Imagine that you are a composer, sitting down to write the main theme of a piano sonata and contemplating what form your theme will take. The number of possible forms available to you would be almost limitless. I say almost because that number might be limited to some extent by the conventions of the style in which you are writing or perhaps the character of the piece, but essentially your options would know no end. Now imagine that you are sitting down to write the main theme of a song, with some lines of poetry in front of you. In this case the very presence of a text would seem to reduce your choices considerably, since some poetic lines will sound more natural with some phrase structures than with others. Poetic meter and rhythm; rhyme scheme; line length; patterns of repetition, alliteration, and assonance; subtleties of tone and meaning—each of these would undoubtedly influence your decisions about the shape of your thematic material. Each would provide a creative constraint.

My article focuses on these constraints and the ways that poetry and phrase structure interact. How do words influence compositional decisions about thematic design? Why might a composer set some poetic lines as a period, others as a sentence, others as a hybrid, and still others as a deviation from a recognized phrase-structural norm? Are there meaningful correlations between certain patterns of poetic rhythm, meter, and rhyme and certain theme-types? What makes some lines of poetry sound better with some theme-types than with others?

For all the recent resurgence of interest in Formenlehre, scholarship on theme-types has tended not to address these questions, the main reason being that it has dealt primarily with instrumental music. This article focuses on sentence form in vocal music, using Schubert’s Die schöne Müllerin as a case study. Analysis reveals that Schubert’s sentences often go hand in hand with poems that begin with rhyming couplets, that the type of sentence he uses depends upon the sense and structure of the text associated with it, and that he favors sentences with oddly repetitive presentation sections—“manic” versions of the form that emphasize the repetitiveness of Müller’s verses and the obsessional nature of his lovesick hero.

Keywords: Schubert, Die schöne Müllerin, sentence, theme-type, text-music relations

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1. For seminal studies of theme-type, see Caplin (1994, 1998, 2009), Bailey-Shea (2002–03, 2003, 2004), and Dahlhaus (1978). See also Schoenberg (1967) and Ratz (1951), whose work laid the foundation for more recent research into the topic. Schoenberg, Ratz, Dahlhaus, and Caplin focus on instrumental themes. Bailey-Shea is something of an exception since he looks at sentences in Wagner’s operas (though mainly those that emerge from the orchestra). More recent studies of theme-type in instrumental music (focusing on sentences, in particular) include Richards (2011), Riley (2011), and Vande Moortele (2011). I will return to these studies below.


6. Krebs (2013). I am grateful to Krebs for sharing a copy of his presentation with me.
has never before been approached with an eye toward the types of themes it contains and the significance of Schubert’s thematic choices. Looking at *Die schöne Müllerin* from this perspective reveals that phrase structure was no less a part of his text-setting arsenal than harmony, rhythm, or large-scale form. Even more, this approach shows how integral the sentence is to the expressive meaning of the cycle as a whole.

I begin by considering what Schubert’s sentential norms might have been, arguing that he inherited them not just from instrumental themes but also from the melodies of German folk songs. I then show how he adapted these models, responding in instrumental themes but also from the melodies of German folk might have been, arguing that he inherited them not just from BaileyShea (2004 (1991) — text-setting arsenal than harmony, rhythm, or large-scale form. This perspective reveals that phrase structure was no less a part of his treatment sections that extend the sentence well beyond an

I begin by considering what Schubert’s sentential norms might have been, arguing that he inherited them not just from instrumental themes but also from the melodies of German folk songs. I then show how he adapted these models, responding in remarkably consistent ways to the nuances of Müller’s poetry. We will see that Schubert’s sentences often go hand in hand with poems that begin with rhyming couplets, and that even when this isn’t the case poetic rhymes invariably correspond with musical “rhymes”—that is, the statement and repetition of a “basic idea.”7 We will also discover that the specific form a sentence takes (how its basic idea is repeated, how long the sentence is, how its phrase units unfold, and how it deviates from normative sentence structures) often correlates with the structure and sense of the text associated with it. Finally, I examine three of the early songs in the cycle, “Halt!,” “Am Feierabend,” and “Ungeduld,” which contain bizarre sentences with greatly elongated presentation sections. These hyper-repetitive, “manic” versions of the form highlight the repetitiveness of Müller’s verses and the obsessiveness of his lovesick hero, and more than any other phrase forms in the cycle they show how much Schubert bends his thematic material to the poetic situation at hand.

SENTENTIAL NORMS

What defines the sentence? This is a simple question on the face of it, but one that proves to be particularly intractable in light of the many diverse sentences in the repertoire. The best-known sentence—cited as an exemplar in virtually every discussion of the form, including Schoenberg’s *Fundamentals of Musical Composition*, where the theme-type was first defined8—is the opening theme of Beethoven’s Piano Sonata in F Minor, Op. 2, No. 1. Even in the genre of instrumental music, however, many sentences behave very differently from this one. As BaileyShea has shown, some sentences lack the forward drive of the Beethovenian archetype or the fragmentation and liquidation of its latter half, some are more motivically differentiated, and some are far looser in construction, with chains of continuation sections that extend the sentence well beyond an eight-measure frame.9 More recently, Mark Richards has proposed two categories of unorthodox instrumental sentences in which the basic idea is repeated not once but twice or, in some cases, not at all (what he calls “trifold” and “monofold” sentences).10 Matthew Riley has likewise explored irregular sentential themes by Haydn that lack the first part of the continuation.11

Sentences in vocal music are even further removed from the Beethovenian model. The limitations of the voice make certain types of rhythmic activity less possible in a vocal sentence than they would be in an instrumental sentence since it is generally harder to sing fast notes than it is to play them on most instruments; the continuations in vocal sentences thus tend to “spin forth” less obviously than those in instrumental sentences. Sentences with words also appear in different formal contexts. Tight-knit sentences in instrumental music often comprise main themes that are later developed in some way;12 sentences in nineteenth-century song, on the other hand, often occur in contexts where they are not further developed (as an initial theme that returns with no change or never returns at all, even as the form of an entire song). Furthermore, a song may sometimes begin with a loose sentence, using as its main theme a version of the form that would normally appear only in the subordinate theme, transition, or development section of an instrumental piece.13

What this means is that when analyzing the sentences in this cycle we will need to expand our idea of what a sentence is. Krebs offers a useful definition in his paper on sentence forms in Schumann’s *Lieder*, which is specific enough to prevent labeling everything as a sentence but flexible enough to account for the variety of sentences in vocal music. For Krebs, a sentence must do two main things: (1) start with at least two statements of a basic idea, thus outlining a presentation, and (2) follow this unit with another unit that is more active and unstable, thus suggesting a continuation.14

7 I borrow the term “basic idea” as well as other sentence-related terms from Caplin’s treatise on formal functions in Classical music (1998).
8 Schoenberg (1967, 20–24). Many of Schoenberg’s students, including Webern (1963), Ratz (1951), Rufer (1954), and Stein (1962), used Beethoven’s Op. 2, No. 1 as an exemplar of the sentence, as have more recent writers such as Cone (1968), Dahluh (1978), Frisch (1982), Schmalfeldt (1991), and Caplin (1998).
10 Richards (2011, 190–96). Richards also notes that some sentences from the Classical era lack true cadential closure (203–10).
11 Riley (2011).
12 On tight-knit and loose themes, see Caplin (1998, 84–85 and passim).
13 Krebs (2013) likewise notes that loose sentences in nineteenth-century music (and not just vocal music) do not appear in contexts where they are typically found in Classical music, as does Vande Moortele (2011, 128–29). Martin’s work on Haydn’s aria forms would seem to bear this out: he discusses various loosening techniques in Haydn’s sentences, as well as in his periods and hybrids (additional repetition of a basic idea and extension of cadential function following imperfect, deceptive, abandoned, or evaded cadences), but these techniques are always found in subordinate themes (2010a, esp. 395–98).
14 Krebs (2013). In contrast with Caplin, I will refer to the first half of a sentence as the presentation and the second half as the continuation, rather than the presentation phrase and the continuation phrase, because I define a phrase as a tonal motion toward a cadence and thus regard a sentence as a single phrase rather than two phrases (in this I follow Rothstein [1989, 5], who writes: “If there is no tonal motion, there is no phrase”). For more on Caplin’s definition of phrase, see Caplin (1998, 45). Unlike Richards (2011), I see the repetition of the basic idea as essential to the definition of a sentence. As such, I don’t regard his “monofold” sentence as a viable version of the form.
We also need to broaden our understanding of what Schubert’s sentential models were, looking beyond instrumental music to the sentences found in the vocal music of his day. Krebs notes that German folk songs contain numerous sentences, as do the folklike melodies of composers such as Carl Friedrich Zelter and Johann Reichardt, which have taken on the status of folk song in Germany. Examples 1 and 2 show two such melodies, one an actual folk tune, “Beide Hände reich’ ich dir,” and the other a folklike melody from one of Reichardt’s settings of Goethe’s four miller ballads, “Der Junggesell und der Mühlbach.” Note the presence of several sentential features, couched, however, in a simple idiom. First, each theme opens with the statement and repetition of a basic idea (two measures long and varied in Example 1, three measures long and unvaried in Example 2), thus satisfying Krebs’s condition 1. Second, each proceeds with a unit that is more active and unstable, satisfying Krebs’s condition 2: the melody in the second half of each excerpt is fragmented, the implied harmonies in Example 1 accelerate over the last four measures, and the melodic contour in mm. 7–9 of Example 2 rises (G–A–B♭–C–F, on each half measure), gathering energy as the theme reaches its high point and then descending from there in a cascade of eighth-note arpeggiation. The preponderance of themes like these, Krebs argues, suggests that German songwriters recognized an affinity between the sentence and the folk song. If this is true, it may help to explain why Schubert was drawn to this theme-type for its folklike simplicity and that he set himself the task of incorporating the sentence into a cycle of art songs, taking advantage of its folk “affinities” all the while that he “bent [Müller’s folk-figures] to his own un-folkish purposes.”

A PRELIMINARY EXAMPLE: “EIFERSUCHT UND STOLZ”

More than the generic associations of the sentence with folk song, though, what interests me are its associations with particular texts from Müller’s cycle. Why did Schubert opt to set some poems as sentences rather than as something else? What prompted him to choose this sentential form, this unique thematic shape, in the context of this poetic scenario? Song 15, “Eifersucht und Stolz,” makes for a useful starting point to ponder these questions since it exhibits features common to many of the sentences in the cycle. A brief look at this song can give us an idea what a typical Schubertian sentence looks like and what phrase-structural strategies Schubert employs to animate Müller’s text.

At this point in the cycle, the miller, feeling spurned by the miller maid because she has shown interest in the hunter, demands that the brook reverse its course and chastise her for her fickleness. Schubert sets the opening four lines of the poem as an eighteen-measure sentence followed by a short codetta, shown in Example 3. The sentence begins with a four-measure basic idea (or what Caplin might call a “compound basic idea”), which is repeated sequentially. Then follows a five-measure continuation, which is itself repeated, thus forming a larger ten-measure section. The enjambment between lines 3 and 4 (“schilt erst deine Mül- lerin / Für ihren leichten, losen, kleinen Flattersinn”) helps to fuse together these two five-measure units. The second half of the sentence is marked by various features that are typical of a continuation: an acceleration of harmonic rhythm (each basic idea begins with two measures of static harmony, but in the continuation a new harmony appears on every downbeat), sequential harmonies (a series of parallel first-inversion triads leads to the ii♭ in m. 15), and some amount of phrase-structural fragmentation (the eighth-note rests in mm. 13 and 14 give the impression that the continuation starts with two distinct one-measure units; the four-measure basic ideas, granted, have a 1 + 1 + 2 structure, but there is no separation between their first and second measures, making the gestures seem more connected).

Both the presentation and the continuation are beautifully calibrated to the structure and sense of Müller’s stanza. Perhaps most obviously, the basic-idea repetition—a four-measure gesture repeated a third higher, with some variation—matches a poetic repetition, namely, the rhyming couplet that begins the poem: “Wohin so schnell, so kraus und wild, mein lieber Bach? / Eilst du voll Zorn dem frechen Bruder Jäger nach?” The type of repetition Schubert uses is no less important. The rising

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15 Krebs (2013).
16 As Krebs (2013) points out, Engelbert Humperdinck incorporated this preexisting folk melody into his Hänsel und Gretel; see Hansen (1978, 113). Krebs cites numerous examples of sentential folk songs in this anthology.
17 See Reichardt (1969, 20–21) for a facsimile of the 1809 score and Youens (1997, 102–17) for a discussion of this song and Reichardt’s other miller ballads.
18 Krebs (2013).
19 Youens (1992, xvi). Incidentally, five of the ten songs from Ludwig Berger’s Gesänge aus einem gesellschaftlichen Liederspiele ‘Die schöne Mül- lerin,’ Op. 11, have sentential themes (“Müllers Blumen,” “Am Mäinen- feste,” “Rose, die Mülnerin,” “Müllers trockne Blumen,” and “Des Baches Lied”), as do all eight of Fanny Hensel’s Lieder on Müller’s poetry, offering further evidence to support Krebs’s claim about the sentence’s possible folk resonances.
20 Throughout the article I have included the relevant texts and translations at the beginning of each musical example. All translations are derived from Wigmore (1998) and Youens (1992).
22 The first statement moves from G minor to B♭ major. The second starts in B♭ major and ends not on D minor (as one would expect, considering the harmonic pattern established in the first four measures) but on V of D minor, yet this does not diminish the strong sense that harmony and melody have been ratcheted up sequentially by a third. See Caplin (1998, 38–39) for an explanation of his three types of basic-idea repetition: “statement–response,” “exact,” and “sequential.”
23 By “enjambment” I mean the continuation of a line of poetry into the next without a pause.
25 “Bach” and “nach” technically use different ab vowels—the vowel in “nach” is slightly longer than the vowel in “Bach”—but the vowels are similar enough to be considered rhymes, and the difference between them would be less noticeable in singing than in speaking.
sequence evokes the headlong rush of the brook and the miller’s welling anger. It also allows Schubert to treat the second line not so much as a brand-new linguistic idea as an intensification of the previous thought—line 1 technically lacks a verb and in effect shares the verb of line 2 ("Wohin [eilst] du so schnell? . . ."). Moreover, the break in the sequence (the move to a half cadence on A major where a D chord is expected) emphasizes the question at the end of this line, and the melody’s equally surprising move to E♭ on the downbeat of m. 13 is a sign of the forcefulness of the miller’s reproach to the brook—having climbed to E, the melodic line is yanked downward to E♭. The move is ungrammatical, unnatural; as Thrasybulos Georgiades points out, the melody literally “turns back” at this moment.26 One need only imagine how Schubert might otherwise have set these lines to see why his actual version works so well. He could have cast the stanza as a parallel period, reaching a point of repose after the second line and repeating the same musical material for lines 3 and 4, thus losing the sense of contrast necessary to set the imperative (“kehr’ um”) apart from the preceding lines. He might have chosen a sentence with an exact repetition of the basic idea, maintaining the musical tension but not heightening it. Or he could have opted for a sentence with a sequential repetition but without the break in the sequence, without the wrenching E♭–E motion across mm. 12 and 13. Each of these hypothetical versions lacks the fury, the near-delirium, of Schubert’s solution.

The continuation is equally appropriate to the text. First, the phrase-structural fragmentation in this part of the form goes hand in hand with a sort of textual fragmentation: the words

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26 Georgiades (1967, 277).
“kehr’ um” are repeated in the poem, and “ihren,” “leichten,” “lossen,” and “kleinen,” though not rhymes, are similar enough to give the impression that the text is being broken into smaller units, just as the music is. Second, the expansion of this part of the form to ten measures—a five-measure unit plus a five-measure unit, rather than a four-measure unit plus a four-
measure unit—results from an augmentation of the declamatory rhythm of the text, which allows Schubert to stress important words. Example 4 offers a hypothetical recomposition with a continuation that is eight measures long. Effectively, this recomposition squeezes the boldfaced words into a single measure, whereas in Schubert’s version they take up two measures. This hypothetical version may be more formally balanced, but it fails to stress these key words: “kehr’ um” (turn back), “ihren” (her), and “leichten” (frivolous). The first of these is crucial: “kehr’ um,” after all, is the miller’s impassioned command to the brook. Schubert’s emphasis on “ihren” (her) is also telling, for it is the miller maid’s transgression, not the hunter’s, that is the real source of the miller’s anger (ihren Flattersinn, not seinen Flattersinn). The poem makes the miller’s displeasure with her clear enough, but Schubert’s interpretation of the poem drives the point home.

In the following sections, I take a broader look at the cycle’s sentences, considering whether or not the repetition of a song’s basic idea is reinforced by a poetic rhyme (or another form of poetic repetition), speculating about the text-expressive significance of the type of basic-idea repetition, and noting whether the phrase units of a sentence are longer (or shorter) than expected, and why.

RHYME AND REPEITION

“Eifersucht und Stolz” is hardly the only sentence in Die schöne Müllerin with a rhyming couplet that is set to a presentation. Example 5 provides an overview of the sentences in the cycle (I include here only the main themes of each song). Eleven of the poems in the cycle begin with rhyming couplets, and, as the example shows, in five of those (nos. 7, 8, 11, 12, and 15) the two lines of the couplet correspond to a basic idea and its repetition. In other words, in certain contexts Schubert used the sentence theme-type to exploit the analogy between poetic and musical rhyme.

Looking at even one counterexample—one instance when Schubert does not set a rhyming couplet as a presentation—can give us an idea as to what those contexts were. Song 4, “Danksagung an den Bach,” opens with a rhyming couplet (featuring, more specifically, a half rhyme: “War es auch gemeint, / Mein rauschender Freund?”), but Schubert opts not to cast these lines as a presentation; instead, he groups the two lines together into a single basic idea in mm. 5–6, shown in Example 6. The reason may have something to do with the fragmentary quality


27 Youens (1992, 100) also notes that the expansion of this phrase unit allows Schubert to prolong these words.
28 Feil (1988, 73) offers a similar interpretation of this moment.
29 Graham Johnson (1996, 46) points out, in fact, that this is the first time the miller has been critical of his beloved.
30 BaileyShea (2003, 124–25) briefly addresses the question of whether presentations are typically associated rhyming couplets, but he argues that such correspondences are too rare to suggest anything resembling a general practice. As we’ll see, rhyming couplets need not be set sententially, but the correlation between rhyming couplets and presentations is, I believe, stronger than BaileyShea suggests, especially in Schubert’s Lieder. Callahan (2013) also explores this issue, looking at a number of examples from the Great American Songbook in which poetic rhymes assist with the sense of musical repetition in a presentation.
31 The theme is itself a malformed sentence. An exact repetition of the basic idea follows the initial statement, but only the first half of the idea appears, after which we hear what Caplin (1998, 45–47) would describe as “continuation → cadential” function: essentially two swift cadences, first in a high register and then in a lower register, which are built on an expanded cadential progression. The truncated presentation and continuation → cadential phrases (three measures rather than four) create a feeling of doubt and instability, as does the metric displacement in mm. 8 and 9, where the phrase “war es auch gemeint?” now occurs in the middle of a measure rather than at the beginning, as in m. 5.
<table>
<thead>
<tr>
<th>Song title</th>
<th>Stanza structure</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. “Das Wandern” (mm. 5–20)</td>
<td>abccb</td>
<td>b.i. = lines 1–2, b.i. rep = lines 1–2 repeated, quasi-AABA sentence</td>
</tr>
<tr>
<td>2. “Wohin?” (mm. 3–22)</td>
<td>abab</td>
<td>b.i. = lines 1–2, AABA sentence</td>
</tr>
<tr>
<td>3. “Halt!” (mm. 12–57)</td>
<td>aba?b</td>
<td>b.i. = lines 1–2, “manic” sentence with three presentations</td>
</tr>
<tr>
<td>4. “Danksagung an den Bach”</td>
<td>aaba</td>
<td>b.i. = lines 1–2, b.i. rep = line 3 (truncated)</td>
</tr>
<tr>
<td>(mm. 5–10)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. “Am Feierabend” (mm. 8–24)</td>
<td>ababcdece</td>
<td>b.i. = lines 1–2, 10-line stanza “manic” sentence with three presentations</td>
</tr>
<tr>
<td>6. “Der Neugierige” (mm. 5–12)</td>
<td>abcb</td>
<td>b.i. = line 1, vaguely sentential</td>
</tr>
<tr>
<td>7. “Ungeduld” (mm. 9–26)</td>
<td>aabcc</td>
<td>b.i. = line 1, “manic” sentence with five b.i.’s</td>
</tr>
<tr>
<td>8. “Morgengruss” (mm. 5–10)</td>
<td>aabcc</td>
<td>b.i. = line 1, compressed 2-measure continuation</td>
</tr>
<tr>
<td>11. “Mein!” (mm. 9–21)</td>
<td>aaaa... etc.</td>
<td>b.i. = line 1, oddly uneven 15-line stanza</td>
</tr>
<tr>
<td>12. “Pause” (mm. 9–19)</td>
<td>aabb</td>
<td>b.i. = line 1, AABA sentence</td>
</tr>
<tr>
<td>14. “Der Jäger” (mm. 5–28)</td>
<td>aabccddeee</td>
<td>b.i. = lines 1–2, 10-line stanza greatly expanded 16-measure continuation</td>
</tr>
<tr>
<td>15. “Eifersucht und Stolz”</td>
<td>aabb</td>
<td>b.i. = line 1, expanded 10-measure continuation</td>
</tr>
<tr>
<td>(mm. 5–25)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18. “Trockne Blumen” (mm. 3–15)</td>
<td>abcb</td>
<td>b.i. = lines 1–4, compressed continuation</td>
</tr>
<tr>
<td>20. “Des Baches Wiegenlied”</td>
<td>aabccb</td>
<td>b.i. = lines 1–2, repeated compressed 2-measure continuation</td>
</tr>
<tr>
<td>(mm. 5–10)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Example 5.** Sentential themes in Die schöne Müllerin.

of each line. In “Eifersucht und Stolz” the first line (“Wohin so schnell, so kraus und wild, mein lieber Bach?”) may have lacked a verb, which the second line supplied retroactively, but it was still presented as its own question and, moreover, it was followed by a complete question (“Eilst du voll Zorn dem frechen Bruder Jäger nach?”). In “Danksagung an den Bach,” by contrast, the first line is even more tied to the second—the question needs an addressee—and the second line is altogether incomplete. Schubert accordingly yokes the two lines together into a single musical gesture, just as Müller yokes them into a second line of “Danksagung an den Bach” is bound to the first, so of course is the song itself bound to the song that precedes it, “Halt!”: Song 4 begins with the same question that ended Song 3 (“War es auch gemeint?”) and sets these words similarly, stressing the first syllable of “also” by treating it as a downbeat D and the high point of the melodic gesture.
single linguistic thought. Line length may also play some role: “Eifersucht und Stolz” uses hexameter lines and “Danksagung an den Bach” uses trimer lines (indeed, all but one of the sentences in Die schöne Müllerin have basic ideas with four or more poetic feet). More than the number of syllables in a line, though, it is the meaning instantiated in those syllables, the relative completeness of the poetic sentiment, that makes the most difference. This may help explain why Schubert often sets abab stanzas as presentations. This poetic form would seem to lend itself most naturally to treatment as a parallel period, but more often than not where the two lines of each nonrhyming couplet are too fragmentary (or short) to stand on their own he groups them into a single basic idea instead.

“Wohin?” is a typical example. In Example 7 the initial nonrhyming couplet is the basic idea, the next couplet is the exact repetition, and the entire second stanza is the continuation. The poem’s opening trimeter line tells us that the miller heard the brook burbling (“Ich hört ein Bächlein rauschen”), and the second trimeter line (“Wohl aus dem Felsenquell”) tells us where the sound came from. The first line could certainly stand alone as a linguistic sentence, but the second line provides an all-important prepositional phrase that specifies something missing from line 1, so it only makes sense that Schubert combines the two lines into a single basic idea. (The lines are also poetically joined together by an enjambment; the same is true of lines 3 and 4. The result, of course, is that the basic idea and its repetition end with rhyming words (“Felsenquell” and “Felsenquell”).

Other poems whose rhyming couplets are not treated as presentations include “Des Müllers Blumen,” where each rhyming couplet is set to one half of a parallel period (the second couplet, more accurately, features a half rhyme—“Freund” and “gemeint”—as in “Danksagung an den Bach”); “Der Jäger,” which expresses its rhyming couplet as one basic idea, in this case four measures long; “Die liebe Farbe,” which is perhaps best described as a hybrid (antecedent + continuation); and “Des Bachs Wiegenlied,” which groups its couplet into a single basic idea and then repeats text and music exactly.

The lone outlier is the opening of “Der Neugierige” (mm. 5–12), where the basic idea is set to a single trimeter line (“Ich frage keine Blume”). Song 10, “Thränenregen,” is something of an exception. The stanzas are in abab form, and Schubert sets them as modulating parallel periods, even though in many stanzas the lines of each couplet are rather fragmentary (the first couplet, for example, reads “Wir sassen so traulich beisammen / Im kühlen Erlendach”). Schubert might well have set each couplet as a basic idea of a larger sentence, but the more balanced periodic form, in a lilting 6/8 meter, is especially appropriate to the (initially, at least) tranquil scene. In this sense it is significant that “Thränenregen” and the previous song, “Des Müllers Blumen”—both in the key of A major and both in 6/8 meter—feature straightforward, unproblematic parallel periods. Youens (1992, 87) describes “Des Müllers Blumen” as “the point of least tension in the cycle.” The two songs present images of idylls soon dissolved—literally so in “Thränenregen,” when the miller’s tears blur the image of himself and the miller maid that he sees in the surface of the brook. Situated between the more uneven sentential forms of “Morgengruss” and “Mein!,” the normative periods of these two songs seem even more idyllic, and more transient.

“Halt!,” a song discussed in detail below (see Ex. 10), works similarly: the initial trimeter line says that the miller sees the mill gleaming (“Eine Mühle seh’ ich blinken”), and the next line (enjambed with the first) indicates where exactly he sees it (“Aus den Erlen heraus”).
Ich hör’ ein Bächlein rauschen
Wohl aus dem Felsenquell,
Hinab zum Tale rauschen,
So frisch und wunderhell.
Ich weiss nicht, wie mir wurde,
Nicht, wer den Rat mir gab,
Ich musste auch hintunter
Mit meinem Wanderstab.

I heard a little brook babbling
From its rocky source,
Babbling down to the valley,
So bright and wondrously clear.

I know not what came over me,
Nor who gave me the idea.
I had to go down there too
With my wanderer's staff.

"Schubert substitutes "auch" for Müller's "gleich."

EXAMPLE 7. "Wohin?" (mm. 1–22).
The rhymes in close proximity contribute to the continuity of the linguistic sentence that stretches across the stanza, providing a sense of completion when the rhyming word arrives. Schubert’s presentation responds both to this linguistic continuity and to the poem’s rhyme scheme—which is to say that he tends to use a basic idea and its repetition to emphasize not just any rhyme but especially those rhymes that help to articulate a complete, parallel poetic structure.

“Das Wandern” reveals a different strategy for coordinating musical and poetic repetition: repeating an entire line of text so that the basic idea and its repetition end not with rhyming words but with the same words, illustrated in Example 8. Its stanzas are more irregular than those of “Wohin?” or “Eifersucht und Stolz,” with an abcb structure and a refrain (“Das Wandern!”) in the second and fifth lines. Again, it should come as no surprise that Schubert combines the opening two lines into a single musical idea (mm. 5–8) since they form a complete thought and the second line is so brief. Schubert then repeats these lines, setting them to an exact repetition of the initial idea. The presentation is thus doubly repetitive—both the music and the text of mm. 5–8 are repeated without change.

In all, no fewer than ten of the fourteen sentential songs in the cycle contain basic ideas and repetitions that end with rhyming words or with the same word. One conclusion that can be drawn from this is that Schubert recognized a close kinship between the repetition of similar words and the repetition of similar musical gestures. One type of repetition didn’t automatically beget the other—he clearly didn’t make his phrase-structural decisions based on poetic rhyme and repetition alone, but rather on a host of factors having to do with the particular poetic and musical context involved. But where appropriate, he hitched the sentence—a form characterized in part by its initial presentation function, involving the statement already discussed above, and “Der Jäger” was mentioned in note 33. In “Der Neugierige” the opening couplet (“Ich frage keine Blume, / Ich frage keinen Stern”) becomes a presentation whose basic idea is modified when it is repeated—the rhythm of mm. 7–8 is identical to that of mm. 5–6, and the harmony and appoggiaturas in mm. 6 and 9 suggest a statement—response repetition, but the contour of the idea changes; the theme might thus be described as vaguely sentential. Lines 1–2 may not end with rhyming couplet, but they start the same, which may in part explain Schubert’s choice of a sentential theme-type. The opening of “Trockne Blumen” is also vaguely sentential. The first four measures of the vocal melody (mm. 3–6) outline a compound basic idea, which sets the opening four lines (“Ihr Blümlein alle, / Die sie mir gab, / Euch soll man legen / Mit mir ins Grab”). The rhyming words “gab” and “Grab” thus fall within a single basic idea—albeit a compound one—rather than at the end of each basic idea. The compound basic idea is repeated in mm. 7–10, setting the next four lines of the poem; the only difference is that the repetition leads to an IAC where the initial statement led to a PAC. The fact that each four-measure unit ends with a cadence of course complicates matters, since compound basic ideas (like basic ideas themselves) do not normally close with cadences. Still, the basic sentential functions are evident: not just presentation but also continuation (the shift to more active and unstable material in mm. 11–13, with more sixteenth notes in the melody, faster harmonic rhythm, and dotted rhythms in the accompaniment) and cadential (the HC in m. 14, reiterated and extended in mm. 15–16).

37 The basic idea and its repetition also of course feature a rhyme halfway through. The connection between musical and verbal rhymes is thus potentially even closer in sentences with abab rhyme schemes than in those with rhyming couplets since text and music may correspond in more places—not just at the end of each basic idea (where the b rhymes occur) but also halfway through (where the a rhymes occur).

38 The four exceptions are “Danksagung an den Bach,” “Der Neugierige,” “Der Jäger,” and “Trockne Blumen.” “Danksagung an den Bach” was
and repetition of a musical idea—to poetic constructs that behaved in a similar way.

**TYPES OF REPLICATION: THREE STATIC SENTENCES**

The mere fact of replication, though, is only part of the story. The way that a basic idea is repeated—and the way that textual rhymes and repetitions interact with certain kinds of musical repetition—is just as central to the text-expressive meaning of the sentences in the cycle. To repeat a basic idea exactly, with minor variation, at a different pitch level, in a different harmonic context: these are important interpretive choices, as important in some ways as the decision to use one theme-type instead of another. All three of Caplin’s types of basic-idea repetition (statement–response, exact, and sequential) appear throughout the cycle, and the connotations of these repetition types are remarkably consistent. Sentences with statement–response and sequential repetitions typically convey ideas such as aggression, anger, and surging forward motion. Sentences with exact repetitions, on the other hand, tend to suggest stasis, monotony, and an inability or reluctance to move on.

There are more exact repetitions in the cycle—more “static sentences,” as we might call them—than any other. This hardly seems accidental. For all the miller’s frenzied efforts, he is more passive than the aggressive hunter; the many static sentences may thus be musical metaphors for his powerlessness—phrase forms that are more ruminative than proactive, themes that spin their wheels but cannot get off the ground. Below I look briefly at three of them.

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**Example 8. “Das Wandern.” (mm. 5–20).**

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

To wonder is the miller’s joy,
To wander!
He must be a poor miller
Who never thought of wandering,
Of wandering.

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and repetition of a musical idea—to poetic constructs that behaved in a similar way.
“DAS WANDERN”

We saw (in Example 8) that the statement and repetition of the basic idea are identical in every way, musically and textually—the first half of the sentence is a study in exact repetition. The same could be said of the last half of the sentence. Though the opening melodic idea doesn’t return, the oscillating V–I harmonic motion of mm. 7–8 does (compare these measures with mm. 17/ff.), as does the textual refrain “Das Wandern!,” a phrase that occurs four times in the opening stanza and a full nine times in Schubert’s opening strophe. The sheer repetitiveness of the phrase form gives “Das Wandern!” a feeling of motion without direction, which obviously suits Müller’s text: the miller, the music seems to imply, is moving but not moving anywhere in particular, for he is at the beginning of his journey, having not yet seen the mill or the miller maid and been compelled into decisive action. There is, to begin with, no harmonic motion or key signature in the opening. What happens (mm. 17–20) negate that motion, returning swiftly to the tonic pedal, the five-fold repetition of the pitch D at the start of mm. 7 sounds of “Ich weis nicht, wie mir wurde, / Nicht, wer den Rat mir gab” push the phrase onward, undermining any sense of cadential closure, even more than in the previous song. The varied repetition of this “cadence” in mm. 19–22 hardly helps matters; paradoxically, it makes the phrase seem even less conclusive, and the miller’s assertion “Ich musste auch hinunter” even less decisive. Because of the incongruity of text and music in the latter part of the sentence—words that speak of going somewhere (von “Ich musste auch hinunter / Mit meinem Wanderstab”) the music does the opposite: it retreats, returning both to the opening melodic material and to the static tonic pedal, and undermining any sense of cadential closure, even more than in the previous song. The varied repetition of this “cadence” in mm. 19–22 hardly helps matters; paradoxically, it makes the phrase seem even less conclusive, and the miller’s assertion “Ich musste auch hinunter” even less decisive. Because of the incongruity of text and music in the latter part of the sentence—words that speak of going somewhere, music that effectively goes nowhere—the miller of Schubert’s song comes off as even more hesitant than the miller of Müller’s poem.

Song 2 uses exact repetition to similar effect (refer to Example 7 above). As in “Das Wandern,” the basic idea is repeated without change. This melodic idea returns in mm. 15–18, in only slightly varied form, and then again in mm. 19–22, thus yielding what BaileyShea would describe as an “AABA” sentence, “notable for its folk-like simplicity and . . . often reserved for vocal contexts.”41 Again, the phrase-structural repetition coincides with repetition in other domains, including the static figuration, the tonic pedal, the five-fold repetition of the pitch D at the start of each basic idea, and the recurrence of the word “rauschen” in the opening stanza (and indeed throughout the entire poem). The overall impression is one of suspended animation: the miller hears the brook rushing down toward the valley, but he hasn’t yet followed it downward. One can certainly feel him wanting to move, in the more melodically directed continuation (mm. 11–14), where the alliterative v sounds of “Ich weis nicht, wie mir wurde, / Nicht, wer den Rat mir gab” push the phrase onward, and the melody downward, “hinunter” where the miller longs to go. It is this sense of forward momentum—and also of course the harmonic acceleration, the intrusion of chromaticism, and the slight sense of fragmentation, with a small break between each two-measure gesture that did not appear previously—that makes this passage sound characteristically continual. Yet just as started the journey in “Ich musste auch hinunter / Mit meinem Wanderstab,” the same is true of the quasi-AABA form, where the AA part of the form comprises one period and BA comprises another. Yet the descriptor “AABA sentence” seems just as apt because not all four parts of the sentence in “Wohin?” are phrases, as Rothstein defines the term (1989, 3–15). There is no “tonal motion” to speak of in mm. 3–6 and 15–18 (A and A)—the same is true of the quasi-AABA sentence that opens “Das Wandern.” In all of Rothstein’s examples of quatrains, however, there is tonal motion in each section of the form. His quatrains, in other words, feel like four distinct tonal motions, each of which leads to a cadence, whereas Schubert’s AABA sentences often feel more like one long tonal motion, which leads to one cadence, even to one very weakly articulated cadence, as in “Wohin?” Krebs (2013) incidentally, excludes AABA forms from the sentence theme-type because he believes that the return of basic-idea material at the end lends these themes too much stability. Callahan (2013, § 8.2), on the other hand, argues that AABA forms can behave sententially under certain circumstances. I generally regard these forms as sentential since even with a return to basic-idea material there is room for phrase-structural fragmentation, harmonic acceleration, an increase in surface rhythm, and other means of destabilization characteristic of sentences.

41 BaileyShea (2004, 16–17). “Wohin?” might also be described as a “quatrain form,” as defined by Rothstein (1989, 107–08): a “two-period form in four phrases,” where the AA part of the form comprises one period and BA comprises another. Yet the descriptor “AABA sentence” seems just as apt because not all four parts of the sentence in “Wohin?” are phrases, as Rothstein defines the term (1989, 3–15). There is no “tonal motion” to speak of in mm. 3–6 and 15–18 (A and A)—the same is true of the quasi-AABA sentence that opens “Das Wandern.” In all of Rothstein’s examples of quatrains, however, there is tonal motion in each section of the form. His quatrains, in other words, feel like four distinct tonal motions, each of which leads to a cadence, whereas Schubert’s AABA sentences often feel more like one long tonal motion, which leads to one cadence, even to one very weakly articulated cadence, as in “Wohin?” Krebs (2013) incidentally, excludes AABA forms from the sentence theme-type because he believes that the return of basic-idea material at the end lends these themes too much stability. Callahan (2013, § 8.2), on the other hand, argues that AABA forms can behave sententially under certain circumstances. I generally regard these forms as sentential since even with a return to basic-idea material there is room for phrase-structural fragmentation, harmonic acceleration, an increase in surface rhythm, and other means of destabilization characteristic of sentences.

Youens (1992, 74).

The miller hasn’t so much started the journey in “Das Wandern” as started to contemplate it. After all, he asks his current employers for permission to leave (“Herr Meister und Frau Meisterin / Lass mich in Frieden weiter ziehen / Und wandern”). The static sentence is even more appropriate if one thinks of the poem as still rooted in the former mill, and the miller not yet en route.
The opening of the final song brings to mind not “walking in place” or a reluctance to move, but something no less unchanging: the soothing steadiness of a lullaby. The brook sings the miller to rest in gentle, unchanging arcs of melody, like a mother whispering the same line to her child over and over again; see Example 9. Schubert sets the opening three lines as a six-measure sentence, with a basic idea (mm. 5–6) that is restated at the same pitch level, the only melodic change being the embellishment of the D♯ at the beginning of m. 8. Here too is a sentence that features all manner of unchanging repetition, even aside from the treatment of its basic idea: the bass tonic pedal is ever-present, as is the upper-voice B, creating an open fifths that chimes regularly throughout the opening section, giving way only in m. 9 before settling on a different open fifth, A–E, in m. 11; the basic idea itself is constructed of smaller identically recurring motives, like the rising third that Susan Youens has described as a “lapping” motion; and the two-measure continuation (mm. 9–10) has the same contour as the basic idea and the same intervallic span—G♯ up to E. (The repetitiveness of the music reflects the repetitiveness of the text. The first line of Müller’s poem contains only a single phrase, “Gute Ruh!,” stated twice, and the lines of stanza 1 are permeated by ooh sounds—“Gute,” “Ruh’,” “tu,” “zu,” “du,” and even to some extent “müde.”) Georgiades and Feil have made much of the similarities between the first and last songs in the cycle, noting the related melodic contours, intervals, and structural scale degrees, the purely strophic forms with five stanzas, and the reuse of introductory material as closing material.43 To this list we could add their related phrase structures—sentences that restate their basic ideas, and also the poems’ opening lines, without change. In this sense as well, the cycle ends as it began, only now the exact repetition brings to mind not the endlessness of a perpetual “motor,” but the endlessness of the miller’s peace in death.

Deviations from the Norm: Three Manic Sentences

Caplin notes that sentences often feature elongated continuation and cadential sections, and that the proportions of a sentence might not be 2 + 2 + 4 (or for that matter 4 + 4 + 8) but 2 + 2 + 6 or 8 or more.44 More rarely, the last half of a sentence might be shortened, resulting in a 2 + 2 + 2 scheme.45 These deviations can of course serve “purely” musical purposes,

Youens (1992, 110).


Ibid. (38).
satisfying a desire to delay a cadence, rush onward to it, or reinforce it via repetition, to spin out a motive further, or to create a feeling of proportional imbalance. But in vocal music it is just as often the structure and sense of the text that seem to prompt the departure from the norm, or at least work in conjunction with it.\textsuperscript{46} We already saw this with “Eifersucht und Stolz,” where the expanded ten-measure continuation allowed Schubert to stress crucial words and emphasize that the miller is directing his anger more at the miller maid than at the hunter. Schubert’s compressions of continuations are just as textually motivated. The opening three lines of “Des Baches Wiegenlied,” for example, could well have been set as an eight-measure sentence, with a four-measure continuation, a repetition of the poem’s third line, and, say, a move to a PAC or HC in E major. Repeating the text “Wanderer, du müder, du bist zu Haus,” however, would make these words less poignant, not more. As Youens notes, these are the only words in the stanza that are not repeated in the strophe.\textsuperscript{37} The plunge into A major in m. 11—“refusing the darker atmosphere” of C\# minor, as she puts it—thus comes as a surprise, not just because it is a harmonic non sequitur but also because it happens so quickly; after eight and a half measures of tonic repetition it takes only two measures for the brook to bring the miller downward to the sub-dominant—“zu Haus,” or “da unten,” as he says in the previous song.\textsuperscript{49} Distortions to the second half of a sentence are fairly common. Distortions to the first half are far rarer. Caplin writes that presentations in tight-knit sentences seldom depart from sentential norms; when they do, it is because their basic ideas are expanded beyond their normal two-measure size.\textsuperscript{50} Loose sentences may “weaken” the presentation function in more ways, by sounding the basic idea a third time or by repeating the sentences may weaken the presentation function, but numerous repetitions that pile on top of one another until the sentence can bear the weight no longer and a continuation at last points the music in the direction of a cadence. We also find multiple contrasting presentations—not a single pair of basic ideas stated twice but different pairs of basic ideas strung together. And in all of these cases the continuations are in fact shorter than the presentations, making the “top–heaviness” of the form even more apparent.\textsuperscript{53} The following analytical vignettes explore the three most obsessively repetitive sentences in the cycle—“Halt!,” “Am Feierabend,” and “Ungeduld”—and consider how the forms of these “manic sentences” are coordinated with various aspects of the text. These three examples might be seen as counterpoints to the three “static sentences” discussed above, songs that surge ahead rather than hold back, however unevenly.

“Inhalt!”: Excitement and Uncertainty

In the previous song, “Wohin?,” the miller followed the brook down into the valley, but he didn’t know where he was headed. Now, in “Halt!,” he sees his destination—the mill—and thrills at the sound of its turning wheels, yet he is still unsure if this is where he ought to stop, asking the brook, “Is this what you meant?” (“War es auch gemeint?”). Schubert takes this poem of conflicting emotions—excitement and uncertainty, curiosity and hesitation—and heightens its inner tension by setting the entire song as a single expanded sentence full of expectancy and pent-up energy.\textsuperscript{54} The steady circularity of the first two songs is disrupted here by a sentential structure that is far more unbalanced, with phrase units of unequal size and a massive presentation section that dwarfs the continuation that follows it. The very shape of the song’s phrase form—mounting tension followed by a sudden release onto the tonic and then a moment of closure tinged with doubt—mirrors the arc of the miller’s emotions.

The piano introduction is itself sentential, though unlike the subsequent vocal sentence this sentence is truncated rather than expanded. In Example 10 a four-measure basic idea is repeated such example, but none of these quite approach the extreme repetitiveness of Schubert’s manic sentences.

\textsuperscript{46} BaileyShea (2003, 120–23) suggests as much, citing examples from Haydn, Mozart, and Beethoven in which sentences are distorted in order to conform to some aspect of the text or dramatic situation.

\textsuperscript{47} Youens (1992, 111).

\textsuperscript{48} Ibid.

\textsuperscript{49} “Morgengruss,” incidentally, also uses a truncated continuation for text-expressive effect. The presentation section, a two-measure basic idea and a two-measure statement–response repetition with poetic rhymes to match, is followed by a two-measure continuation and a half cadence in m. 10—a piano echo vainly tries to fill the “missing” space but can only muster one measure. The foreshortened sentence is as tentative as the miller is, as incapable of fully expressing itself.

\textsuperscript{50} Caplin (1998, 40).

\textsuperscript{51} Ibid. (99).

\textsuperscript{52} Richards (2011), for example, does not discuss sentences with more than three statements of the basic idea (like “Ungeduld,” analyzed below); nor does he consider sentences with two contrasting presentations (like “Halt!” and “Am Feierabend”). Vande Moortele (2011, 134) cites some examples of themes from Liszt’s symphonic poems that feature four statements of a basic idea (mm. 356–69 of the recapitulatory finale of Les Préludes is one

\textsuperscript{53} Caplin (1998, 47) implies that this type of situation is uncommon: “The continuation phrase of the sentence frequently deviates from its four-measure norm, and almost always so if the presentation deviates as well [emphasis mine].” Richards (2011, 189), however, discusses trifold sentences whose continuations—like those in Die schöne Müllerin’s manic sentences—are in fact shorter than their presentations, thus enhancing the looseness of the form. Vande Moortele (2011, 132) has similarly noted that Liszt tended to favor sentences whose continuations amounted to less than half of their presentations (though in some of these cases it’s a foreshortened continuation, not an expanded presentation, that creates the effect).

\textsuperscript{54} For comments about other aspects that contribute to the song’s uncertainty—namely, the interaction of voice and piano and Schubert’s placement of the rolling figure in the accompaniment—see Feil (1988, 45–48) and Georgiades (1967, 232–37).
over a minor dominant and then a curt three-measure cadential progression brings the sentence to a close.55 The vocal melody then states its own four-measure basic idea (mm. 12–15) and repeats it in statement–response fashion with a three-measure extension, brought about by the repetition of “bricht Rädergebraus” and an “empty” measure of accompaniment (when,

55 Measures 9–11 are best called “continuation → cadential” because they are built upon an expanded cadential progression.
Singen bricht Räderbraus, bricht Räderbraus.

Ei willkommen, ei willkommen,

süsser Mühlengesang.

Und das Haus, wie schön,

Traulich, und die Fenster, wie blank,
presumably, the miller listens to the roar of the mill-wheels.\footnote{The repetition of the basic idea is best described as statement--response because the primary harmony in the repetition is the dominant (i.e., mm. 16–19 do not begin on V, but V is the goal of the harmonic progression in these measures; furthermore, V is extended in mm. 20–22).} The relation between poetic and musical rhyme is more complex here than in other songs. In its original form Müller’s opening stanza suggests a half rhyme in lines 1 and 3, since “blicken” and “singen” end with the same consonants. However, by substituting “blicken” for “singen” (a word that also uses the same vowel sound as “singen”) Schubert suggests an abab rhyme scheme. His musical setting reinforces this near rhyme but, curiously, not the actual rhyme in lines 1 and 3 (“Aus den Erlen heraus” and “bricht Rädergebraus”): lines 2 and 4 are set to similar musical gestures, but lines 1 and 3 are not. Poetic and musical structure clearly line up, though not as obediently as in a song like “Wohin?”\footnote{This sentence thus departs from presentation models presented by Caplin since the pairs of basic ideas that follow the initial pair involve new ideas; it’s not that the presentation is repeated, in other words, but that new presentations are appended to the first one. An alternate interpretation would be to regard m. 23 as the onset of the continuation section. However, I hear the new pairs of basic ideas starting in this measure as still expressing presentation function because they behave so much like the opening pair in mm. 12–19, repeating both melody and harmony in short phrase units and without much sense of forward drive. Caplin (1998, 100) discusses an example of a continuation that starts with a new two-measure idea that is then repeated exactly, but, as he notes, the new pair of ideas “immediately accelerates both the rate of harmonic change and the surface rhythm,” neither of which is true in “Halt!” It may be most accurate to say that what at first sounds like the beginning of the continuation is retroactively interpreted as still-the-presentation, when the gesture in mm. 23–26 is repeated in the manner of a basic-idea repetition. As Janet Schmalfeldt might put it, drawing on the notion of form as experiential and process-oriented, the continuation “becomes” the ongoing presentation: “the formal function initially suggested by a musical idea, phrase, or section involves retrospective reinterpretation within the larger formal context” (2011, 9).}

These anomalies aside, nothing is really out of the ordinary from the perspective of sentential norms. The phrase could go in any number of different directions from here, but one possibility is that the vocal melody will proceed with a continuation and cadence. Instead, we hear another pair of basic ideas—the music and text of mm. 23–26 (“Ei willkommen, ei willkommen, / Süsser Mühlenegesang”) are repeated exactly in mm. 27–30, akin to the presentations in “Das Wandern” and “Des Baches Wiegenlied”—and then, after an empty measure in m. 31, yet another pair, as the melodic gesture in mm. 32–33 (“Und das Haus, wie so traulich!”) is altered but stated over the same harmonic pattern in mm. 35–36 (“Und das Fenster, wie blank!”). (This last pair of basic ideas does not feature an end rhyme, nor even a half rhyme, but each does of course begin identically.) What this amounts to is a not one, not two, but \textit{three} separate presentations.\footnote{Youens (1992, 76) writes that “sight for the poet becomes sound for the composer,” referring to the effect of the long piano introduction. But the idea applies as well to the turning-wheel figure: as the mill comes closer into view, the sound of its tuning wheels becomes more prominent.}

The overall effect is one of mounting excitement, seen perhaps above all in the accumulation of rhythmic activity in the left hand of the accompaniment. The turning figure sounds once every other measure during the first presentation, but the pattern changes at the start of the second presentation, when the figure appears three times in four measures (on the first, second, and fourth measures). Then, starting in m. 31, it is heard on every downbeat. This musical process, in which the sound of the mill wheel becomes ever more prominent, mirrors a physical process as well as an emotional one. One can literally hear the mill drawing closer to the mill as the “Mühlenegesang” fills out the texture.\footnote{Georgiades notes that voice and piano at first assert their own misaligned downbeats, creating what he calls an “Incongruenz,” or what we might call a sort of “shadow” hypermeter (that is, two incongruent duple hypermeasures, one articulated by the accompaniment and the other by the vocal melody).\footnote{On the concept of “shadow meter,” see Samarotto (1999, 222–38), who coined the term, and Rothstein (1995).} Which of these hypermetrical layers is primary is open to question; the main point is that the hypermetrical dissonance gives the impression that the miller is far from the mill at the start of the song. Yet just as important is...
my ears, it is the voice that begins the sentence, not the piano. No matter where one hears the start of the phrase, however, the “Inkongruenz” between voice and piano is plainly evident.

61 Feil (1988, 47). Georgiades (1967, 235–36) describes the passage similarly, calling it “the event” (das Ereignis) of the entire song; the melody, he notes, issues forth with a natural, songful quality, the text expresses a complete linguistic sentence (in contrast to the two immediately preceding fragments, “Und das Haus, wie so traulich! / Und die Fenster, wie blank!”), and voice and accompaniment are finally aligned.

62 Georgiades (1967, 236) notes this as well: in contrast to the “unstable arrangement” (labilten Gliederung) of mm. 32–37, with its 3 + 3 grouping, mm. 38–43 (“Und die Sonne, wie helle / Von Himmel sie scheint!”) are grouped 4 + 4.

63 According to Johnson (1996, 14), “This passage [mm. 38ff] has an almost desperate happiness about it as if the miller has at last found an answer to his problems, whatever these might be.”

64 Youens (1992, 40).

65 The miller is forced to work even harder, of course, later in the song when, in a masterful stroke, Schubert repeats the music to the opening stanza “Etwas geschwindeter,” after the miller maid bids good-night to “alle” but not to him alone. See Youens (1992, 80–81) for a perceptive discussion of the repetition of stanza 1 at the end of the song.
Hätt' ich tausend Arme zu führen!
Könnt' ich brausend Die Räder führen!
Könnt' ich wehen Durch alle Haine!
Könnt' ich drehen Alle Steine!
Dass die schöne Müllerin
Merkte meinen treuen Sinn!

If only I had a thousand Arms to wield!
The rushing wheels!
The wind through all the woods!
The mill stones!
So that the beautiful miller maid
Would see my true love!

EXAMPLE II. “Am Feierabend” (mm. 1–24).
But mm. 16–19 state two more identical ideas in two-measure units, seeming therefore to extend the presentation function; the 2 + 2 pattern is broken only in the following measures, when we hear a longer, five-measure gesture and an increase in surface rhythm (a hemiola in the melody of m. 21 and continuous eighths in m. 22), both signs of a continuation.

In spite of these similarities, “Am Feierabend” is more relentlessly repetitive than “Halt!” The song’s basic-idea repetition scheme, for one thing, is quite different. “Halt!” one will recall, begins with a statement–response repetition and then shifts to two exact repetitions—it moves forward and then hesitates, the feeling of uncertainty only heightened by the irregular phrase lengths. “Am Feierabend” uses exact repetitions throughout, as well as pervasive duple hypermeter and an unchanging accompanimental figuration, which Graham Johnson aptly refers to as “the music of frustration.”

Furthermore, when the theme returns in m. 61, the corresponding passage (mm. 69ff.) is clearly the beginning of the continuation. Schubert changes the melodic material this time around, so that the phrase “Dass die schöne Müllerin / Merkte meinen treuen Sinn!” now starts with an upbeat and flows freely across five measures (with no break and no internal repetition), leading to a PAC.

The string of eighth notes technically appears in the cadential function of the sentence. As Caplin (1998, 45) notes, however, because the second half of a sentence involves a “fusion” of continuation and cadential functions, it is common for the processes of fragmentation, harmonic acceleration, and increased surface rhythm to appear in the cadential material as well as in the continuation. Measures 20–24 might also be described as “continuation → cadential” since in some sense m. 20 initiates a long cadential progression. The chromaticized voice exchange across mm. 20 and 22—A moving to C♯ in the melody, C♯ moving to A in the bass—also seems to bind these measures together.

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The string of eighth notes technically appears in the cadential function of the sentence. As Caplin (1998, 45) notes, however, because the second half of a sentence involves a “fusion” of continuation and cadential functions, it is common for the processes of fragmentation, harmonic acceleration, and increased surface rhythm to appear in the cadential material as well as in the continuation. Measures 20–24 might also be described as “continuation → cadential” since in some sense m. 20 initiates a long cadential progression. The chromaticized voice exchange across mm. 20 and 22—A moving to C♯ in the melody, C♯ moving to A in the bass—also seems to bind these measures together.

Recall that for Caplin it is the overall harmonic underpinning of a basic-idea repetition that most determines its type (see 1998, 37–39).
different presentations are closely related. Measures 8–9 and 12–13 (the basic ideas of the first and second presentations) have different contours but parallel rhythms, particularly the quarter–eighth rhythm followed by a rest in the second measure of each idea. The third presentation is more differentiated because each of its ideas begins with a downbeat, yet even here it opens with the same rhythm as the opening phrase (minus the upbeat, of course). This contrasts with “Halt!,” where the melody changes from one presentation to another, often reflecting a change in poetic rhythm. Not so in “Am Feierabend”: its main theme is a study in monotony—poetic, melodic, hypermetrical, and accompanimental.

The musico-poetic monotony is an apt metaphor for the monotony of the miller’s actions: he basically does the same thing (and utters the same wishes) over and over again, to no avail. The succession of “new” thematic ideas cannot quite break free from the ideas that came before them; the moto perpetuo accompaniment, for all its forcefulness, cannot really gather energy as the accompaniment in “Halt!” did; and the harmony is barely able to escape the clutches of the minor tonic, tonicizing E major in mm. 12–15 and touching lightly on A major when the miller makes his wish known (mm. 16–19), before collapsing back into minor at the end. The tonal collapse goes hand in hand with a melodic constraint. Comparing the bounding continuation of “Halt!” with the more hemmed-in continuation of “Am Feierabend,” one senses how Schubert calibrates his entire phrase form (not just its elongated first half) to the meaning of Müller’s poetry. “Halt!” is a song about waiting to spring into action; “Am Feierabend” is a song about struggling to spring into action. As hesitant as the miller may be when he first encounters the mill, and as much as he may doubt the brook’s meaning, he does go to the mill—he commits, and at this point in the cycle at least he finds what he seeks; the sentence accordingly states the tonic gleefully, if naively. Once at the mill, however, his strength wavers. The phrase form of “Am Feierabend” is remarkably sensitive to this emotional shift: the opening sentence ends with no eruption of joy, unable to reach beyond the high point of the previous phrases (F/F♯), and darkened by a return to the minor tonic—a premonition that his “treuer Sinn” will go unnoticed.

“Ungeduld”: Anxious Striving and Overreaching

The miller maid also takes little notice of the miller in “Ungeduld,” shown in Example 12, despite his insistence that her heart belongs to him and his naïve expectation that she must therefore feel the same way. For all his “banges Treiben” (anxious striving)—his hysterical efforts “to force reciprocated love into being where it can only be given as a gift,” in Youens’s words—as in “Am Feierabend” his straining is for naught. Indeed, the miller’s downfall is that he tries too hard; he fantasizes about etching the sign of his love not just into the trunk of one tree, but into every tree, every pebble, every plot of ground. Müller’s poem registers this anxious striving in its string of rhyming couples, which are all the more repetitive because the first three lines begin similarly (“Ich schnitt es,” “Ich grüß’ es,” “Ich möchte es”).

Like “Am Feierabend,” “Ungeduld” opens with a series of wishes and withholds the object of the miller’s desire until the end of each stanza. In “Am Feierabend” the miller longs for the strength to turn the mill wheels “so that the beautiful miller maid / would see my true love” (“Dass die schöne Müllerin / Merkte meinen treuen Sinn”); in “Ungeduld” he fantasizes about carving it, engraving it, sowing it, and writing it, the “it” being the single phrase that expresses the depth of his passion: “Thine is my heart and shall remain forever so” (“Dein ist mein Herz und soll es ewig bleiben”). The crucial phrase in “Ungeduld” arrives even later than in “Am Feierabend,” not in the final couplet but in the final line.

The phrase structure of Schubert’s song is specially tailored to the poetic structure of Müller’s poetry. The vocal melody unfurls in five successively varied basic ideas—one for each of the first five poetic lines—delaying the continuation until the last line of each stanza. It is a full-fledged “pentafold” sentence. (The final basic idea is associated with a new rhyme, which pairs with the final line, set to the continuation portion of the sentence. There is therefore a slight incongruency between the rhyme scheme and the sentence form, but because of this incongruency Schubert’s sentence adheres closely to the grammatical structure of the poem.) The sentence begins with a two-measure basic idea (mm. 9–10), which is then repeated sequentially (mm. 11–12)—a typical sentence opener, with a rhythmic energy and headlong drive that convey the nervous exuberance of the miller. The hyper-repetitive presentation continues in the manner of that in “Am Feierabend,” with another basic idea (mm. 13–14) that differs only marginally from the first two. In “Ungeduld,” however, the third melodic gesture repeats the previous rhythm exactly, and its contour is even

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70 Youens (1992, 45).
71 I include only the first stanza of the poem here, but the text-music relations I will discuss apply just as well to the other stanzas, which are set to the same music. Each stanza begins with a string of wishes and ends with the refrain “Dein ist mein Herz, und soll es ewig bleiben.” Krebs (2013) cites an example of a sentence from the middle section of Schumann’s “Widmung” whose poetic lines also begin similarly; he also notes that in Schumann’s sentences the presentation is sometimes correlated with a short list, as it is in “Am Feierabend” and “Ungeduld.” Callahan (2013, § 2.4) finds similar lists in sentences from the Great American Songbook. His article helpfully outlines a number of “sentential lyric-types,” one being the “List + Revel,” in which the lyric begins with a list of items (often expressed in the presentation) and ends with a climactic revelation of the song’s title (expressed at the end of the continuation).
72 Youens (1992, 45).
73 Later, at the emotional climax of the song (mm. 69ff.), the melody reaches beyond these confines, lent some strength by the even more vigorous accompanimental figuration in mm. 70–71 and later 75–76, but in this case no major tonic appears at all, and the melody seems to fall to his knees in exhaustion.
Ich schnitt es gern in alle Rinden ein,  
Ich grub' es gern in jeden Kieselstein,  
Ich moech' es sa'n auf jedes frische Beet  
Mit Kressensamen, der es schnell verrat,  
Auf jeden weissen Zettel moech' ich's schreiben:  
Dein ist mein Herz und soll es ewig bleiben.

I would like to carve it in the bark of every tree,  
I would like to engrave it on every pebble,  
I would like to sow it in every fresh plot of ground  
With cress seeds that would quickly reveal it,  
On every scrap of white paper I would like to write it:  
This is my heart and shall remain forever so.

example 12. “Ungeduld” (mm. 9–26).
more related to what precedes it, with an initial upward leap followed by a slope downward. Furthermore, the root motion of
the underlying harmonies (E\textsuperscript{7}–A) continues the descending-fifth harmonic pattern established at the start of the sentence:
A–D in mm. 9–10 and B–E in mm. 11–12. The fourth and fifth ideas do likewise: the rhythm and harmonic support are
nearly identical, though the contour changes even more—still, however, maintaining the general downward direction.\textsuperscript{74}

This raises the question of how much an idea can deviate from an initial basic idea and still be the same idea.\textsuperscript{75} In “Am
Feierabend” I considered the third and fourth ideas (mm. 12–15), and also the fifth and sixth ideas (mm. 16–19), to be a new presentation, despite their obvious similarities to what precedes them; these ideas may be rhythmically related to the ideas that started the sentence, but they aren’t identical to them. Additionally, the ideas within each presentation are more related to one another than they are to the ideas surrounding them. The sentence thus seems to move in differentiated pairs, even if those differences aren’t as stark as in “Halt!” By contrast, all of the ideas in “Ungeduld” use essentially the same rhythm, and they are supported by the same harmonies, albeit transposed.\textsuperscript{76} The clear rhythmic and harmonic similarity of the
ideas thus compensates for their melodic difference—which is to say that if we consider only the pitches of the melody, the
third, fourth, and fifth ideas may not sound like true repetitions, but if we also take other parameters into account, they begin to sound like the same idea in different guises. The overall impression, therefore, is less of new pairs of ideas than of one idea incrementally altered, a chain of developing variations. There is a text-expressive logic to this “repetition” scheme. The miller is no longer expectant (as in “Halt!”) with its initial statement–response repetition that pushes the phrase ahead and subsequent exact repetitions that hold it back) or frustrated (as in “Am Feierabend,” with its three groups of exact repetitions that suggest laborious monotony). He is deliriously joyful, intoxicated by the thought that he is committing his heart to the miller maid forever. Accordingly, the successively varied basic idea of “Ungeduld” seems to spiral out of control. Nothing is really repeated exactly, nor is anything really new, just restated in different ways with ever-greater fervor.

The culmination of this process is m. 19, when the continuation and the critical line “Dein ist mein Herz” finally appear. As if to underscore the importance of this moment, and to counterbalance the rhythmic activity and repetitiveness of the presentation, Schubert suddenly uses longer note values and slower harmonic rhythm, uncharacteristic of a continuation.\textsuperscript{77} Until the end of the sentence at least: in m. 23 (“ewig, ewig

\textsuperscript{74} In mm. 15–16 the basic harmonies are A-diminished-seventh and B minor, but a descending-fifth pattern (F♯–B) is still implied. And in m. 18 the melody is extended by an eighth note to accommodate the extra syllable (“schrei-ben”), but otherwise the rhythm is identical. Georgiades (1967, 248) comments on the seeming disorder and confusion of the bass line to each of these two-measure ideas. The varied bass motion in each segment does indeed contribute to the feeling that the music is hurtling recklessly forward, but the clearly sequential root motion binds these segments together all the same. In his brief analysis of the harmonic language of the song, from Harmony in Schubert, David Damschroder (2010, 36) notes that the song’s introduction also contains many descending-fifth motions: B–E across mm. 2–3, A–D across mm. 5–6, and B–E across mm. 7–8.

\textsuperscript{75} Krebs (2013) deals with this issue in his analyses of Schumann’s “Widmung” and “Warte, warte, wilder Schiffmann.”

\textsuperscript{76} Caplin (1998, 39) notes that repetitions can be ornamented and still retain the “fundamental melodic shape” of the idea, but for the most part the repetitions in the examples from Classical Form do not deviate much from

\textsuperscript{77} Damschroder (2010, 37) remarks on this as well, though he does not comment on the song’s sentential features. He also observes that the final line of the stanza (“Dein ist mein Herz. . .”) occupies nearly as much musical time as the first five lines. The stretching of time in the
bleiben") the phrase units are shortened from two measures to one measure, the surface rhythm increases, and in the penultimate measure both melody and harmony accelerate toward the cadence. 78 The entire phrase form is like a lasso that whirls around faster and faster and is then cast into the distance before closing around its target.

Feil comments on the “colon effect” that prepares the climactic outburst, which has to do with the sudden shift from stressed to unstressed line endings in line 5, the hemiola in mm. 17–18, and the fact that the musical gesture in m. 19 starts with a downbeat whereas all others started with an upbeat. The phrase “Dein ist mein Herz und soll es ewig bleiben” is, in his words, the “long-awaited answer,” which “comes happily, radiantly, exultingly.” 79 But how happily? In the final stanza the miller says, “I should have thought my every breath would proclaim it to her. / And yet she takes no notice of all my anxious striving” (“Ein jeder Atemzug gäb’s laut ihr kund; / Und sie merkt nichts von all’ dem bangen Treiben”). He reveals “the fear that drives the seeming rapture,” to quote Youens again. 80 In Schubert’s strophic setting these lines are treated just like the fourth and fifth lines of the opening stanza (“Mit Kressensamen, der es schnell verrät / Auf jeden weissen Zettel möcht’ ich’s schreiben”). Schubert does nothing to draw attention to these specific words—there is no sudden intrusion of chromaticism, no new accompanimental texture, no shift to a more reflective, “inward” melodic style.

Yet, rather like “Am Feierabend,” the sentence as a whole reveals subtle signs of the false confidence that is expressed only in the last stanza of the poem. The melody rises incrementally as the miller’s passion grows but reaches a “false” high point, a moment that is more rhetorically than structurally significant. The presentation portion of the sentence outlines an initial ascent from 3 to 5, reaching a step higher every time the miller utters another one of his fantastical claims (see the long-stemmed notes in Example 12). 81 Then, after a quick descent to Ī, the melody rises to F♯ (“Dein ist mein Herz”), leaping upward and counteracting what the late Steve Larson referred to as the force of musical “gravity”: 82 the F♯ may continue the stepwise ascent, but it has to strain to do so, like the miller who “force[s] reciprocated love into being.” At this point, however, the pattern is broken. The high point of the phrase, the A in m. 21, comes where musical “inertia” would lead us to expect G♯, a continuation of the stepwise climb. The A is thus hard-won, obtained forcefully, not gracefully. In fact, from a Schenkerian perspective, it is a superposed inner voice (see the arrow in Example 12); at a middleground level the F♯ acts as an upper neighbor to E, which returns in m. 23 and then falls to the tonic as the sentence ends. 83 The climax, the miller’s most impassioned declaration of his love, is more a chimera than a reality. He overreaches, and so does the melody that charts his emotional journey.

CONCLUSION

“Halt!”, “Am Feierabend,” and “Ungeduld” are the only sentences in Die schöne Müllerin with such manic presentations. 84 The miller’s temperature of course rises in later songs: in “Der Jäger,” for example, when he bristles at the thought that someone else would seek the miller maid’s affections; in “Eifersucht und Stolz,” when he turns his anger toward her because she has shown interest in another; and in “Die böse Farbe,” when he takes the color green to symbolize nature and the world that belongs to the hunter. But only in Songs 3, 5, and 7 is his frenzy expressed in a sentence with a maddeningly zu Satz höher steigende Klimax” on the musical surface: C♯ in m. 9, D in m. 11, E in m. 13, F♯ in m. 14, and G in m. 15. Schubert’s theme is a perfect example of a common sentence-type, described by Janet Schmalfeldt (1991, 253–60), in which the presentation outlines an initial ascent toward the primary tone. 82 See Larson (2012).

83 Lawrence Kramer (1998, 142) also comments on the chimerical quality of the high As, which “form a plane of rapture from which to utter in the fantasy space of song the words that can never be heard, read, or even divined in the real world of the mill.” His analysis of the passage, however, focuses more on the fact that the high As are harmonized by weaker chords than the low A at the cadence is.

84 “Mein!,” though, comes close. Its vocal melody begins with a two-measure basic idea that is repeated sequentially over the supertonic (mm. 9–12). Then the basic idea is repeated again, this time over the subdominant (mm. 13–14), and after a single measure (“goss und klein,” m. 15) the phrase pushes ahead to a half cadence in mm. 17–18. The repetition in mm. 13–14 would seem to fall under Caplin’s category “additional repetition of the basic idea” (1998, 99); by this reading, the presentation is seven measures long, rather than four. Yet the boundary between presentation and continuation is more blurred here than in the three songs analyzed above. Syntactically, there is a break after the first repetition of the basic idea (“Bäc Klein, lass dein Rauschen sein! / Räder, stellt eu’r Brausen ein!”—followed by a new thought, “All ihr munter Waldvögelein,/ Gross und klein,/ Endet eure Melodein!”); in this interpretation, the presentation is a normative four measures. I am grateful to Harald Krebs for suggesting this alternative interpretation to me.
repetitive first “half” that grossly outweighs what comes after it.
Elsewhere in the cycle repetition is a sign of obsession, as in the
sentential “Der Jäger,” where the commands to the hunter (“if
you wish to see the gentle fawn then leave your guns in the
forest, and leave your baying hounds at home, and stop that din
and uproar on your horn, and shave the bristling hair from your
chin”) are set to no fewer than six statements of the same
musical idea that steadily rise in register. Yet this kind of repeti-
tion appears in the continuation portion of the sentence and as
such isn’t as unorthodox as the manic repetitions above. The
sentence in “Der Jäger” may be unbalanced, but it is unbalanced
in an altogether different way: the release, the launching of the
continuation, comes at the “right” moment, even though the
sentence extends further than expected, whereas in “Halft,”
“Am Feierabend,” and “Ungeduld” it comes too late and only
with great effort.

More than anything else, what characterizes these manic
sentences is a sense of overexertion at the wrong moment,
trying too hard too soon—overanticipating in “Halft,” over-
working in “Am Feierabend,” and overreaching in “Ungeduld.”
It seems more than mere coincidence therefore that there are no
such hyper-repetitive sentences in the second half of the cycle;
like the cycle’s static sentences, the manic sentences may also
have a role to play in Schubert’s characterization of the miller.
After the emotional high point of Song 11, “Mein!” and the
miller’s subsequent realization that the miller maid can never
really belong to him, he no longer strives so feverishly to win
her heart. True, he sends her a green ribbon in Song 13, “Mit
dem grünen Lautenbande,” but soon enough his efforts are
directed elsewhere: toward expressing outrage at the hunter’s
impertinence, chastising the miller maid, and preparing for his
own death. An argument can certainly be made that the cycle
of despair truly begins only after the miller becomes aware of the
hunter as a suitor, but I would argue that one feels the irrevers-
able waning of energy and hope as early as Song 12.

The extramusical connotations of these “top-heavy” sen-
tences are of course not universal. Still, it’s striking how this
particular distortion of sentential norms—stating a basic idea
too many times or appending entirely new presentation sections
—often carries with it connotations of intensity, anxiety, and
frenzy, even in songs outside of Die schöne Müllerin. To choose
only one example among many in Schubert’s output: “Die
junge Nonne” opens with a presentation that includes three
statements of a basic idea rather than two (mm. 10–21). The
repetitions, which ratchet the melody chromatically upwards
from C to C♯ to D, create an effect of increasing fear, as the
nun describes what torments her: howling wind, rattling rafters,
shuddering house, rolling thunder, and flashing lightning.
They also fit the structure of the poem perfectly: the fateful line
“Und finster die Nacht, wie das Grab!” (“And the night is dark
as the grave!”), set to a delayed continuation section, is likewise
withheld until the end of the opening stanza, and the second
and third lines of this stanza begin similarly (“Es klirren
die Balken, es zittert das Haus! / Es rollet der Donner, es
leuchtet der Blitz”), thus crying out for corresponding musical
repetitions.

This should be enough to suggest that phrase structure does
have deep text-expressive meaning and that Schubert chose
certain theme-types—and certain distortions of theme-types—
for their appropriateness to certain poetic situations. The surest
guide to determining how and to what degree the shape of a
theme reflects a given text is the context in which the theme
appears: the dramatic scene it enacts, the poetic structure with
which it is associated, the musical peculiarities it contains. This
article explores only one theme−theme and one set of contexts.
Further research will no doubt reveal new uses of sentences with
words, periods with words, and hybrids with words, and new
ways of understanding the interaction of text and phrase struc-
ture in a variety of styles and genres. No matter how we interpret
these relationships, what is most important is that we recognize
how central they are to our experience of vocal music. Theme-
type has the potential to shape that experience in profound ways
and as such deserves a prominent place in our continued explo-
rations of words and music.

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85 BaileyShea (2003, 121–22), for example, analyzes a sentence from the
opening number of The Marriage of Figaro (where Figaro measures a space
for his bridal bed), which behaves similarly to some of the manic sentences in
Die schöne Müllerin but with a very different expressive effect. In
Mozart’s sentence the voice enters after a normative eight-measure sen-
tence structure of a basic idea rather than two (mm. 10–21). The
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repetitions.

86 The correspondence between phrase structure and poetic structure is even
closer when the sentence returns in the second main stanza, since this
 stanza contains three lines that begin similarly, one for each basic idea: “Es
brauste das Leben, wie jetzo der Sturm, / Es bebten die Glieder, wie jetzo
das Haus, / Es flammte die Liebe, wie jetzo der Blitz.”


