“Der Lindenbaum”: Ironic Dualism In Schubert's Winterreise

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Abstract

“Der Lindenbaum” is infused with irony in a remarkable number of ways. On a large scale, there are the contrasts of modality, which Schubert uses in an unexpected manner, such as depicting death with major and life with heavy minor. For the small scale, Schubert uses an upper-neighbor motive decorating the dominant scale degree. Schubert first uses the motive in both major and minor inflections, and the serenity of the major mode in “Der Lindenbaum” provides an ironic major version of the grief motive.

Everett was the first to notice the motive recurring throughout Winterreise. The goal of Everett's research was to prove that there is a unifying motive linking many of the songs in the cycle, and that the motive he found is used consistently to depict grief. Thus it is not surprising that Everett only briefly mentions “Der Lindenbaum” in his paper, as “Der Lindenbaum” is by no means the strongest display of grief in the gloomy Winterreise. This paper seeks to build on Everett's research by providing a more detailed analysis of the motive in both half- and whole-step versions in “Der Lindenbaum.”

The brief motive can be viewed as a concise summary of the broader poetic narrative of the song. When first heard in m. 2, the motive has a quality of being a simple, toss-away motive ending the first introductory phrase. However, in its very next appearance—still in the introduction—the motive now occurs at several structural levels simultaneously (ex. 1). The motive continues to be worked into the fabric of the Lied until it becomes the structural foundation for the B section (mm. 46-58). It appears prominently in the bass and is layered into the upper voices of the piano and the vocal line with varying degrees of subtlety (ex. 2). The agitated nature of the B section highly contrasts the opening of the song, and strongly shows that calm of the introduction may be nothing more than an ironic veneer (compare exs. 2 and 3).

Schubert bridges the gap between the opening major and the climatic minor sections by gradually working aspects of the B section into the A sections of this strophic song, including more and more appearances of the motive (see ex. 4, where Schubert inserts a minor-mode version of the motive in the bass during the second strophe). “Der Lindenbaum” is a wonderful example of Schubert's compositional talent for infusing a concise motive with deep emotionality, distilling it down to its very essence. This paper examines only one song out of a cycle of twenty-four, yet “Der Lindenbaum” continues to provide myriad analytical opportunities nearly two centuries after its initial publication.

Keywords: Schubert, Lied, German

1. Introduction

Die schöne Müllerin and Winterreise are the two complete song cycles composed by Franz Schubert (1797-1828), the latter composed mostly in 1827 and finished during the final weeks of his life. Josef von Spaun, a close friend of Schubert, writes that

One day [Schubert] said to me “Come to Schober's to-day and I will sing you a cycle of [ghastly]
The songs set text by Wilhelm Müller (1794-1827), whose poetry contains a cycle of twenty-four psychological snapshots of a scorned lover trekking alone through a wintery wilderness. Müller published the poems in two collections during the course of several years in the early 1820s, years before Schubert would set them to music.

Many scholars have written about Schubert's music, including “Der Lindenbaum.” Walter Everett is the first to notice a musical theme unifying the songs of Die Winterreise in his article “Grief in Winterreise: A Schenkerian Perspective.” In the article Everett argues that grief is treated with similar compositional techniques throughout the song cycle. One important technique is the use of a semitone upper-neighbor to 5. Everett only makes a passing reference to the importance of C-B motion in “Der Lindenbaum,” and does not trace the motive throughout the entire song. This paper argues that the simple upper-neighbor motive, 5-6-5, used throughout “Der Lindenbaum,” embodies the mood—somehow both changing and static simultaneously—at different points in the song.

Everett writes about the grief motive (5-flat 6-5) being used by Schubert as a unifying thread in Winterreise and focuses on the songs in which grief is most prominent, such as “Einsamkeit” and “Der Wegweiser.” In “Einsamkeit” the grief motive is present across multiple structural levels. Sometimes flat 6 is used to decorate “empty” fifths, showing the monotony of loneliness for the Wanderer. In the A section the motive appears in a quarter-note “walking” rhythm suggestive of the Wanderer “dragging” his feet. It is used in the B section as a prolongation of the structural V. Irony is also present in “Einsamkeit” as the alternating “serene A major triads” and “dynamic tremolos” on diminished harmonies show that the outer world is not currently as dark and stormy as the Wanderer so desperately wants it to be. This climatic point of the song is accompanied by the semitone motive in the bass, just as in “Der Lindenbaum.” Schubert hides this on the foreground by making it initially sound like an applied dominant to the Neapolitan, but in hindsight the astute listener hears it retroactively as a clever ruse—yet another parallel with the B section of “Der Lindenbaum.” Flat 5-6 also plays a structural role in the “introspective middle sections of ‘Täuschung’ and ‘Die Nebensonnen’ [and, as described below, in “Der Lindenbaum”].

Susan Youens writes also about “Der Lindenbaum” in her Retracing a Winter's Journey: Schubert's “Winterreise.” Youens explains that “the linden has a long history in German literature as the traditional lovers' rendezvous and a symbol of that which is gentle and beneficent in Nature, beginning with the songs of the thirteenth-century minnesingers,” including the well-known minnesinger Walther von der Vogelweide (ca. 1170-1220). However, in Müller's Winterreise the “fairy tale, supernatural elements” common to German writers such as Uhland, Hoffmann and Tieck are not used in order to show “the Wanderer's denial of any possibility of transcendence, whether through mysticism, allegory, symbolism, enchantment, magic, God, regression to childhood, or any of the myriad ways in which personal experience is seen as belonging to a larger order.” This denial of transcendence is embodied in “Der Lindenbaum” when the Wanderer refuses to succumb to blissful death under the tree. Youens also writes of the importance of memory and time. During in Winterreise, the present holds the trump card—or as Youen writes, “remembrance is more shaped by the moment than the moment by remembrance.”

Europeans, especially artists, during the nineteenth century cultivated an obsession with dualistic concepts of self and other. In reaction against the Enlightenment ideal of external objectivity (“the Truth”) Romantics turned their attention towards inward subjectivity (“Truth”). Richard Taruskin writes that one possible reason for this pivot of ideology is a loss of faith in the search for the single, objective Truth because this was used as an excuse for imperialism and the French “Terror” at the end of the eighteenth century. This fascination with inward perception, and subjectivity—which would later become hallmarks of the Romantic artist—are clearly present in Müller and Schubert, artists who were riding the first waves of the irrational Romantic tide.

The subjective examination of personal experience of self and other unsurprisingly appears in the vast majority of scores penned by Schubert. The first strophe of “Der Lindenbaum” could be mistaken for a simple song for amateur performers at a quick first glance. However the introduction that precedes it clearly requires considerable skill to perform well. This irony of Schubert attempting to “hide” his artistic gift and mimic (on the surface) his perception of a simple composer of meager skill arises repeatedly in his music. Taruskin writes, “that master of irony, coupled
with an unparalleled capacity to find the psychological 'interior' dimension in the poems he put to music, set Schubert apart from his songwriting contemporaries from the very beginning of his songwriting career. Schubert's ability to write original music of great depth while utilizing what were considered lower, folk-structures makes him a wonderful match for Müller, who does precisely the same with poetry—which earned Müller the praise of a young Heine.

As this paper builds upon a graphical (or “schenkerian”) analysis by Everett, it naturally contains elements of Schenker's theoretical approach. Schenker developed over the course of his career a methodology for analyzing tonal music as a series of levels. Following a platonistic concept of Form, Schenker labeled the musical foreground (aka score) as the lowest level, and the deepest skeletal level that supports the entire work as the highest level. Each level in the between is constructed by adding ornamentation to the level above it. This system allows for a nuanced examination of the structure of a piece of music, for these elements that are normally hidden below the surface jump off the page in the “middleground” levels. Of course this is painting a picture with the wide strokes, and leaves out many of its implications.

Without relying on schenkerian techniques, the thesis presented here would be next to impossible for the very notion that a upper-neighbor diminution can be labeled a motive—let alone an integral feature of the overall structure of a piece—is unique to Schenker's theory. This said, I will not be using a strict, traditional schenkerian approach for the sake of accessibility to the widest possible audience. The majority of this paper will deal with the foreground level only, and does not examine the traditional interest of middleground levels properly. There is only one example that uses graphical technique to show a motive that is slightly below the surface, and was included in an attempt to quickly and intuitively show this motive, hopefully even to those with little familiarity to this approach.

2. Brief Overview

“Der Lindenbaum” is the fifth song in Winterreise, the same ordering as Müller's final collection. The poem begins by describing a linden tree under which the Wanderer created many fond memories of time spent with his beloved. Walking past it on his winter trek is so emotionally difficult that he must close his eyes even though it is dark. The wind whistling in the branches calls out to the Wanderer, inviting him to find eternal rest with the tree.

The poem is divided into several sections: stanzas one and two provide the setting and hint at the nostalgic memories that the Wanderer had under the tree. The middle section, encompassing stanzas three, four and five, describe the more recent past: his earlier passing by the tree during his lonely journey. The sixth and final stanza reveals that the Wanderer is now “many hours” past the tree, and represents the present in which the Wanderer sings his lament. Schubert's setting of the poem uses a similar formal structure: the song is strophic, with the first strophe encompassing the first two stanzas (section/strophe A), the second strophe uses the third and fourth stanzas (strophe A'), and the final strophe gets its own strophe (strophe A''). These three strophes are consistent with the division of the text as stated above—except for the intrusion of stanza five, which will be discussed later. The main body of the song is bookended by a theme used as an introduction, codetta, and as a connecting link/miniature introduction to each strophe. This Lied, in the key of E, is the first of the half dozen in this cycle of twenty-four that are in the major mode.

3. (5) 6 − 5 Motive

From the very outset of the piece, it is unclear whether it is more appropriate to use the label 5 − 6 − 5 or 6 − 5. For example, the first time the motive is heard (m. 2), it may be described either as an upper-neighbor motive with a register shift or as an incomplete upper-neighbor by separating the C-sharp3-B4 from the B3 on the downbeat (Ex. 1). Schubert heightens the ambiguity during the second occurrence by inserting a sixteenth-note rest between the initial B and the following C-sharp-B in m. 4 (see Ex. 2). I refer to the motive using the label that most accurately describes its setting at that particular place in the score: 5 − 6 − 5, 6 − 5, 5-flat 6−5, flat6 − 5. Heard prominently in its first appearance in m. 2, the 6 − 5 motive is used in every section of “Der Lindenbaum” as a snap shot of the temperament of the section. Depending on the context, an appropriate variation is selected by Schubert from the 5 − 6 − 5 motivic realm.

The introductory theme—mm. 1 through 8—consists of a triplet pattern in the right hand of the piano and a sustained E and B in the left hand (Ex. 1). A tonic harmony is prolonged throughout the first phrase with neighbor-
and passing-tone ornamentation with sixteenth-note triplets in the right hand, creating a serene atmosphere suggestive of a gentle breeze rustling through tree branches. The triplet figure disappears in m. 2, and only three notes—a dotted eighth, a sixteenth and a half note—are heard in the right hand. Indeed the only moving tones in the measure spell out the 5 – 6 – 5 motive—B-C-sharp-B in E major—with 6 – 5 leaping up an octave from the first 5. If the opening measure evokes the feeling of a pleasant summer breeze floating through trees, then m. 2 complements this gentle rhythmic activity with a short, rhythmic pause—a lull in the breeze. The sparse second measure stands out from the other measures of the introduction; the playful leap up into the middle of the staff makes 6 – 5 the highest sounding pitches so far—but still within a comfortable register.

Example 1. “Der Lindenbaum,” mm. 1-2. In all examples, boxes and brackets show 5 – 6 – 5 motive.

The first measure is transposed up an octave to create m. 3, and the triplet pattern in the right hand continues across the bar line, extending the original idea for an additional four measures. A mere two measures after the first appearance, the 5 – 6 – 5 motive appears again, which is the first time that the left hand is given a melody (Ex. 2). The phrase moves to C-sharp through a chromatic passing tone. B-sharp appears on the final eighth-note of m. 4, and is twice heard in m. 5, leading to a downward, scalar bass line that cadences on B. The B-sharp, heard here in the lowest voice, undercuts the diatonic stability of the previous measures, and foreshadows later development. Schubert uses chromaticism to poke holes in the stability of “Der Lindenbaum.” He sneaks in only a couple of chromatic tones at first—B-sharp, which will become C later—seem harmless at first, but are really preparation for what is to come. As the song progresses and tension builds, more and more chromatic pitches are used. In hindsight, these notes may be understood to be hints of the highly chromatic, miserable reality piercing the veil of an idyllic dream-scape.

Example 2. “Der Lindenbaum,” mm. 4-8.

The second appearance of the 5 – 6 – 5 motive (m. 4) is less pronounced than the first (m. 2). Here in m. 4 it is transposed down into the bass register giving the left hand a melody and contrasting the perfect-fifth drone of the first three bars, which sets it roughly an octave below the second-lowest voice—the inverse of m. 2, where the motive was an octave above the second-highest voice (Compare Ex. 1 and 2). Immediately after the first three notes of the left hand in m. 4, the fourth (and anacrusis to m. 5) is the first chromatically altered pitch of the song: B-sharp. This B-sharp, as mentioned above, is used to connect the motive in m. 4 with the following bar, making it clear that
the second appearance of $\hat{5} - \hat{6} - \hat{5}$ is the seed of a larger phrase, and not another isolated cell. The B-sharp sounds twice in m. 5 before B-natural is reestablished at the end of the bar, beginning a stepwise descent to B, ifff m. 4-8 are examined on a deeper structural level, then a larger $\hat{5} - \hat{6} - \hat{5}$ motive becomes apparent; stretching from the downbeat of m. 4 to the end of m.5 (Ex. 3). After this development, over a dozen measures pass before the motive reappears.

Example 3. “Der Lindenbaum,” Graphical reduction of mm. 4-7.

The next time a $\hat{5} - \hat{6} - \hat{5}$ motive is heard, it is embedded into the middle of the vocal phrase in strophe A (Ex. 4a). Strophe A begins with the voice entering on the anacrusis to m. 9 and the piano assuming a conservative accompanimental role in contrast to the rhythmically-active introduction. As this section gives the setting and some background information about the Wanderer's past and the warm, comforting meaning of the tree to him, Schubert writes calm, diatonic music consisting of mostly tonic harmonies with a few intervening dominant chords. The pure diatonics of strophe A (mm. 9-24) is not disrupted until m. 17 by a tritone leap in the lowest sounding voice from E to A-sharp—the only chromatically-altered pitch of the strophe.

Example 4. “Der Lindenbaum,” mm. 18-20; 24. a) Mm. 18-20.

In strophe A the $\hat{5} - \hat{6} - \hat{5}$ motive is unobtrusive, manifesting as simple decoration in the middle of a vocal phrase. Upper-neighbor motion is routine in the common-practice era tonal language, but in m. 19 Schubert draws attention to the upper-neighbor by placing it on the downbeat of m. 19, doubling the motion in both hands of the piano, and adding a fortepiano $(fp)$. After the half-cadence on the downbeat of m. 20 the piano quickly imitates the voice by playing the same motive in the same octave (doubled an octave below in the left hand, as well). After the perfect-authentic cadence that closes strophe A, the piano sounds the motive: C-sharp-B (Ex. 4b). In m. 24 the motive is modified by substituting a leap for the initial step up to 6, giving a very subtle sense that the closure is not complete, that there is still unresolved tension.

The opening theme is used as an introduction to each of the strophes, each time modified to suite the mood of the following passage. Instead of quoting the first three measures of the Lied exactly, Schubert transforms them into the parallel-minor mode in mm. 25-27. By transforming them Schubert offers a few moments for the listener to become
accustomed to the minor mode before the start of the strophe proper. Setting the first half of strophe A’ (mm. 29-36) in minor yields a stark, forlorn aesthetic to the music that complements the imagery of wandering with closed eyes even though it is “the dead of [a wintery] night.”

Using the minor mode also causes the 6♭-5 motive to become flat 6-5, as in m. 26: Schubert has now merged two of the most prominent features of the opening theme—the 6♭-5 call of m. 2 and the sharp 5 of m. 4. The now familiar 5♭-6♭-5 motive no longer has the reassuring nature it did in m. 2 and has taken on a more ominous quality due to the chromatic upper neighbor transformation. Schubert abruptly ends the shortened version of the opening theme with flat 6♭-5 transposed down three octaves giving the motive emphasis to show the importance of this change of mood in the flat 6♭-5 gesture, and recalling the same register as at the end of the opening theme in m. 8.

Strophe A’ (mm. 29-44) has a similar vocal melodic contour to strophe A, but begins in E minor. In addition to setting the first half of strophe A’ in minor, Schubert also weaves in a subtle 5♭-flat 6-5 into the penultimate measure of the first two phrases. The piano plays a V-chord arpeggio with 4-3 suspension in octaves during these two measures. One might expect to find the pitch class B on each beat of the measure, but instead Schubert writes C on beat two of the bar, creating a 5♭-flat 6-5 motive on beats one, two and three respectively (Ex. 5). Now the motive is woven into the music in new ways, building further tension.

Example 5. “Der Lindenbaum,” piano only, mm. 31 and 35.

Halfway through, strophe A’ reverts to the tonic major (m. 37) just as abruptly as the shift to minor occurred. Parallel minor was an appropriate fit for the third stanza, which hints at the Wanderer's pain and isolation. The switch back to the original mode—usually a solid, comfortable sensation—now has an oddly suspect air to it. The latter half of strophe A’ contains the first appearance of the supernatural in the poem: the tree seems to talk to the Wanderer. By returning to the major mode of strophe A, Schubert associates E major with a sensibility of dreams and memories, of occurring only in the mind and not the corporeal world. The linden tree says to the Wanderer, “Here you will find your peace!,” and on the surface the major mode is a natural fit for an image of tranquility. But looking a little deeper yields a darker reading. “Der Lindenbaum” is in the middle of a cycle of songs depicting severe, Romantic grief through psychological meditations rather than narrative plot. Strophe A’ informs the listener of the pain the Wanderer feels recalling the happy memories he made under the linden tree. Their contrast to his miserable present is so extreme that he cannot bear even to look at the linden tree. Thus, the turn to E major should be seen as ironic.

The B section, mm. 46-58, is the most chromatic section of the entire song. All twelve pitch classes of the chromatic scale appear in these dozen measures. Just as the previous strophes are introduced by a shortened version of the opening motive, so too is the B section. Whereas A’ begins with a sudden shift to the parallel minor mode in the introductory passage, the B section’s introduction begins with an even more striking forzando (fz) on a chord retroactively understood as a Gr♭6. The bass motion in this section consists almost exclusively of the flat 6-5 motive, with two measures of arpeggio of the B major triad. The bass arpeggios are prolonging the B that is part of a larger flat 6♭-5, and even these decorations contain an ornamental C (see first and last bars of Ex. 6, left hand). The introduction to strophe A’ is four measures long, and closely resembles the opening few measures. In m. 45, the right hand has a similar contour to the first measure of the song, but the outlined Gr♭6 chord lacks the stability of a tonic triad and the forzando is the antithesis of the opening pianissimo. Also unusual is the fact that the voice enters after only two-and-a-half beats, blurring the distinction between introduction and section proper. In fact, the introductory theme is expanded and developed until it becomes the B section: the right-hand triplets continue throughout even as the voice sings, there is heavy emphasis on C-B, stark dynamic differences, highly chromaticized phrases giving virtually no stable tonal sensation, and an unpredictable, fragmented vocal melody that has little regard for melodic fluency. These factors combine to make an incredibly tension-filled section in the middle of an otherwise peaceful-sounding song.
Section B contrasts the A\textsuperscript{x} sections almost to the point of becoming its own song. By using the introductory theme as the foundation, however, Schubert firmly ties the volatile B section to the rest of the song. By extensively using the triplet “wind” motive of the right hand in the piano, Schubert confirms the reading of the triplets—stanza five, the text of the B section, is the only time the poem directly mentions the wind; and this is the only section where the triplet rhythms are used throughout. The tension has been building in strophes A and A’ up to the B section by alternating between the serene and melancholic moods, demonstrated musically in part by contrasting E major with the subversive chromaticism, respectively. Roughly two-thirds into “Der Lindenbaum,” the tension explodes into the climatic B section, giving a powerful reminder that the pleasant moods are no more than impermanent hallucinations, and the tortuous reality cannot be bottled-up for long.

A quick analysis of the B section yields a profusion of the 5-\#6-5 flat 5 6-5 5\textsuperscript{g} \textsuperscript{g} 5\textsuperscript{g} motion. Indeed, save the last two measures, which quote the end of the opening theme verbatim, there is not a single measure without 5-\#6-5 5\textsuperscript{g} \textsuperscript{g} 5\textsuperscript{g} motion. Often there are several occurrences of 5-\#6-5 5\textsuperscript{g} \textsuperscript{g} 5\textsuperscript{g} doubled and even overlapping in the different voices of the piano and voice (Ex. 6). The heavy emphasis on C-\# adds to the tension of this section that seems to have materialized \textit{ex nihilo} when compared to the lullaby sensibility of the other sections. The first lines of the stanza invoke a harsh winter wind blowing directly into the Narrator’s face. During winter in a northern climate, a freezing wind can appear quite suddenly and have a stunning or arresting effect. Schubert invokes this musically by having a dramatic B section that is connected with the rest of the song in only two significant ways: first, the use of the triplet rhythms from the opening theme that we are accustomed to hearing as wind; and second, the 5-\#6-5 flat 5\textsuperscript{g} \textsuperscript{g} 5\textsuperscript{g} motive, also distilled from the opening theme.


The last line of text before the dramatic change is the tree offering peace to the Wanderer; and the music is oddly calm, with the reassuring lullaby-quality of strophes A\textsuperscript{x} invoking the Romantic image of the deep sleep of the dead. By the very fact that the poem does not end here, we understand that the Wanderer has not stopped to find his peace with the tree but has continued on. The contrast between the A\textsuperscript{x} strophes and B section drives home the ironic usage of modality. Normally major is used to depict life, and minor to depict death or nightmares. In “Der Lindenbaum” Schubert uses major to paint illusory memories and the personified linden tree’s enticing call for suicide, and minor for the harsh, suffering reality, and perhaps the failure to commit suicide—and continuing to live is generally not seen as more lamentable than death. This “artful modal mixture” is of course now known to be “absolutely basic to Schubert’s harmonic idiom.”

If the irony of strophes A and A’ is not blatantly obvious, strophe A'' (mm. 59-76) surely is. Following the B section, the diatonic harmony feels even more serene than it did in the first two strophes. Strophe A’’ confirms that the Wanderer is now “many hours | Away from that spot,” still alive because he still hears the tree calling to him. Although alive, the section seems unnaturally calm after the agitated reality has just been revealed in the B section. The last strophe gives the sensation of numbness of the Wanderer, both physically as hypothermia from the freezing wind, and emotionally resigned as he realizes that the happy memories of strophe A are long past and no longer give him a reason to live, and must continue his trek without their comfort. To accentuate the contrast with section B even more, Schubert writes not one chromatically-altered pitch in the entire strophe—the only section in the song that has zero chromaticism. Measures 67 and 71 have been sanitized of the A-sharp in mm. 17 and 21. The 5-6-5 5\textsuperscript{g} \textsuperscript{g} 5\textsuperscript{g} motives occur in the same respective places as in strophe A, in the same forms. Strophe A’’ also contains a two-bar extension of the final vocal phrase, as though the Wanderer cannot seem to let go of the fact that under the linden tree he “would have found peace!”
4. Conclusion

“Der Lindenbaum” is infused with irony in a remarkable number of ways. On a large scale, there are the contrasts of modality, which Schubert uses in an unexpected manner, such as depicting death with major and life with heavy minor. The similar beginning and ending give a sense of stasis, that even though the Wanderer experiences an emotional roller coaster during these eighty measures, that he has not truly progressed anywhere. This could be literal, with the last stanza revealing that the Wanderer is retelling what happened to him earlier, thus not even physically progressing. Less literally, it could be that he has felt these emotions, but is still no closer to relieving his suffering. The opening theme, which is closely associated with the linden tree, is almost rewritten as the closing theme, suggesting that the tree is truly just a tree, and of course does not act in the anthropomorphic manner that the Wanderer imagines.

On a smaller scale, Schubert uses chromaticism and the $\hat{5} - \hat{6} - \hat{5}$ motive as clues of the irony. These subtle compositional techniques are microcosms of the larger climate of the piece. It is as if Schubert were able to distill the atmospheric essence into only a few notes, and then from them grow larger structures once again. The small scale hints may seem quite subtle or insignificant at first, but as “Der Lindenbaum” continues, they demand more and more attention until the $\hat{5} - \hat{6} - \hat{5}$ motive and chromaticism explode in the B section, only to fade once more into the background. It is as if in the closing moments of the Lied, Schubert is providing the listener an opportunity to hear and understand just how important these seemingly tiny compositional practices really were even in the opening sections with newly found appreciation gained in the freezing whirlwind that is the B section.

5. Notes

13. Youens argues that the upper-neighbor motion in m. 2 is evocative of a distant horn call (heard during a lull in the breeze), hinting at “idealized Romantic memories of the past” and of Nature. Youens, *Retracting*, 161.
15. Octave designations are in the “Scientific Pitch Notation” format, where middle C = $C_4 \approx 256-64$ Hz.
16. See Everett, “Grief in Winterreise,” for an explication of tone painting grief with flat $\hat{6} - \hat{5}$.