

THE EXPRESSIVE POWER OF THE HARMONIC PARAMETER AND OF THE FORM IN THE CYCLE OF LIEDS *DIE SCHÖNE MÜLLERIN* BY FRANZ SCHUBERT

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SUMMARY. The purpose of this paper consists in the analyze of the unifying correspondences of structural, artistic, and musical content of the cycle of Lied *Die Schöne Müllerin* by Franz Schubert. The entire cycle of Lieds represents a unified whole, in which the Lieder which make up the cycle are combined in the form of chain although their shape, their tonal ethos, and their significance are different or even contrary. On the basis of this cycle of Lieds I tried to discover the effect of the internal energy forces, on a homogeneous structure, in the sensible world of Schubert's musical creation.

Keywords: Franz Schubert, Die schöne Müllerin, analyse, harmonic parameter, form, tonality, ethos

One of the most apotheosis works of his creation is the cycle of Lieds *Die schöne Müllerin* - op. 25, being, in the same time, one of the central works of his periods of mature creation. The year 1823 - a critical moment from the existence of Schubert - records especially vocal genres (operas, singspiels, Lieds), church works, and piano pieces. From the compositions of this year are missing the chorus parts (on equal and mixed voices), the orchestral pieces and the cameral ones.

The analyze of the cycle of Lieds: *Die schöne Müllerin* I made after the score published by Editura Muzicală, Bucharest, an edition taken care of by Ion Piso, the translation of the verses by Ana Voileanu-Nicoară. The form of the edition and that of the musical text is in its most part loyal to the original, and the translation in Romanian language of the poetic verses is made under the sign of a great skilfulness and literary sensibility, and an artistically one.

After the analyses of this cycle, we came across a series of interior laws regarding the harmonically-tonally structure and that of the form. They appeared from the skilfully reproduction of the poetical and the ideas content of the verses taken from the cycle of poems: *Die schöne Müllerin* by Wilhelm Müller. The tonal world of the entire cycle I synthesized under the form of a table of the existing tonalities.

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Ex. 1¹

Lied:	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Do#	*)																			
la#							3													
Fa#						7											5			
re#																12	28,50			
si	3,50					30										1,50				
sol#					9	1	15		8	15								20		66
Mi						5,50											0,50	4		5
do#					7,50		45		61	56,50	16				1,25					25
La						1,50		8	8	4,50						9	3,75			
fa#				1			10				46					2			12	
Re	12					3	14	4								47	18,50			
si						2,50					6				32,50			10	31	
Sol	45,50	8	30				15				9						2	23		
mi	14																2,25			
Do			41,50	2	12,50	4,50		68		1	1,50								4	
la	6	3	3	40,50						4,50										
Fa	7,50		2		7						2	9	6							
re			1,50	10				4	2,50	4					9					
Sib	87,75			2	2						15	36,50	46		0,50					
sol	8,75		4	3				4			5	10	3		16				4	
Mib					0,50										26,75				34	
do												2		21	1,50					
Lab												7,50		35	1,50				4	
fa								4						4						
Reb												5								
sib												1,50			4					
Solb																				
mib																				
Dob																				
lab																				
TOTAL	104	81	60	41	89	55	102	80	81	84	103	81	55	60	93	68	64	57	89	96
MĂS.																				

*) Nr. de măsuri în tonalitatea respectivă.
BOLD = Tonalitatea de bază a liedului.

¹ *) = Number of measures in each tonality.
BOLD = The main key of the Lied.
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On the superior part of the table, there are numbered the Lieds, and, at the basement, there is the total number of the tonalities that are utilized in the each Lied. On the vertical ax there can be seen the tonalities - on the fifths scale. The main tonalities of the Lieds were highlighted by the bold.

Something remarkable is the fact that during the last quarter of the cycle of the Lieds, next to the main tonality, a special importance is given to the homonymous tonality. The dualism goes that far that some Lieds starts in a major tonality and they end in a minor homonymous, or the other way round. See the Lied no. 15, 17, 19 - the values of the homonymous tonalities comparing the main tonalities. Contrary to these things, in the Lied no. 18, named *Trockne Blumen (Dried Flowers)*, where the homonym of the principal key is also, strongly highlighted, at the end of the Lied Schubert returns the musical discourse at the tonality of the beginning.

In order to find out the dramatically motivation of this tonal dualism of the homonym manifested during the last quarter of the cycle of the Lieds, it is enough to read with great attention the titles and to follow the line of tension of the sentiments. While in the first 14 Lieds, the main key of each Lied, regarding the number of the measures, it surpasses the other tonalities, in the Lied no. 14, there takes place the dramatic break, following the Lied no. 15 where the major homonym exceeds as a surface of extension the essential minor tonality. Paradoxically, this is a positive dramatic effect. We shall present shortly the expressive content of the Lied no. 14-20 that is suggested by their text:

In the Lied no. 14, there appears the hunter - the rival for love. The pride of the young miller in love does not permit him to tell his suffering. *The rivulet Songs of Lullaby* is that to which he cries his sorrow. In front of his lover, his tears are masked by a smile (the Lied no. 15). The colour *green* that symbolize the hope (Lied no. 16) is imbued of the feeling of the unhappiness (Lied no. 17). The withered flowers he weds with his tears, while he says goodbye to the song, the love, and the sunny sky. The soul searches for the rest in the nothingness. (Lied no. 18). The rivulet addressing words of reconciliation to the old miller, looking young man disappeared. (Lied no. 19). The heart that is hurt of the lover finds a rest among the clear and desirable waves of the rivulet. (Lied no. 20).

In this last Lied, Schubert did not highlight the homonymous tonality; the tonal pattern of this one is the same with the Lied no. 1. We wonder if this modal parallelism does not represent the human tendency towards fulfils? Meanwhile, of course, a contrast! Is it, maybe, an expression of our dual being?

The statistics of the keys in the axial system

Nr.	S					T					D				
	at	s	t	d	at	at	s	t	d	at	at	s	t	d	at
1	La	Do	Mib	Solb	La	Mi	Sol	Sib	Reb	Mi	Si	Re	Fa	Lab	Dob
						8,75	87,75						7,50		
2	Fa#	La	Do	Mib	Solb	Do#	Mi	Sol	Sib	Reb	Sol#	Si	Re	Fa	Lab
		6				14	45,50					3,50	12		
3	Si	Re	Fa	Lab	Dob	Fa#	La	Do	Mib	Solb	Do#	Mi	Sol	Sib	Reb
		1,50	2			3	41,50						12		
4	Fa#	La	Do	Mib	Solb	Do#	Mi	Sol	Sib	Reb	Sol#	Si	Re	Fa	Lab
		3	2					33	2				1		
5	Sol#	Si	Re	Fa	Lab	Re#	Fa#	La	Do	Mib	La#	Do#	Mi	Sol	Sib
			10	7				48	12,50	0,50			9	2	
6	La#	Do#	Mi	Sol	Sib	Fa	Sol#	Si	Re	Fa	Do	Re#	Fa#	La	Do
		5,50		2,50			1	33			4,50		8,50		
7	Sol#	Si	Re	Fa	Lab	Re#	Fa#	La	Do	Mib	La#	Do#	Mi	Sol	Sib
			14	10				45				3	30		
8	Si	Re	Fa	Lab	Dob	Fa#	La	Do	Mib	Solb	Do#	Mi	Sol	Sib	Reb
		4	4					68				8	4		
9	Sol#	Si	Re	Fa	Lab	Re#	Fa#	La	Do	Mib	La#	Do#	Mi	Sol	Sib
								8							
10	Sol#	Si	Re	Fa	Lab	Re#	Fa#	La	Do	Mib	La#	Do#	Mi	Sol	Sib
			2,50				4,50	61	1				15		
11	Do#	Mi	Sol	Sib	Reb	Sol#	Si	Re	Fa	Lab	Re#	Fa#	La	Do	Mib
		9	11	15				50	2				16		
12	La	Do	Mib	Solb	La	Mi	Sol	Sib	Reb	Mi	Si	Re	Fa	Lab	Dob
		3,50					10	38	5				9	12,50	3
13	La	Do	Mib	Solb	La	Mi	Sol	Sib	Reb	Mi	Si	Re	Fa	Lab	Dob
							3	46					6		
14	Si	Re	Fa	Lab	Dob	Fa#	La	Do	Mib	Solb	Do#	Mi	Sol	Sib	Reb
			4					35	21						
15	Fa#	La	Do	Mib	Solb	Do#	Mi	Sol	Sib	Reb	Sol#	Si	Re	Fa	Lab
		1,25	1,50	1,50				59,25	20				0,50	9	
16	La#	Do#	Mi	Sol	Sib	Fa	Sol#	Si	Re	Fa	Do	Re#	Fa#	La	Do
								59					9		
17	La#	Do#	Mi	Sol	Sib	Fa	Sol#	Si	Re	Fa	Do	Re#	Fa#	La	Do
		0,50	2				1,50	47	2		2,25		8,75		
18	Re#	Fa#	La	Do	Mib	La#	Do#	Mi	Sol	Sib	Fa	Sol#	Si	Re	Fa
							4	43	10						
19	Fa#	La	Do	Mib	Solb	Do#	Mi	Sol	Sib	Reb	Sol#	Si	Re	Fa	Lab
			8					65	4				12		
20	Re#	Fa#	La	Do	Mib	La#	Do#	Mi	Sol	Sib	Fa	Sol#	Si	Re	Fa
			25				5	66							

TOTAL:

<p>S 160,25</p>					<p>1543 măsuri T 1174,75</p>					<p>D 208</p>				
at	s	t	d	at	at	s	t	d	at	at	s	t	d	at
-	52,25	82	26	-	-	62,75	1032	79,50	0,50	6,75	14,50	160,25	21,50	5

Caption: 1543 measures; at = anti key note; t = key note; d = dominant; s = subdominant;

Making a statistics of the keys in the axial system, we note, that from the 1543 measures of the whole Lieder cycle, 1174,75 are tonal located on the axis of key note (tonic). This number is followed by the dominant axis with a total of 208 measures. The difference between the two numbers is really great!!! It follows the axis of the subdominant with 160,25 measures. By imposing the axis of the key note in so great extent in the tonal discourse, the composer wants to counterbalance the spiritual disequilibrium of the protagonist of the Lieder cycle.

A special tonal equilibrium secures for the whole cycle "the frame" which offers the relation of pole-antipole where there are the tonalities of the extreme Lieds (1 and 20), namely, *B major* and *E major*. **Only those two extreme Lieds use exclusively diatonic modulations**, both of them are in no. 15.² The Lieds no. 1 and no. 20, are expressions, on the one hand of the smooth, oscillating, homogeneously equilibrium, of the living being, and, on the other hand of the perfect equilibrium of the death.

In the 1543 total measures of this cycle, the golden positive section is greatly underlined. It is the same with the measure 73, 57 of the Lied no. 12, being interwoven on the pause (fermata) of the last two interrogative phrases of this one:

Ex. 3

"Ist es der Nachtklang meiner Liebespein?/ +S.A. (Sectio Aurea)
Soll es das Vorspiel neuer Lieder Sein?"

*

(There must be a voice of an old sigh? +S.A.
Or shall I dedicate to the suffering a new song?)

² The diatonic modulation is, in its own, the softest passing from one tonality to the other.

Only in these lines and in no other place in the entire cycle is the fact that Schubert utilizes the tonalities of *a flat minor* and *C flat major* - the lowest tonality on the scale of the fifths!!!

The Lied no. 12 – *Pause* uses, in the meantime, the greatest number of tonalities (10 for all). In a striking mode, all these are tonalities with flats. The tonal “Opponents” of this one are the Lieds no. 6 *Der Neugierige (the Curious Man)* and no. 17 *Die böse Farbe (the Ugly Colour)*. In these, Schubert, uses 8, and 9 keys respectively, all are with sharps. Comparing with the essential tonality, *B flat major* of the Lied no. 12, both the Lieds (no. 6 and 7) that I quoted above, have as an essential tonality the *B major*.

Although the Lied no. 12 is the one, which uses the most tonalities, it can not be found among the Lieds that have the most modulations.

Ex. 4**The Summary Table of the Modulations**

Op.25/Nr.		1	2	3	4	5	6	7									
Nr.măs.		104	81	60	41	89	55	102									
Nr.de modulații	Diat.	15	15	12	11	9	10	6	25	7	16	29	6	19	52	12	40
	Crom.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	Enarm.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	Salt t.	-	-	-	-	5	2	-	2	-	2	-	4	-	-	-	-
Nr.tonalități/Lied		3	5	6	6	6	8	8	8	8	8	8	8	8	8	8	8

Op.25/Nr.		8	9	10	11	12	13	14									
Nr.măs.		80	81	84	103	81	55	60									
Nr.de modulații	Diat.	16	-	4	9	7	1	6	10								
	Crom.	-	24	20	36	31	17	27	12	12	4	6	19	6	30	8	8
	Enarm.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	Salt t.	16	-	-	7	7	-	22	-	-	-	-	-	-	-	-	12
Nr.tonalități/Lied		4	4	6	8	10	3	3									

Op.25/Nr.		15	16	17	18	19	20							
Nr.măs.		93	68	64	57	89	96							
Nr.de modulații	Diat.	26	4	18	3	36	8	2	14	14	4	7	15	15
	Crom.	-	8	18	9	36	6	18	14	14	4	7	15	15
	Enarm.	-	-	-	-	-	-	-	-	-	-	-	-	-
	Salt t.	-	14	6	-	22	2	-	2	-	3	-	-	-
Nr.tonalități/Lied		9	3	9	4	6	3							

Analyzing the table of the syntheses of the modulations, we can notice that the Lieds no 1 and 20 belong to the category of those Lieds, which use the lesser tonalities during their musical discourse. Next to these two Lieds: *Das Wandern (The Wandering)* and *Des Baches WiegenLied (The Rivulet songs of Lullaby)* there are also the Lied no. 13 *Mit dem grünen Lautenbade (With the Green Ribbon of the Lute)*, no. 14 *Der Jäger (The Hunter)* and no. 16 *Die liebe Farbe (The loved Colour)*.

There is also highlighted among other, the Lieds no. 8, *Morgengruss* which uses exclusively tonal leaps. This is a happy moment in the life of the young lover’s life, as it is suggested by the main tonality of the Lied: the noble

and the brighter *C major*. There are two Lieds to which Schubert gives this main key: *C major* inside the cycle. The Lied that is presented above - no. 8 and the Lied no. 3 *Halt! (Stop!)*. The atmosphere of the two Lieds is much the same.

In this cycle, Schubert does not use the enharmonically modulation at all. However, the Lieds, which have the most amounts of modulations, are:

Ex. 5

6.	<i>Der Neugierige</i>	55 measures	29 modulations
7.	<i>Ungeduld</i>	102 measurea	52 modulations
14.	<i>Der Jäger</i>	60 measures	30 modulations
17.	<i>Die böse Farbe</i>	64 measures	36 modulations

In a dramatic way, all the four Lieds are penetrated by a grave state of tension. In a global calculation, in the four Lieds, as a media, on an approximately **1.5 - 2 measures**, there is overlapped **a modulation**. Generally speaking, more than that, Schubert did not crowd the tonal changes. However, the real situation is that the modulations evolve in waves, the fragments with an intense modulation alternates with "plain" sonorous surfaces which contain one or two tonalities.

From the general level to the particular one, a special example of **taking and processing of the form** of the verses is given by the Lied no. 3 - *Halt! (Stop!)*.

Ex. 6

The Table of the Structure of the Lied *Halt!*

A	a	Eine Mühle seh' ich blicken
	b	Aus den Erlen heraus,
	a	Durch Rauschen und Singen
	b	Bricht Rädergebraus.
B	a	Ei willkommen, ei willkommen,
	b	Süsser Mühlengesang!
	c	Und das Haus, wie so traulich!
	b	Und die Fenster, wie blank!
B	a	Und die Sonne, wie helle
	b	Vom Himmel sie scheint!
	c	Ei, Bächlein, liebes Bächlein,
	b	War es also gemeint?

So, the general form of the poem is **A B B**. It is outlined on the succession of the rhymes: in the first stanza **a b a b**, in the second **a b c b**.

Ex. 7**The Table of the Structure of the Poem in the Musical Form of the Lied *Halt!*³**

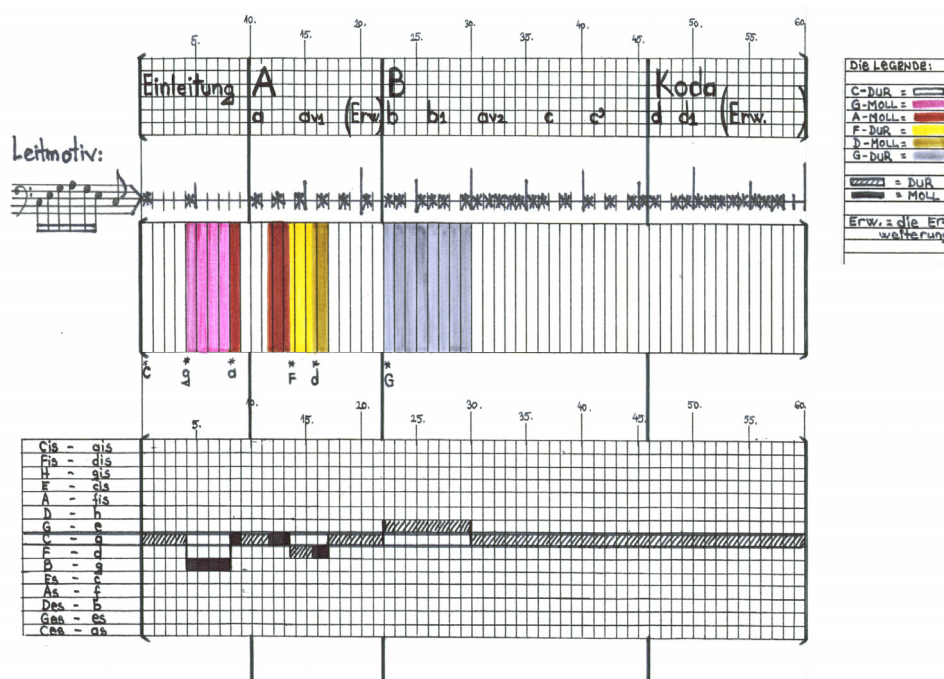
A	a av¹ (Lärgire)	Eine Mühle seh ich blicken aus den Erlen heraus, durch Rauschen und Singen bricht Rädergebraus, bricht Rädergebraus. ¹⁵
B	b b¹ av² c c'	Ei willkommen, ei willkommen, süßer Mühlengesang! ei willkommen, ei willkommen, süßer Mühlengesang! Und das Haus, wie so traulich! und die Fenster, wie blank! und die Sonne, wie helle vom Himmel sie scheint! die Sonne, wie helle vom Himmel sie scheint!
CODA	d d¹ (Lärgire)	Ei, Bächlein, liebes Bächlein, war es also gemeint? ei, Bächlein, liebes Bächlein, war es also gemeint? war es also gemeint? war es also gemeint?

Schubert puts this form to numerous modifications. Let us follow, in the first place, the line repetitions which are introduced by the composer. We can notice that they have a gradual and asymmetrical realization. At the end of the Lied the line repetitions are multiplied, a fact that can be considered a dramatic expression of the word *Halt!* (*Stop!*) - that is in the title. The musical form is that of **bistrophic** with an *Introduction* and *Coda*.

³ The bold lyrics in this table represent the repetitions inside the poem!
Lärgire = Widening.

Ex. 8

The tonal-harmonically spectre of the Lied



The tonal-harmonically spectre of the Lied (see: ex. no. 8) reveals an overlapping of the formal dimensions on a plenty of planes. On the one hand, we have bistrophical form with an *Introduction* and a *Coda*, a form that comes from a melodically preparation of the lines. However, following the succession order of the phrases that makes it: **a av¹ b b¹ av² c c¹ d d¹**, we can notice that in a latent state, there is also, **the form of Rondo**, present in here.

Ex. 9

Introduction	A	B	Coda
	a av ¹	b b ¹ av ² c c ¹	d d ¹

In this context, in the fluency of the Lied, there comes a single great “*respiro*”, the instrumental transition between the two component strophes, **A** and **B**, respectively the measures 21-22:

Ex. 10



The moment of the negative golden section, is the measure no. 22,92, the beginning of the section of the form B, the words are: “*Ei, willkommen*”.

From tonal point of view, the Lied is sectioned perfectly symmetrically. While **in the first 30 measures** alternates between them **6 tonalities**, **in the 30 measures of the second part of the Lied** there is stabilized a single tonality: **C major!** This type of the tonal structuring is also a dramatically expression of the word: *Halt! (Stop)* from the title.

By the representations of the evolution of the keys on the scale of the fifths there comes, in a visual way, too, the fact that Schubert uses only tonalities that are in the central zone of this scale.

The formal structure of the melodically line

The Lied, in his whole, consists musically of 3 layers:

1. the vocal part (the real layer);
2. the pulsation of the semiquavers, of *tremolo* type, that crosses the Lied from the first measure to the last (an imaginary layer - rhythmic background);
3. the *Leitmotif*, who initially appears less, then during the Lied, return more and more often (a real layer).

Similarly to layer 2, and 3, the melodically line (layer 1) also has specific rhythm. It consists of the following formula: ♩ ♪ .

The composer develops this formula during the Lied, by using the principle of repetition.

Melodically, the vast majority of the phrases are downward profile. This melodic descent is usually preceded by an upward jump.

The ambitus of the melodic line is: **F⁴ – G⁵**. From the graph of the melodic oscillation we clearly see that during the evolution of the stanzas, the ambitus gradually rises. So, in the first strophe, the lowest sound is **F⁴**, then in the second strophe **G⁴**, and in the Coda **A⁴**. Melodically, is noteworthy the dramaturgical solving that it offers by the composer, to the word *Himmel (The Sky)* from the text: the Lied here reaches its melodic climax: the sound **G⁵** (see the measures 40-42.):

Ex. 12

37-41 ütemek

und die Son - ne, wie hel - le vom Him - mel sie scheint,

f

Nowhere else during the Lied, Schubert do not use, in the melodically line this height sound, only here!

*

From the next table, there can be seen the presence of a melodically formula of the type "leitmotif". This one, during 60 measures appears for 39 times! Every time it appears in the low register of the piano, and every time on accented part of the measure. It imposes with pregnancy his timbre on the overall sonority, and on the constant pulsation of the main accent. In fact, this third layer should not be taken into consideration as a fundament in the harmonic analysis. In the table below is interesting to observe the interval metamorphosis of the *Leitmotif*. Out of 39 cases, it appears of 19 times on the Tonic, of 9 times on the Dominant, of 5 times on the 2nd degree, of 4 times on the Subdominant and of 2 times on the 3rd degree. Dramatically - musically, this melodic figure of upward and downward tetraton symbolizing the wheel of the mill. See in the text:

"Ei, willkommen, ei, willkommen süßer Mühlengesang".



















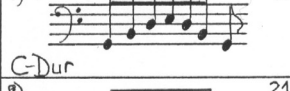





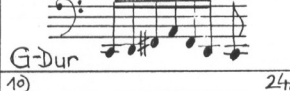

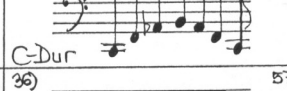







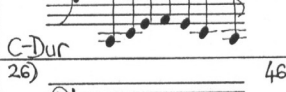



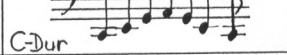
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The purpose of our study was the analyses of the unifying, the structural, the artistically and the content correlation of the 20 Lieds. The whole cycle can be looked as a coherent unity, in which the Lieds tie each other as a chain, although the form, the ethos, their significance is different, or even it is contradictory.

Relying on this cycle, I tried to discover the efficacy of the inner forces on the homogenous structure in the sensible world of the creation that belong to Schubert.

Translated by Maria Cozma

The table of the Leitmotifs

1)  C-Dur	14)  G-Dur	30, 27)  C-Dur
2)  g-Moll	5, 15)  C-Dur	31, 28)  C-Dur
3)  C-Dur	11, 16)  C-Dur	32, 29)  C-Dur
4)  a-Moll	13, 17)  C-Dur	33, 30)  C-Dur
5)  F-Dur	15, 18)  C-Dur	34, 31)  C-Dur
6)  d-Moll	17, 19)  C-Dur	35, 32)  C-Dur
7)  C-Dur	19, 20)  C-Dur	36, 33)  C-Dur
8)  C-Dur	24, 24)  C-Dur	37, 34)  C-Dur
9)  G-Dur	23, 22)  G-Dur	39, 35)  G-Dur
10)  G-Dur	24, 23)  G-Dur	44, 36)  G-Dur
11)  G-Dur	26, 24)  G-Dur	43, 37)  G-Dur
12)  G-Dur	27, 25)  G-Dur	45, 38)  G-Dur
13)  G-Dur	28, 26)  G-Dur	46, 39)  G-Dur

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