A CRITICAL ANALYSIS OF SCHUBERT'S SONG CYCLE "THE MAID OF THE MILL"

THESIS

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MASTER OF SCIENCE

By

Ruth Carr, B. S.

Abilene, Texas

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CHAPTER I

INTRODUCTION

Statement of the Problem

The significance of a complete analysis of Schubert's orchestral larger works is self-evident to musicians and scholars. In the literature today one may find adequate analysis of many of the larger choral and orchestral works of the various masters, but rarely is it possible for one to secure a scholarly and intelligent analysis and interpretation of the smaller forms, especially the vocal works. Perhaps the reason for this state is the lack of interest in many of the aspects and phases of song literature as vocalists and teachers have probably been more concerned with the artistic rendition of the songs rather than an academic approach. But with the turn of the present decade, a decided interest has become apparent in musicological scholarship and the present study is but one evidence of the trend toward critical and academic analysis of smaller forms heretofore omitted in music literature.

Modern teachers and students are most generally vitally interested in self-improvement. It is necessary only to note the wide interest becoming apparent through the reflection of interest in current periodicals and books devoted to the critical analysis of the music which
art will interpret with ample information about the purposes and method of treatment of the composer. The writer does not mean that scholasticism will supplant art, but the writer does contend that each must supplement the other if music performance and study are to keep pace with those intellectual and scientific investigations now in vogue in parallel endeavor (art, literature, drama, architecture, motion picture, and so forth), as brought to focus in a formal study of aesthetics.

It appears to the writer that all analyses are highly valuable since it is her belief that back of artistic interpretation and rendition must be some formal study if musicianship is to be more than an emulation and copying of performance largely learned by rote.

In these matters the present study may serve to contribute to the study of the song cycle considered herein.

Need for the Study

After a lengthy investigation and an extended research, the writer found that there has not been written a critical analysis of Schubert's "The Maid of the Mill." What information has been found is from a poetical point of view instead of a musical analysis.

Sources of Data

The data of this study were a self-analysis of the song cycle "The Maid of the Mill" from the G. Schirmer
Edition of Schubert's Songs with English translations which are anonymous.

Organization of the Study

When an analysis is defined, a tremendous undertaking has been made. Analysis may lead into a general treatment of the matter at hand, with almost no end of treatment. But beyond that which is more or less obvious, persons concerned with analysis must guard against reading into the matter things not evident, but probable. In these matters, the writer has qualified her interpretation whenever she felt there was a lack of sufficient evidence to support her contentions. From a consideration of the program of "The Maid of the Mill" she has proceeded to first give a harmonic analysis, then an exhaustive dissection of each song in the cycle. Analysis has been made according to the rhythm, melody, harmony, accompaniment, range of the voice, symbolism in music, psychological influence, and poetry of each song of the cycle.
CHAPTER II

ANALYSIS OF "THE MAID OF THE MILL"

While Wagner was the first composer, perhaps, to make conscious artistic use of tonal patterns or harmonic unity in multiplicity, and to employ it consistently in his mature works, he was undoubtedly anticipated by Schubert in "The Maid of the Mill." Tonality meant more to the romantic composers than it did to the classical masters. Scale comes from mode, and mode means mood. One of the principal differences between classical and romantic music is that in the former emphasis was placed upon the development of musical themes, while in the latter it was upon the development of musical moods. The classical function depends more upon melody, and the romantic function, upon tonality.

In few other works prior to Wagner is the psychological function of harmonic form realized to such an extent as it is in "The Maid of the Mill." This fact, as much as anything else, gives the song cycle its unique position in the history of music.

The little drama has its rising and its falling action, its exposition, its climax, and its catastrophe. Schubert composed his twenty songs so that they fall quite naturally into five sections, two of which are included in
the rise of the cycle, and three in the fall. "The Wanderer" (No. 1) is a prelude. "Pause" (No. 12) and "With the Green Lute-Band" (No. 13) form an interlude between the rise and fall of the action. "The Brook's Lullaby" (No. 20) is a postlude.

The original key for "The Wanderer" is that of Eb, the same key as the two interludial songs. The tonic of the cycle is established first in "Whither" (No. 2). It is in G major. "Whither" corresponds to the first subject of a sonata. "Halt" (No. 3) in the subdominant of G major may be regarded as the second or contrasting subject. The miller-boy sees the mill where the girl lives. He stands by the brook and rapturously contemplates the fair prospect. In "Thanks to the Brook" the dramatic action begins again. He enters the mill, sees the girl, and obtains work. In this song a return is made to the tonic, and the musical as well as the dramatic exposition is complete. This exposition comprises the first section, which may be called "The Miller-boy."

The second section, which might be called "Hope," consists of six songs, from "After Work" (No. 5) to "Mine" (No. 11). It forms the dramatic and musical development of the rising action of the song cycle. The hero tells of his love and his hope of gaining the hand of the Miller's daughter. The music of the first three songs reflects his passionate uncertainty, his doubts, and his torments. It
does this in a series of hectic interposed dominants:
"After Work," A minor which is the double dominant minor of G Major; "The Question," B major, dominant major in the fourth degree above G major; and "Impatience," A major, the dominant once removed.

"A serenade is a daily task" would seem to be the meaning of "Morning Greeting" (No. 8), the fourth song in this development section. "Morning Greeting" is interludial in character, and is introduced largely to relieve the terrific tension maintained in the three previous songs. Schubert has definitely assigned it an interludial function by putting it in C major, the subdominant key. The dominant, and consequently the dramatic action, is resumed in the "Miller's Flowers" (No. 9) and "Teardrops" (No. 10). Both are in A major, the key of "Impatience," but they have a more tranquil and certain effect, not only because of the sentiments expressed, but also because, unlike "Impatience," they are resolved directly on D major, the actual dominant key of the cycle. "Mine" (No. 11) is where this happens and in "Mine" the confident D major key is struck for the first and only time in the cycle. Truly the miller-boy's happiness was short lived. "Mine" marks the climax of "The Maid of the Mill" and the end of the rising action of the cycle. Had the love of the miller-maid been true, only one more song would have been needed to close the work. It would have been probably a reprise in G major.
Instead, there is tragedy to come. Schubert, however, was to subtle to leap from immediate joy to immediate sorrow, from hope directly to despair. Besides, he knew well the value of foreshadowing a catastrophe. And so, before commencing the falling action of his cycle, he inserted an interlude consisting of two songs: "Pause" (No. 12) and "With the Green Lute-Band" (No. 13). Both are in the mediant key of Bb; like "Wandering," "Pause" is an interlude poetically, as well as musically:

My heart is so full, I no longer can sing:
It looks back;
It is an echo of my love lorn sighs?
It looks forward;
Does it forebode awakening melodies?

"With the Green Lute-Band" ironically foreshadows the coming catastrophe. Green is the emblem of hope.

So saidst thou, sweet, today to me,
I'll take it off and send it thee,
Now give the green thy love.

To the same melodic refrain, slightly transformed, he sings another tune in the sixteenth song of the cycle, "The Favorite Color."

In green I now will wind me,
In weeping willows bind me,
My love like green so well.

This is a pretty use of the leitmotive before Wagner. "Pause" is contemplative and stands outside the dramatic action. "With the Green Lute-Band" occupies the same
position toward the second half of the cycle as "The Wanderer" does to the cycle as a whole.

"The Hunter" (No. 14) and "Jealousy and Pride" (No. 15) constitute the first section of the falling action of "The Maid of the Mill." The rival appears on the scene. The hero experiences a complete revulsion of feeling. From rapture and ecstasy, he is plunged into cold reality. These two songs form a second exposition, which is in G minor and in direct contrast to the first. It might be called "The Rival." In "The Hunter" Schubert showed what a musical psychologist he was by making a virtue from a necessity. In the second exposition he has only two poems available instead of three. He links the first to a setting that furnishes a contrasting subject, and by means of the song, he begins the exposition in the subdominant minor (C minor). The shock of suddenly facing the stalwart huntsman sends the miller-boy's moral temperature down to zero.

The fourth section of the cycle consists of three songs, "The Favorite Color" (No. 16), "The Hated Color" (No. 17) and "Withered Flowers" (No. 18). The hero has abandoned hope. The three songs are veritable variations on a theme of despair; she has jilted him for the huntsman, and his heart is broken. This section might be called "Despair." It is a second development and is directly related to the development section in the first part of the
cycle. It, too, consists of a series of hectic interposed-dominants, but here they are related to G minor. Moreover, they find a resting place on the direct dominant (D major) as did the interposed-dominants in the second section of the cycle.

The fifth and last section consists of a single song, "The Miller and the Brook." It is the master stroke of the song cycle. Resigned to his fate, the hero turns to the faithful brook for comfort, and the little stream, which refused to answer him in "The Question" (No. 6), sings now for the first time. It is the voice of death. Here occurs the reprise of "The Maid of the Mill,"

Below, ah, below there, how cool, how blest! Ah brooklet, darling brooklet, now sing me to rest.

The boy replies faintly and the music modulates very gently to G major, the fundamental tonic key of the cycle, which is sounded for the first time since the hero reached the mill, in other words since "Thanks to the Brook" (No. 4). In the latter song, he thanked the brook for guiding him to love. Now he thanks it for guiding him to death!

"The Brook's Lullaby" (No. 20) is a postlude. In the arms of death, the bruised soul of the hopeless journeyman finds peace.

Poor suffering Wanderer, thou art at home, True faith is here, Then rest without fear, Till the brook is all swallowed in oceans's foam.
Analyzed in this way, "The Maid of the Mill" falls quite naturally into the form of a free rondo. The subject matter is unfolded in the two expositions. In the development sections, it is discussed. The reprise offers the solution to the tragedy. Prelude, interlude, and postlude are commentaries upon the situation.
Prelude - "The Wanderer" Bb Major: Mediant tonality

Part I - Rising Action

A. Section I - Exposition, "The Miller-Boy"
   "Whither" - G major Tonic major tonality
   "Halt" - C major
   "Thanks to the Brook" - G major

B. Section II - Development, "Hope"
   "After Work" - A minor Dominant tonality of tonic major
   "The Question" - B major
   "Impatience" - A major
   "Morning Greeting" - C major - Interludial for contrast and to ease tension.
   "The Miller's Flowers" - A major Dominant tonality of tonic major
   "Teardrops" - A major
   "Mine" - D major

Interlude - "Pause" - Bb major Mediant tonality
   "With the Green Lute-Band" - Bb major

Part II - Falling Action

A. Section III - Exposition - "The Rival"
   "The Hunter" - C minor Tonic minor tonality
   "Jealousy and Pride" - G minor

B. Section IV - Development - "Despair"
   "The Favorite Color" - B minor Dominant tonality of tonic minor
   "The Hated Color" - B maj-min.
   "The Withered Flowers" - E min-maj.
C. Section V - Reprise of Cycle

"The Miller and the Brook" - G min. to G maj. -
Tonic minor to
tonic maj. tonal

Postlude

"The Brook's Lullaby" - E major - May be taken as
referring to second
half of "The Withered
Flowers."
CHAPTER III

"THE MAID OF THE MILL"

The origin of Wilhelm Muller's little lyrical poem sequence was a family charade. His poems were first published in 1821. We know from Benedikt Randhartinger how Schubert came across them. Randhartinger had been a school-fellow of Schubert at the Konvikt.

In 1823 Randhartinger became private secretary to Count Louis Szechenyi. Calling on him at the Count's one day in that summer, Schubert accidentally picked up a new book of verse while waiting for his friend to return from a walk, and read Muller's poems for the first time. He was so struck with the possibilities that he saw in Muller's simple but touching verses, that he could not resist pocketing the little volume and taking it home to compose. Over night he set to music seven of the poems. The others were not finished until five months later because of Schubert's illness in the hospital.

Of the original twenty-six poems comprised in Muller's cycle, Schubert chose twenty to present this tragic love tale. The cycle was published as Schubert's Op. 25 in March, 1824. It was dedicated to Baron Schonstein.¹

¹Richard Capell, Schubert's Songs, p. 189.
The cycle presents to us in charming little poems the story of hope, love, and tragedy. The young miller, his apprenticeship finished, rejoices in the prospect of wandering to see the world. He sings the joy of wandering until he finds an ideal stopping place, and makes up his mind to follow the brook and let it be his guide. This lively brook is certain to answer his question, "Where should I go?"

Following the brook that gushes over the rocks, the youth passes down the valley, on and on, wondering whether the song that the brook sings is that of "nixies" beneath the waves. But the brook bids him let its waters murmur and flow as they list, and press merrily on, since the mill wheels are sure to be turning wherever a clear stream flows. As the miller follows the brook, he sings gaily and carelessly.

The wanderer finally sees the mill from among the alders. The mill wheels rumble above the rustling of foaming waters. How welcome the mill's jolly song, the friendly house, and the bright windows seem to be. "Ah, Brooklet," he cries, "and did you mean from the start to choose this among all other mills?" 2

As he looks about, he sees the maid of the mill standing in the doorway. "Your murmuring song, friend brook, was really meant to lead me to the Miller-Maid, and I caught

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its meaning! Did she send you, or did you lay a spell on me? No matter, I am agreed. What I sought I have found, plenty to do for hands and heart."³

The maid of the mill has conquered the mill-hand's heart. He sings, "Would I had a thousand arms to set the mill wheel spinning; would I were a strong wind to set the mill stones grinding, so that the maid of the mill could know how true my heart is, without my saying a word!"⁴

The evening's rest brings joy. The miller and his daughter are kind to the youth, but he wishes to do mighty deeds to prove his worth.

The youth becomes impatient to know if the maid of the mill loves him, so he asks the brook. He tells to the brook his love for the maiden. From the brook he gets much satisfaction. He becomes impatient, for his love is now overpowering.

The lover yearns to let his beloved know he loves her. He wants to cut in all the trees, grave on all the stones, sow in seedling flowers, scribble on every bit of paper, say by a trained starling's voice, with dawn breeze and flower fragrance, with eyes, cheeks and silent lips the words, "My heart is yours forevermore."⁵ He sings a morning greeting under her window, gathers flowers for her from the brook, and plants them under her window while she sleeps,

³Ibid., p. 104. ⁴Ibid., p. 104. ⁵Ibid., p. 108.
that through her dreams they may whisper, "Forget-me-not." He persuades the maid to accompany him to the brook. They sit by the brookside, under the alders. He sees no moon nor stars, for he looks only into her blue eyes, shining up to him from the water. Tears come into his eyes as rain begins to come down, and the maid says, "Good-by. I'm going in." He cannot be sure she loves him; yet she was not angry with him.

After she is gone he sings "She is mine." But such happiness makes him pause, and he, too, returns to the mill. On the wall hangs the lover's lute, tied with a green ribbon. The green lute band he removes and binds in her hair, for it is the color of their love.

At this time the wanderer hears the horn and the yelping dogs, and he wonders what the hunter is seeking at the mill. At first the wanderer believes the hunter is looking for his little tame doe; then jealousy enters his mind.

The lover goes to the turbulent brook for its assistance, and wants the brook to scold the maid, but say no word of his grief. The wanderer thinks the maid is fickle because she leaned from her window to watch the hunter go down the road. He wants the brook to tell the maid that he is blowing his reed-pipe for her. He knows that he can not escape the color of green wherever he might go, but

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6Ibid., p. 105.  
7Ibid., p. 106.  
because the hunter wore green, it has now become the hated color for the wanderer.

At this time the wanderer decides that the maid does not love him, so he wishes to say farewell and bid her remove the ribbon from her hair now that she has ears only for the hunter's horn.

The flowers she gave him withered, and he requested that they be buried with him. The lover visits the brook for the last time and bids it farewell. The brook in turn sings its lullaby as he rests forever below its cool water in peaceful sleep.\(^9\)

\(^9\)Ibid., p. 89.
CHAPTER IV

"WANDERING"

The miller's apprentice has learned his trade. Now he takes to the road, a journeyman, to see the world. He sings the joy of wandering till one finds the ideal stopping-place, and makes up his mind to follow a brook and let it be his guide. ¹

The introduction of the composition starts with the fast broken chord accompaniment which suggests the murmuring of the restless brook. This suggestion is carried on throughout the whole song cycle.

Ex. 1

The octave figure in the left hand might easily suggest the depth of the brook itself because of its low tessitura. Other composers have used low pitches to suggest depth such as in Wagner's overture, "Das Rheingold."

"Wandering"  "Das Rheingold"

Ex. 2

for 12 measures

The change of the I chord followed by the V7 chord, which is repeated over and over throughout this song, gives a variety of motion in the melodic structure of the water

¹Franz Schubert, First Vocal Album, p. 3.
gushing over the rocks along its course.

As many brooks meander along their sources, bedded in their streams, they part in different directions. In certain places Schubert uses a different motion to suggest this meandering, by the use of the octave C and then the octave B played by the right hand of the piano accompaniment.

The suggestion of the depth of the brook which is portrayed by the left hand piano accompaniment is also changed, not only from the rhythmic form, but from the melodic form also.

The melody for the voice part meanders up and down melodically to show how the Wanderer follows the brook. Also the tempo shows the rate of speed as he walks along.
At the end of each verse there are four measures of episode, a repetition of the first theme, which suggests an echo of that part of the brook that the wanderer has passed.

The song calls for an even rhythm without retards or accelerations, and the singer should try to support the suggestion of the ponderously moving mill wheels without slackening the rhythm in the third stanza. The voice should be light and flexible above the running water figuration of the right hand accompaniment.

There are many related passages throughout this work, some of them intentional and many that just "happened" because Schubert was so imbued with his subject that he unconsciously quoted phrases or varied them as he worked his way through the poems. Much of the water-music is built up on the common chord, so that whenever the brook is in the foreground of the picture certain melodic figures occur.
Commencing with such a simple phrase as (a) to accompany "Wandering" the surprising thing is, not that it should occur in so many songs, but that it should be utilized so frequently without monotony. It forms the basis of the triplet figures in "Whither"; (b) it is quoted exactly in "The Enquirer," but in triple time, at the Molto Lento; it changes to (c) in "Mine"; it is the basis of the accompaniment in "Jealousy and Pride"; it becomes (d) in "The Miller and the Brook"; and it forms the bass of "The Brook's Lullaby."

This song is strophic in form. A song is said to be in strophic form when each stanza of the poem is set to the same tune. The accompaniment in this song varies only a little in the progress of the phrases.

The rhythm and the scansion in this setting coincide. There are four stanzas, and it is hardly possible to avoid some false accentuation.

The first two phrases in the voice part are alike melodically and rhythmically. Phrases three and four are alike rhythmically, but are not alike melodically. Phrases five and six are alike, for the same words are used in each but are unlike one, two, three, and four because they do
not rhyme. One advantage of the strophic form of song is that it does not admit vain repetitions.

Ex. 9

To wander is the miller's joy, To wander

Ex. 10

He must a wretched miller be,

Ex. 11

Who never comes the world to see

To wander, to wander, to wander, to wander

Lines 5 and 6
CHAPTER V

"WHITHER"

Following the brook that gushes from the rocks, the youth passes down the valley, on and on, asking himself whether the song it sings is that of the nixie beneath the waves. But the brook bids him let its waters murmur and flow as they list, and to press merrily on, since mill wheels are sure to be turning where a clear stream flows.\(^1\)

The right hand of the piano accompaniment suggests the murmur of the brook in intervals of thirds and fourths coupled with an ever rhythmic pattern of continuous sixteenth notes. The illusion of the movement of water over stones is made.

\[
\text{Ex. 12}
\]

The modulations of the song "Whither" suggest a difference in the course of the brook from the first song, "Wandering." This is one way in which Schubert shows pure musical interest.

The key of F major starts at the beginning of the first score, the first measure, and the first beat; continues for eleven measures; and then modulates to the key of G minor.

\[^1\text{Ibid.}, \ p.\ 6.\]
on the first beat of the third measure of the fourth score on page 6.

Ex. 13

The use of the triple meter in "Whither" suggests a faster motion of the brook as if it is being rushed down the hillside into the valley.

Ex. 14

By the use of an irregular melodic theme of half steps followed by whole steps, and the use of eighth notes, quarter notes, and sixteenth notes, the theme in the left hand piano accompaniment, beginning with the second measure of the fourth score, page 7, suggests the water gushing over and running between a rocky path.

Ex. 15

By the use of the eighth and sixteenth notes, the voice melody throughout the song suggests the light, carefree mood of the youth on his journey.

Ex. 16

*My Path shall I find!*
The musical representation of certain words is appropriate for their connotation.

The word **gushing**, as written on the first beat of the first measure of the second score on page 6, is suggested by the use of a descending melodic line and the rhythmic pattern of a dotted eighth note followed by a sixteenth and another eighth note.

Ex. 17

![Gushing notation]

The word **rushing** is signified by the use of a rhythmic pattern of a dotted eighth note followed by a sixteenth note and then another eighth note as written in the second measure of the third score on page 6.

Ex. 18

![Rushing notation]

The word **rocky** signifies a bumpy place as represented by the ascending and descending melodic line and the rhythmic pattern of two sixteenth notes followed by two eighth notes as written in the second beat of the second measure of the second score on page 6.

Ex. 19

![Rocky notation]

The word **downward** suggests a downward motion of the brook by the use of a descending melodic line as written in the first measure of the second score of page 7.
The word *streamlet* suggests by the shortness of the phrase and the rhythmic pattern of four sixteenth notes, a tiny portion of water running into the brook, as is written in the second beat of the first measure of the first score on page 11.

Ex. 21

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\includegraphics{streamlet.png}
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The suggestion of the left hand piano accompaniment from the first score to the second measure of the fourth score is rhythmically different in this second song from that of the first song. The difference is a change from continuous eighth notes in "Wandering" to quarter and eighth notes combined in "Whither." The suggestion of depth of the brook by the intervals is not so far as in "Wandering"--only a fifth interval.

Ex. 22

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\includegraphics{whither.png}
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The change in the left hand piano accompaniment in the third and fourth measures of the fourth score on page 9 and the first two measures of the first score on page 10 suggest the nixies beneath the brook as stated by the words in the voice part.

Ex. 23

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\includegraphics{nixies.png}
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CHAPTER VI

"HALT BY THE BROOK"

The wanderer sees the mill peeping from among the alders. The millwheels rumble above the rustling of the foaming waters. How welcome seem the mill's jolly song and the friendly house with its bright windows. He says, "One might go farther and fare worse. Brook, you know a thing or two. I believe you brought me here on a purpose."¹

In the first measure of the first score of the left hand piano accompaniment, the rhythmic figure typifies the splash of the mill wheel. This arpeggio figure appears for the first time in the cycle and is repeated 38 times in this song.

Ex. 24

The right hand piano accompaniment signifies the ripple of the brook by the melodic intervals ascending and descending the scale and the rhythmic pattern of sixteenth notes. This same rhythmic pattern is also used by Schubert in the first and second songs to suggest the brook.

Ex. 25

¹Ibid., p. 12.
In the second beat of the first measure of the second score on page 13 the staccato notes in the left hand piano accompaniment might suggest the sun shimmering on the waves of the water. The sharp, quick staccato notes of the accompaniment suggest the same effect to the ears that the sunlight glancing from the shimmering water gives to the eye. This is another excellent example of Schubert's genius for fitting the music to the text.

Ex. 26

The song follows in detail with many remarkable instances of emphasis on certain words. The words *rippling* and *splashing* suggest the water gushing over rocks by the use of the intervals of a sixth and repeated notes and an interval of a third followed by two eighth notes.

Ex. 27

*rippling* and *splashing*

The melodic interval as used on *house*, *window*, and *heaven* is emphasized in order to give them weight and an exact scansion. The length of the intervals is a fourth, a sixth, and a third.

Ex. 28

*And the house looks so and the window so Heaven*
After each phrase in the voice part, Schubert uses the rest to give the effect of a pause to denote the end of one of the youth's thoughts.

Ex. 29

You I see a mill wheel flashing, through the alders around
CHAPTER VII

"THANKS TO THE BROOK"

The youth sees the maid of the mill standing in the doorway. "Your murmuring song, friend brook, was really meant to lead me to the Miller-Maid, and I caught its meaning! Did she send you, or did you lay a spell on me? No matter, I am agreed. What I sought I have found, plenty to do for hands and heart."¹

The suggestion of the mill wheels in the lower bass to the accompaniment seem to grind with a certain soothing tenderness.

Ex.30

The right hand piano accompaniment typifies the different motions of the ripple of the brook by the melodic intervals and also suggests the depth of the brook.

Ex.31

Each question in the voice part is followed by a rest to suggest an anticipation of an answer.

Ex.32

1Ibid., p. 16.
The gently flowing vocal melody is most delightful because it seems to prepare the soul for caresses to come. The pause on the half note, as in the third measure of the fourth score on page 16, on the word "Yes" as sung by the youth seems to signify the self-conviction of hearing his lover's voice in the murmur of the stream.

Ex. 33

Schubert gives a contrast in the rhythmic patterns of the right and left hand piano accompaniment to that of the voice part, suggesting a difference in the story of the cycle to that of the brook music background.
CHAPTER VIII

"AFTER WORK"

The maid of the mill has conquered the mill hand's heart. He sings, "Would I had a thousand arms to set the mill wheels spinning; would I were a strong wind to set the mill stones grinding, so that the maid of the mill could know how true my heart is, without my saying a word! Ah, why is my arm so weak at lifting and heaving the sacks, at chopping the wood! Every other apprentice can best me. I sit with the rest, after work, and the master says, 'Your work is well done.' And the dear girl bids us all a kind good-night."

The words at the opening of the song suggest great agitation, for the youth wishes to do mighty deeds to prove his worth.

The little interjected declamations of this song serve as recitatives. Each phrase is followed by a rest, suggesting that the Wanderer takes a breath or pauses.

Had I mighty arms without number, could I

\[
\begin{align*}
\text{Ex. 35} & : & & \end{align*}
\]

The right hand piano accompaniment beginning with the

\(^1\text{Ibid.}, \ p. \ 19.\)
last half of the third measure of the first score on page 19 suggests the murmur of the brook, while the left hand piano accompaniment typifies the mill wheel turning, beginning with the third measure of the second score on page 19.

Ex. 36

In contrast to the music in "Halt by the Brook," the persisting chords held by the use of dots and quarter notes on page 23 suggest the mill wheel slowing down as night approaches.

Ex. 37

By the use of two eighth notes followed by a rest, two eighth notes, and another rest, the chords in the accompaniment of the fourth score on page 20 suggest the physical efforts of the youth to turn the mill wheel and a determination to approach the Miller-Maid. This rhythm might suggest a rather unsteadiness of his own heart or breathing as he thinks of approaching the Miller-Maid.
By the use of the heavy chords followed by rests, the introduction suggests the foretelling of the close of the day and the gradual stopping of the mill wheel.

In the third and fourth scores on page 23 the wheel turns gradually to make another cycle, reaches the top, and goes over. This is signified by the sustained chords.

The figure which is in the fourth measure of the third score and the third and fourth measures of the fourth score on page 23 suggests the last bit of water which goes through the mill wheel as the day comes to an end and the mill wheel stops.
"I'll not ask flower nor star, for neither can tell me what I'd so dearly like to know. I'm no gardener; the stars are too far; I'll ask the brook if my heart has deceived me.

"O stream I love, how silent you are to-day! I want to know only one thing; hear one little word, either a "Yes" or a "No." Those two words mean all the world to me. O stream, how strange you are! I'll not repeat it. Tell me, does she love me?" 1

The first five scores of this song present a declamation by the wanderer, while the remaining eleven are exclamatory.

The eighth notes followed by the eighth rests in the piano accompaniment for the first five scores suggest the indeciveness on the part of the lover.

Ex. 42

The accompaniment changes to suggest the motion of the oracular brook at the second score on page 25, when the

1Ibid., p. 24.
wanderer speaks to the brook.

Ex. 43

Schubert emphasizes the rest which follows each exclamation by the Wanderer to signify a sigh.

Ex. 44

Say, does my love love me?

The melodic pattern in the right piano accompaniment becomes characteristic of the murmuring theme in the whole cycle when the Wanderer decides to ask the brook. This accompaniment resembles the right piano figures as given in the first measure of the first score in "Wandering," only an octave higher. This suggests a gradual rise for the climax as the story develops.

Ex. 45

The Question

"Wandering"

The melodic significance as written to certain words seem to typify them or give more meaning to them.

The word streamlet is given significance by the use of a dotted eighth note joined to a sixteenth note followed by a quarter note to suggest the restlessness of a streamlet. This is indicated in the second measure of the first score, page 27.
The succession of sixteenth notes progressing down the scale is meant to show the sighs of the youth as he sings of his love to the maiden.

The leap to the note high E on the word star might show the distance up as the Wanderer looks in the sky and sings about the stars.

The form of this song, aabxb, is singular. The x stands for a declamatory phrase referred to on one of two little words, yes or no. This is exemplified in the second measure of the first score and the first measure of the second score on page 26. The first two stanzas are set tenderly but playfully; but when the lover turns with his question to the friendly brook, the whole tone seriously changes—-not the key, but the tempo, metre, and melody. The change of the mood is suggested from the imaginary bliss on the chord over the word yes to that of disillusionment on the minor chord over the word no, which follows in the next measure.
The first two measures in the introduction suggest a musical question, and the next two measures suggest a musical answer.
CHAPTER X

"IMPATIENCE"

The lover yearns to let his beloved know that he loves her. He wants to cut in all trees, grave on all stones, sow in seedling flowers, scribble on every bit of paper, say by a trained starling's voice, with dawn-breeze and flower fragrance, with eyes, cheeks, and silent lips the words, "My heart is yours forevermore."¹

The continuous repetition of chords in the right hand piano accompaniment, together with the very fast tempo, suggests the impatience and the burning desire of the Wanderer for the Maid to discover his love for her.

Ex. 51

The rests after each phrase suggest a contemplation for a new thought by the Wanderer.

Ex. 52

In early cress it should be quickly seen

The rhythmic patterns in the piano accompaniment, along with the continuous rests, suggest the overflowing passion of the youthful heart teeming with joy.

¹Ibid., p. 28.
The staccato notes in the bass piano accompaniment suggest the fast beat of the lover's heart as he sings. This is exemplified in the first and third measures of the third score on pages 29 and 31.

In an outburst of happiness the eager lover sings, "Yours is my heart"; and in the refrain the pronoun "thine", sung on a high sustained note, stands out alone at the beginning of the musical phrase, like a flag unfurled. This is one of the finest cries of passion and confidence uttered in the song cycle, and never is there so much in the youth's racing blood as is in this phrase. It also designates a distinctive climax at the end of each verse by being repeated twice, but with a variation in the last four measures.

This song is strophic in form. The rhythmic patterns for each phrase and the scansion of each line of the poem
coincide. Scansion in poetry corresponds to the time in music. The melody lines one and two rhyme. It is obvious that these two lines are practically the same melodically. Lines three and four rhyme, but the melody changes a little to that of the first two lines. The fifth line does not rhyme with the first four; therefore, the rhythmic and melodic pattern is different.

The phrases "Thine is my heart" and "and shall be thine forever," which are repeated, are accentuated by the use of sustained and dotted notes. The melodic intervals are not the same as lines one, two, three, four, or five because they do not rhyme.

Ex. 56

<table>
<thead>
<tr>
<th>Line 1</th>
<th>Line 2</th>
<th>Line 3</th>
<th>Line 4</th>
<th>Line 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'd carve it on the bark of every tree,</td>
<td>On every stone it should engraved be,</td>
<td>I fain would sow it on each garden green,</td>
<td>In early cress it should be quickly seen,</td>
<td>On every page should be inscribed forever,</td>
</tr>
</tbody>
</table>
CHAPTER XI

"MORNING GREETING"

The mill hand serenades his sweetheart in the morning. He asks her why she hides her little head. Is she annoyed by his greeting? Does his glance disturb her? Then he will have to leave. Yet he begs her to let him stand afar off and gaze at her dear window, from the distance. He begs her to show her little blond head at its window frame so that he can see her eyes, blue stars of morning.1

The rhythmic pattern, because of its slowness and its unusual character, suggests the miller boy's approach to the girl by the use of a dotted eighth followed by two thirty-second notes, a double dotted quarter, dotted eighth, and two sixteenth notes in the right hand piano accompaniment of the second measure of the first score on page 32.

Ex. 57

Deep feeling on the part of the Miller is expressed by the question, "Say, doth my greeting vex thee so?" and by the modulation of F major to F minor and then to G major.

1Ibid., p. 32.
The rhythmic pattern of the third measure of the first score on page 32 suggests a bowing motion on the part of the Miller as he greets the Maid.

The voice melody in this song suggests the calmer emotion of the Miller as he starts the new day, and the chords in the piano accompaniment are sustained most of the time to give a quieter feeling.

This song is strophic in form with four verses. The lines one and two rhyme in the poem, and Schubert uses practically the same rhythmic pattern to show a likeness. Lines four and five rhyme and have almost the same rhythmic pattern. Lines three, six, and seven rhyme and have also the same rhythmic pattern. Lines six and seven are identical in rhythmic and melodic patterns.
Good morning, lovely miller's maid,

Why hide thy head as if afraid,

Say, doth my greeting vex thee so?

And doth my look perplex thee so?

That charming face concealing

Then hence must I be stealing

Then hence must I be stealing,

In order to show the strongly accented words of each line, Schubert uses the dotted quarter note.
In this song there occur recitative passages, page 32 the first five measures, that completely break up the formal regularity of the music and make it closely akin to the folk song.

Ex. 65
"THE MILLER'S FLOWERS"

By the brook, the lover's friend, grow flowers as blue as his sweetheart's eyes. He will plant them under her window while she sleeps, that through her dreams they may whisper, "Forget-me-not." And he bids them look up with loving eyes when she opens her casement at dawn, so that she may know the dewdrops in their eyes are his tears.¹

Schubert changes the time signature from 3/4 as in "Morning Greeting" to 6/8 in this song, in order to create a calm, peaceful atmosphere of flowers gently swaying in the cool breeze.

Ex. 66

The rhythmic figures of quarter, eighth, and sixteenth notes used each time with the word flowers suggest the delicate, naive, and small flowers which are growing around this brook.

Ex. 67

flowers blue mine these flowers.

This song is strophic in form with four verses. The procedure of this poem is that the first two lines rhyme,

¹Ibid., p. 36.
the third and fourth lines rhyme, and the fifth and sixth lines are identical.

The rhythmic and melodic patterns in the voice part are almost the same when there is a rhyming of the lines. Perhaps the slight variations in the melody are due to Schubert's genius of variety. Schubert follows the metre of this poem and also expresses meaning and musical sense by the use of continuous tied eighth and sixteenth notes.

Ex. 68 Beside the brook grow flow'rets
Ex. 69 The Miller holds the brooklet dear
Ex. 70 So they are mine, these flowers,
CHAPTER XIII

"TEARDROPS"

The mill hand and his sweetheart sit by the brook, under the alders. He sees not the moon nor the stars, for he looks only into her blue eyes, shining up to him from the water. And the tears come into his eyes when she says, "It will rain. Good-by, I'm going in." She is bashful. He cannot be sure that she loves him; yet she was not angry. His tears, therefore, are happy ones.¹

Again the brook is typified in the accompaniment of this Schubertian melody.

The piano accompaniment in the Introduction deals with the pictorial ideas suggesting the coolness and the mystery of the night as designated by the pianissimo, the triplet figure, and the chord progression of I, IV, and V.

¹Ibid., p. 38.
The fact that first three verses are written in G major and the fourth verse changes to G minor suggests the change of mood of the mill hand as the disaster of the coming rain disrupts his little visit with the maid.

Schubert alters his melodies both in rhythm and design to suit the alternations in the poetry, not only in this song but throughout the song cycle. The words are set line by line rather than verse by verse. The breaks between the stanzas are minimized and depend upon the run of the story. Schubert does not obliterate a sentence by overloading his instrumentation.

There are some false accentuations in this song, but they are not the composer's fault. The phrases do not always rhyme and some of the words come on the arsis. The poet has given a stress or strong accent to some words that in recitation are not thus stressed.

This song is strophic in form with four verses. The formation of the poem of this song is that the only lines which rhyme are the second and fourth. Lines one and three
are set rhythmically and melodically alike because the two thoughts are so closely connected.

We two sat so fondly together

and gazed in the murmuring mill stream

Schubert sets the "Miller's Flowers" and "Teardrops" in the same time signature because the setting is the same and each have a peaceful mood. "Teardrops" is a continuation, yet an elaboration, of the "Miller's Flowers."

The movement of the melodic line up and down the staff indicates how conscious the couple are of the motion of the brook as they sit on its banks.
CHAPTER XIV

"MINE"

The Wanderer sings, "Brook, mill wheels, forest warblers, hush your songs! Out doors and in, let only one tune sound today; my beloved maid of the mill is mine!

"Spring and sun, is this all you can show by way of blossom and light? Must I alone cast those blessed words to all creation, which cannot grasp them?"¹

The simplicity of the melodic line suggests the simple home and simple love life of the characters of this cycle.

Ex. 76

The musical representation of certain words is appropriate for the connotation of them. Babbling brooklet suggests the rhythmic motion of a brook by the use of the melodic line ascending and descending the scale. Gay warblers suggests gayness as depicted by the use of the two eighth notes followed by a quarter.

Ex. 77

¹Ibid., p. 41.
The rhythmic patterns which move up and down the scale on the words **noisy wheels** suggest the turn of the mill wheel.

![Rhythmic Pattern Example](image)

**Ex. 78**

**noisy wheels**

The use of four eighth notes followed by a half and the melodic intervals of a sixth, a third, and a second on the words **tree** and **vine** suggest the climbing of the vines and the height of the trees. This same rhythmic and melodic pattern is used on **leafy shrine** because the words associate similar meanings.

![Rhythmic Pattern Example](image)

**Ex. 79**

**Tree and vine**

**leafy shrine**

The repetition of the word **mine** six times in each of the two choruses and the markings of F and FF over the word twice show that the first and only climax is written in this song.

![Rhythmic Pattern Example](image)

**Ex. 80**

**Mine is - mine Mine is - Mine Mine is - Mine**

This is joyous song in folk song style. Its main theme is reminiscent of that of the andante in the "A Minor String Quartet" by Schubert. This simple melody is continuous and should be sung very legato.

For each word at the end of a phrase in the poem that is emphasized and rhymes, Schubert also emphasizes by using
half notes in contrast with quarter, eighth, and sixteenth notes.

Ex. 81

Brooklet, stay thy babbling fine, noisy wheel, thy tail resign.

When the phrases are repeated, Schubert changes not only the vocal melody but also the accompaniment to give variety.

Ex. 82

Beginning with the fourth score, last measure, on page 42 and continuing on page 43, Schubert uses the rest at the end of each phrase where there is an exclamation or a question.

Ex. 83

Springtide, are these all the flowers thou callest thine?

This eleventh song Mine is the climax of the entire cycle. The brook and the mill wheel and the birds in the bushes are all hidden to join in the word's triumphant sound. The exuberant melody runs for 29 bars as though trying in vain to encompass all the joy of the situation; then after a breath, it takes a start in quite a different place, (Bb instead of D); then it returns. All the world seems to be dancing and carolling.
In the middle of this cycle there are the two marvelously contrasted songs of joy—"Mine" and "Pause." The song "Mine" expresses an effervescent joyousness while the song "Pause" expresses a joyous gratitude.

The simply phrase of , which is found in the accompaniment of the "Wanderer," "Whither," and "The Question," is quoted in "Mine" except for a little change. The surprising thing is not that it should occur in so many songs, but that it should be utilized so frequently without monotony.

A series of eight half notes on the dominant of the middle section of "Mine" at tree and vine correspond with the eight quarter notes on the dominant in "The Brook's Lullaby."
CHAPTER XV

"PAUSE"

The lover's lute, tied with a green ribbon, hangs on the wall. Its owner's heart is too full of song. So heavy is his burden of bliss that he can no longer rise to the tender melodies that once expressed his longing and burning pain. But if a breeze or a bee's wing wakes the lute-strings, his heart will thrill with ecstasy.\(^1\)

The first two measures of the first score on page 46 suggest the soft rustle of the ribbons over the strings of the lute. This is found eighteen times throughout the song in the right hand piano accompaniment and transposed and slightly varied eight times more.

![Ex. 87](image)

The second and third measures of the fourth score on page 46 typify the motion of the brook by the use of the up and down movement of the right hand piano accompaniment.

![Ex. 88](image)

\(^1\)Ibid., p. 46.
The second measure of the first score on page 47 suggests the turning of the mill wheel, by the use of dotted eighth, sixteenth, dotted eighth, sixteenth, and half notes.

Ex. 89

Schubert gives the recitative effect on page 49 by the use of the half and whole note chords in the piano accompaniment and the continuous quarter, eighth, and sixteenth notes in the voice part.

Ex. 90

After each phrase a rest occurs to suggest a slight pause or a thought.

Ex. 91

And why, why did I leave the ribbon there so long?

The melodic interval from preceding notes to the word hung suggests the height which the Mill-hand hung the lute.

Ex. 92

I have hung my lute for a while

The change of the lute music to the minor suggests the omen of the coming disaster of the love life of the mill hand.
Because of the limitations of the range of the strings on the lute, the vocal line is exceptionally free in its rhythm and is nearly all evolved from the first phrase of the melody.

This song expresses that melancholia of desire which is one of the most vibrant chords of the Schubertian lyre, in this case a melancholy underlaid with quiet inner joy. The general tone of the song is a hush, an ambiguous hush in which anything can happen.

The vocal line of the first phrase of the melody is repeated after a half rest, and then an outburst of passion is expressed by an overlapping of phrases, section (b) immediately commencing the next bar, while the next phrase is a reconstruction of the above quotation and commences on the second half of the bar with (a) followed by (c) and (a) again and then (d).

The next phrase, which appears to be a new subject,
is found to be derived from the section (a) of the opening.

The modulations which follow, especially the enharmonic change of page 49, are reminiscent of the only strong modulation in the early songs of the cycle (yes is one word) of "The Question."

Similar relations may be noted in the melodies of the songs, such as the opening phrases of "After Work," "Impatience," "Morning Greeting," "Pause," and "Jealousy and Pride."

The form of this song is A,B,A,C. There are twenty measures in the first A, twenty-one measures in B, fourteen measures in A, and twenty measures in C, followed by a four measure coda.

The chord progressions in the piano accompaniment on
page 46, fifth score, third and fourth measures, and continuing to page 47 are somewhat like those of Chopin's *Funeral March* suggesting an expression of yearning.

Ex. 99
CHAPTER XVI

"WITH THE GREEN LUTE-BAND"

His love tells him that green is her favorite color, so the apprentice cuts the green ribbon from his lute and sends it to her. If she will wind it in her hair, then he will know where hope abides, where love is enthroned, and green will be his as well as her favorite color.¹

This is the last affectionate and happy song before tragedy comes to the cycle.

Ex. 100

The first chord in the introduction suggests a pause on the part of the miller boy. The next three measures suggest his motions as he gets up to take the ribbon off the lute on the wall.

This song is strophic in form with three verses. Schubert evolved numerous artifices for stressing accents without disturbing the general rhythm. In the phrases of this song Schubert uses the dotted eighth note to stress accent.

Lines one and two of the poetry rhyme. The rhythm and melody is changed somewhat in the two, but the right stress

¹Ibid., p. 50.
is on each vital word. Lines three and four are identical in the poem, but Schubert varies these two phrases melodically and rhythmically. The same is true with lines five and six, and seven and eight. Lines three and four are identical rhythmically and melodically to that of lines of seven and eight, and they also rhyme.

Ex. 101

Oh tis a shame green ribbon gay,
That on the wall thou fadest away
And green's the hue I love,
And green's the hue I love.
CHAPTER XVII

"THE HUNTER"

The mill hand sees and hears in the distance the Hunter approaching and exclaims, "What is this Hunter seeking at the mill, with his yelping dogs and braying horn? The only game to be found here is my little tame doe. Stick to your forest, hunter, and leave me my mill. And if you want to commend yourself to my sweetheart, shoot the wild boers that break into her garden by night and uproot her cabbages."¹

The horn fanfares in the accompaniment suggest the Hunter's arrival. It is marked staccato.

Ex. 102

The repetition of the second and third measure theme suggests that the Hunter is treading on the mill hand's love ground.

Ex. 103

¹Ibid., p. 52.
The minor mode suggests the sinister outcome of the Hunter's appearance.

Ex. 104

The young Miller is bristling with annoyance and uneasiness, as is suggested by prolonging the expression of irritation, which is the horn flare, and enhancing it over a period of twenty-four bars.

Ex. 105

This song consists of four verses and is strophic in form. The first two lines of the poetry rhyme, and the rhythmic patterns of the music are the same. Lines three and four rhyme and are the same rhythmically. The first and third lines rhyme and are set the same melodically. The same applies to lines two and four. Lines five and six, and seven and eight rhyme and are set alike rhythmically and melodically. Lines nine and ten rhyme and are rhythmically set the same, and are repeated.
Ex.106

But what by the brook will the huntsman do?

Hence, saucy intruder 'tis no place for you

Ex.107

No pray to be found for your gun, you should know,

There's only for me a tame beautiful doe.

Ex.110

And would you this delicate creature see,

Then leave your gun standing behind a tree,

Ex.111

And leave in their kennel your clamorous hounds,

And lay by your horn with its deafening sounds,
And shear your chin all that tangle of hair,

Or my pretty doe you will terribly scare.
CHAPTER XVIII

"JEALOUSY AND PRIDE"

The brook flows wildly. It is angrily pursuing the impudent Hunter. The mill hand says, "Let the brook turn back and give chase to the Maid of the Mill, petulant and fickle minded little thing. Last night, when the Hunter came gaily down the road, she stretched her neck to watch him. Tell her, Brook, no modest girl does that, but say nothing of my grieving face. Tell her I'm whittling a reed-pipe beside your waters, to play gay tunes and dances for the children."¹

The angry flow of the brook is reflected in the sixteenth notes of the accompaniment.

Ex.113

The rapid tempo of the melody suggests anger and indignation.

Ex.114

¹Ibid., p. 55.
After each phrase where a question is raised in the vocal melody there is a rest to signify contemplation.

Ex. 115

Dost rush and roar to catch the saucy huntsman here?

Jealousy, indignation, and emotional upheaval are suggested by the minor mode in which the song is written.

Ex. 116

The insistent dominant is noted in the alto of the horn passages of this song in the Ab major key.

Ex. 117
CHAPTER XIX

"THE FAVORITE COLOR"

The Youth says, "For me a green garb, green tears, a green cypress grove, a heath of greening rosemary—my sweetheart so loves green! For me the chase o'er hill and dale, death the game I pursue, my hunting-ground love's grave in the meadow, cover me with the green sod, put up no black cross, scatter no flowers let all be green round about me—my sweetheart so loves green."\(^1\)

The pathos of the Mill-hand's yearning to be buried under the greensward, because green is his love's favorite color, is emphasized by the unremitting E's which are struck 536 times in this song like a dull ache.

Ex. 118

"The Favorite Color" occurs between two transports, one of "Jealousy" and the other of "Despair." "My love was so fond of green" is the haunting thought in the vocal melody, repeated again and again, first with a major third in memory of the bright past, then with a fall to the melancholy

\(^1\text{Ibid.}, p. 60.\)
The mood of the entire song is one of deep sorrow and depression, gripping in its simplicity. The tempo is slow. The music with its incessant muffled tapping of the dominant suggests a little funeral march. "Pain, pain, pain," says the monotony of the song.

In this song the obstinately repeated E natural in the right hand of the piano accompaniment seems to sound the knell of the lover's hopes.

This song is strophic in form with three verses. The rhythm and the scansion in the setting of this poem coincide. Lines one and two, and four and five rhyme, but each has a different melodic and rhythmic pattern because of the
metre of each line. The third and sixth lines, which are identical, are the same melodically and rhythmically.

Ex. 122
In green I now will wind me,
In weeping willows bind me,

Ex. 123
I'll rest beneath a cypress tree
Or seek me a field full of rosemary

Ex. 124
My love likes green so well,
My love likes green so well.
"THE HATED COLOR"

As the youth talks to himself, he says, "I'd range the wide, wide world—were field and forest not so green. I'd like to pluck the green leaves from every bough, see the green grass weep itself white. Ah, green, evil color, why taint and mock a poor, pallid wretch? I'd fain lie before her door in snow and rain, softly singing, day and night, the little word adieu. Hark, when the huntsman's horn sounds in the forest, her pane re-echoes. And though she does not look out at me, yet I may look in at her. O take from yon brow my ribbon green! Give me your hand at parting. Farewell!"

The insistent dominant, which suggests intense tragedy in the right hand piano accompaniment, intrudes where it is connected with the hunting horn as given in the first and second measures of the fourth score on page 63, again on page 64 in the third and fourth measures of the third score, and continuing through the fifth score.

Ex. 125

Ibid., p. 62.
There is a passion-cry which recurs through the Hunter's horn call to evoke the image of the rival who has motivated its despair on page 64 in the last measure of the third score, and on through the fifth score.

Ex. 126

Hark, when a horn rings thro' the wood I hear her window then.

The brook music is suggested by the first two measures in the left hand piano accompaniment. This is found in fifteen measures of this song.

Ex. 127

Phantasms come and go in the music, notably the huntsman's tally-ho.

Ex. 128

The last marks of forte in the song cycle are indicated at the phrases where the lover flares up in his dramatic passionate cries.
Ex. 129

I fein would roam thru unseen

Second score, first and second measure, page 62. First score, last measure, page 63.
CHAPTER XXI

"WITHERED FLOWERS"

The Miller is dying of a broken heart. He says, "The flowers she gave me, let them share my grave. They look at me so sadly that it seems as though they know how I feel. Pale, withered flowers, why are you so moist? Ah, tears will not restore your freshness, nor make dead love bloom again! Spring will come and winter go; flowers will deck the meadow and flowers will lie in my grave—all the flowers that she gave me.

"And when she passes the mound and thinks in her heart, 'He was true to me,' then, flowers, turn out, for May will have come and winter will have gone."¹

The mood is one of melancholy and gentle grieving, and the piano phrase after the question "Once so bright?" with its striking similarity to the fate motive in the "Nibelungen Ring" shows Schubert anticipating Wagner.

¹Ibid., p. 66.
The rhythm is march-like in the accompaniment; an elfin funeral march for the dead flowers of the spring which are to be buried in the suicide's grave are in contrast to the theme of the flowers in the voice part.

Ex. 131

Ye little flowers which to me she gave shall

The beauty and loveliness of the flowers in the song "The Miller's Flowers" are opposed by the withered ones in "Withered Flowers."

Ex. 132

Beside the brook grow flow'rs blue, that
Ye blossoms all so sad and white
CHAPTER XXII

"THE MILLER AND THE BROOK"

In this colloquy between the Miller's Apprentice and the Brook, the former cries, "When a faithful heart des- pairs of love, the lilies droop, the moon veils her face to hide her tears, the angels close their eyes and sob as they sing the soul's requiem." The Brook replies, "When love struggles clear of pain, a new star shines in the skies; three deathless roses, crimson and white, blossom on the thorny stem; and the angels clip their wings and descend to earth." The lover has made his decision; he bids the Brook farewell. "Ah, dear little brook, you mean so well, but do you know what must be when love is death? Down below, in your depths, there is cool, calm peace. So on with your song; let it never cease."¹

In this lovely song the brook flows in arpeggios over the chord harmonies on pages 71 and 72.

Ex. 133

¹Ibid., p. 70.
The water music, which is built upon the common chord e, g, c throughout the cycle in such songs as "The Wanderer," "Whither," "The Question," "Mine," and "Jealousy and Pride," is also found in this song.

Ex. 134

"The Wanderer" "Whither" "Mine" "Jealousy and Pride" "The Miller and the Brook"

The listless movement of the piano part at the opening gives place to the soothing motion of the brook music.

Ex. 135

The comradeship of the Miller and the Brook is clearly indicated by the use of the accompanying figure of the Brook to the Miller's melody, which changes gradually to the major key.

Ex. 136

The song "Thanks to the Brook" is similar to "The Miller and the Brook" because each gives a dialogue effect.
Ex. 137

Did I really guess right? my good prattling friend,

Ah, brooklet, darling brooklet, so tender and true,

In the vocal melody, the second score, the last half

of the first measure, and continuing for four measures, the

melody is somewhat like that of the theme of Grieg's "Peer

Gynt Suite."

Ex. 138
CHAPTER XXIII

"THE BROOK'S LULLABY"

Here the Brook, associated with all the phases of the lover's tragedy, sings its epilogue. "Sleep soundly, close your eyes, weary wanderer; you have come home. Rest in me, who is true to you, till the sea swallows all streams. I will bed you on cool cushions, in a cavern of crystal blue. Come, swirling waters of mine, rock the boy to sleep! When the Hunter's horn sounds in the forest, I will drown it with my swell. Do not peep in at my sleeper, forget-me-nots, lest his dreams oppress him. I shall turn away from the mill-race, wicked Maid of the Mill, lest your shadow awake him; but fling me your dainty kerchief so that I may cover his eyes. And so good-night, until the dawn when all things awake. Let joy and sorrow pass in sleep. The moon rises, the mists vanish, the heavens stretch illimitable above us."¹

The lively brook music of "Whither" is contrasted with the lullaby of "The Brook's Lullaby," in which there is tragedy and sorrow.

¹Ibid., p. 73.
In the first ten measures of the right hand piano accompaniment, the dominant, which is G, gives a monotonous atmosphere of the brook as it flows on forever.

Ex. 140

This song is strophic in form with five verses. Lines one and two rhyme and are repeated. These two are set rhythmically and melodically alike. The third line rhymes with line six, but is set rhythmically or melodically like the first two. Lines four and five rhyme, are repeated, and are set rhythmically and melodically alike. Line six is repeated, but is not repeated rhythmically and melodically alike.

Ex. 141

Ex. 142
Ex. 143
True faith is here, Then rest without fear.

True faith is here, Then rest without fear.
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