müller sie nicht sehen.

Loewe.
Am Maienfeste.
(Der Jäger an die Müllersin.)

Molto vivo.

Gesang:

Forte:

Piano:

Gärtnerkärse hat gepflanzt grüne Kräuter manigfalt; Müllerkerse
Sich wie an des Haußt Schwelle hier die schlank ke Tanne baucht;
Und der hoch Tanne liebchen, gleich der grünen Wölfe, will;

Und vor deiner
Tritt hier aus aus;

Eilt ungeschoren sich mit grünen Maiern, zübl;
Doch die grünen Maiern, zübl;

trauten Zelt, de Lieb, bes, wo, le di um rauscht;
Blume schweigt im Stauden, le bend;

Müllerschule dann die Zweige rekt sie schnell;
Mit der Ärzt, auf grünen Ringen.
bring vom Grünen Ich das Beste bring vom Grünen ich das Beste!
Tan ne singt sich stult erKehebend
deich weiße Röslein zu umschlingen dich weiße Röslein zu umschlingen.

(Disser Lied kann nur durch einen Tenor vorgetragen werden. Für weibliche Stimmen die Melodie des Pianoforte, jedoch von letzten Fermate an, eine Oktave höher.)

Wilhelm Heine.

Leggermente, Vogelgesang vor der Müllerin Fenster.

Gesang, scherzando.
1. Ti. ri li ty. a der Mai ... ist da! Wie. ren, blum. den.
2. Ti. ri li ty. a Flie. gen vor dein blond.
3. Ti. ri li ty. a Wo. man ist auf! hat uns die her.
4. Ti. ri li ty. a Mil. ler weg da! höhst aus den Mai. en.

1. müst nicht so stolz seyn! blickt nicht, nicht so viel in die Quel. len und
2. Fun. ster, kein him. Grus. se, ke. se ver, kan, den die Vog

3. Aber ge. schick! Ro. se, Lose, se, sahn wie nicht wie.
4. willst nicht grün seyn, hast sein auch kein lie.

Grus so fein Ro. se, Lose, muß im... mer im... mer sein.

17
Der Müller.

1. Ich möchte tief in die Welt hinaus — hin, zu den jungen Feldern.
2. Ich möchte die grünen Blätter all — pflücken von den jungen Bäumen.
3. Ich möchte liegen vor ihrer Tür in Stun und in Ruhe.

Försterlein und schaut sie auch nach mir nicht aus, dass ich doch schauen kranz.
Horch! Hörest den Waldmann spielen! O könnt ich mit ihm schweifen, ich hab' das Jagen so gern!
Wies Knopfleins will ich leben mit Grün mich dicht um, weilen ich hab das Grün so gern!
Nein, blick mich nicht so fragend an, ich nicht so bleich den Müllermann. Ich hab das Grün, das Grün so gern, ich hab das Grün so gern!
Müllers trockne Blumen.

Sich nur gah! es halt tollen weggen mit mir ins Gras. Wie steht der ab, le mal an.

Winter wird gehen und Blümchen wer den im Gras wegsehen. Und Blümchen liegen im Freien.

Und dann wie
glauch, als ob wolteret wie mir geacht!

V.S.
wandelt am Hügel vorbei und denkt im Herzen, der meint es treu, dann Blümmlein alleley...

aus heraus! der Mai ist kommen der Winter ist aus der Mai ist kommen der Winter ist

peresendo

PP

PP W. Müller.
Des Bachs Lied.

Andante.

Gesang.

Forte

Piano.

(Außer dem gewöhnlichen die Dämpfung aufsteigenden Pedale (Ped.) können hier auch die,

das Pianissimo hervorbringenden Züge angewendet werden.)

Ich bette dich

Ruh =···-

Wandrer du Mädch, da bist tu Haus.
Die Trau ist

kühl
auf weissem Hohl
in dem klaren
tubben
Haus, her.

hier

sollst liegen bei mir
bis das Meer will
trinken die Bach

was
wiegen kann
weg und wie, get den Kurt
herren mir ein.

V. 28.
Wenn ein Engel hernachst
aus dem grünen Wald
will ich weinen und
bewege Miggeltin.

Blickt nicht bei einer blauen
Blume, kein

dass ihn dein Schatzen nicht weckt.
Wirst mit einer dein

Dein Schatz, der die Träume so schwer,
Dein Schatz, der die Träume so schwer,
dass ich die Augen ihm halte beachtet,
dass ich die Augen ihm halte beachtet.

Ped. dimin.
Appendix III

Poems appearing in the complete Müller Cycle but not set by Schubert
Der Dichter... als Prolog

Ich lad' euch, schöne Damen, kluge Herrn.
Und die ihr hört und schaut was Gutes gern.
Zu einem funkelnagelneuen Spiel
Im allernagelneusten Styl;
Schlicht ausgedrechselt, kunstlos zugestutzt,
Mit edler deutscher Rohheit aufgeputzt,
Keck wie ein Bursch im Stadtsoldatenstrauß,
Dazu wohl auch ein wenig fromm für's Haus:
Das mag genug mir zur Empfehlung sein,
Wem die behagt, der trete nur herein.
Erhoffe, weil es grad' ist Winterzeit,
Thut euch ein Stiindlein hier im Grün nicht Leid;
Denn wisst es nur, daß heut' in meinem Lied
Der Lenz mit allen seinen Blumen blüht.
Im Freien geht die freie Handlung vor,
In reiner Luft, weit von der Stadt Thor.
Durch Wald und Feld, in Gründen, auf den Höhn;
Und was nur in vier Wänden darf geschehn,
Das schaut ihr halb durch's offne Fenster an,
So ist der Kunst und euch genug gethan.

Doch wenn ihr nach des Spiels Personen fragt,
So kann ich euch, den Musen seil's geklagt,
Nur eine präsentiren recht und ächt,
Das ist ein junger blonder Müllersknecht.
Denn, ob der Bach zuletzt ein Wort auch spricht,
So wird ein Bach deshalb Person noch nicht.

The Poet. As Prologue

I invite you, beautiful ladies, and wise gentlemen.
And you, who wish to hear and see something really good.
To a brand new game.
In a most brand-spanking-new style.
Sleekly turned, artlessly cut.
Smartened up with noble German coarseness.
As saucy as a boy with his city-soldier bouquet.
But, in addition, pious enough for the home.
That shall be enough of a recommendation from me.
And whomever this suits, please enter.
And hope, since it is wintertime,
That you won't be sorry to spend an hour here in the green.
Because you should know that today in my song, Springtime blooms with all its flowers.
The actions take place in the open air.
In clean air, far from the city's gates.
Through woods and meadows and valleys and heights.
And what is only allowed to happen between four walls,
You can observe through a half opened window.
So that both you and Artart are satisfied.

But, if you ask after the characters in the play,
So must I, and the muses will hear my sorrow.
Present only one who is true and genuine.
It is a young, blond Miller lad.
Because, even if the brook has the last word.
A brook will not just on that account become a person.
Drum nehmnt nur heut' das Monodram vorlieb:
Wer mehr giebt, als er hat, der heißt ein Dieb.

Auch ist dafür die Szene reich geziert,
Mit grünem Sammet unten tapeziert,
Und Weg and Steg darüber ausgedrückt.
Die Sonne strahlt von oben heil herein
Und bricht in Thau und Thränen ihren Schein,
Und auch der Mond blickt aus der Wolken Flor
Schwermüthig, wie's die Mode will, hervor.
Den Hintergrund umkränzt ein hoher Wald.

Der Hund schlägt an, das muntre Jagdhorn schallt;
Hier stürzt vom schroffen Fels der junge Quell
Und fließt im Thal als Bächlein silberhell;
Das Mühlenrad braust, die Werke klappern drein,
Man hört die Vögel kaum im nahen Hain.

Drum denkt, wenn euch zu rauh manch Liedchen klingt,
Daß das Lokal es also mit sich bringt.
Doch, was das Schönste bei den Rädern ist,
Das wird euch sagen mein Monodramist;
Verrieth' ich's euch, verdürb' ich ihm das Spiel:
Gehabt euch wohl und amüsiert euch viel!

Therefore, accept the monodrama today
He who gives more than he has, is called a thief.

Also, the scenery has been richly adorned for it.
With green velvet that is colorfully Stitched with a thousand flowers laid on below,
And with path and bridge represented above
The sun shines brilliantly from high above
And her rays are break into dew and tears,
And the moon also looks out from behind a bouquet of clouds, melancholy, as fashion dictates.
A high forest encircles the background.
The dog is barking and the merry huntinghorn sounds
Here, the spring water tumbles from the ragged rocks
And flows into the valley as a silver brook.
The mill-wheel turns, the works inside make noise.
One can hardly hear the birds in the nearby trees.
Therefore, consider that if many a little song is a bit harsh to your ears,
It is because the place brings it on.
But as for the best thing about the millwheels
That our Monodramist will tell you.
Should I give away this secret.
I would have ruined his part;
So, farewell and enjoy the show very much!
Das Mühlenleben

Seh' ich sie am Bache sitzen,
Wenn sie Fliegenetze strickt,
Oder Sonntags für die Fenster
Frische Wiesenblumen pfückt;

Seh' ich sie zum Garten wandeln,
Mit dem Körbchen in der Hand,
Nach den ersten Beeren spähen
An der grünen Dornenwand:

Dann wird's eng' in meiner Mühle,
Alle Mauern ziehn sich ein,
Und ich möchte flugs ein Fischer,
Jäger oder Gärtner sein.

Und der Steine lustig Pfeifen,
Und des Wasserrads Gebräus,
Und der Werke ernst Klappern,
'S jagt mich fast zum Thor hinaus.

Aber wenn in guter Stunde
Plaudernd sie zum Burschen tritt,
Und als kluges Kind des Hauses
Seitwärts nach dem Rechten sieht;

Und verständig lobt den Einen,
Daß der Andre merken mag,
Wie er's besser treiben solle,
Geht er ihrem Danke nach-

Keiner fühlt sich recht getroffen,
Und doch schießt sie nimmer fehl,
Jeder muß von Schöning sagen,
Und doch hat sie keinen Hehl.

Keiner wünscht, sie möchte gehen,
Steht sie auch also Herrin da,
Und fast wie das Auge Gottes
Ist ihr Bild uns immer nah.-

Ei, da mag das Mühlenleben
Wohl des Liedes würdig sein,
Und die Räder, Stein' und Stampfen
Stimmen also Begleitung ein.

Alles geht in schönem Tanze
Auf und ab, und ein and aus:
Gott gesegne mir das Handwerk
Und des guten Meisters Haus!

The Miller's Life

When I see her sitting at the brook,
knitting fly-nets,
Or on Sundays before her window,
Picking fresh meadow flowers.

When I see her walking in the garden,
With her little basket in her hand,
Looking for the first berries,
Near the green hedge.

Then it becomes tight in my Mill,
All the walls seem to contract,
And suddenly I wish that I were a
fisherman,
A hunter or a gardener.

The merry whistling of the stones,
And noises of the mill-wheel
And the busy clatter of the wheels,
Seem to draw me out toward the gate.

But if in a pleasant hour,
Chatting, she approaches the fellow,
And as a wise child of the house,
Tends to the right things besides;

And intelligently praises the One,
That he might know,
How better he should do things,
He follows her gratitude.

No one feels hurt.
And yet she never misses
Everyone must admit her indulgence
And yet she doesn't have any secrets.

No one wants her to leave,
Therefore she is the lady of the house,
And almost like God's eye
Her image is always near us.

Oh, may the Miller's life be
Worthy of song,
And the wheels, stones and crushers
Serve as its accompaniment.

Everything goes in a beautiful dance
Up and down, and in and out,
God bless the miller's trade
And my good master's house!
Erste Schmerz, letzter Schmerz

Nun sitz' am Bache nieder
Mit deinem hellen Rohr,
Und blas' den lieben Kindern
Die schönen Lieder vor.

Die Lust ist ja verrauscht,
Das Leid hat immer Zeit:
Nun singe neue Lieder
Von alter Seligkeit.

Noch blühn die alten Blumen,
Noch rauscht der alte Bach,
Es scheint die liebe Sonne
Noch wie am ersten Tag.

Die Fensterscheiben glänzen
Im klaren Morgenschein,
Und hinter den Fensterscheiben
Da sitzt die Liebste mein.

Ein Jäger, ein grüner Jäger,
Der liegt in ihrem Arm-
El, Bach, wie lustig du rauschest!
El, Sonne, wie scheinst du so warm!

Ich will einen Strauß dir pflücken,
Herzliebste, von buntem Klee,
Den sollst du mir stellen an's Fenster,
Damit ich den Jäger nicht seh'.

Ich will mit Rosenblättern
Den Mühlensteg bestreuen:
Der Steg hat mich getragen
Zu dir, Herzliebste mein!

Und wenn der stolze Jäger
Ein Blättchen mir zertritt,
Dann stürz', o Steg, zusammen
Und nimm den Grünen mit!

Und trag' ihn auf dem Rücken
In's Meer, mit gutem Wind,
Nach einer fernen Insel,
Wo keine Mädchen sind.

Herzliebste, das Vergessen,
Es kommt dir ja nicht schwer-
Willst du den Müller wieder?
Vergißt dich nimmermehr.

First Pain, Last Pain

Now, sit down at the brook,
With your bright pipe
And play the beautiful songs for
The dear children.

The pleasure has disappeared,
Sorrow always has time:
Now sing new songs,
About the happiness of old.

The old flowers are still blooming,
The old brook still murmurs,
The dear sun is still shining
Just as on the first day.

The windowpanes are shining,
In the clear morning sun,
And behind the window panes,
Sits my loved one.

A hunter, a green hunter,
Lies in her arms,
Oh brook, how merrily you rushed!
Oh sun, how warmly you shine!

I want to pick a bouquet of flowers for you,
Dearest one, of colorful clover,
You should put this in your window for me,
So that I can not see the hunter.

I will cover the miller's bridge
With rose petals
The bridge once carried me
To you, oh my dearest one!

An when the proud hunter,
Tramples down onw of my blades of grass,
Then break apart, oh bridge,
And take the green one along!

And carry him on your back
Into the sea with a good wind,
To a far away island,
Where there are no girls.

Dearest one, forgetting,
Is not hard for you-
Do you want the miller again?
He will never forget you.
**Blümlein Vergißmein**

Was treibt mich jeden Morgen
So tief in's Holz hinein?
Was frommt mir, mich zu bergen
Im unbelauschten Hain?

Es blüht auf allen Fluren
Blümlein Vergiß mein nicht
Es schaut vom heitern Himmel
Herab in blauem Licht.

Und soll ich's niedertreten,
Bebt mir der Fuß zurück,
Es fleht aus jedem Kelche
Ein wohlbekannter Blick.

Weißt du, in welchem Garten
Blümlein Vergiß mein steht?
Das Blümlein muß ich suchen,
Wie auch die Straße geht.

'S ist nicht für Mädchenbusen,
So schön sieht es nicht aus:
Schwarz, schwarz ist seine Farbe
Es paßt in keinen Strauß.

Hat keine grüne Blätter,
Hat keinen Blüthenduft,
Es windet sich am Boden
In nächtig dumpfer Luft.

Wächst auch an einem Ufer,
Doch unten fließt kein Bach,
Und willst das Blümlein pflücken,
Dich zieht der Abgrund nach.

Das ist der rechte Garten,
Ein schwarzer, schwarzer Flor:
Darauf magst du dich bettern-
Schleuß zu das Gartenthor!

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**Little Flower - Forget Me**

What drives me every morning
So deep into the woods?
What makes me hide,
In the quiet grove?

On all the plains the little
"Forget-me-nots" are blooming.
It looks down from the clear sky
Down into the blue light.

And should I step on it,
My foot would tremble.
From every calyx comes
A well-known imploring glance.

Do you know in what garden,
The little "Forget-me-not" is growing?
That flower I must find,
Whichever way the road will go.

It is not for a girl's bosom,
It is not so beautiful.
Black, black is its colour,
It is not found in any bouquet.

It has no green leaves,
It has no scent of blossoms,
It cringes on the ground
In the dull night air.

It grow on the river bank
But below there flows no brook.
And if you want to pick this flower,
The abyss will pull you down.

That is the real garden,
A black, black bed of flowers:
On it you may make your bed-
Close tight, the garden door!
Der Dichter, als Epilog

Weil gern man schließt mit einer runden Zahl,
Tret' ich noch einmal in den vollen Saal,
Als letztes, fünf und zwanzigstes Gedicht,
Als Epilog, der gern das Klügste spricht.

Doch pfischte mir der Bach in's Handwerk schon,
Mit seiner Leichenred' in nassen Ton.
Aus solchem hohlen Wasserorgelschall
Zieht Jeder selbst sich besser die Moral;

Ich geb' es auf, und lasse diesen Zwist,
Weil Widerspruch nich meines Amtes ist.

Doch pfischte mir der Bach in's Handwerk schon,
Mit seiner Leichenred' in nassen Ton.
Aus solchem hohlen Wasserorgelschall
Zieht Jeder selbst sich besser die Moral;

Ich geb' es auf, und lasse diesen Zwist,
Weil Widerspruch nich meines Amtes ist.

So hab' ich denn nichts lieber hier zu thun,
Also euch zum Schluß zu wünschen, wohl zu ruhn
Wir blasen unsre Sonn' und Sternlein aus-
Nun findet euch im Dunkel gut nach Haus,
Und wollt ihr träumen einen leichten Traum,

So denkt an Mühlenrad und Wasserschaum,
Wenn ihr die Augen schließt zu langer Nacht.

Bis es den Kopf zum Drehen euch gebracht,
Und wer ein Mädchen führt an seiner Hand,
Der bitte scheidend um ein Liebespfand,

Und giebt sie heute, was sie oft versagt,
So set des treuen Müllers treu gedacht
Bei jedem Händedruck, bei jedem Kuß
Bei jedem heißen Herzensüberfluß:

Geb' ihm die Liebe für sein kurzes Leid
In eurem Busen lange Seligkeit!

The Poet, as Epilogue

Since one prefers to close with a round number,
I step once more into the crowded hall,
As the last, the twenty-fifth poem,
As epilogue, which wants to say the most clever thing.

The brook meddled in my day's work.
With its funeral oration in wet sounds.
From such a hollow water organ sound
Each can best derive a moral for himself;
I give up, and leave this quarrel,
Because contradiction is not my line.

So there is nothing that I would rather do,
Than to wish, in closing, that you will rest well.
We blow out our sun and stars-
Now find your way home in the dark.
And if you want to dream an easy dream,
Think of the miller's wheel and the water's foam.
When you close your eyes for a long night,
Until it makes your head spin.
And whoever leads a girl by the hand,
Will ask when leaving for a token of her love,
And if she gives today what she so often denied,
So think of the faithful miller,
With every handshake, with every kiss
With every warm outpouring of the heart,
Give him love for his short sufferings,
In your bosom's long bliss!
Bibliography


