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THE BLOSSOMS OF 'TROCKNE BLUMEN':
MUSIC AND TEXT IN THE EARLY NINETEENTH CENTURY

In January 1824, Franz Schubert set to work on a set of variations for flute and piano on 'Trockne Blumen', the eighteenth song from his cycle *Die schöne Müllerin*, which he had completed the previous November. In some respects the choice of song is surprising, for the subject of 'Trockne Blumen' is nothing less than suicide. The prevailing images of the first part of the song are withered flowers, tears, the miller's grave and his profound despair, all set in a leaden E minor. The second half shifts to the parallel major, but the reconciliation is with death, and the final impression is of a young man whose fever of emotions causes him to look with longing towards his own demise. However, Schubert's variations make scant reference to the sombre and tortured emotions of the song, and are soon overtaken by the high spirits of virtuosic play between the instruments. The withered flowers of the song have indeed blossomed again, but without the necessity of the grave.

This divergence of affect between the song and the instrumental work poses some interesting questions. What, for instance, is the nature of the interaction between music and text in early nineteenth-century song?¹ That there *is* some interaction seems evident: we know that the same text can make quite a different impression when it is set with different music. Goethe's 'Der Erlkönig' is a case in point, as a comparison of settings by Corona Schröter, Johann Friedrich Reichardt, Carl Friedrich Zelter, Bernhard Klein, and Schubert shows.² Stating a point that seems obvious, but that has often been obscured by an emphasis on the text of songs at the expense of their music, the music of a song does make a difference in how we understand the text of a song.

The present situation, however, suggests an asymmetry in the interactions between music and text, for the comparison is not between two songs but between a song and an instrumental work. Schubert's variations seem to show that, freed from the constraint of the text, the music of a song can head in any direction and be used to produce any effect the composer pleases. However the situation is not quite so simple, nor the asymmetry quite so profound. On the one hand, correspondences between music and text are not absolute, but general. Thus, there are no huge disruptions in strophic songs when the same music is used to set different lines of text. On the other hand, music does have a capacity for generating meaning, if only of a general sort. Consider the quite different and invariably comic effects produced when Robert Frost's

‘Stopping by Woods on a Snowy Evening’ – ‘Whose woods these are I think I know. / His house is in the village, though’ – is sung to the melody of ‘When the Saints Go Marching In’, ‘Your Cheatin’ Heart’, or ‘Hernando’s Hideaway’. The effect is not simply in the associations we might have with these different tunes, but with the way their melodies reinterpret the shape and cadences of Frost’s lines.

The fact that music’s meaning is *not* entirely indeterminate leads to another question raised by Schubert’s variations: what are we to make of a skilful composer who takes the music for a compelling and tragic song and reuses it for an energetic and celebratory instrumental work? Surely Schubert ‘got’ the meaning of the music for ‘Trockne Blumen’, and yet his variations seem to proceed in wilful disregard of this meaning. Was Schubert merely exploiting the generality of musical meaning, or did he somehow effect a wholesale transformation of the song’s musical syntax?

In the following I should like to approach these questions through a methodology for song analysis that draws on recent research in cognitive linguistics and rhetoric. This methodology offers a way of explaining, in a systematic fashion, the interaction between music and text in song. It also sheds light on those aspects of musical syntax that are crucial to the possibilities for meaning construction represented by any song. In the first section that follows, I shall provide an overview of the theory of conceptual integration networks, which is basic to this methodology. I shall illustrate this overview through an analysis of aspects of the poem by Wilhelm Müller that provided the text for Schubert’s song. In the second section, I shall use conceptual integration networks to develop analyses of three settings of ‘Trockne Blumen’; the first is by Ludwig Berger, the second by Bernhard Klein, and the third by Schubert. These analyses will allow me to show how different musical environments interact with the same text, and give a glimpse of the possibilities for meaning construction offered by different compositional strategies. In the third section, I shall return to Schubert’s variations on ‘Trockne Blumen’, and consider how Schubert changed the music for the song to create a theme for his variations.

Conceptual integration networks and literature

Wilhelm Müller’s ‘Trockne Blumen’ and conceptual blending

Wilhelm Müller’s ‘Trockne Blumen’, the text and translation for which are given in Fig. 1, comprises eight stanzas of four lines each.³ The basic pattern of each stanza is of five-syllable lines alternating with four-syllable lines – the latter rhyme while the former do not. Although these stanzas might be grouped in a number of different ways, important aspects of the poem emerge with a 3 + 3 + 2 grouping.

Fig. 1 'Trockne Blumen' by Wilhelm Müller

Trockne Blumen

Wilhelm Müller

Ihr Blümlein alle,
Die sie mir gab,
Euch soll man legen
Mit mir ins Grab.

Wie seht ihr alle
Mich an so weh,
Als ob ihr wüßtet,
Wie mir gescheh'?

Ihr Blümlein alle,
Wie welk, wie blaß?
Ihr Blümlein alle,
Wovon so naß?

Ach, Tränen machen
Nicht maiengrün,
Machen tote Liebe
Nicht wieder blühn.

Und Lenz wird kommen
Und Winter wird gehn,
Und Blümlein werden
Im Grase stehn.

Und Blümlein liegen
In meinem Grab,
Die Blümlein alle,
Die sie mir gab.

Und wenn sie wandelt
Am Hügel vorbei,
Und denkt in Herzen:
»Der meint' es treu!«

Dann Blümlein alle,
Heraus, heraus!
Der Mai ist kommen,
Der Winter ist aus.

Withered Flowers

All you flowers
That she gave to me,
You shall be laid
With me in the grave.

Why do you all
Look at me so sadly,
As if you knew
What had happened to me?

All of you flowers,
Why so faded, so pale?
All of you flowers,
Why are you so moist?

Ah, tears do not bring back
The greenness of May,
They do not make dead love
Bloom anew.

And spring will come
And winter will go,
And flowers
Will grow in the grass.

And flowers will lie
In my grave,
All the flowers
That she gave me.

And when she walks
Past the mound
And ponders in her heart:
"His love was true!"

Then all you flowers,
Come out, come out!
May is here,
Winter is over.

In the first three stanzas the miller addresses a collection of withered, moribund flowers. In the second three stanzas he contemplates the ineffectuality of his tears and the insignificance of his existence in the face of love that has died. This group ends with a stanza that echoes the first stanza of the poem, both in its return to the image of the faded flowers and in the recurrence, in reverse order, of the rhyming pair 'gab' and 'Grab', suggesting a circular return that closes off the first six stanzas. The last two stanzas move into a future in which the miller lies dead in his grave, in which the miller-maid recognises the truth of his love, and in which flowers bloom once more. The poem thus involves sharp contrasts: dying flowers set against blossoming flowers, Winter set against Spring, and dead love set against true love.

Central to the poem is a convention of imagery so common that it almost escapes notice. When the miller addresses the flowers, it is not as plants, but as anthropomorphised beings. 'Wie seht ihr alle / Mich an so weh, / Als ob ihr wüßtet, / Wie mir gescheh?' These are flowers that can not only look upon the miller, but they can do so with pathos. Having established this image, Müller leaves it behind in the second three stanzas, almost as if the flowers no longer exist. A similar sort of turning-away occurs in the final two stanzas, when the miller no longer uses the first person as he did in the preceding six stanzas but begins to speak of himself in the third person, as if he too no longer existed. By blending concepts related to flowers and to humans in the first three stanzas and then turning away from this blend in the second three, Müller delicately anticipates the miller's acceptance of his own death in the final two stanzas.

A conceptual blend of this sort is, of course, extremely common in storytelling: there is scarcely any story for children that does not employ blends to produce things like talking animals or dancing teacups. However, conceptual blending is also common in everyday discourse. Witness statements such as 'The car is being stubborn today – I just can't get her to start' (which blends concepts related to the physical properties of inanimate objects and those related to the behaviour of humans) or 'Fred was a real jackass this morning' (which blends concepts related to the behaviour of humans and those related to the behaviour associated with a particular animal). And, as Müller's poem indicates, conceptual blending is also central to literature.⁴

Conceptual integration networks

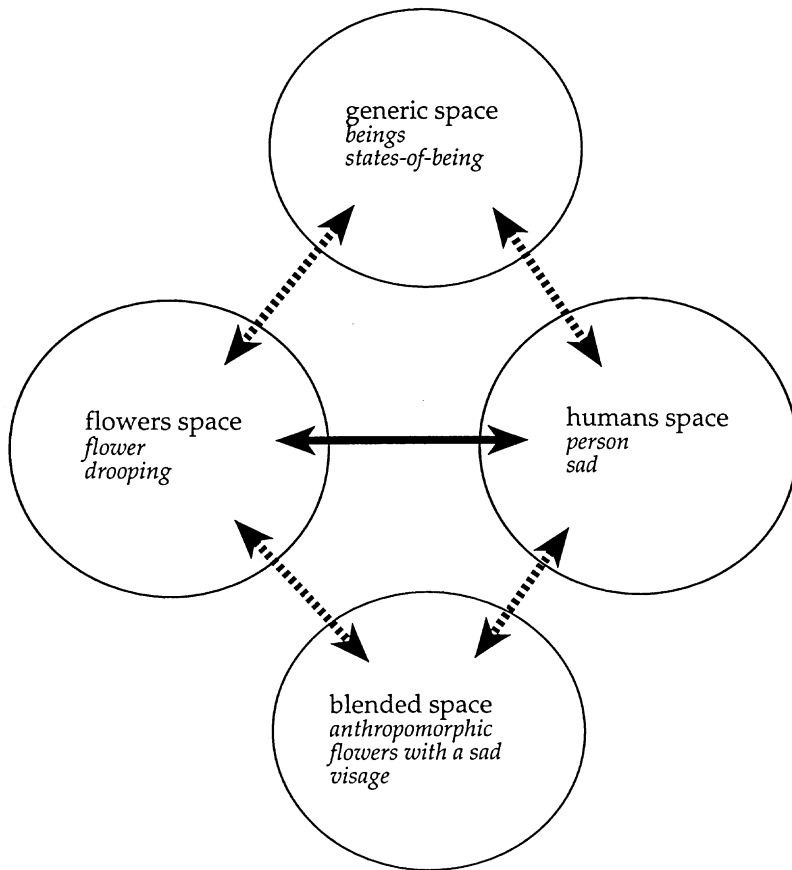
In order to study such conceptual blends, the rhetorician Mark Turner and the linguist Gilles Fauconnier have introduced the notion of **conceptual integration networks** (CINs).⁵ Each CIN consists of at least four circumscribed and transitory domains called **mental spaces**. Mental spaces temporarily recruit structure from more generic conceptual domains in response to immediate circumstances, and are constantly modified as our thought unfolds.⁶

For instance, Müller's 'Ihr Blümlein alle' sets up a mental space related to flowers that is gradually developed and expanded over the course of the poem: we come to learn that these particular flowers are destined for the grave, that they are faded and pale, and that they are unaccountably wet.⁷ Müller's 'Wie seht ihr alle / Mich an so weh [?]' sets up a second mental space that relies on our knowledge of humans and their behaviour – specifically, that humans can direct their gaze towards other humans, and feel sympathy for the tragedies these humans suffer. Aspects of these two spaces are combined in a third space, resulting in blended concepts such as flowers that can look upon the miller and have knowledge of his plight. Turner and Fauconnier use CINs to formalise the relationships between the mental spaces involved in a conceptual blend, to specify what aspects of the blended spaces are imported into the blend, and to describe the emergent structure that results from the process of conceptual blending.

The CIN for the anthropomorphic blend used by Müller is represented in the diagram in Fig. 2. The network involves four interconnected mental spaces, which are shown as circles. Central to the network are two correlated **input spaces**, the 'flowers' space and the 'humans' space. The solid double-headed arrow linking these two spaces indicates that elements between the two spaces serve as structural correlates. Guiding the process of mapping between these domains is the **generic space**, which defines the core cross-space mapping and basic topography for the CIN. Throughout this network beings are mapped on to beings, and states-of-being on to states-of-being. Thus *person* is mapped on to *flower*, and *sad* is mapped on to *drooping*.⁸ Guided by the conceptual framework provided by the generic space, structure from each of the input spaces is projected into the fourth space, called the **blend**, resulting in anthropomorphic flowers. However, the mapping is only partial, reflecting the limitations imposed by the generic space. Since the generic space does not map between physical characteristics, we do not expect the flowers in the blended space to look like humans, or to be human-sized.

The dashed arrows linking the generic space to the input spaces, and the input spaces to the blended space, indicate that structure is projected from the generic space to the input spaces, and from the input spaces to the blended space. The arrows are double-headed because, under certain circumstances, structure may also be projected from the blended space back into the input spaces, and from the input spaces back into the generic space. The idea of anthropomorphic flowers may thus influence the way we think about 'normal' flowers, leading us to talk to them and play them soothing music so that they might thrive. Similarly, our experiences with actual plants and people give life to the abstractions of the generic space. The double-headed arrows also serve as a reminder of the limitation of all of the diagrams of CINs I shall use in this article: mental spaces are dynamic structures, as are the CINs that are built

Fig. 2 CIN for Müller's 'Trockne Blumen'



from them. What Fig. 2 represents is a sort of 'snapshot' of this particular network, framed with the intent of capturing its essential features but making no claim to exhausting the possibilities for description. Hints about how the CIN and its spaces may develop can be gleaned from the diagram, but a full account would require a series of such snapshots.

An important aspect of the topography of CINs is the basic logic established by the generic space. For the CIN of Fig. 2, the assumption is that there is a cause for the state of being of any given entity. Flowers droop when they are denied nourishment; humans become sad if they contemplate a tragedy; and anthropomorphic flowers droop when they contemplate a tragedy. The topography of the network also guides three operations – **composition**, **completion** and **elaboration** which produce emergent structure unique to the blend.

Composition puts together elements from the input spaces to create new entities in the blended space, yielding flowers that can gaze and empathise.⁹ *Completion* extends the image suggested by the original mapping, drawing on our background knowledge of the circumstances summoned by the CIN. For instance, we know that flowers deprived of nourishment will soon die; thus, the flowers that will be laid with the miller in his grave will almost certainly be dead flowers. Because these are anthropomorphic flowers, we can also imagine that the nourishment they require is not water (even in the form of bitter tears), but evidence of true love. *Elaboration* is an operation more extensive than *completion* that develops the structure of the blended space by building upon the principles and logic evinced by the blend; in effect, the input spaces decrease in importance and the focus is directed towards the rich imaginary possibilities of the blended space. We can imagine that, with the proper nourishment, the miller could bring his flowers – and himself – back to life. Part of the power of the poem derives from the denial of this possibility in the second group of three stanzas. Indeed, flowers will bloom again, but they will not be the miller's flowers, and they will not share the empty triumph of his suicide.

While the conceptual blend that yields anthropomorphic flowers is important to the poem, it is not the only blend in evidence. In the fourth stanza, Müller combines concepts related to the seasons and to romantic love, such that 'das Maiengrün' becomes both a harbinger of Spring and a sign of love's first bloom. In the seventh and eighth stanzas, concepts related to the seasons combine with those of life and death: 'Der Mai ist kommen / Der Winter ist aus' represents both the future turn of seasons the miller envisions and his rebirth as the eternal lover of the miller maid.

Some CINs may feature more than four spaces. The use of the mental space for 'seasons' in both the seasons/romantic-love blend and the seasons/life-and-death blend points to a more complex blend involving both. In this blend, concepts related to Spring are linked with those of life *and* of blossoming love, and concepts related to Winter are linked with those of death *and* the loss of love. Although this blend is only implicit in Müller's poem, it is clear that, for his protagonist, a life without love is the same as death, and that Winter stands as a symbol for both.¹⁰

As this brief discussion of Müller's 'Trockne Blumen' suggests, conceptual blending is a pervasive and often transparent cognitive process, and a given situation or story may involve any number of conceptual blends. According to Turner and Fauconnier's theory, each such blend can be described through a conceptual integration network, which permits a systematic description of specific features of the blend. Thus, the CIN for the first three stanzas of 'Trockne Blumen' can be used to explain why Müller's flowers gaze and empathise, but take on no additional human characteristics.

In the blends associated with 'Trockne Blumen', the input spaces for each CIN are summoned by language. However, as Fauconnier has noted, mental spaces are very general and are constructed for many cognitive purposes; language is but one of the ways to prompt the construction of a mental space.¹¹ Under certain circumstances, music can also prompt space construction. These circumstances might be as mundane as the playing of a national anthem (which can invoke a rich mental space for those who know the anthem) or as arcane as a quite specific and highly charged harmonic progression (such as that associated with the 'Tristan' chord). This leads to the possibility of a CIN in which one of the input spaces is built up from language, and the other from music. This CIN could then be used to explain how concepts associated with a given text combine with concepts associated with specific music to give rise to the phenomenon of song.

Conceptual blending and song

In the following section I shall explore this extension of the theory of CINs in more detail through analyses of three musical settings of Müller's 'Trockne Blumen'. Because my emphasis will be on the central conceptual argument presented by each song, the conceptual blends I shall discuss will be somewhat more general than those treated above. The analyses that follow are summative: they give an account of the overall work done by a particular combination of text and music. Relatively detailed accounts of the way each song unfolds provide evidence for the contribution of tonal process to the resultant conceptual blend, but the intent is not to provide further proof of the existence or importance of tonal process: my assumption is that the syntax of tonality is a necessary precondition for the conceptual blends evinced by these songs.¹²

There has, of course, been much fine work done on nineteenth-century *Lieder*, from both historical and analytical perspectives. However, up to this point there has been no way to coordinate thoroughgoing analyses of *both* text and music.¹³ CINs offer a way to do just this: to develop an account of what Kofi Agawu has called 'the syntax of song'.

Three settings of Müller's 'Trockne Blumen'

Ludwig Berger's 'Müllers trockne Blumen'

The cycle of poems Müller called *Die schöne Müllerin* had its genesis in the diversions of a group of young artists and intellectuals gathered at the house of the privy councillor Friedrich August von Stägemann during the autumn and winter of 1816–17.¹⁴ There, Müller, together with the Stägemann's daughter Hedwig (1799–1891), the artist Wilhelm Hensel (1794–1861), his sister, the poetess Luise Hensel (1798–1876), the publisher Friedrich Förster (1791–1868)

and others, put together an informal drama structured around the story of a pretty miller's maid and her suitors. Each member of the group took a part, for which they wrote a verse script. In the enactment of the resulting *Liederspiel*, the participants would recite their verses, using whatever gestures or changes in vocal inflection the situation required in order to tell their part of the story.

The evidence of the poems and anecdotes that survive from the Stägemann circle suggests that their *Liederspiel* had a thoroughly tragic ending. In what can be reconstructed of the story they developed, the miller's daughter, named Rose (played by Hedwig von Stägemann), was courted not only by the young miller (played by Müller), but also by a country squire (Förster), a hunter (Wilhelm Hensel), and a gardener (Luise Hensel). The miller, after prevailing briefly over the other suitors, falls into despair when the hunter wins the miller maid's affections, and commits suicide. The maid, filled with remorse, then joins him in death.

Sometime during December 1816, the members of the Stägemann circle asked the Berlin composer Ludwig Berger (1777–1839), who was Luise Hensel's piano teacher, to set some of the poems from their *Liederspiel* to music. Berger eventually set ten poems: one by Wilhelm Hensel, two each by Luise Hensel and Hedwig von Stägemann, and five by Müller. Berger published the set in 1818 as his Op. 11, under the title *Gesänge aus einem gesellschaftlichen Liederspiele 'Die schöne Müllerin'*.

Of the ten songs in Berger's Op. 11, the ninth was 'Müllers trockne Blumen'.¹⁵ The score for the song is given in Ex. 1; the text differs only in minor details from that given in Fig. 1. The setting, in A minor, is basically strophic, with each strophe comprising two stanzas of text, and with the fourth and final strophe turning away from A minor to cadence in C major.

Berger's accompaniment begins with an accented dominant-seventh harmony, followed by a cadential figure that harmonises a melodic descent through a fourth. These basic materials are then re-used for the first six bars of each strophe (bars 4–9 of the score), but with the voice taking over the descending figure and each opening dominant seventh entering on the second quaver of the bar. Contrasting materials are introduced in b. 9, when the syncopated E⁷ is replaced by what proves to be a V⁶ of C major. The melody gradually rises from G⁴ (in b. 9) to E⁵ (in b. 11), and the accompaniment changes from the *pianissimo* chords of bars 6–9 to a legato *piano* figuration in bars 10–12. The restless cadential figures of bars 4–9 are replaced by a pedal C in bars 10 and 11, which ultimately provides the bass for an augmented-sixth chord leading to the dominant of E minor in b. 12. When E arrives, in b. 13, it is with a raised third, immediately followed by the syncopated E⁷ chord proper to the piano introduction of the first half of the strophe.

In the fourth strophe, the augmented-sixth chord in the second half of b. 11 is respelled as a dominant seventh, which then leads to II⁶ of C in b. 12a. This

Ex. 1 Ludwig Berger's 'Müller's trockne Blumen', Op. 11/7

Piano

1 *rf* *rf*

4

Ihr Blüm-lein al - le die Sie - mir - gab, euch soll man
 Ihr Blüm-lein al - le wie welk - wie - blass! ihr Blüm-lein
 Und Lenz wird kom - men und Win - ter wird gehn und Blüm-lein
 Und dann sie wan - delt am Hü - gel vor - bei und denkt im

8 1. 2. 3

le - gen mit mir - ins - Grab Wie seht ihr al - le mich an - so weh, - als ob ihr
 al - le wo - von - so nass? Ach Thrä - nen ma - chen nicht Mai - en grün - tod - te
 wer - den im Gra - se - stehn. Und Blüm-lein lie - gen in mei - nem Grab, - die Blüm-lein
 Her - zen, der meint' - es -

12 4

wüss - tet wie mir - ge - schäh! treu: dann Blüm-lein al - le her - aus - her
 Lie - be nicht wie - der blühn!
 al - le, die sie - mir gab.

pp *p* *rf* *p* *cresc.*

11a
aus! ——— der Mai ist kom - men der Win - ter ist aus, der Mai ——— ist —

15
kom - men der Win - ter ist aus.
mo - ren - do

19
perendosi

23
pp

The musical score consists of five systems. The first system (measures 11a-14) includes a vocal line and piano accompaniment. The second system (measures 15-18) continues the vocal line and piano accompaniment, with the word 'morendo' written above the piano part. The third system (measures 19-22) features a vocal line that is mostly silent, with the piano accompaniment marked 'perendosi'. The fourth system (measures 23-26) shows a vocal line that is mostly silent, with the piano accompaniment marked 'pp'.

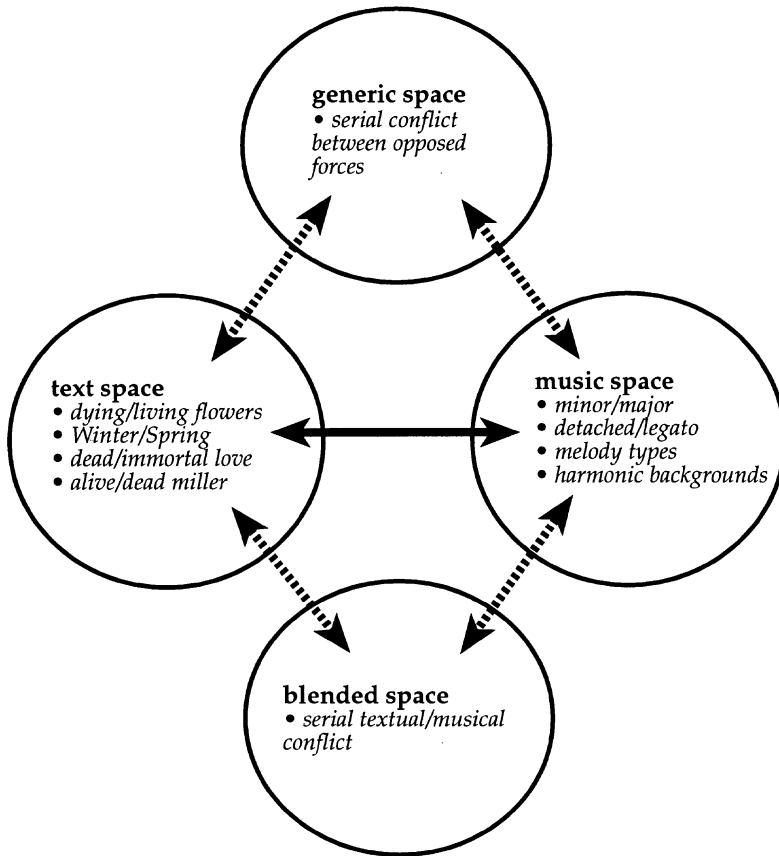
II⁶ initiates a cadence on C. The cadence is thwarted in b. 13a by a reprise of the C⁷, and then brought to fruition in bars 14–17. In contrast to the restless cadential figures of the first half of each strophe, this cadence is languorous: it stretches out over four sonorous bars; it makes use of a highly figured melody; and it is tinged only by the ^b9 over the dominant of b. 16. The postlude reprises the piano introduction, but now in C major, and in the highest register used by the piano in the course of the song.

This music, together with Müller's text, sets up the CIN given in Fig. 3. The generic space for the CIN is structured around the notion of conflict, but it is conflict of a specific and idealised sort. Conflict can be understood as a confrontation between two opposed forces. Such a conflict can be physical, but by metaphorical extension it may also be a conflict of wills or emotions.¹⁶ The opposing forces of a conflict are often associated with two distinct entities, but under certain circumstances (again, most often a product of metaphorical extension) the conflict may be embodied in a single entity. Thus, we speak of 'a nation at war with itself' or 'a person who is of two minds'. When the entity that embodies a conflict is a single person, and when the conflict concerns conscious thoughts or emotions, the struggle between the opposing forces is of necessity played out over time. Put another way, it is one thing to speak of a struggle between Life and Death (which calls to mind a confrontation between two distinct entities), quite another to speak of an individual struggling with a desire to go on living and a desire to die. In the former, the opposed forces meet head to head; in the latter, each is confronted singly. It is just this sort of internal, serial conflict that is basic to the CIN established by Berger's setting of Müller's poem.

As shown in Fig. 3, in the mental space of the text, the opposed forces are represented by various paired concepts that draw on the contrasts basic to the poem: dying flowers and living flowers; Winter and Spring; dead love and immortal love; the miller who lives in agony, and the miller who lies dead and in peace. In the mental space of the music, the opposing forces are represented by contrasts between musical materials: minor contrasted with major; detached articulation contrasted with legato articulation; descending, repetitive melody contrasted with ascending, through-composed melody; and repeated cadential patterns contrasted with a pedal point. Correlations between the idealised conflicts represented in the textual and musical spaces provide an opportunity for the combination of concepts in the blended space, which draws upon elements from the input spaces to create a portrayal of the miller's struggle with suicide.

Composition provides the concepts basic to this portrayal. Among the most important is the representation of the serial nature of the miller's conflict: the A minor music repeatedly gives way to the C major music, which is then transformed by chromatic sleight-of-hand into the A minor music once more. This alternation combines with the opposed images summoned by the text to

Fig. 3 CIN for Berger's 'Müller's trockne Blumen'



give a clear depiction of both the character and substance of the miller's internal struggle. Our *completion* of this depiction draws on what we know of such struggles. We can easily imagine outward physical expressions of the miller's torment – facial contortions, hand wringing, pacing – mirroring his internal conflict. We can also imagine the miller pleading as his torment reaches its apogee: the 'Heraus, heraus!' and C major music of the fourth strophe then function less as a triumphal command and more as a final appeal for the conflict of the preceding bars to end. Building on this conceptual framework, *elaboration* suggests that, just as all struggles must finally end, so too will the miller's. With the conclusion of the fourth strophe, Berger provides such an ending, both by repeating the last two lines of Müller's poem and with a strong cadence on C major. Further, we can imagine that, the struggle over, the miller will be spent,

and, exhausted, will sink into a state of repose. Here Berger's setting is somewhat more equivocal: perhaps the miller, ashen and drawn, lies listening to the spring-like twitter of the piano's postlude; perhaps, his music over, he has absented himself from the scene. However, in the context of the song as a whole, the latter seems unlikely: the struggle has been too strongly drawn for the miller now to turn his back on it without further thought or consequence.

Although elements from the input spaces of a CIN may support the completion or elaboration of a blend, as they do in Berger's song, it is important to emphasise that the emergent structure of the blend, as a product of our imagination, is independent of such support. The richness of our image of the miller and his plight is dependent not on literal representations of his predicament but on correlations between the structures of the input spaces. If the conceptual blend is successful, then our *completion* and *elaboration* of the blend can lead us into a fantastically detailed imaginary world. If the blend is not successful, then details from the input spaces will remain just that: details unconnected to any larger narrative.

Finally, it should be stressed that the elements included in diagrams such as that of Fig. 3 are intended as tokens that refer to specific aspects of the particular phenomena associated with the mental spaces represented by the diagram. Thus, the 'Winter' and 'Spring' of the text space are those summoned by Müller's poem, and the 'minor' and 'major' of the music space allude to the modal distinctions summoned by Berger's music. Although these tokens *appear* to be relatively generic, the understanding should be that the mental constructs comprised by a given space are rich and highly textured, and that abstractions proceed from (rather than generate) the specific phenomena.

Bernhard Klein's 'Trockne Blumen'

During the three years subsequent to the meetings of the Stägemann circle, Müller, apparently intrigued by the possibilities of the story of the miller maid and her suitors, went on to create his own version of the story, consisting of twenty-five poems under the title *Die schöne Müllerin (Im Winter zum lesen)*. The cycle was first published in its entirety in 1821 as part of the fancifully titled *Siebenundsiebzig Gedichte aus den hinterlassen Papiere eines reisenden Waldhornisten*. It was presumably this version of 'Trockne Blumen' that the Berlin composer Bernhard Klein (1793–1832) came upon, and his setting appeared as one of his *Lieder und Gesänge mit Begleitung des Piano Forte* published by E. H. G. Christiani in 1822.¹⁷

Klein's setting, the score for which is given in Ex. 2, is guided by his division of the text into four strophes, each comprising two stanzas of the poem. Although the music for each strophe is different, so much material is reused that the song seems more strophic than through-composed, as the formal outline given in Fig. 4 indicates.

Ex. 2 Score for Bernhard Klein's 'Trockne Blumen'

Andantino

Voice

Piano

p

A¹ **B**¹

Ihr Blüm-lein al - le die sie mir gab, euch soll man le - gen mit mir in's Grab. Wie seht ihr

¹⁰

al - le mich an so weh als wenn ihr wüss - tet wie mir ge - schieh?

A¹ **B**²

Ihr Blüm-lein al - le wie welk, wie blass? Ihr Blüm-lein al - le wo-von so nass? Ach, Thrä - nen

Ex. 2 (continued)

22

ma - chen nicht mai - en - grün, ma - chen tod - te Lie - be nicht wie - der

26

A² Poco più lento **B³**

blüht! *p* Der Lenz wird kom - men, und Win - ter wird gehn und Blüm - lein wer - den im Gra - se stehn, und

34

Blüm - lein lie - gen in mei - nen Grab die Blüm - lein al - le die sie mir

40

C

gab. Und wenn sie wan - delt am Hü - gel vor - bey, und denkt im

46

A³ *pf*

Her - zen der meint es treu! dann Blüm - lein al - le her - aus he - raus! der Mai ist

Ex. 2 (continued)

52
kom - men der Win - ter ist aus der Mai ist kom - men der Win - ter ist

58
aus.

Fig. 4 Formal outline of Klein's 'Trockne Blumen'

Section, Key	Text stanza	Musical material, melody	Bars
Introduction, A minor		A ¹ , a	0-4
Strophe 1	Stanza 1	A ¹ , a	4-8
	Stanza 2	B ¹ , b	8-16
Strophe 2	Stanza 3	A ¹ , a	16-20
	Stanza 4	B ² , b	20-28
Strophe 3, A major	Stanza 5	A ² , a	29-33
	Stanza 6	B ³ , b'	33-40
Strophe 4	Stanza 7	C, c	40-48
	Stanza 8	A ³ , a'	48-58
Postlude		A ³ , a' (fragment)	58-64

The song begins with a brief piano introduction that sets out the material used to begin each of the first three strophes. This material, labelled A¹ in Fig. 4, consists of three iterations of a motion from dominant to tonic, culminating in a passage in parallel sixths that returns to the dominant. The whole is couched in a spare, two- and three-voice texture, with a repetitive melody built up from a compact succession of ascending and descending gestures that circulate around C5 and A4. Although A minor as tonic is scarcely in doubt, it is also not granted much stability, both in the bass support it receives and in the emphasis on the dominant at the beginning and end of each A¹ section.

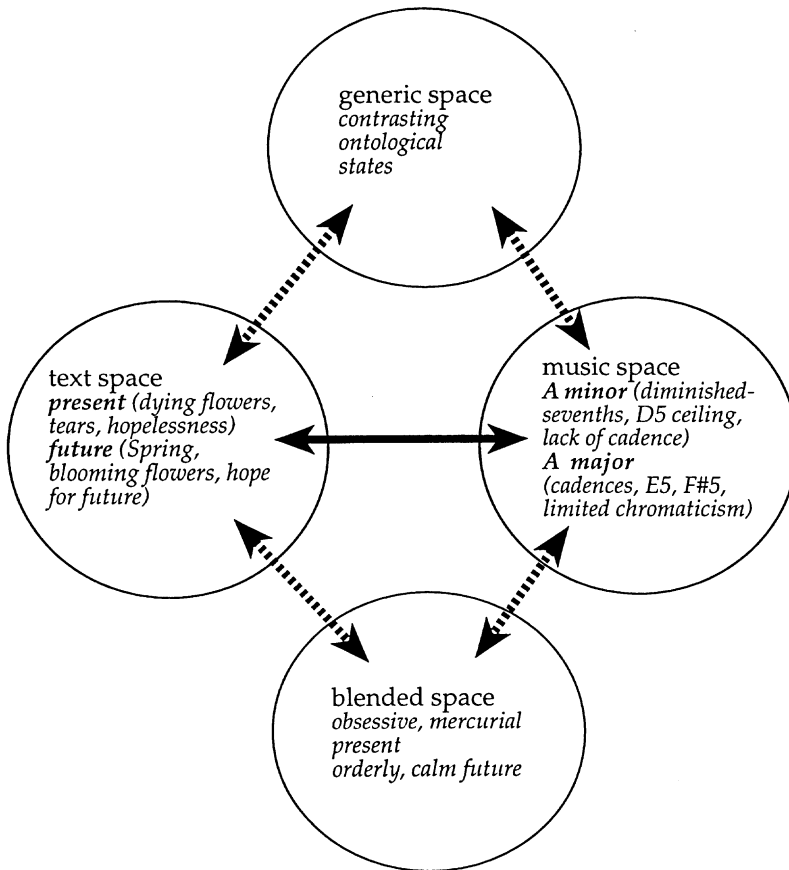
Sections B¹ and B² are exclusively occupied with a prolongation of the dominant, both by temporarily transforming it into a leading-note harmony (as in bars 11–12 and 20–24), and through a pathos-drenched passage that introduces an unprepared VII of IV that leads through IV⁶ back to VII, and then to V (as in bars 13–16 and 25–8). Three times the melody struggles upwards to D5, only to fall back to either B4 or C^b5. Of the two, the B² section is slightly more intense, with a repeated F^b4 replacing the repeated E4 that signalled the opening of the B¹ section, giving rise to a VII^{o7} that lasts from b. 20 to b. 24.

In the third strophe, Klein lightens the mood of the music by shifting to the parallel major. The repeated notes which lent an air of intensity or obsession to the dominant prolongations of the preceding B sections now reappear to keep the music from stalling on the first and second beats of each bar of the A² section. The B³ section begins with another prolongation of the dominant, but instead of being transformed into a leading-note harmony in b. 36 it remains a dominant, leading initially to a I⁶ in b. 38, and then to the first cadence on A thus far. With the arrival on the I⁶ of b. 38 the melody finally reaches E5, preparatory to its arrival on A4 in b. 40.

The C section begins another prolongation of the dominant, one whose repeated notes are strongly reminiscent of sections B¹ and B². Absent, however, is the relatively active bass line that opened each of these sections, replaced by a pedal E3. The melody, too, has changed, now peacefully circulating around B4, with untroubled ascents to E5. After b. 45, the intensity of the section increases with the disappearance of the repeated notes and the chromatic second-alto line of bars 46–7, but in b. 48 it once again comes to rest on an untroubled dominant that leads immediately to the reprise of the A material.

Although the A³ section opens with the same figure in parallel tenths that began the song (adjusted for major), the figure now leads towards a dominant seventh in b. 50 and a relatively extensive prolongation of the tonic in bars 51–5. This prolongation prepares the way for the cadence of bars 56–8 with which the vocal part concludes. This is followed by a brief piano postlude based on the opening of the A³ section, but including an F^b–E motion that recalls the minor mode of the first half of the song.

Fig. 5 CIN for Klein's 'Trockne Blumen'



This music, together with Müller's text, sets up the CIN shown in the diagram of Fig. 5. The generic space for the CIN is structured around the notion of two linked but contrasting ontological states; again, this draws upon the contrasts basic to the poem. Such states are often temporally indexed (as past and present, or present and future), but can be more abstractly represented as theme and variation, or prototype and copy. The delineation of two ontological states often provides the basis for a more extensive interpretative framework. This framework then furnishes an account of the cause for the change of state or an explanation for why one state is to be preferred over another.

In the mental space of the text, these states are represented by an emphasis on the present in the first four stanzas of the poem, and by an emphasis on the

future in the second four; these emphases are highlighted by Klein's division of the text, through his setting, into two four-stanza groups. Although there is a brief glimpse of the future in the opening stanza ('Euch soll man legen / Mit mir ins Grab'), over the course of the first half of the poem the miller is for the most part locked in a present of dying flowers, his own tears, and the hopelessness of his lovelorn situation. In the fifth stanza, the tone changes ('Und Lenz wird kommen') and the miller begins to direct his gaze beyond his dying flowers towards a future where flowers bloom once more, and he is in his grave.

In the mental space of the music, the linked but contrasting ontological states of the generic space are represented by the A minor and A major music of the two halves of the song. These states are linked less by temporal index than by conceptual frame: the A minor music functions as the theme, as it were, the A major music as the variation. However, inasmuch as the A major music *rewrites* the A minor music – exchanging the $\hat{3}$ and $\hat{6}$ of minor for those of major, providing the first cadences on tonic, avoiding the fully-diminished-seventh chords omnipresent in the first half of the song, and allowing the melody to ascend to E5 and F \sharp 5 – it enacts a specific shift of time frame by placing the A minor music firmly in the past and announcing the A major music as the new present. This shift is underlined by the mirror-image processes that occupy each half of the song: in the A minor half, the music becomes more intense and darker; in the A major half, the music becomes less intense (with the exception of the poignant recollection of bars 46–7) and brighter.

Correlations between these idealised representations of contrasting ontological states provide an opportunity for the combination of concepts in the blended space, which draws upon elements of the input spaces to create a portrayal of the miller's transformation from a tortured soul into a hopeful and ecstatic one.

Composition provides the concepts basic to this portrayal. The combination of music and text offers a stark image of the present as dominated by obsessive thoughts, scant opportunity for rest, and a mercurial play of emotions. The future portrayed in the second half of the song contrasts with this image: here what was shadowy has become clear; there is an orderly progress towards goals, and the surroundings are, almost without exception, calm and soothing. The transformation of the mood is such that the flowers that the miller predicts will lie in his grave in bars 34–40 seem to be the same ones that blossomed with the coming of Spring alluded to in the preceding bars.

Completing this portrayal, we can imagine outward signs of the miller's torment in the first half of the song – a sluggish, depressed body language, accompanied by sudden expressions of anguish as his agony increases – and how, in the second half of the song, these give way to gestures and behaviour associated with peacefulness and happiness as the miller contemplates his

future. We can also imagine the miller growing happier and more at peace with himself as he becomes more distant from his earlier torment. This inference is supported in part by the music of the A³ section, which includes the first occurrence of F[#]5 in b. 49 and the long prolongation of tonic in bars 51–5 that prepares the singer's final cadence.

Elaboration of the blend suggests that the miller will act in order to make this future a reality. From this perspective, his 'Heraus, heraus!' calls forth not only the future's flowers, but the future itself. *Elaboration* may also provide an explanation for how the state of affairs portrayed in the first half of the song is transformed into the state of affairs portrayed in the second half. Here the music provides a useful guide: the present can be transformed into the future by reinterpreting it, just as the musical materials from A minor were reinterpreted in A major. Thus, the dead love of the present will become the eternal love of the future; the dying blossoms will become living ones. The strange celebration that is enacted in bars 34–40, as the miller contemplates the flowers that will be laid in his grave, then becomes more comprehensible, for in the second half of the song these flowers are transformed into symbols of the miller's eternal love.

Franz Schubert's 'Trockne Blumen'

Although the exact circumstances of Franz Schubert's encounter with Müller's *Die schöne Müllerin* are not known, it appears that Schubert came upon the poetic cycle sometime in the first part of 1823, and set twenty of the twenty-five poems during the second half of the same year; the completed cycle was published the following year by the firm of Sauer & Leidesdorf. 'Trockne Blumen', the score for which is given in Ex. 3, is the eighteenth song in the cycle. Schubert's setting divides the eight stanzas of the poem into a 3 + 3 + 2 grouping. The E minor music for the first three stanzas is repeated for the second three stanzas, after which there is a shift to the parallel major for the final two stanzas. Schubert does not repeat any text in his setting of stanzas 1–6, but does repeat the last two stanzas in the pattern 7–8, 7–8, 8.

The song begins with the most minimal of piano introductions, two bars of a repeated E minor chord, *piano*, each quaver chord followed by a quaver rest. This pattern continues as the voice enters with a bare melody outlining E minor. With the shift of the bass E3 to D3 in b. 5, the E minor chord is transformed into a G chord in $\frac{6}{4}$ position. The latter leads to a cadence on G on the second beat of b. 6, coincident with the conclusion of the first stanza of text. The music of bars 3–6 is then repeated for the second stanza in bars 7–10, sustaining the spare effects created by the minimal melodic and harmonic materials, but adding the barest hint of forward motion when the voice closes on B4. In b. 11 the music becomes more active and its harmonic material somewhat more variegated: the rhythmic pattern of the accompaniment is refashioned as quaver/semiquaver-

Ex. 3 Score for Franz Schubert's 'Trockne Blumen'

Ziemlich langsam

The score is for a voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is 'Ziemlich langsam'. The score is divided into four systems, each with a voice line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are in German and describe a scene of a woman looking at a grave.

System 1: Voice: Ihr Blüm - lein al - le, die sie mir gab, euch
Piano: *p*

System 2: Voice: soll man le - gen mit mir ins Grab. Wie seht ihr al - le mich an so weh, als
Piano:

System 3: Voice: ob ihr wüß - tet, wie mir ge - scheh? Ihr Blüm - lein al - le, wie welk, wie blaß? ihr
Piano:

System 4: Voice: Blüm - lein al - le, wo - von so naß? Ach
Piano:

Ex. 3 (continued)

17

Trä - nen ma - chen nicht mai - en - grün, ma - chen to - te Lie - be nicht wie - der... blühn, und

21

Lenz wird kom - men, und Win - ter wird gehn, und Blüm - lein wer - den im Gra - se stehn, und

25

Blüm - lein - lie - gen in mei - nem - Grab, die Blüm - lein - al - le, die sie mir gab!

29

Und wenn sie wan - delt am Hü - gel vor - bei und

33

denkt im Her - zen, der meint' es treu! dann Blüm - lein al - le, her - aus, her - aus, der

Ex. 3 (continued)

37
Mai ist kom - men, der Win - ter ist aus. Und wenn sie wan - delt am

41
Hü - gel vor - bei und denkt im Her - zen, der meint' es treu! dann Blüm - lein al - le, her -

45
aus, her - aus, der Mai ist kom - men, der Win - ter ist aus, dann Blüm - lein al - le, her -

49
aus, her - aus, der Mai ist kom - men, der Win - ter ist aus.

53

f *pp* *fp* *p* *fz* *pp* *dim.*

rest/semiquaver; the harmonies change every beat; and the melody, as it follows these harmonic changes, becomes more animated. The initial harmonic strategy for the setting of the third stanza is, in compressed form, similar to that used for the first two stanzas: E minor, now preceded by its dominant in b. 11, leads again to G in b. 12. Bar 11 is repeated in b. 13, but is this time followed by an Italian augmented-sixth chord that leads to the dominant of E minor, while the singer reaches past E⁵ for the first time to grasp a high F^{#5}. The piano then echoes this gesture, holding on to the dominant chord for an imperfect cadence on B that lasts into b. 16. Schubert's setting of stanzas 4–6 in bars 17–29 is virtually identical; the only significant change is in bars 28–9, when the melody's E⁵–D^{#5}–F^{#5} is restated as F^{#5}–E⁵–D^{#5}.

With the shift to the parallel major in b. 30 the accompaniment becomes yet more active, with a lightly tripping bass melody added to the quaver/semiquaver-rest/semiquaver rhythmic pattern of the right hand. In b. 31 the singer picks up the bass melody, in modified form, but with the momentary shift towards C[#] minor in bars 33–4 the melody becomes streamlined once again. In b. 35 the C[#] minor chord yields to what will ultimately become a VII⁶ of V leading (in b. 37) to a cadential $\frac{6}{4}$ that prepares the first cadence on E in the song. Schubert immediately repeats the whole of bars 30–38 in bars 39–47 and then, without a pause, repeats the last four bars once more (but with a change of bass and a slight thickening of texture). A brief six-bar piano postlude, reprising the accompanimental figure of b. 30, concludes the song, its register dropping an octave and its mode shifting to minor for the last four bars.

Although this description cannot do it justice, the effect of the relatively spare musical materials Schubert employs in this setting is profound. A better picture is provided by a middleground sketch of bars 1–16 and 30–38, given in Ex. 4. As the sketch shows, in the first portion of the song the repeated motions towards G major simply prolong E minor and the initial B4 of the *Anstieg*. It is only in b. 14 that the music finally begins to move, wrenched from its enervated reiteration of tonic (or the tonic-substitute mediant) by the augmented-sixth chord that leads to the dominant. The augmented-sixth chord also provides the impetus for the continuation of the *Anstieg*, which is temporarily left hanging on the F^{#5} over the dominant. Given the long delay of the continuation of the *Anstieg*, almost the entirety of bars 1–29 remains stuck on a prolongation of tonic and B4. Only at the imperfect cadences of bars 15–16 and 28–9 does the music move away from B4 and momentarily struggle upwards towards the *Kopfton*. With the shift to the parallel major in b. 30 the oppressive harmonic stasis of the first half of the song lifts, and the music begins to move forwards, pulled along by the extended dominant preparation of bars 33–7. Finally, in b. 37, both the voice and the piano achieve the *Kopfton*, but as G^{#5} rather than G⁵. This accomplishment is followed immediately by the descent of the fundamental line, supported by the first cadence on the tonic of the entire song.

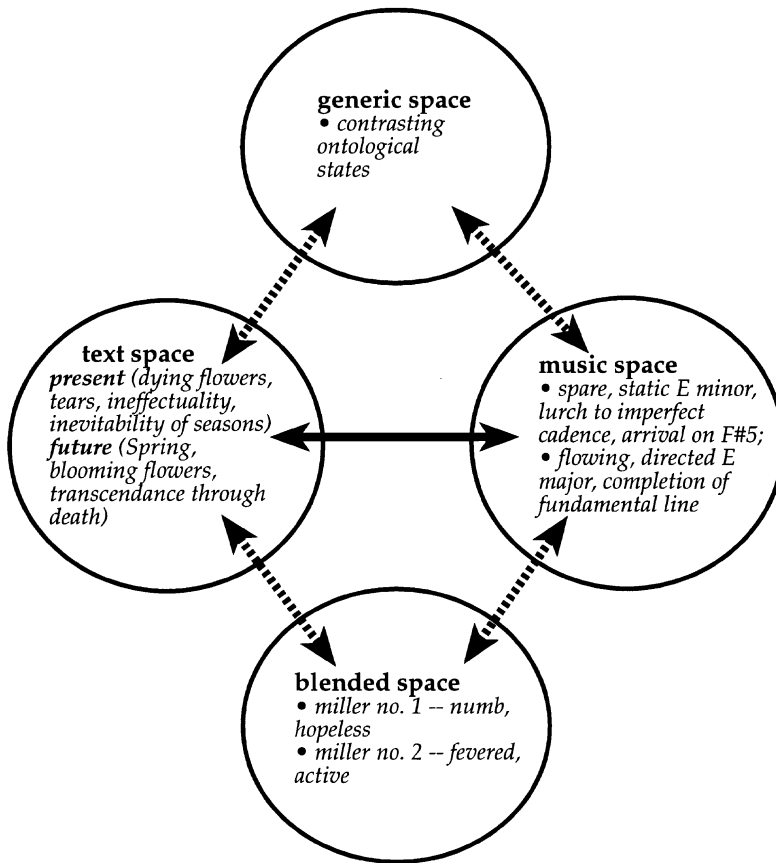
Ex. 4 Middleground sketch of Schubert's 'Trockne Blumen'

The image shows a musical score for Schubert's 'Trockne Blumen'. It consists of two systems of staves. The first system shows measures 3, 7, and 11. The second system shows measures 30 and 35. The score is written in G major (one sharp) and 3/4 time. The upper staff is the treble clef and the lower staff is the bass clef. Measure numbers are indicated in boxes above the staves. In the second system, there are also some annotations: '10-10' and '5-6' in the bass staff, and '8-7', '6-5', '4-3' in the treble staff, along with three upward-pointing triangles labeled '3', '2', and '1' above the treble staff.

This music, together with Müller's text, sets up the CIN shown in Fig. 6. The generic space, like that for Klein's 'Trockne Blumen', is structured around the notion of two linked but contrasting ontological states. However, where in Klein's setting the emphasis is on *linkages* between the ontological states, in Schubert's setting the emphasis is on the *contrast* between the states. As a result, Schubert's setting tends to foreground the transformation of one state into the other, an aspect much further in the background in the CIN associated with Klein's song.

The change of emphasis in the generic space reflects a reorganisation of the elements of the textual space, prompted by Schubert's division of the text into a group of six stanzas followed by a group of two stanzas (which are subsequently repeated). While the ontological states can still be characterised as present and future, the index is now emotional rather than temporal. The present is still occupied with dying flowers, thoughts of the grave, tears and dead love, but it is also suffused with a sort of numbness, born of the miller's inability to bring about any change in his circumstances. He barely realises that the tears which moisten the dying flowers are his own; he is powerless to stop them, just as he is powerless to stop the coming of the seasons, or of his own death. Thus the future of 'Und Lenz wird kommen / Und winter wird gehn' is contained within the present, a leaden emotional domain circumscribed by the echoing rhymes of the first and sixth stanzas. By contrast, the future state called forth by the last two stanzas of the poem is devoid of such dark thoughts: here the miller-maid wanders past the resting place of the miller, his grave transformed into an accident of landscaping ('Und wenn sie wandelt / Am Hügel vorbei'); here Spring has truly arrived, and the Winter of despair has been banished.

Fig. 6 CIN for Schubert's 'Trockne Blumen'



Contrast between ontological states is also apparent in the musical space. Schubert's E minor music is, for the most part, spare and static. After b. 11, it gradually pulls itself into an agitated state, lurches into an imperfect cadence, and then returns to its barren beginning. His E major music, in contrast, exploits and adds to the quickening of pulse that precedes the imperfect cadences of the E minor music, and drives towards a consummatory cadence that effaces the equivocation and irresolute of the first half of the song. This is music of possibility and completion, of *action*.

Correlations between these idealised representations of contrasting ontological states provide an opportunity for the combination of concepts in the blended space, which draws upon elements of the input spaces to create a portrayal of two very different personae for the miller. The E minor music and the first six stanzas of text *compose* a miller who sits in numb contemplation of

what seems to be a hopeless predicament. When the gravity of his situation seizes him, he stirs for a moment, but even the intensity of torment is denied him and he sinks back into his torpor. The E major music and the last two stanzas *compose* a quite different miller, who with growing confidence reaches out towards goals – most particularly, achieving immortality through true love – beyond the grasp of the miller's first persona. Through *completion* we can build on what we know about human behaviour in such extreme states: we can imagine that in his first persona the miller is virtually inert until, at the moment of his anguish, he half rises, a look of panic on his face; similarly, we can imagine the expansive gestures of the miller in his second persona, and perhaps also see the somewhat fevered look in his eyes as he proclaims 'Der Mai ist kommen / Der Winter ist aus'. But it is the *elaboration* of this blend that offers the most striking interpretative possibilities, for it suggests that the transition from the first persona to the second marks a decisive turn in the miller's story. With this transition, the miller has moved beyond merely *entertaining* the thought of death, and has now *accepted* death. The miller will overcome his ineffectuality, he will transform himself, and he shall do so through suicide. Supporting this interpretation are the almost frenetic repetitions of the second half of the song (as though the miller still needs to convince himself of the necessity of his course of action), and the sad turning towards the minor of the postlude as the enormity of his decision begins to sink in.¹⁸

Three settings, three millers

In a manner of speaking, these three settings of Müller's 'Trockne Blumen' give us three rather different millers. Berger's miller alternates between two distinct moods: one agitated and tormented (A minor), the other calmer and more peaceful (C major). Eventually, it is the calm and peaceful mood that wins out as the miller happily accepts the inevitability of his own death, and looks forward to the respite from misery it shall provide. When we first come upon Klein's miller we see him turning over the shards of his shattered love affair, and becoming more distraught as he realises the hopelessness of his predicament. Then, there is a sudden shift, and what was dark and foreboding becomes light and promising. The miller's burden has been lifted, for he has found a way to breathe life into dead flowers and dead love: he will welcome death rather than fear it. Schubert's miller is perhaps the most complex of the three, for he has two strikingly different personae. The first is emptied out, nearly paralysed by despair, numbly aware of his misery and his inability to escape it. The second is effusive, expansive in welcoming a future in which the miller is no more. Schubert's miller is, in short, psychotic, at first immobile in the face of death, and then feverishly and joyously embracing it.

Are all of these millers present in Müller's poem? Yes and no. Yes, in that his poem can support these different interpretations, as the CINs above have shown.

And yes, in that, from the perspective of the poetic cycle as a whole, the miller is a truly complex character, a quiet psychopath destined for destruction. But no, in that it requires the agency of the music to bring forth these *specific* millers.

The differences between these three millers suggests a review of the different compositional strategies that brought them into being, in order to better understand the role of musical syntax in breathing them to life. The similarities between the three settings of Müller's poem are striking: all employ a shift from minor to major mode; all avoid any definitive cadence on the tonic in the first portion of the song; and all make use of relatively delicate textures, especially in the first half of the song.¹⁹ More distinctive are the composers' treatments of dominant and tonic. Berger and Klein both employ the dominant as a tension-generating device (Berger through accent and position in the phrase, Klein through extended prolongations). In line with this strategy, both also tend to give the dominant more emphasis than the tonic. Berger never corrects the imbalance, in part because he changes tonal focus at the end of the song. Klein does correct the balance, at least partially, in the prolongation of tonic in his last strophe. By contrast, Schubert is sparing with the dominant of his home key, reserving it as a device to pull the music temporarily out of its stasis (in the first half of the song), or using it as part of a normative cadence (in the second half of the song). The tonic, by comparison, is strongly emphasised – so much so that the first portion of the song becomes threatened with immobility.

The differences in how these basic tonal elements are handled are brought into sharp focus by the phrase rhythm of each song.²⁰ Berger's phrase rhythm is relatively choppy, consisting of a series of two-bar units (bars 3–9) followed by a four-bar unit (bars 9–13). Klein's phrase rhythm consists of longer and less symmetrical units, such as the four-bar phrase of the A¹ section that is followed by the long, dominant-prolongation phrase of the B¹ section. Schubert's phrase rhythm, by contrast, involves far more extended stretches of music than those employed by either Berger or Klein. In the first half of the song, thirteen bars (bars 3–15 and 17–29, counting b. 16 as a written-out fermata) go by before there is a significant tonal articulation. In the second half of the song, nine bars must go by before a similar articulation occurs (bars 30–38 and 39–47, with a short four-bar unit following in bars 48–51). Put another way, Berger and Klein tell their stories in relatively short syntactic units, moving from short to long; Schubert tells his story in large syntactic units, moving from long to short.

I must emphasise that I do not believe that, by themselves, the musical materials of these three songs create any specific scenarios, with or without millers. However, I *do* believe these materials constrain our interpretation of the text. The music of these songs does not constitute an acoustically or affectually invisible backdrop but is instead an active participant in the construction of meaning. It is not unproblematically directed towards goals, but dodges and

feints before making its final kick. And it does not intend to tell a simple, one-dimensional tale, but one that is complex and multi-layered. To the extent that these settings celebrate their eventual tonal achievements, they do so only after repeatedly thwarting these same achievements, and are thus strongly correlative of stormy and troubled emotions.²¹ Which leads us, at length, back to Schubert's variations, and to their seeming negation of the basic premises shared by all three of the composers in their encounter with Müller's poem.

The blossoms of 'Trockne Blumen'

Schubert's variations on 'Trockne Blumen'

The theme for Schubert's variations, which is given in Ex. 5, uses musical material almost identical to that of the song. Some of the changes to the melody reflect the fact that the theme is intended for instruments, rather than the voice – for instance, the grace notes in bars 2, 6 and 10; and the figuration in bars 14 and 24 – but for the most part the melodic embellishments are perfectly in keeping with the early nineteenth-century performance practice of *Lieder*. New, however, is the way these materials are organised. Instead of a literal (if instrumental) presentation of the music for the song, Schubert breaks the song into eight- and four-bar modular components, each of which is repeated. Thus, bars 3–10 of the song (which set the first two stanzas of text) are used for bars 1–8 of the theme *and* for bars 9–16; this I shall call Section I. Bars 11–14 of the song are used for bars 17–20 *and* for bars 21–4; this I shall call Section II. In the E minor section of the theme, each of these repetitions serves as a literal reprise, but with the flute taking over the melody from the piano. The situation is slightly different in the E major section (or Section III), for here there is more of a sense of interplay between the two instruments: the piano is alone for bars 25–6, the flute joins in for bars 27–8; the piano is alone again for bars 29–30, and the flute once again joins in for bars 30–32. The final cadence having been reached, the section is then repeated.

The consequences of these repetitions are twofold. First, they clearly establish the theme as proper to an *instrumental* work. Take away the entrances of the flute on the repetitions that occur in the E minor section and the first twenty-four bars would be quite tedious. Second, because these repetitions literally *repeat* musical material (albeit with an expanded sonorous palette) the musical argument spans twenty, rather than forty, bars. Or, if we accept that these repetitions also have a temporal function, we can read the syntactic progress of the piece as follows:

- I (wait around while I is repeated)
- II (wait around while II is repeated)
- III (wait around while III is repeated)

Ex. 5 Score for Schubert's theme, D.802

Thema
Andantino

Flute

Piano

pp

pp

fp

Ex. 5 (continued)

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 20-23) features a vocal line with eighth-note patterns and a piano accompaniment with chords and eighth-note bass lines. Dynamics include *fp* (fortissimo piano) with hairpins. The second system (measures 24-27) shows a change in the piano accompaniment texture, with a *pp* (pianissimo) dynamic marking. The third system (measures 28-31) includes a *f* (forte) dynamic marking and a *cresc.* (crescendo) hairpin. The fourth system (measures 32-35) concludes with a *p* (piano) dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

With such a framework, the musical argument of the theme becomes quite different from that of the song. In the song the obsession with B4 is relinquished to the continuation of the *Anstieg*, but the music then falls back to this same B4 in b. 17, and to a slightly different B4 in b. 30. In the theme this really only occurs once, in b. 20. When the passage is repeated with the flute, there is little sense that we are re-enacting the struggle. The flute begins an octave above the piano (as it did in b. 9) but then (in b. 24) drops *down* to E5 and F[#]5; the upwards struggle is replaced by an anticlimactic return to the register achieved by the piano. With the repetition of Sections I and II the phrase rhythm is also changed, for where I and II were fused in the song, they are now articulated by their repetitions. Thus the long first phrase of the song is cut into an eight-bar sub-phrase prolonging the tonic (bars 1–8, 9–16) and a four-bar sub-phrase that reaches the dominant (bars 17–20, 21–4).

The changes Schubert works on the music for 'Trockne Blumen' drain away much of the tension and drama from the musical material. In their place is a highly regularised and somewhat predictable structure that presents the materials in an almost clinical fashion: here is Section I, with its emphasis on tonic and shift to the mediant; here is Section II, which moves to an imperfect cadence via an Italian augmented-sixth chord; and here is Section III, which changes to the parallel major and provides a final cadence. Although this structure would not yield a song with the impact of 'Trockne Blumen', it is ideal as the basis for an extended instrumental work that will, over the course of seven variations, enact a rather different form of drama than that possible in a single song. This drama will not be one of human passion, but of instrumental play; the dangers it encounters will not be those of lost love and lonely death but those engendered by the brinksmanship of virtuosity.

Musical syntax and pattern

Musicians have long recognised that music tells stories. These stories are not of the simplistic kind related in programme notes, but they are also not the highly detailed and elegantly figured stories of literature. Music tells somewhat more general stories, and it tells them through patterned sound. The construal of musical syntax in terms of patterns (if of a highly abstract sort) was central to the work of Heinrich Schenker and also appears, on a variety of levels, in analytical and stylistic studies by Leonard Meyer and Eugene Narmour.²² As Kofi Agawu and Robert Hatten have shown, the manipulation of musical patterns is one way to account for musical semiosis.²³

The storytelling of language is rather more obvious but, as I have shown, these stories often exploit similarities between the mental spaces that language sets up. These similarities, which are at their core shared patterns of structural organisation, set up correlations between disparate mental spaces. These in turn provide an opportunity for the combination of concepts drawn from each

space in a new, blended space. Within such blended spaces flowers talk, and both love and death have their season. Pattern is thus central to language as it is to music, although in a somewhat less obvious way. And, as recent work on metaphorical projection, figurative language and discourse style has suggested, language's reliance on patterns of structural organisation may go far deeper still.²⁴

In song, correspondences between the patterns of music and those of language allow concepts from music and language to blend together to create new possibilities for the construction of meaning. Within the blended space of a song the agitation of a protagonist can be given sounding form through the juxtaposition of two distinctly different types of musical syntax, as in Berger's setting of Müller's poem. And within the blended space of another song, the projection of two distinctly different personae for this same protagonist – and the decision that transforms one into the other – can be made evident through the transformation of a static, thwarted musical surface into one that glows with the prospect of immolation through a consummatory cadence.

Schubert's decision to move away from the syntax of his song in his variations may be personal as well as practical: creating a cycle with the power and vision of *Die schöne Müllerin* must have exacted a toll on the composer. One could even speculate on the psychological urge to tame a song whose topic – suicide – might have occupied Schubert in his confrontation with a debilitating disease. That Schubert affected this change by exploiting the basic conceit of musical syntax – patterns of musical sound – is striking. By dividing the music for the song into modular sections, each of which repeats, Schubert calls attention to the raw musical material.²⁵ The repetitions of bars 9–16 and 20–24 of the theme act as commentaries on the preceding music, and as such draw the listener towards a purely musical domain. A similar sort of self-commentary occurs within the song proper, with the piano's repetitions of the singer's arrival on the imperfect cadences of bars 15 and 29. For just a moment, the piano breaks through the conceit of a seamless conceptual blend between music and language and hints at a world in which words are inadequate. This, of course, is the world inhabited by the theme and its variations, whose focus on musical materials might well serve as evidence for Kant's ideal of beauty as purposeless purposiveness.²⁶

Music and text in the early nineteenth century

In this article, I have presented a methodology which makes possible the coordination of analyses of text and music in three early nineteenth-century songs. My point has not been that the connections between text and music that emerge are fixed and determinate, but rather that they are flexible and manifold. This is not to say that the connections between text and music in early nineteenth-century song are *indeterminate*: for conceptual blending to

occur, there must be a common topography between all of the spaces involved in the blend, and this acts as a strong constraint on the process of meaning construction. Thus, Berger's miller is not Klein's miller, and both are distinct from Schubert's miller.²⁷ This common topography, which can be thought of as shared patterns of structural organisation, makes possible correlations between the mental spaces set up by the music and text for a song, which in turn allow concepts drawn from each domain to combine in a blended space unique to the song.

Since my musical examples have been drawn from the Berlin of 1818–22 and the Vienna of 1823, and since they all use the same text, further generalisations about relationships between music and text, as well as the nature of 'song', must be speculative. However, the theory of conceptual blending was developed as a very general account of an important process of meaning construction, and one grounded in basic aspects of human cognition. The extension of the theory to include mental spaces set up by music, to the degree that it is successful, makes a further argument for the broad applicability of Fauconnier and Turner's approach. As such, using the methodology I have outlined here for other repertoires seems not only appropriate but fully in keeping with the theory as it has thus far been developed.

Conceptual integration networks can also be developed for much smaller spans of music, and much more specific situations, than those considered here. However, the relatively large scale of the analyses presented above, each dealing with an entire song, also points to an aspect of musical syntax that those who love music have often struggled with when they confront musical analyses. That is, what is relevant in musical syntax is often quite 'large scale', and deals with temporal spans that comprise a multiplicity of musical events. Analyses that focus on this level can seem abstract, especially when they leave out the listener's 'favourite notes'. The analyses presented here make just the opposite argument: what is truly relevant in musical discourse are the larger syntactical patterns that are set up by successions of musical events, rather than the atomic musical events themselves. It is these patterns that make possible correlations between the dramas related by music and text, and that allow Müller's withered flowers to blossom in such splendid array.

NOTES

1. Kofi Agawu asked a similar question in 'Theory and Practice in the Analysis of the Nineteenth-Century *Lied*', *Music Analysis*, 11/i (1992), pp. 3–36. While my argument here draws on Agawu's work, as will soon become evident it also departs from it in significant ways.

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2. For a discussion of these settings, and later reworkings of Schubert's setting, see Christopher Howard Gibbs, 'The Presence of Erlkönig: Reception and Reworking of a Schubert Lied' (PhD diss., Columbia University, 1992).
3. Although all of the works I shall discuss here, both literary and musical, use 'trockne' in their titles, the proper word is 'trockene', which may be contracted to 'trock'ne'. In order to be as consistent as possible between published titles, I shall use 'trockne' in this article, with the understanding that it stands for 'trock'ne' throughout. The version of Müller's 'Trockne Blumen' used in this essay is from Wilhelm Müller, *Vermischte Schriften*, ed. Gustav Schwab (Leipzig: F. A. Brockhaus, 1830), Vol. 1, pp. 47–9.
4. Further examples of the role of conceptual blending in literature, including extended discussions of works by Dante and Marcel Proust, can be found in Mark Turner, *The Literary Mind* (New York: Oxford University Press, 1996), Chapters 5 and 6.
5. Research on conceptual blending and conceptual integration networks is discussed in Gilles Fauconnier and Mark Turner, 'Conceptual Projection and Middle Spaces', Department of Cognitive Science Technical Report 9401 (San Diego: University of California, San Diego, 1994); Gilles Fauconnier and Mark Turner, 'Blending as a Central Process of Grammar', in *Conceptual Structure, Discourse and Language*, ed. Adele E. Goldberg (Stanford, CA: Center for the Study of Language and Information, 1996), pp. 113–30; Gilles Fauconnier and Mark Turner, 'Principles of Conceptual Integration', in *Conceptual Structure, Discourse, and Language, II*, ed. Jean-Pierre Koenig (Stanford, CA: Center for the Study of Language and Information, 1997); Gilles Fauconnier, *Mappings in Thought and Language* (Cambridge: Cambridge University Press, 1997); Mark Turner and Gilles Fauconnier, 'Conceptual Integration and Formal Expression', *Metaphor and Symbolic Activity*, 10/iii (1995), pp. 183–204; Turner, *The Literary Mind*; Mark Turner and Gilles Fauconnier, 'Conceptual Integration in Counterfactuals', in *Conceptual Structure, Discourse, and Language, II*, ed. Koenig; Gilles Fauconnier and Mark Turner, 'Conceptual Integration Networks', *Cognitive Science* (1998). There is also a World Wide Web site for conceptual blending at: <http://www.wam.umd.edu/~mturn/WWW/blending.html>. Throughout this article technical terms are given in **bold** when they are first introduced.
6. The theory of mental spaces is developed in Gilles Fauconnier, *Mental Spaces: Aspects of Meaning Construction in Natural Language*, 2nd ed., with a foreword by George Lakoff and Eve Sweetser (Cambridge: Cambridge University Press, 1994); Fauconnier, *Mappings in Thought and Language*; Gilles Fauconnier and Eve Sweetser (eds.), *Spaces, Worlds, and Grammar* (Chicago: University of Chicago Press, 1996); see also Turner, *The Literary Mind*.

7. However, we do not learn what type of flowers these are, what colour they are (if this is not specified by type), or how many their number. To the extent that we represent these in the mental space they are filled in with default values drawn from our source conceptual domain for 'flowers' or 'natural things'.
8. Although it is not completely evident in 'Trockne Blumen', this mapping can work both ways. In the preceding poem of Müller's cycle, 'Blümlein Vergissmein' ('The forget-me flower', a poem not set by Schubert), the blossom of a forget-me-not is mapped on to the face of the miller maid, causing the miller to look for a 'forget-me' flower in its stead.
9. Because the terms 'composition', 'completion', and 'elaboration' are all frequently used in a non-technical sense, and because 'composition' is itself an important term in discourse about music, I shall use italics to indicate when these words are being used to describe operations basic to CINs.
10. Further discussion of conceptual blends involving more than four spaces can be found in Fauconnier and Turner, 'Conceptual Integration Networks'.
11. Personal communication from Gilles Fauconnier. This perspective is also represented, somewhat less explicitly, in Fauconnier and Turner, 'Conceptual Integration Networks' and Fauconnier, *Mappings in Thought and Language*.
12. This is not, however, to say that the syntax of tonality is a precondition for conceptual blends involving music; analyses of post-tonal songs by my students suggest that blending also occurs where tonal syntax is absent.
13. An important exception is the approach suggested by Nicholas Cook in his *Analysing Musical Multimedia* (Oxford: Clarendon Press, 1998). However, Cook's approach, while valuable, is intended as a pragmatic approach to multimedia, without recourse to recent work in cognitive theory.
14. From here on, I follow Susan Youens's excellent work on the origins and historical context of *Die schöne Müllerin*, which is reported in three of her publications: 'Behind the Scenes: *Die Schöne Müllerin* Before Schubert', *19th-Century Music*, 15/i (1991), pp. 3–22; *Schubert: Die Schöne Müllerin* (Cambridge: Cambridge University Press, 1992); and *Schubert, Müller, and Die Schöne Müllerin* (Cambridge: Cambridge University Press, 1997). Another important source has been Graham Johnson's copious notes for his recording of the cycle. See Johnson, 'Die Schöne Müllerin – the Poems and Their Background', in *Die Schöne Müllerin, D795*, CD (London: Hyperion Records, 1996), CDJ 33025.
15. Within the context of Berger's cycle, and the titles used there, 'Müller' here refers to the character of the miller, not the author of the text.
16. The process of metaphorical extension I refer to here is of the sort discussed by George Lakoff in 'The Contemporary Theory of Metaphor', in *Metaphor and Thought*, 2nd ed., ed. Andrew Ortony (Cambridge: Cambridge University Press, 1993), pp. 202–51; I have discussed Lakoff's and related work in 'Metaphor and Music Theory: Reflections from Cognitive Science', *Music Theory Online*, 4/i (January 1998). Recent work in metaphor theory was a point of departure for

- Fauconnier and Turner's work on conceptual blending; see Turner and Fauconnier, 'Conceptual Integration and Formal Expression', pp. 183–5.
17. Müller is the author of all of the poems of Klein's 1822 *Lieder und Gesänge*. However, it is unclear what motivated Klein's choice of poet. On 15 December 1822, Müller wrote a letter to Klein praising his settings, and asking if Klein would be interested in setting more of his poetry; the text of the letter can be found in Carl Koch, *Bernhard Klein (1783–1832): Sein Leben und seine Werke* (Leipzig: Oscar Brandstetter, 1902), p. 34, n. 8. Given the tone of the letter, it seems unlikely that Müller was an active participant in the selection of texts for the 1822 collection of songs.
 18. Further evidence for the moment of this decision is provided by the poetic cycle as a whole. In all of the poems up to 'Trockne Blumen' (including those not set by Schubert), the miller's presence is marked by the use of the first person. After the shift to the third person in 'Trockne Blumen', the miller again never appears in the first person.
 19. Despite these and other similarities between the three settings, no research of which I am aware traces specific patterns of influence between Berger, Klein and Schubert.
 20. Here I am drawing on the notion of phrase rhythm used by William Rothstein in his *Phrase Rhythm in Tonal Music* (New York: Schirmer, 1989).
 21. In this connection, see Zoltán Kövecses, *Emotion Concepts* (New York: Springer-Verlag, 1990).
 22. The motto of Heinrich Schenker's *Der freie Satz*, for instance, is 'Semper idem sed non eodem modo' ('Always the same, but not in the same way'). For work by Meyer and Narmour, see Leonard B. Meyer, *Style and Music: Theory, History, and Ideology* (Chicago: University of Chicago Press, 1989); and Eugene Narmour, *The Analysis and Cognition of Basic Melodic Structures: The Implication-Realization Model* (Chicago: University of Chicago Press, 1990) and *The Analysis and Cognition of Melodic Complexity: The Implication-Realization Model* (Chicago: University of Chicago Press, 1992).
 23. See, for instance, V. Kofi Agawu, *Playing with Signs: A Semiotic Interpretation of Classical Music* (Princeton: Princeton University Press, 1991) and Robert Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington, IN: Indiana University Press, 1994).
 24. For references to work on metaphorical projection, see n. 16 above. For work on figurative language, see Albert N. Katz, Cristina Cacciari, Raymond W. Gibbs, Jr., and Mark Turner (eds.), *Figurative Language and Thought* (New York: Oxford University Press, 1998). For work on discourse style, see Francis-Noël Thomas and Mark Turner, *Clear and Simple as the Truth: Writing Classic Prose* (Princeton: Princeton University Press, 1994), Part 1.
 25. Roman Ingarden argues that, when repetition occurs in literature, it is experienced as a musical element. See Ingarden, *The Work of Music and the Problem of Its Identity*, ed. Jean G. Harrell, trans. Adam Czerniawski (Berkeley:

University of California Press, 1986), p. 95.

26. Kant's definition of the beautiful – '*Beauty is the form of purposiveness of an object, so far as this is perceived in it without any representation of a purpose*' – occurs at the conclusion of his Third Moment in the Analytic of the Beautiful. See Immanuel Kant, *Critique of Judgment*, trans. J. H. Bernard, reprint, 1892 (New York: Hafner, 1951), p. 73. Kant explicitly includes 'music without words' in this class of the Beautiful earlier in the Moment, at p. 66. The overall analytical approach I take here cannot, of course, be accommodated by Kant's aesthetic in that my argument depends on the generality, rather than the exclusiveness, of syntactical patterns. It is this generality that makes possible connections between music and language.
27. David Lewin made a similar point in connection with Schubert's 'Die Post', from *Der Winterreise*. Lewin noted that an actor following the reading of the poem indicated by Schubert's music would declaim the text for the song in one way, while another actor, ignorant of Schubert's reading, would declaim it in quite another way. See David Lewin, 'Auf dem Flusse: Image and Background in a Schubert Song', in *Schubert: Critical and Analytical Studies*, ed. Walter Frisch (Lincoln, NE: University of Nebraska Press, 1986), p. 128.