

DEFINING THE “LOVELY HARMONIC DISORDER” IN FANNY HENSEL’S  
MUSICAL LANGUAGE

by

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A DISSERTATION

Presented to the School of Music and Dance  
and the Graduate School of the University of Oregon in partial fulfillment of the  
requirements  
for the degree of  
Doctor of Philosophy

December 2020

DISSERTATION APPROVAL PAGE

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Title: Defining the “Lovely Harmonic Disorder” in Fanny Hensel’s Musical Language

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## DISSERTATION ABSTRACT

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In the last 40 years, Fanny Hensel’s reputation has evolved. Once seen merely as Felix Mendelssohn’s sister, Hensel is now regarded as an idiosyncratic and innovative composer whose music warrants recognition. Scholarship over the past 15 years has shown an ever-increasing analytical attention devoted to Hensel’s extensive *oeuvre*—particularly for her *Lieder*. However, as yet there exists no thorough examination of her individual musical style.

In my dissertation, I undertake such an examination, exploring what Felix Mendelssohn alluded to in an 1830 letter to family friend, Friedrich Rosen, as Hensel’s “lovely harmonic disorder.” Scholars have described Hensel’s compositions bold, inventive, and spontaneous, yet questions remain about the specific techniques that she uses to create such evocative musical environments. I outline these techniques, focusing specifically on Hensel’s unconventional phrase types, tonal fluidity, and nonnormative closure strategies. In studying these techniques, I place the past in dialogue with the present, utilizing period sources that Hensel is documented to have engaged with and integrating these sources with

current discourse in musical, narrative, and literary theories. I also emphasize the expressive aspects of these strategies, showing how musical theories of form, closure, and harmony work in tandem with narrative theories of plot trajectory and particular Romantic literary tropes that include longing, loss, and memory.

A secondary goal of mine in this dissertation—in addition to defining Fanny Hensel’s musical style—is to shed light on her unpublished music. Using manuscript sources from the *Staatsbibliothek zu Berlin Mendelssohn-Archiv*, I present a panorama of Hensel’s entire catalogue, so as to ensure an accurate and comprehensive depiction of her style as it evolves over three decades of active composing. In doing so, I hope not only to contribute to the growing body of Hensel scholarship, but also to offer new perspectives that apply to a generation of Romantic song.

This dissertation includes both previously published/unpublished and co-authored material.

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Rodgers, Stephen, and Tyler Osborne. September, 2020. "Prolongational Closure in the *Lieder* of Fanny Hensel." *Music Theory Online* 26, Vol. 3.

## ACKNOWLEDGEMENTS

The process of writing a dissertation is a formidable journey. As with any journey, experiences along the way depend on the cohort—the travelling companions that pick you up when you are down, that help guide which paths you take, and tell you that perhaps you have gone far enough today and should rest. I am fortunate to have a dependable cohort that did all of this and more.

My gratitude goes out first to those who helped to shape this project at University of Oregon. Thanks to Dr. Stephen Rodgers for introducing me to the idiosyncrasies of Fanny Hensel’s music, for encouraging me to pursue this project despite its behemoth proportions, and for being a dependable source for sage advice. Thanks to Drs. Drew Nobile, Jack Boss, and Jeffrey Librett for their willingness to be part of my committee and especially for their infinite wisdom on how to craft chaos into beautiful prose. Thanks also to Micheal Sebulsky, Michael Dekovich, Brent Lawrence, and Emily Milius for their valuable input as this document took shape. I am forever fortunate to have learned from each of you.

I must also thank those from various excursions along the journey. To my students who have been a source of inspiration and joy, thank you. To those who work at my writing haunts and are kind enough to make sure my coffee mug is always full, thank you. To those who have offered encouragement, conversation, or motivated me to reconsider ideas, thank you.

Finally, I must thank the most unwavering members of my cohort. My parents deserve the utmost gratitude for listening to my musical ramblings since I



could speak, always supporting my desire to follow music in some capacity, and remaining a source of steadfast encouragement through thick and thin. Thank you for everything. My fiancée, Katherine, likewise deserves my endless appreciation for her role in this journey. She has witnessed everything that happens when one writes a dissertation and remains as loving and supportive as ever. There's no one I would rather have by my side as this stage of the adventure comes to its end.

To everyone who represents the underrepresented, gives voice to the unheard, and looks for the unseen.

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## CHAPTER I:

### “AND THAT I MUST KEEP WANDERING FAR AWAY”: PREPARING FOR THE JOURNEY AHEAD

Wir schlagen das erste Heft auf, lesen die ersten acht Takte—und wir haben eine neue interessante Bekanntschaft gemacht.

(We open the first volume, read the first eight measures—and we have made an interesting, new acquaintance.)

—From an anonymous reviewer on Hensel’s Op. 2.<sup>1</sup>

Alle diese mir vorliegenden Compositionen sind der ungeheuchelte Ausdruck eines harmlosen, tieffühlenden, weiblichen Gemüthes, und als solcher allerdings von hohem ästhetischem Interesse.

(All of these compositions are the unfeigned expression of an innocent, profound feminine mind, and as such of a high aesthetic interest.)

—Philokales, from a review of Hensel’s Opp. 1, 2, 4, and 6.<sup>2</sup>

Jetzt gar... Lieder und der englische Flügel in schöner, harmonischer Unordnung die Malerstube bekunden.

(Even now...song drafts and the English grand piano in the painter’s [Hensel’s] room show a lovely, harmonic disorder.)

—Letter from Felix Mendelssohn to Friedrich Rosen, April 9, 1830.<sup>3</sup>

In February 2017, I heard Fanny Hensel’s music for the first time during a Schenkerian analysis lecture. Then, I was among those who knew Hensel primarily as Felix Mendelssohn’s sister—not as a prolific and innovative composer in her

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<sup>1</sup> *Allgemeine musikalische Zeitung*, Nr. 22, June 2, 1847. This translation is my own.

<sup>2</sup> *Wiener allgemeine Musik-Zeitung*, Nr. 55, May 8, 1847. Philokales is the pseudonym for Ferdinand Graf Peter Laurencin d’Armond, as noted by Renate Federhofer-Königs (1992, 86). This translation is my own.

<sup>3</sup> Klingemann, Karl (1909, 77–78).

own right. The piece scheduled for that particular class period, “Ferne,” H-U 97, is hardly a page long, yet it is filled to the brim with a musical language that I found enthralling.<sup>4</sup> After hearing “Ferne,” I felt an insatiable desire to delve deeper into Hensel’s music. I subsequently dedicated hundreds of hours to engaging with existing scholarship on Hensel and her music, and thousands of additional hours to digitally engraving her complete composition folios housed in the *Staatsbibliothek zu Berlin’s Mendelssohn-Archiv*. While becoming acquainted with these unpublished works—typically, single drafts without edits—I realized that I was not only engraving Hensel’s compositions, but also discovering her musical language. Thus, the aim of my dissertation was apparent: to explore Hensel’s musical style by using as much of her music as possible, both published and unpublished.

For over a century—from just a few years after her untimely death in 1847 until Carol Lynelle Quin’s 1981 PhD dissertation—Hensel’s music lay in relative obscurity, particularly outside of her native Germany.<sup>5</sup> If Quin’s dissertation provided the initial spark for Hensel scholarship, then Marcia Citron’s 1983 article on Hensel’s *Lieder* kindled the flame, after which numerous biographical and musicological studies of Fanny Hensel’s life began to appear.<sup>6</sup> Finally, Hensel

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<sup>4</sup> Throughout this document I use Renate Hellwig-Unruh’s H-U system of numbering when referencing Hensel’s works.

<sup>5</sup> Quin, Carol Lynelle (1981). Unfortunately, Quin’s place in Hensel scholarship is often neglected as well. As a pioneer in early Hensel analysis, I wish to recognize her enormous contribution.

<sup>6</sup> Citron, Marcia (1983). See Françoise Tillard’s *Fanny Mendelssohn* (1996), Cornelia Bartsch’s *Fanny Hensel geb. Mendelssohn Bartholdy: Musik als*

began to receive notoriety beyond the fact that she was “apparently an excellent pianist” and “provided, both in her diary and in her correspondence, much source material for the biography of Felix [Mendelssohn].”<sup>7</sup> As Stephen Rodgers notes in his introduction for the first book-length analytical collection dedicated solely to Hensel’s *Lieder*, “a lot has changed in forty years.”<sup>8</sup> Certainly, much has changed—but much still remains to be done: the spark that Quin, Citron, and Victoria Sirota kindled is steadily burning today, yet there is still room for theorists, musicologists, and performers to ensure that the Henselian fire endures.<sup>9</sup>

What makes Fanny Hensel’s music so captivating? Forty years ago, Citron characterized Hensel’s *Lieder* characterize her music as “stylistically varied,” “conventional,” “imaginative,” and “bold.”<sup>10</sup> Fast-forward to the last fifteen years, and one finds analysts exploring diverse topics in Hensel’s *Lieder* that begin to outline a roadmap for her music that is not limited to any singular stylistic aspect. For example, Rodgers examines recurring features in Hensel’s *Lieder* to define a general song aesthetic that include an “avoidance of tonic harmony, emphasis on

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*Korrespondenz* (2007), and R. Larry Todd’s *Fanny Hensel: The Other Mendelssohn* (2010) for notable biographical works that extend from the forerunners of Hensel scholarship.

<sup>7</sup> Köhler, Karl-Heinz (1980, 134).

<sup>8</sup> Rodgers, Stephen (2020A, 1).

<sup>9</sup> Sirota, Victoria (1981).

<sup>10</sup> Citron (1983, 591–94).

text painting, and the use of piano accompaniment as commentary.”<sup>11</sup> He has also discussed Hensel’s opening harmonic schemata, use of triple hypermeter, and nonnormative cadence types.<sup>12</sup> Yonatan Malin also addresses Hensel’s hypermetric experiments, as well as the extensions, elisions, and rhythmic flow in her text setting. Malin calls Hensel’s music “a bridge, linking the *Volkstümlichkeit* of the so-called Berlin school with more experimental strains of the mid-century.”<sup>13</sup> The forthcoming *Songs of Fanny Hensel* contains a selection of ten essays that delve deeper into Hensel’s “experimental strains,” with contributors exploring topics ranging from Hensel’s fascination with themes such as nature and travel to her tonal ingenuity.<sup>14</sup> Hensel’s experimental strains come into shaper relief when her entire corpus is at hand. Throughout this document, I highlight strategies that Hensel uses to express a progressive musical style in her era, particularly in regard to phrase structure, tonal fluidity, and nonnormative closure techniques. Many of these innovative techniques are commensurate with musical innovations that are not encountered again until decades later in the works of composers such as Johannes Brahms or Hugo Wolf.

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<sup>11</sup> Rodgers (2011A, 178).

<sup>12</sup> Rodgers (2011B; 2018; 2020A); Rodgers and Osborne (2020B).

<sup>13</sup> Malin, Yonatan (2011, 69).

<sup>14</sup> Rodgers, ed. (2020A).

While much current Hensel scholarship focuses on her *Lieder*, her instrumental works have also been the subject of several studies. Quin, in her dissertation, primarily examines Hensel's vocal works, Opp. 1, 7, 9, and 10, but also addresses one piano set—four *Lieder* for piano, Op. 2—and the posthumous Piano Trio in D minor, Op. 11.<sup>15</sup> A decade later, John E. Toews addressed chorales in Hensel's piano cycle, *Das Jahr*, offering both analytical and musicological perspectives behind her Lutheran interludes and Bach influence.<sup>16</sup> Further scholarship on Hensel's instrumental music appeared in the proceedings from Oxford University's Hensel Bicentennial conference in 2005, which includes contributions from R. Larry Todd, Susan Wollenberg, Matthew Head, among others.<sup>17</sup> More recently, Samuel Ng and Angela Mace Christian have addressed form in Hensel's instrumental music. Ng's analyses focus on rotational form's expressive potential in three of Hensel's character pieces, while Mace Christian considers the musical language that existed between Felix and Fanny, placing their idiosyncrasies alongside music from their major influences, Bach and Beethoven.<sup>18</sup>

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<sup>15</sup> Quin (1981). Beatrix Borchard's 1999 collection also addresses a handful of Hensel's instrumental works from Op. 2, Op. 6, *Das Jahr* (H-U 385), the piano sonatas (H-U 128 and H-U 395), and the Eb-major string quartet (H-U 277).

<sup>16</sup> Toews, John E. (1993).

<sup>17</sup> Authors in this collection examine Hensel's Piano Sonata in G minor (H-U 395), Op. 6, No. 1, and Op. 8, No. 1.

<sup>18</sup> Samuel Ng examines Hensel's piano pieces, Op. 8, No. 1, H-U 332, and H-U 346 (2011); Mace Christian, Angela (2013).



Christian goes beyond an examination of musical language in her dissertation, correctly attributing the A-major *Ostersonate* to Fanny, when it had been referenced as one of Felix's pieces for over 150 years.

The growing interest in Hensel's life and work over the last decades solidifies her importance among her contemporaries as an idiosyncratic, original, and sensitive composer. Analytical studies targeting specific aspects of Hensel's compositional language have appeared with more regularity; yet while highlighting specific facets of a limited repertoire is a crucial step forward in understanding Hensel's music, it leaves significant aspects of her individual style unaddressed. To define an individual style, or musical language, a complete picture should be available, and until recently, most of Hensel's works remained unexplored in museum archives.<sup>19</sup> In her 28 years as an active composer, Hensel wrote 462 known works, many of which are still unpublished, allowing scholars to discuss only a small percentage from Hensel's catalogue.

My approach to defining Hensel's musical language in a comprehensive style analysis is influenced by analytical principles proposed in Leonard Meyer's 1989 monograph, *Style and Music*. Meyer describes interdisciplinary and comprehensive studies that are inspired by history, influence, and ideology, which can be applied to either a single composer's corpus, to different contemporaneous

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<sup>19</sup> A number of Hensel's folios have been released digitally by the *Staatsbibliothek zu Berlin Mendelssohn-Archiv*. It is expected that additional manuscripts exist in various private collections.

composers, or across similar genres.<sup>20</sup> My approach will follow these parameters through a comprehensive survey of Hensel's *Lieder* and select solo piano works, addressing recurrent traits—what Meyer calls tacit knowledge—that contribute to Hensel's musical aesthetic.<sup>21</sup>

While the composer's style manifests through the music itself, Meyer emphasizes that history, culture, and external influence are also crucial elements worthy of examination. To remain faithful to Meyer's own style, I consider historical authors and trends—specifically practical music treatises, contemporaneous literature, and philosophy—when addressing Hensel's musical aesthetic. If *New Formenlehre* theories are appropriate for a piece, then equally applicable are theories from authors Hensel knew, either personally or through her training with Carl Friedrich Zelter: a revered pedagogue and “Goethe's musical advisor.”<sup>22</sup> Therefore, I frequently draw from eighteenth- and nineteenth-century theorists such as Adolph Bernhard Marx, a personal friend of Hensel's, and Johann

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<sup>20</sup> Meyer suggests that style analysis “must, of course, begin with description and classification, that is, with an account of the features replicated in some work or repertory of works” (1989, 10). Meyer goes on to say that “description—lists of traits and frequency counts—can only provide... “brute facts.” An intelligible analysis of a musical style, however, requires... “institutional facts”—facts (essentially hypotheses) about the constraints that guide and limit the brute facts observed and in terms of which the brute facts are understood and interpreted” (1989, 11).

<sup>21</sup> Meyer states, “Knowledge of style is usually “tacit”: that is, a matter of habits properly acquired (internalized) and appropriately brought into play” (1989, 10).

<sup>22</sup> Todd, R. Larry (2010, 28).

Kirnberger, Zelter's own teacher and the author of preeminent theoretical texts of the period, to provide a historical background for Hensel's style.<sup>23</sup> Additionally, I refer to philosophical topics that originate from Weimar's Jena school, which claims philosophers and aestheticians such as Johann Wolfgang von Goethe and Friedrich Schlegel. Schlegel was Hensel's uncle through his marriage to Hensel's paternal aunt, Dorothea, while Goethe was a family friend and personal acquaintance of both Zelter and the Mendelssohns who is known to have seen Hensel's music on multiple occasions. From the historical perspective, however, I choose to limit my examinations primarily to sources that Hensel likely knew, which she disclosed either in correspondences or in her journals—or texts that Zelter is known to have possessed.<sup>24</sup>

Beyond historical and philosophical influences, I also examine prominent literary tropes from authors active in the *Sturm und Drang* and German Romantic periods alongside current discourse pertaining to literary theories of plot and narrative. Again, Goethe's work is representative for my study, in tandem with other authors including Novalis (Georg P. F. von Hardenberg), Jean-Paul Richter, Jacob and Wilhelm Grimm, and Ludwig Tieck. From these authors, I gravitate toward aesthetic topics ranging from *Ferne* (distance) and *Sehnsucht* (longing), to

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<sup>23</sup> I also reference theorists who have a pedagogical lineage from A. B. Marx, as often his ideas gain clarity through the writings of his students.

<sup>24</sup> I refer to Thomas Richter's study, *Bibliotheca Zelteriana* (2000) to ensure sources are accurately attributed to Zelter.

*Erinnerung* (memory) and *Lebewohl* (farewell), and suggest musical analogues that amplify these literary themes. I synthesize these topics with past and present discussions of tonality, closure, and *Formenlehre*, to create a specifically Romantic language that is applicable not only to Hensel's *Lieder* and lyric piano works, but also to the works of her contemporaries.

Establishing a Henselian musical language—or aesthetic—is not entirely a new venture. Rodgers provides a stylistic overview for Hensel's *Lieder* in 2011; however, an article-length publication can represent only a portion of a complete style, and at that point in Hensel scholarship, the folios containing her unpublished works were less available for public scrutiny. My approach builds on what Rodgers began, and offers a comprehensive perspective regarding Hensel's *Lied* aesthetic. I use Hensel's 249 vocal works, and when possible, highlight the pieces that are currently unpublished through the *Staatsbibliothek Berlin's Mendelssohn-Archiv*.<sup>25</sup>

In my exploration of Hensel's musical language, I do not limit my corpus to vocal works. Hensel's proclivity to write *Lieder* for piano—similar to her brother Felix's *Lieder ohne Worte*—naturally invites these works into my corpus. Todd devotes numerous writings to the siblings' piano *Lieder*, whether they are with or without words. Todd cites a particular correspondence between Fanny and Felix, where Fanny reminisces, "But shouldn't a person think a lot of himself...when he

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<sup>25</sup> When referencing pieces from Hensel's manuscripts, I faithfully engrave the works as they appear in her hand. If any notes appear to be unedited "mistakes" in Hensel's hand, I leave them in my engravings with the suggestion that for performance the performers might consider an alternate provided pitch.

sees how the jokes [adding or removing text to songs] that we, as mere children, contrived to pass the time have now been adopted by the great talents and used as fodder for the public?"<sup>26</sup> Yet what characteristics make a piano miniature a *Lied*? An initial criterion comes from Johann Peter Lyser—a painter and writer who once attempted to set text to Felix's *Lieder ohne Worte*.<sup>27</sup> He suggests that the pieces might be more accurately called *Empfindungen wofür es keine Worte gibt*, which Todd translates as "feelings for which there are no words."<sup>28</sup> These pieces have an aesthetic that is simultaneously pianistic and vocal, which contrasts with pieces that are purely "pianistic." Further, I consider typical *Lied* construction: does the piece repeat extensive melodic lines as if implying strophes? is the melodic range reflective of a singer's range? and does a melodic line clearly stand above other textures throughout the work? These aspects inform my selection of Hensel's piano *Lieder*; even if the pieces are not explicitly titled as such, they possess a songlike, or *liedhaft*, quality. To demonstrate these qualities, I set the opening of Hensel's *Allegro grazioso* (H-U 339) and *Andante con espressione* (H-U 314) side by side in Example 1.1 to demonstrate the aesthetic differences that I consider in making these choices. Note that the *Allegro grazioso* does not offer a clear melodic line, beginning instead with a figure that exemplifies technique over lyricism. The

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<sup>26</sup> Todd (2020, 260); see also Todd's chapter in Grimes' *Mendelssohn perspectives* (2012, 197–222).

<sup>27</sup> *Ibid.* (2012, 203).

<sup>28</sup> *Ibid.* (2012, 203).

*Andante con espressione*, by contrast, provides an explicit melody that drifts over the accompaniment as the voice would in a song.

Pianistic:  
*Allegro grazioso*

*p tutto legato*

*rit.*

Songlike:  
*Andante con espressione*

*f*

*dim.*

*p*

Ex. 1.1: Opening phrase of a pianistic piece versus a songlike piece.

Now that I have provided a quick background to this study, I return to my earlier question: what makes Fanny Hensel's music so captivating? I will provide a personal experience from the Schenkerian analysis class I that mentioned previously to explain why I devote this document to defining Hensel's "lovely harmonic disorder."

## **Ferne: Informal Data Gathering**

Hensel's "Ferne" served as a model to apply Kofi Agawu's "Informal Method for Analyzing Song" using a Schenkerian perspective.<sup>29</sup> The first step was to listen to "Ferne" to "collect as many significant musical features of the song as possible," then apply these features to "formal data gathering"—the Schenkerian reduction.<sup>30</sup> I revisited that assignment as I began preliminary research for my dissertation and found that my initial data collection contained notes such as "so much subdominant," "unusual cadences," and "strikingly insignificant tonic chords." Moving into the data-gathering phase, I found the Schenkerian reduction to be considerably more difficult than past graphs when these factors were present. In "Ferne," a relentless predominant complicates the structural descent, imperfect authentic cadences destabilize phrase trajectories by avoiding  $\hat{1}$ , and the tonic is frequently undermined by other harmonies. Constructing a sensible reduction for "Ferne" was proving to be more challenging than I had expected.

Revisiting this assignment after four years of intensive Hensel studies, I was surprised to find many of her compositional hallmarks were immediately evident to me, a young scholar who was completely unfamiliar with her work. With that in mind, "Ferne" is the perfect starting-point to introduce a study of Hensel's musical language. It only seems appropriate to begin the journey by re-analyzing this piece.

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<sup>29</sup> Agawu, Kofi (1992).

<sup>30</sup> Ibid. (1992, 11).

O alte Heimat süß!  
Wo find' ich wieder dich?  
Welch ein Qual ist dies?  
Warum verfolgst du mich?  
Warum ertötest mich?

O ferner Liebesschein,  
Glimmst wieder nach mir her?  
Soll dies mein Glück sein?  
Mir fällt das Leid zu schwer,  
Wer denkt wohl meiner, wer?

Bald such' ich Linderung  
Bei dir, o Tränenguß;  
Denk' dann, es ist genug,  
Dann denk ich ihren Kuß  
Und daß ich wander muß.

(O ancient, sweet homeland! Where can I find you again? What torment is this? Why do you chase me? Why are you killing me?  
O distant sparkle of love, will you glimmer after me again? Is this my happiness? I find the sorrow too difficult, who thinks of me, who?  
Soon I will seek relief from you, o teardrop; then I think, it is enough, then I think of her kiss and that I must wander still.)<sup>31</sup>

Topics of wandering, a distant glimmer of the familiar, and a lost home are paired with undermined tonics, off-kilter phrasing and cadences, and an unsettling ending in Hensel's setting of Ludwig Tieck's poem. The poetic persona searches for a lost homeland, wondering what remnants of happiness can be achieved while under torment's shadow. The third stanza hints at possible relief from the sorrow that relegates the poetic persona to a life of wandering, but reminiscing of "her

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<sup>31</sup> Translation by Emily Ezust, from the LiederNet Archive.



kiss" is not enough to provide a sense of home: he is doomed to continue wandering.<sup>32</sup>

Hensel's setting concludes with the poetic persona's realization that home may never be achieved—an unsettling ending that leaves one to wonder what the poetic persona's fate might be. Interestingly, however, Tieck's poem contains a fourth stanza that Hensel chose to omit, which is shown below. In the unset stanza, Tieck describes a sense of giving up; the pain that has followed the persona is too much and is perceived to ruin him. Perhaps this confirms our suspicions, but Hensel's choice to leave the listener wondering activates an effective musical metaphor with the third stanza's inconclusive narrative. The melody provides all the signs that an ending is imminent by emphasizing  $\hat{1}$  (mm. 19–22), yet the piano's lengthy predominant prolongation exhausts the tonic pitch, which drops to  $\hat{5}$  in m. 23 while supported by the final dominant chord, leaving the piano to achieve the concluding cadence alone (Ex. 1.2). Tieck's text, in tandem with Hensel's interpretation, creates a fascinating effect to end "Ferne." Knowing that the persona "must wander still," the premature drop to  $\hat{5}$  as the piano continues toward the final cadence evokes a musical "zoom out": the listener can almost see the landscape expanding and the persona fading into an unrecognizable point on the horizon.

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<sup>32</sup> Throughout this document, I refer to the poetic persona as "he" in cases where the poet is male, with exceptions being in cases where an explicit reference to gender is provided by the poet.

Und neuer Schmerz befällt  
Die arme treue Brust,  
Die Lieb' gefangen halt  
Und nicht mehr kennst die Lust-  
Mir alle sist vergällt.

(A new pain befalls the poor, faithful breast, the love is kept captive and no longer knows the desire—everything is decaying to me.)<sup>33</sup>

At first glance, the music Hensel provides for “Ferne” seems straightforward and uncomplicated—and thus perhaps an odd choice for the introductory analysis in a dissertation. The song appears to be solidly in G minor, with root-position tonic harmonies beginning the piece, and a complete phrase-functional progression that serves as the work’s harmonic foundation.<sup>34</sup> However, Hensel’s musical plot has many more twists and turns than the surface-level details allude to.

What if I suggest that G minor is not the strongest harmony in the piece? Particular aspects in the vocal melody point to a conflict between the tonic key (G minor) and the subdominant (C minor), resulting in a phrases that hover precariously between both keys. The poem’s subject—*Heimat*, or homeland—is sung on an E♭ (m. 3), the first strong hypermetric stress in the song’s melody, before descending to a less emphatic C# in m. 4. The half-note E♭ is followed by a similarly emphasized D♯ (m. 6), which follows a similar path, sinking to B♭ in m. 7. The opening subphrase is written in irregular hypermetrical groupings; the first

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<sup>33</sup> Tieck, Ludwig (1861, 229–30). This translation is mine.

<sup>34</sup> See William E. Caplin’s chapter, “Fundamental Progressions of Harmony” (1998, 23–29).

includes a one-measure introduction and three quarter-notes that function as upbeats (mm. 1–4), while the second also utilizes quarter-note upbeats (mm. 5–7), which both lean into emphatic half-notes in mm. 3 and 6. In mm. 9–11 the hypermeter shifts from an irregular configuration to one-measure groups, accelerating the harmonic and rhythmic trajectory, then arrives at a first-inversion subdominant chord (m. 11). The shift in momentum results in the first moment of repose in the song, yet the resting point does not provide actual harmonic closure; the melody ceases, but the harmony and restless piano eighth-note accompaniment presses onward through the first-inversion subdominant.

The subdominant prevalence does not cease after the first phrase. A second statement of the melodic motive begins in m. 13, with harmonic support from the same first inversion subdominant that gave temporary repose to the first phrase. By m. 15, the tonality dissolves back into G minor, just in time to conclude the third subphrase in the tonic key. A final struggle for a conclusive ending in G minor begins in m. 19, where the melody emphasizes the tonic pitch, but Hensel's harmonic foundation resists a decisive tonic-key conclusion. A predominant prolongation undulates beneath the melody, which freezes on the tonic pitch, effectively stalling the hypermetric pulse. Rather than accelerating as she did to end the first phrase, Hensel decelerates—as if the poetic persona comes to recognize the dire circumstances behind their journey. The voice finally abandons the tonic pitch in m. 23 and sinks to  $\hat{5}$  over an incomplete dominant, leaving the piano to bring “Ferne” to its only authentic cadence in G minor (mm. 24–25). Hensel

reaches the final cadence without the poetic persona, underlining the fact that their fate is to continue wandering with no end in sight, and creating what I refer to in Chapter 6 as a cadential disconnect.

The musical score is divided into four systems, each with a voice line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4.

- System 1 (Measures 1-7):** Labeled "Antecedent strong hypermeter". The tempo is "Andante" and the dynamic is "p". The voice part has a long phrase with a fermata over the final note. The piano accompaniment features a steady eighth-note pattern.
 

Voice lyrics: O al - te Hei - math süß! wo find' ich wie - der dich?  
 O fer - ner Lie - bes - schein, glimmst wie - der nach mir her,  
 Bald such' ich Lin - de - rung bei dir, o Thrä - nen - guss,
- System 2 (Measures 8-15):** Labeled "Consequent" with a dynamic of "f". It includes a "cresc." marking. The voice part continues with a phrase that ends with a fermata. The piano accompaniment continues with eighth notes.
 

Voice lyrics: welch ei - ne Qual ist dies! Wa - rum ver - folgst du mich?  
 soll dies mein Glück - ke sein? Mir fällt das Leid zu schwer,  
 denk' dann es ist ge - nung, Dann denk' ich ih - ren Kuß,

Harmonic analysis below piano part:  $i^6$   $iv$   $V_3^4/iv$   $iv^6$
- System 3 (Measures 16-22):** Labeled "Consequent" with a dynamic of "p". It includes a "dim." marking. The voice part has a phrase that ends with a fermata. The piano accompaniment continues with eighth notes.
 

Voice lyrics: wa - rum er - tö - ddest mich? wa - rum er - tö - ddest  
 wer denkst wohl mei - ner, wer? wer denkst wohl mei - ner,  
 und daß ich wan - dern muß, und daß ich wan - dern

Harmonic analysis below piano part:  $V$   $6$   $i$   $6$   $N^6$   $V_3^4/iv$   $iv^6$
- System 4 (Measures 23-24):** Labeled "Consequent" with a dynamic of "pp". The voice part has a phrase that ends with a fermata. The piano accompaniment continues with eighth notes.
 

Voice lyrics: mich? wer? muß. (circled question mark)

Harmonic analysis below piano part:  $V$   $4-3$   $i$   
 i: PAC

Example 1.2: "Ferne," H-U 97.

“Ferne” presents interesting phrase-level subtleties that resist categorization with current *Formenlehre* theories. The opening motive alludes to what I call an alliteration schema that uses a three-measure basic idea, a three-measure repetition, and a concluding four-measure cadential gesture (mm. 2–11). (I address the alliteration schema in Chapter 3, pp. 137–43.) Measures 8–11 vary the basic idea by expanding the motive by one measure and altering the subphrase’s hypermeter by a slight increase in the melody’s rhythmic activity. The first phrase’s proportion points toward an off-balance sentence—a 3+3+4 proportion—yet harmonically, the opening subphrase’s conclusion presents stronger closure than the first-inversion subdominant that punctuates the second subphrase, alluding to an ongoing forward motion where the poetic persona finds no repose in their wandering. The second phrase’s structure begins identically to the first, with a three-measure basic idea and repetition (mm. 13–18), yet an elongated second subphrase alters the balance away from an alliteration schema (mm. 19–25), and concludes with an authentic cadence, despite the separation of the voice from the piano. From a macro perspective, the form of “Ferne” contains nonnormative phrases in an antecedent-consequent form, functioning as a compound period, though for an antecedent to fulfill its function, according to William E. Caplin, it must end in some cadence that is weaker than the concluding cadence.<sup>35</sup> Yet Hensel avoids a cadence as the antecedent ends, effectively making “Ferne” one

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<sup>35</sup> Caplin (1998, 48–51).

continuous phrase using sentential modifications. (I address modifications to phrase forms such as that seen in “Ferne” in Chapter 3.)

Recall the first stage of data gathering I conducted in the Schenkerian analysis assignment. Subdominants that seem too strong, strange cadences, and weak tonics pervade “Ferne,” encapsulating a handful of Hensel’s fascinating compositional strategies in an incredibly brief piece. In “Ferne,” a primary observation is that Hensel deemphasizes the tonic chord early on, bringing it back into focus at the last minute while, in the meantime, giving substantial weight to other tonal regions. A secondary observation is that Hensel heightens a desire for closure by using only one traditional cadence in the piece, and even then, the voice and piano conclude at different points in the phrase-functional progression. A final observation is that Hensel utilizes a compact form with nonnormative phrases to engage with Romantic tenets of subtlety and subjectivity in interpretation by minimizing text painting. The aforementioned techniques each highlight critical topics in the poetry, allowing the music to provide analogues to a lost homeland by undermining the tonic early on, persistent questioning with inconclusive cadences throughout the piece, and a persona fated to wander, suggested by the separation between voice and piano at the conclusion. Hensel’s choices, bolstered by her decision to omit the fourth verse of Tieck’s poem, provide an enchanting interpretation of a lost persona that searches for their home and the stability it provides. These strategies, however, are not limited to “Ferne”: each factors into Hensel’s individual style and receives detailed examination in Chapters 3–6.

## Plotting for a Musical Journey

After completing my Schenkerian reduction for the “Ferne” assignment, my work with Hensel’s music hardly seemed complete. It was not an instance where a graduate student completes an assignment, absorbs the feedback, and files it away for later. In fact, it was quite the opposite: “Ferne” could not be an anomaly in Hensel’s catalogue—I could only imagine what other fascinating techniques were waiting to be found. As I began to incubate plans for a Henselian dissertation, it became apparent that the most fitting trajectory would be to follow paths forged by *New Formenlehre* scholars such as Caplin, James Hepokoski and Warren Darcy, thus creating a Meyerian style analysis with a specific and narrow corpus. My corpus for this study is a complete panorama of Hensel’s *Lieder*—both vocal and instrumental, published and unpublished.

A style analysis, *viz.* Meyer, is a significant undertaking. Remaining true to Meyer, I consider numerous factors for the analysis to be accurate, historically-informed, and relevant. Meyer states, “If the choices made by composers, either within a work or between successive works, are to be explained, then the constraints governing such choices must be made explicit.”<sup>36</sup> I take the challenge to make these choices explicit in Hensel’s *Lieder* and outline a map that considers exactly what makes Hensel’s musical language so captivating. To present a compelling style analysis, I employ current theoretical methodology alongside

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<sup>36</sup> Meyer, Leonard (1989, 7).

sources from Hensel's lifetime. Specifically, I draw from studies in the *New Formenlehre*, schema-based theories, plot theories in literature, and current examinations regarding nineteenth-century closure. These techniques, however, become even more vibrant and descriptive as analytical tools when source readings from the eighteenth- and nineteenth-century—the very theories, philosophies, and aesthetics that inspired these analytical premises—are complementary to the analyses. I do not choose source material by “throwing a dart at the map”—in other words, writings that existed during or before Hensel's lifetime that she may never have encountered. Instead, I rely on Hensel's personal writings and correspondences to be aware of writings and music she engaged with. Additionally, I place Thomas Richter's catalogue of Carl Friedrich Zelter's library in dialogue with Todd's monograph on Felix Mendelssohn's musical education to inform which period music theory treatises I reference throughout this document.<sup>37</sup>

Style analyses are not without potential pitfalls. The analyst, when considering the historical, cultural, and societal aspects advocated for by Meyer, encounters their own present-day biases that must be recognized. While many of my perspectives have a foundation in primary sources, I recognize that I explore these perspectives as an author writing in the twenty-first century—two hundred years after many of these texts were published.<sup>38</sup> Further, by synthesizing historical

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<sup>37</sup> Richter (2000); Todd (1983).

<sup>38</sup> See Herbert Butterfield (1931) for his exposition on historical bias, which he calls a “Whig interpretation” of history.



theories with current *Formenlehre* and literary theories, the analyst risks traversing a “negative” path that relies on theories for past music to describe the inevitable changes to style over time.<sup>39</sup> I endeavor to follow what Steven Vande Moortele describes as a “positive” approach. He asks, “does one strive to establish a series of types and norms based on what happens in this music itself [nineteenth-century repertoire], or does one measure it against something external [theories of past music]?”<sup>40</sup> I consider both paths: at times, theories with a basis in “something external” fittingly describe the musical event, while in other cases, events that do not fit an external theory recur with sufficient frequency to justify their own special exploration. By adhering to a positive perspective, I approach Hensel’s music with an awareness of the classical models that she inherited from her education and preferences, while deriving new norms from her output with attention to her own patterns and trends. My method, while developing specific Romantic theories for Hensel’s music, also provides ample flexibility to describe music of other composers who utilize a similar romantic musical language.

The following chapters provide details for recurring, idiosyncratic techniques in Hensel’s music—a more vivid image of what the “lovely harmonic disorder” of her music might look like. I will explore strategies similar to those that

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<sup>39</sup> Steven Vande Moortele proposes that a “negative” approach attempts to fit a square peg in a round hole in an attempt to explain musical events with theories constructed for music of earlier generations. The positive approach recognizes where past theories apply, but is not bound by their process, function, or terminology when it does not appropriately describe the event (2013 and 2017).

<sup>40</sup> Vande Moortele, Steven (2013, 408).

I described in “Ferne,” together with other special features that contribute to Hensel’s musical language.

First, in Chapter 2, I address the methodological concepts and topics that I draw from eighteenth- and nineteenth-century German literature. Then, I engage with specific Henselian compositional techniques in Chapters 3–6, dividing my topics into elements that pertain first to overall phrase structure, then I address strategies specific to a piece’s beginning, middle, and end, following Aristotle’s notion that plots necessarily have a beginning, middle, and end.<sup>41</sup> In Chapter 3, I examine phrase forms that occur in Hensel’s *Lieder* and offer a historical foundation to reevaluate Caplin’s notion of hybrid phrase types. I then address modulating song beginnings in Chapter 4 along with the specific strategies Hensel uses to create an early departure from the tonic key. In Chapter 5, I consider functions within a song’s middle using perspectives from *Formenlehre* and tonal experimentation such as tonal pairing and directional tonality. Then, I use Chapter 6 to explore closure techniques that alter prototypical cadential formulas. Finally, in Chapter 7, I place Hensel’s musical language into perspective through a selection of analyses that synthesize several of the techniques that I have described throughout the dissertation and show how she develops these strategies over entire works.

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<sup>41</sup> Lowe, N. J. (2000, 12).

## CHAPTER II

### THEORETICAL PROLOGUE: A METHODOLOGICAL BACKGROUND

It seemed to her as if the whole terrors of music...were whirling over her head; at the mere sight of the score her senses seemed to be leaving her, and with an infinitely strong feeling of humility and submission to the divine power, she heartily pressed the leaf to her lips, and then again seated herself in her chair.

–Kleist, from *Saint Cecilia; or, the Power of Music*.<sup>1</sup>

The drive back seemed like a journey through fairyland or the Arabian Nights, for the whole way to Lucca every house was illuminated, besides the millions of glow-worms, and the lovely moon and stars; all round us and above seemed nothing but one glittering sea of light.

–Fanny Hensel’s diary, dated June 16, 1845.<sup>2</sup>

What “terrors of music” does Heinrich von Kleist refer to in the fragment that begins this chapter? Kleist’s short story describes how an ancient Italian mass concurrently heals a nun and reduces four activist brothers into a ganglionic state. The plot follows the activists’ mother through a series of interviews as she attempts to learn why her sons vanished, but the interviews often lead to more questions, as each is “internally contradictory, emotionally tainted, and in most cases, patently self-serving.”<sup>3</sup> Gordon Birrell notes that despite the inconsistencies in the interviews, Kleist’s text provides enough information to “discredit” St. Cecilia as the

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<sup>1</sup> Kleist, Heinrich von (1844, 305).

<sup>2</sup> Hensel, Sebastian (1882, 322).

<sup>3</sup> Birrell, Gordon (1989, 72).

reason for the activists' catatonic state and resulting disappearance, but at no point does the text discredit the power of music: Kleist's tale preserves a cryptic double-edged blade where music holds the potential to both heal and damage.<sup>4</sup> I begin with Kleist's text not to explore the terror of music, but to introduce how literary plot—particularly from nineteenth-century authors—might amplify musical analysis. In *Saint Cecilia*, Kleist develops Romantic irony, exploiting ways in which contemporary readers "felt comfortable with dualities, with ambiguity," and highlighting "a mode of thought poised between belief and disbelief."<sup>5</sup> Similarly, musical processes in the nineteenth century play upon the opportunity for multiple interpretations, which may span from microcosmic events such as harmonic duality *vis à vis* Georg Joseph Vogler's *Mehrdeutigkeit* to macrocosmic strategies that influence a piece's plot trajectory, such as tonal pairing.<sup>6</sup>

The "lovely harmonic disorder" in Fanny Hensel's music, like her diary entry describing travels through the Italian *Luminara*, can evoke journeys through a musical fairyland or a sublime novelette. The short stories that Hensel builds using her musical language follow particular plot structures that utilize skillful phrasing, tonal adventures, and harmonic acrobatics, many of which can relate to specific literary tropes that circulate throughout German *Sturm und Drang* and Romantic

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<sup>4</sup> Ibid. (1989, 72–73).

<sup>5</sup> Ibid. (1989, 81).

<sup>6</sup> Vogler, Georg Joseph (1802, 101–110); excerpted from Biamonte, Nicole (2008).

tales. In the following chapters, I relate quintessential Henselian musical maneuvers to archetypes in literature with which she engaged, as well as current literary theories that address plot trajectory and teleology. Before embarking on a journey through Hensel's musical plots, though, I will preface the topics through a background on the literature and theories that inspired my approach to this exploration. In this chapter I outline processes that contribute to building the plots that Hensel's musical language exemplifies. I begin with descriptions and features of the literature I consult, then address literary approaches to plot trajectory, and conclude with brief analysis that introduces Hensel's idiosyncratic musical plots to anticipate the analytical journey ahead.

### **Building a Library: A Brief Discussion about Literature**

Literary references, both fictional and theoretical, play a major role in my journey to define Hensel's musical language. Thus the period literature that I select adheres to one essential consideration: there should be documentation that Hensel either read the work or knew the author. Sebastian Hensel's memoirs of the Mendelssohn family provides important vignettes from letters and diaries that references certain literature that the Mendelssohns engaged in—often found in jokes or puns exchanged between Felix and Fanny.<sup>7</sup> Marcia Citron's *Letters of Fanny Hensel to Felix Mendelssohn* sheds additional light on texts that Fanny knew, while R. Larry Todd's *Fanny Hensel: The Other Mendelssohn* furnishes vital

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<sup>7</sup> Hensel (1882).

biographical information that expands on the authors that Hensel read, and additionally, those who she knew personally.<sup>8</sup> Further, the list of authors that Hensel set in her *Lieder* catalogue exhibit a familiarity with numerous past and contemporaneous literary figures.

I follow the same considerations as above when referencing musical publications from Hensel's lifetime. It is, however, more difficult to verify that Hensel was familiar with these writings, which means that my choices are, to some extent, speculative. One viable source for musical writings that Hensel knew is through Carl Friedrich Zelter's library, reconstructed by Thomas Richter in his *Bibliotheca Zelteriana*.<sup>9</sup> Additionally, Todd's exploration of Felix Mendelssohn's musical education provides information on Zelter's preferred pedagogical methods, allowing for more accurate choices in what Hensel might have encountered in her composition lessons, in particular, the treatises of Johann Kirnberger.<sup>10</sup> Beyond Zelter's library, I consider Hensel's friendship with Adolph Bernhard Marx, a music critic and eventual professor of music at the Universität zu Berlin, whose theoretical writings, specifically the *Idee* and *Formenlehre*, are still relevant today.<sup>11</sup> I also follow Marx's lineage to later theorists and critics who expand upon his

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<sup>8</sup> Citron, Marcia (1987A); Todd, R. Larry (2010).

<sup>9</sup> Richter, Thomas (2000).

<sup>10</sup> Todd (1983).

<sup>11</sup> Marx, A. B. (1997, 5).

musical perspectives, such as Arnold Schoenberg, Carl Dahlhaus, and, presumptively, Stewart Macpherson.<sup>12</sup>

With such an extensive library available, it is worthwhile to pare down the selection to ensure that the bookshelves do not become cluttered. In the fictional realm, I draw from a preeminent figure of German literature: Johann Wolfgang von Goethe, a close friend of Zelter and acquaintance of Hensel. Writings from Ludwig Tieck, E. T. A. Hoffmann, Novalis, and even William Shakespeare also contribute to the select library I choose from.<sup>13</sup> I also consult writings from Hensel's uncle, Friedrich Schlegel, and Jean Paul Richter, a founding figure in the Romantic literary movement, whose writing Hensel knew well.<sup>14</sup> Finally, when engaging with period

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<sup>12</sup> Macpherson attended and taught at the Royal Academy of Music (RAM). The dates that he attended the RAM as a student are unclear (speculatively in 1880), though it is documented that he joined the faculty in 1887 (Scholes, Percy A. *MT* 82, 239–40). He began his time at the RAM shortly after Sir William Sterndale Bennett's passing, while Bennett's influence was still felt. Bennett was a close friend to the Mendelssohns, and programmed both Felix's and Fanny's compositions at concerts (Bennett. 1907, 215), and revised Marx's edition of Bach's *St. Matthew Passion* in 1862 (Parrott, Isabel. 2008, 29–44). While research has yet to conclude a definite connection between Macpherson and Marx's writings, I suggest the likely possibility.

<sup>13</sup> Regarding Shakespeare's inclusion to this predominantly German list, A. O. Lovejoy cites Schlegel from *Athenaeum*, where he writes, "to know what is truly romantic, one must turn to Shakespeare" (1916, 389); further, Todd notes Hensel's own affinity to the English bard (2010, 103).

<sup>14</sup> See Todd's chapter, "Fugal Fingers: 1805–1817" for an extensive background on the Mendelssohn family (2010, 3–27); see also pages 31 and 103 for information on Fanny's and Felix's involvement with Richter's writings.

musical writings, I limit my sources to those represented in Zelter's library, or theories espoused by Marx or advanced by his followers.

### **Balancing Music and Fiction: Which is Real?**

For many in the nineteenth century, the realms of music, language, and literature were inseparable. In his 1798 *Soliloquy*, Novalis speaks to the formulas in speech, writing, and music, asserting "formulas comprise a world of their own...so it is too with language: whoever has a keen feeling for its application, its rhythm, its musical spirit; whoever perceives in himself the tender effect of its inner nature...will be a prophet."<sup>15</sup> In the same year, Novalis begins *Das Allgemeine Brouillon*, a set of fragmentary notes for a Romantic Encyclopedia. Of interest is Note §1142, where Novalis outlines the association between voice, literary voice, and Style:

Just as the voice has multiple modifications with respect to its *range—suppleness—strength—type* (diversity)—*harmony—rapidity—precision or acuteness*—so the literary voice or style too should be similarly judged from different points of view. Stylistics has an uncommonly strong resemblance to...eloquence in the strict sense.<sup>16</sup>

Note §1142 not only associates musical topics to the nonmusical voice—both speaking and literary—but links style with each: in essence, integrating musical ideals within the spoken word.

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<sup>15</sup> Mittman, Elizabeth and Mary R. Strand (1997, 146).

<sup>16</sup> Novalis (2011, 188).



Friedrich Schlegel also proposes a coalescence between language and music, stating concisely “Every philologist must be a philomusos [friend of music].”<sup>17</sup> Schlegel’s fragment, however, does not simply imply that those who engage with language should also be knowledgeable about music; there is much more to unpack from his six-word statement. A philologist does not only engage with literature and the “disciplines relevant to literature or to language as used in literature.”<sup>18</sup> The practice extends well beyond observing the language in literature. Ferdinand de Saussure proposes that “the task of philology is above all to establish, interpret, and comment upon texts. This just concern leads philology to concern itself with literary history, customs, institutions, etc...”—a practice that extends its roots into multiple disciplines.<sup>19</sup> Schlegel, in his *Philosophical Fragments*, describes how the relationship between philology and philomusy must extend into historical factors, suggesting that “philomusy without history, without distinguishing between the progressive and the classical, brings an end to philology.”<sup>20</sup> To Schlegel, the friend of music must be able to establish, interpret, and comment upon texts, just as the philologist does with literature; however, the philologist must be able to perform such tasks on both literary and musical works.

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<sup>17</sup> Schlegel, Friedrich, excerpted from Haynes Horne (1997, 344).

<sup>18</sup> Merriam-Webster

<sup>19</sup> Saussure, Ferdinand de (1922, 13–14); excerpted from Calvert Watkins (1990, 21).

<sup>20</sup> Schlegel, excerpted from Haynes Horne (1997, 344).

An important bridge between music and fiction comes from E. T. A. Hoffmann's novels. In these works, the relationship between music and literature or language is not speculative, as was seen in Novalis's and Schlegel's fragments cited above; Hoffmann, by contrast, makes explicit the synthesis between fiction and music, further exemplifying the bond between philology and philomusy. Ekaterina Shkurskaya describes Hoffmann's 1808 novella, *Ritter Gluck*, as a fictional work where "the idea of romantic synthesis of different artistic styles is present in the mutual transition of musical images into literary ones and those literary into musical ones," which work in tandem to create "the embodiment of musicality on the verbal, plot, and functional levels."<sup>21</sup> A prime example of Hoffmann's embodiment of musical ideas within literature appears in his novella *An Interrupted Cadence*. In this tale, written in 1819, the narrative opens with the protagonist discussing music with two friends in a Berlin art exhibition. Soon after, the narrator meets two ravishing Italian sopranos, one of whom he becomes smitten with; he proceeds to hone his singing to entice the soprano, and is invited to come with her on their tour through Germany. The plot then moves forward fourteen years, where the narrator is found in another musical dialogue, but this time, rather than divulging the entire narrative, the story advances:

"I thought my artistic existence seriously menaced, and I fell into a state of despondency...He cheered me in my despondency, and forced me to throw

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<sup>21</sup> Shkurskaya, Ekaterina (2019, 2874; 2876).

myself into the full current of the events of that stirring time." Without further introduction, Theodore at once began:—<sup>22</sup>

Here Hoffmann's tale ends, anticipating a statement and without conclusive punctuation: a literary interpretation of a musical cadence that does not come to fruition.

Music critics and theorists, even predating the nineteenth century, note the similarities that music and language share. Linguistic analogues occur in practical musical texts that go back centuries, though writings that surface in the early seventeenth century begin to draw more explicit connections that range from Christoph Bernhard's stylistic rhetorical tropes to Johann Mattheson's description that musical cadences can correspond to various forms of punctuation.<sup>23</sup> Regarding music and language, Johann Kirnberger states:

Chords are in music what words are in language. Just as a sentence in speech consists of several words that belong together and express a complete idea, a harmonic sentence or period consists of several chords that are connected and end with a close. And just as a succession of many sentences constitutes an entire speech, a composition consists of a succession of many periods.<sup>24</sup>

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<sup>22</sup> Hoffmann, E. T. A. (1908, 252–53).

<sup>23</sup> Bernhard, Christoph (*Tractatus Compositionis Augmentatus*, 1660); Mattheson, Johann (*Der vollkommene Kapellmeister*, 1739). See Joel Lester (1996, 158–68) for additional descriptions of musical-linguistic analogues in the eighteenth century. I cite Bernhard and Mattheson specifically since Thomas Richter documents their writings in Carl Zelter's library (2000, 50; 141).

<sup>24</sup> Kirnberger, Johann (1982, 109).

A. B. Marx does not foster the linguistic analogues that past theorists such as Kirnberger suggested, but does offer a few intriguing statements that associate music, literature, and plot. When describing the origin of artistic material, Marx proposes a unified, spiritual source:

The influence of the material, in which the spirit embodies itself artistically, runs through all the classes of form. For the material, too, is not seized upon arbitrarily and insignificantly; on the contrary, the spirit finds and seizes the appropriate material for each of its revelations. It is one spirit that reveals itself now in tones, and now in words or visible shapes, and that allows now music, and now literary or plastic art, to spring forth, tracing for itself three closely related and yet essentially distinct directions. It is one and the same spirit, turned to music, that reveals itself now in tones, now in rhythms, now in instruments, now in song, in closely related and yet essentially distinct emanations.<sup>25</sup>

Here, Marx draws similar analogy to Novalis: the philomusos is intrinsically a philologist. The artist's inspiration becomes manifest through an appropriate format, which despite the differences in medium, exhibit close relationships.

The apparent hesitancy that Marx demonstrates in relating music and literature subsides in an analysis of Beethoven's *Eroica* symphony. In his analysis, Marx takes a Hoffmannesque approach, constructing his prose in a style that reads more like a literary work than a critical analysis. When addressing Beethoven's passage that concludes the first movement's exposition—mm. 109 onward—Marx writes:

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<sup>25</sup> Marx, A. B. (1997, 65).

Now all rush forth to the fray, beasts heaving amid the bustle of their fellow warriors, forth to those hard blows that shred the prevailing rhythm, forth to the decision, which, with a furious shriek of the entire orchestra, returns the hero's call and wills its affirmation.<sup>26</sup>

Later in his analysis, Marx confirms the literary foundation in his narrative analytical style. As the recapitulation begins, Marx states, "it is not necessary to follow the plot any further as it continues into the Third Part and ends in the radiance of victory."<sup>27</sup> Marx admits that Beethoven's musical-formal impulse has a plot; however, this plot exists for the critic or analyst to uncover, making yet another case for union between the philologist and philomusos.

A later proponent of Marx's teachings, Hugo Riemann, also uses language as a metaphor for musical process. Alexander Rehding notes that Riemann's association of music and language is "marked by a certain uneasiness," yet despite his reservations about the relationship, Riemann proposes,

If one insists on drawing analogies, one could roughly compare the...simple [cadential] thesis with the sentence of the simple judgement in language. The subject would be the tonic and the predicate the confirmation through *Quintklänge, Terzklänge, etc.*<sup>28</sup>

Riemann's perspective reverts to theorists such as Kirnberger through his suggestion that music relates to basic grammatical elements rather than a developed literary

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<sup>26</sup> Ibid. (1997, 162).

<sup>27</sup> Ibid. (1997, 169).

<sup>28</sup> Rehding, Alexander (2003, 113).

plot structure, though he still evokes a philology and philomusy connection. Beyond Riemann, Stewart Macpherson and Arnold Schoenberg both suggest similar perspectives, ascribing relationships between music and language through the generative nature of motives, phrases, and sections to linguistic analogues of ideas, sentences, and paragraphs.<sup>29</sup>

### **Dream Images: Or, a Fairy Tale Could Actually be Useful**

In a well-known letter to her brother, Fanny Hensel writes, “I lack the ability to sustain ideas properly and give them the needed consistency. Therefore *Lieder* suit me best, in which, if need be, merely a pretty idea without much potential for development can suffice.”<sup>30</sup> Yet brevity does not limit Hensel’s development within a song where she infuses expressive potential into what seems barely more than a fleeting thought, leading Todd to describe Hensel’s *Lieder* as “finely crafted, jewel-like miniatures, [which] reveal an intensity of expression.”<sup>31</sup>

Now consider Hensel’s statement alongside Novalis’s note §986 from *Das Allgemeine Bruillon*. His fragment describes the content and tone of fairy tales, much of which also is relevant to Hensel’s *Lieder*. I cite the note in its entirety due

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<sup>29</sup> I describe Macpherson’s and Schoenberg’s perspectives on music and language in Chapter 3.

<sup>30</sup> From Todd, 2010. 178; See also Citron, 1987A. 174.

<sup>31</sup> Todd, 2010. xvi.

to the wealth of ideas that Novalis addresses and their pertinence to musical applications:

A fairy tale is actually like a dream image—without coherence—An ensemble of marvelous things and occurrences—for example, a musical fantasy—the Harmonic Sequences of an aeolian harp—nature itself.

The introduction of a story into a fairy tale is already a foreign intrusion—A series of polite, entertaining experiments—a lively conversation—a *redoute*—all these are fairy tales. A higher form of fairy tale comes into being when some kind of understanding—(coherence, meaning—etc.)—is introduced without banishing the spirit of the fairy tale. A fairy tale could perhaps even become useful.

The tone of a simple fairy tale is filled with variety—but it can also be simple.<sup>32</sup>

Just as Hensel expresses concern about her ideas lacking consistency, Novalis attests that the fairy tale is dream-like and without coherence. Yet even without coherence, the tale yields spectacular occurrences, even relatable to the musical fantasy. Fantasy, in the musical sense, arises from the *empfindsamer Stil*, a style popularized by eighteenth-century German composers, which is characterized by “rapid changes in mood, broken figures, interrupted continuity, elaborate ornamentation, pregnant pauses, shifting, uncertain, often dissonant harmonies”; it is an intimate style that does not require consistency to preserve its affect.<sup>33</sup> C. P. E. Bach dedicates an entire chapter in his *Versuch über die wahre Art das Clavier zu spielen* to the free fantasia, saying that the art of “extemporizing” requires a

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<sup>32</sup> Michel, Andreas, and Assenka Oksiloff (1997, 240).

<sup>33</sup> Ratner, Leonard (1980, 22); excerpted from Kimary Fick (2011).

“comprehensive knowledge of composition,” suggesting the culmination of the musical art.<sup>34</sup> Marx further relates the Fantasia to a compositional acme, stating that “in this category [fantasia] belong all those metamorphoses of established forms that have their origin in completely isolated and subjectively manifested impulses or intentions of the artist.”<sup>35</sup>

Novalis’s inclusion of the Aeolian harp is also pertinent to romantic novella. The Aeolian harp makes appearances in many of Hoffmann’s tales, notably *Fantasia und Nachtstücke* as a comparison to the soul, in Jean-Paul Richter’s *Leben des Quintus Fixlein* as an impetus to be awake “fantasying,” and in Goethe’s *Wilhelm Meisters Lehrjahre* as a symbol of “an almost Gothic mystification,” by way of Mignon’s father, the Harper.<sup>36</sup>

Novalis’s second paragraph departs from musical analogues and shifts to a somewhat cryptic description of the fairy tale’s content. At surface level, the opening statement seems to suggest that the fairy tale should have no definite teleological goal. Jack Zipes clarifies the fairy tale’s content aesthetic, suggesting that

Novalis conceives the movement in the fairy tale as a process of self-realization and creativity that involves a respect for alterity [otherness]... Thus, the aesthetic pattern depends upon constant movement

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<sup>34</sup> Bach, C. P. E. (1762/1949, 430).

<sup>35</sup> Marx (1997, 88).

<sup>36</sup> Littlejohns, Richard (2004, 9); Richter, Jean-Paul (1898, 138); Stock, Irvin (1957, 102).



between different realms and consists of metaphorical associations with old and new worlds.<sup>37</sup>

Taking Zipes's interpretation, the fairy tale is not a teleological void that passes through arbitrary events, but instead a *motum perpetuum* that encourages the reader to navigate fluidly through both past and present, using "open-ended if not enigmatic" forms and narratives that highlight "the impossibility of bridging the gap between self and existence."<sup>38</sup> These characteristics, however, manifest in Novalis's higher form of fairy tale with the inclusion of coherence and meaning; once the author introduces these elements to the fairy tale is when it becomes useful, but the intrinsic spirit of the tale must remain present. Such criteria harken back to the *fantasia*, where the rules for construction are minimal and the forms are difficult to classify with their connection to the individual's intent. Similarly, Andreas Michel and Assenka Oksiloff summarize Novalis's regard for the fairy tale's literary importance as follows: "By borrowing from any and all discourses of the world, it can mix them up in a magical way. The fairy tale is the embodiment of the magician poet's dreams, and therefore the most "authentic" expression of his vocation."<sup>39</sup>

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<sup>37</sup> Zipes, Jack (2002, 87).

<sup>38</sup> Ibid. (2002, 74).

<sup>39</sup> Michel, Andreas, and Assenka Oksiloff (1997, 177).

I address fairy tales specifically for their linguistic simplicity and their capacity for schematization, similar to prototypical phrase models in music. Yet the connections do not end with a musical-literary comparability. Hensel, and her husband Wilhelm, through their expansive social sphere, knew the Grimm brothers from their association with the Seven Sleepers (*Siebenschläfer*), a group of liberal professors that had been “rehabilitated and summoned to Berlin.”<sup>40</sup> In an 1841 diary entry, Hensel records that “Berlin is now seething with interesting persons”—including the Grimms—but, as Todd notes, pauses her entries for ten months, expressing her regret for “not having preserved details of the period that had now vanished.”<sup>41</sup> My references to the Grimms’ fairy tales in the following chapters as literary analogues to musical processes are far from arbitrary; these tales, while significant within the literary discipline, were also known within Hensel’s circle, and applicable, through schemata *viz* Vladimir Propp, Leonard Meyer, and Robert Gjerdingen, to musical structure.

Novalis’s fairy tale criteria, like Todd’s description of Hensel’s “jewel-like miniatures,” thrive on spirit that combines simplicity with fluid movement in both form and affect, emphasizing a certain fantastical, authentically-individual aesthetic. Hensel’s predilection for musical characteristics that evoke fantasy were apparent to her earliest reviewers, prompting an anonymous critic to state, “Frau

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<sup>40</sup> Todd (2010, 260).

<sup>41</sup> *Ibid.* (2010, 278).

Hensel's *Lieder (ohne Worte)* are more complicated; here fantasy is permitted freer reign, the form is applied in broader strokes."<sup>42</sup> A broad stroke, however, does not necessarily mean that the art itself is equally broad; many of Hensel's miniatures are, in fact, more like micros that create an expansive plot in only one musical phrase.

### **Plotting Particulars: *Fernweh*, *Sehnsucht*, and *Heimkehr***

What is thy name?  
They call me Mignon.  
How old art thou?  
No one has counted.  
Who was thy father?  
The Great Devil is dead.  
—Goethe, from *Wilhelm Meisters Lehrjahre*.<sup>43</sup>

And if poor Mignon seemed at times quite loosened from the earth, there were other moments when she would again hold fast to father and son, and seem to dread a separation from them more than anything beside.  
—Goethe, from *Wilhelm Meisters Lehrjahre*.<sup>44</sup>

Enter Mignon, a darkly enigmatic and prolific character in Wolfgang Goethe's *Wilhelm Meisters Lehrjahre* that inspired many composers in the early nineteenth century. She, or "it," as Wilhelm initially calls the child, provides a provocative glimpse into some vital plotlines that I utilize: *Abschied* (farewell), *Sehnsucht* (longing), and *Heimkehr* (homecoming). Hensel sets two of Mignon's songs, which

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<sup>42</sup> *Allgemeine musikalische Zeitung* (June 2, 1847, 382). Translation from Stephen Rodgers (2018, 151), derived from Todd (2010, 349).

<sup>43</sup> Goethe (1902, 50).

<sup>44</sup> *Ibid.* (1902, 253).

I reference below. I draw from these poems to begin a brief investigation into the topics of departure, longing, and returns in Hensel's musical plot trajectories.

Nur wer die Sehnsucht kennt  
Weiß was ich leide!  
Allein und abgetrennt  
Von aller Freude,  
Seh ich an's Firmament  
Nach jener Seite.  
Ach, der mich liebt und kennt,  
Ist in der Weite,  
Es schwindelt mir, es brennt  
Mein Eingeweide.  
Nur wer die Sehnsucht kennt  
Weiß was ich leide!

(Who hopeless love hath known, he knows what ails me. All joyless, all alone, my courage fails me. Scanning the distance dim, where he is, yonder; far am I, far from him, yet ever fonder. It daunts my mind, I moan in pain that quells me. Who hopeless love hath known, he knows what ails me.)<sup>45</sup>

Topics of longing and departure permeate Mignon's songs in *Wilhelm Meisters Lehrjahre*. In the first poem, "Nur wer die Sehnsucht kennt," Mignon divulges that longing (*Sehnsucht*) is the source of her suffering. Yet this longing, the "essence of German Romanticism," holds a multitude of meanings, which Albert Gérard describes as "a deliberate endeavor to deny the Unmöglichkeit (impossibility)," and can lead to "rejecting life altogether and escaping to a dream-world which is sometimes essentially spiritual, but sometimes also results from...wishful thinking."<sup>46</sup> Yet despite its adaptability, Theodore Gish notes that Ludwig Tieck

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<sup>45</sup> Strangways, A. H. Fox (1942, 294).

<sup>46</sup> Gérard, Albert (1959, 161).

recognizes an unwavering fault with *Sehnsucht*, notably the “difficulties of sustaining a symbol based on an emotion which exists only in its unsated state.”<sup>47</sup> Novalis and Schlegel, however, saw *Sehnsucht* as a way to higher existence (*den Weg zu einem höhern Dasein*) that did not have to apply negative connotations to the emotional state.<sup>48</sup>

Kennst du das Land? Wo die Citronen blühn,  
Im dunkeln Laub die Gold-Orangen glühn,  
Ein sanfter Wind vom blauen Himmel weht,  
Die Myrte still und hoch der Lorbeer steht,  
Kennst du es wohl?  
Dahin! Dahin  
Möcht' ich mit dir, o mein Geliebter ziehn.

(Know you the land where golden oranges and lemon-clusters lurk in leafy trees, Where cooling breezes temper summer skies, where myrtle meek and lordly laurel rise. Know you that land? Take me, take me! There, my Beloved, I would be with thee!)<sup>49</sup>

A second poem, “Kennst du das Land?” provides a glimpse into Mignon’s ceaseless wandering with a theatre troupe, reminiscing on idyllic lands where citrus trees bloom and breezes jostle their leaves. Wilhelm describes Mignon’s vocal delivery, writing that she sings “as if she wished to draw attention to something wonderful, as if she had something weighty to communicate.”<sup>50</sup> Indeed,

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<sup>47</sup> Gish, Theodore (1964, 230).

<sup>48</sup> Ibid. (1964, 230).

<sup>49</sup> Ibid. (1942, 294).

<sup>50</sup> Goethe (2016, 73).

the desire to travel—to wander—and the inevitable farewell (*Abschied*) is a prevalent topic in late eighteenth-century German literature. According to Gish, the wandering protagonist topic reaches its zenith with Goethe's novels and the German *Volkslied*, and continues to receive "extensive development" from more expressly Romantic authors, including Ludwig Tieck, Joseph von Eichendorff, and Ludwig Uhland.<sup>51</sup> With the wanderer becoming a prominent trope in literature and poetry, the figure might suggest characters that lack surface-level direction—similar to the plots by Richter or Hoffmann mentioned earlier—yet, as with those meandering plot trajectories, this is far from accurate. Robert Ellis Dye suggests that the wanderer "is neither rootless or aimless and seeks always to return into unity and wholeness. *Exitus-reditus* (procession and return) is the paradigm throughout."<sup>52</sup> The farewells and departures that hold prominence in literature are calculated; they all entail the initial farewell when one begins their journey and conclude with a variation on *Sehnsucht*: the attainment of a wholeness that sates the emotional state.

So laßt mich scheinen, bis ich werde;  
Zieht mir das weiße Kleid nicht aus!  
Ich eile von der schönen Erde  
Hinab in jenes feste Haus.

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<sup>51</sup> Gish (1964, 226–28). Here, Gish references Goethe's *Werther*, *Faust*, and the *Lehrjahre* as particular examples for wandering literary figures.

<sup>52</sup> Dye, Robert Ellis (1989, 194).

Dort ruh ich eine kleine Stille,  
Dann öffnet sich der reische Blick,  
Ich lasse dann die reine Hülle,  
Den Gürtel und den Kranz zurück.

(Bid me not change this earthly fashion, leave to me still my robe of white;  
for now from this fair earth I hasten into the house of changeless night.  
I rest a little in that far land with open eyes and quiet mind, and then, one  
day, this belt and garland and all else I shall leave behind.)<sup>53</sup>

For Mignon, with her wanderings, longings, and yearnings for other lands, the topic of homecoming (*Heimkehr*) can be a complex matter. What home might she return to and how does she fulfill the insatiable emotional state of longing? While homecoming is commonly associated with a return to the location from which the journey originates, it does not require such a literal reading: the wanderer's fulfillment occurs upon arrival, upon a revelatory event that allows the wandering to cease, or where they discover a certain "home with oneself."<sup>54</sup> Home, like longing, has many connotations, which Novalis aptly summarizes in *Heinrich von Ofterdingen* as the protagonist asks *Wo gehen wir den hin?* (where are we going?) and the maiden responds, *Immer nach hause* (always home).<sup>55</sup> Wherever the journey leads and wherever the ultimate destination is, the notion of homecoming aligns with that of *Sehnsucht*, where a moment of "infinite regress"

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<sup>53</sup> Strangways (1942, 297).

<sup>54</sup> Stone, Alison (2014, 44). The excerpt from Stone comes from Hegel's *Encyclopedia of the Philosophical Sciences* §158A.

<sup>55</sup> From Novalis, *Heinrich von Ofterdingen*, excerpted from Stone (2014, 50).

results in a return, though the achievement might vanish as quickly as it was realized.<sup>56</sup>

Mignon's character provides a beguiling analogue to nineteenth-century musical style. The child is elusive, possesses a complex personality, and is simultaneously bewildering and captivating. In Hensel's music, tonal centers can likewise be elusive as her pieces quickly move away from the home key; closure, similarly, can be elusive, as Hensel deftly navigates around convention when appropriate to the musical plot. Like Mignon's personality, Hensel's phrase structures, forms, and tonal trajectories are often complex and do not necessarily fit the archetypes that many phrases historically adhere to. These elements, however, combine to create a fascinating aesthetic that allows Hensel to captivate with her song.

### **Literature and *Lieder*: Zelter's Second Berlin School and Hensel**

Hensel's composition training has its foundation in Carl Friedrich Zelter's and Johann Reichardt's Second Berlin School tradition, which privileges Idealist philosophies stemming from prominent authors that include Johann Gottlieb Fichte, Immanuel Kant and Georg Friedrich Hegel. The Second Berlin School aesthetic embraces simplicity when setting a text. Marcia Citron notes that like Zelter's *Lieder*, Hensel's early works are strophic, folk-like, and sparse in texture.<sup>57</sup> Yet

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<sup>56</sup> Wurth, Kiene Brillenburg (2007, 224).

<sup>57</sup> Citron, Marcia (1983, 581); Cooper, John Michael (2002, 283).



despite simple constructions, the Idealist influence instills within the Second Berlin School a certain *Sprachskepsis*—“a fundamental mistrust of the communicative ability of words.”<sup>58</sup> Friedrich Schlegel perpetuates *Sprachskepsis* through writings on subjectivity and objectivity “as governing principles in artistic creation and aesthetic appreciation.”<sup>59</sup> Arthur O. Lovejoy summarizes Schlegel’s doctrine, saying “It regarded “beauty” as an “objective” attribute, which works of art do or do not possess, irrespective of their relation to the feelings and the experience of the artist, if not wholly irrespective of their relation to the feelings of the reader, hearer or beholder.”<sup>60</sup> In essence, art must be universally valid, offering “beauty” beyond the individual’s subjectivity. Thus for Zelter and the Second Berlin School, the poetry and music in *Lieder* coexist within the art, where “the role of music was to identify and convey in tones the central idea behind a text, while the words...could respond to an idea, but out of necessity could not express or communicate that idea.”<sup>61</sup>

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<sup>58</sup> Cooper (2002, 282). Cooper further explains *Sprachskepsis*, saying that “words do not express ideas or feelings in a generally comprehensible fashion, but are employed by the individuals’ decisions and according to individual, constantly changing circumstances. Because the meanings of words change as circumstances and speakers change, a given word or words might express one idea for a given individual but an entirely different idea under different circumstances or for another individual.”

<sup>59</sup> Lovejoy (1917, 66).

<sup>60</sup> Ibid. (1917, 66).

<sup>61</sup> Cooper (2002, 283). Further, Goethe says in a letter to Carl Zelter (19<sup>th</sup> May, 1812) “a poet ought to draw his sketch, upon a very widely-woven canvas, in order

Schlegel, and consequently many Romantics, attested that poetry served as an intermediary between philosophy, science, art, and rhetoric. Poetry is the art form that can “hover at the midpoint between the portrayed and the portrayer, free of all real and ideal self-interest...for everything that seeks a wholeness in its effects—the parts along similar lines, so that it opens up a perspective upon an infinitely increasing classicism.”<sup>62</sup> As the poem hovers at midpoint between portrayed and portrayer, Zelter’s Second Berlin School aesthetic places poetry and music in a plot where “there is no role to be performed.”<sup>63</sup> The musical element, however, sets the listener “in immediate touch with the universe...it endeavors to set poetry into music.”<sup>64</sup> Through association with the universe, music reaches toward the infinite and nature, which Schlegel deems critically important. He muses, “Only in relation to the infinite is there meaning and purpose; whatever lacks such a relation is absolutely meaningless and pointless.”<sup>65</sup> The musical-poetic objective for the Second Berlin School is to not influence the text’s interpretation to the individual while it simultaneously elevates a text’s thesis.

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that the musician may have ample space for working out his embroidery with greater freedom, and with coarse or fine threads, as he thinks fit (1892, 88).

<sup>62</sup> Schlegel, *Fragment* §116 (1971, 175).

<sup>63</sup> Cooper (2002, 283).

<sup>64</sup> Cœuroy, André, and Fred Rothwell (1927, 115).

<sup>65</sup> Schlegel, *Idea* §3. (1971, 241).

The crucial *Lied* trait is an interpretive subtlety that hovers at the midpoint between external and internal features. In a letter to Zelter from May 2, 1820, Goethe describes such a balance saying

The purest and highest style of painting in music is that which you yourself also practice; the object is, to transport the listener into that frame of mind, which the poem itself suggests; the imagination will then picture to itself figures, in accordance with the text, without knowing how it comes to do so. You have given instances of this in your *Johanna Sebus*, *Mitternacht*, [and] *Über allen Gipfeln ist Ruh*...The painting of tones by tones—thunder, crash, splash and dash are detestable. The minimum of this is wisely used...as a dot over an *i*.<sup>66</sup>

Goethe's description places Zelter's—and the Second Berlin School's—aesthetic in sharp relief to the "detestable" text-music interpretations that infiltrate compositions from other regions.<sup>67</sup> What does Goethe find so appealing in Zelter's *Lieder*, and how does Zelter portray the nonliteral images Goethe proposes manifest to the listener? Moreover, what compositional choices does Hensel retain from her teacher when adhering to the Second Berlin School's aesthetic that emphasizes interpretive subtlety? To answer these questions, I provide a brief analytical interlude to compare Zelter's and Hensel's settings of "Über allen Gipfeln ist Ruh" to determine similarities between teacher and student.

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<sup>66</sup> Goethe (1892, 192). The two *Lieder* that Goethe mentions are published in the same collection, *Neue Liedersammlung von Carl Friedrich Zelter*, by Schlesinger in 1821.

<sup>67</sup> An array of scholars discuss text painting in early *Lieder*, particularly methods used by Schubert. See Richard Taruskin (2010), John Michael Cooper (2002), Charles Rosen (1998), R. Larry Todd (2010), etc.

### An Analytical Interlude: All is Quiet Now

In “Über allen Gipfeln ist Ruh,” Goethe’s text, which is shown below, describes a taciturn landscape; the sky is clear, the wind is still, birds nest silently in the forest. Although the natural world is peaceful, the final couplet suggests that the halcyon setting does not yet carry into the poetic persona’s mental state—they must wait before they encounter a similarly restful state.

Über allen Gipfeln  
Ist Ruh’,  
In allen Wipfeln  
Spürest du  
Kaum einen Hauch;  
Die Vöglein schweigen im Walde.  
Warte nur, balde  
Ruhest du auch.

(O’er all the hill-tops is quiet now,  
In all the tree-tops hearest thou hardly a breath;  
The birds are asleep in the trees:  
Wait, soon like these thou, too, shalt rest.)<sup>68</sup>

Zelter’s setting of Goethe’s poem appears in an 1821 edition, *Neue Liedersammlung von Carl Friedrich Zelter*, containing twelve songs, with eleven using texts by Goethe. If the ideal song functions to transport the listener into the poetic plot and conjure mental imagery through musical elements, then Zelter comes close to defying this premise from the start. The tempo indication for his interpretation, rather than an abstract speed, is *Still und nächtlich*—Still and nocturnal—presenting a particular picture to the performer before the piece begins.

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<sup>68</sup> Translation by Henry Wadsworth Longfellow (1889, 249).

Zelter's nocturnal description adds external interpretation that causes friction between music's role and *Sprachskepsis*. Zelter's words are to inform the performer, which elevates the music, yet by outlining an image, somewhat violates not only the composer's role to support the poetry, but also submits a personal image to what the listener should internally construct without assistance.

Beyond Zelter's possible *faux-pas* by providing specific imagery, his musical interpretation aligns with Goethe's through its minimalism and simplicity. Throughout the piece, Zelter maintains a consistent accompaniment figure with diatonic bass lines that descend through each subphrase, and consistent undulating eighth-note arpeggios in the right hand. The introduction (mm. 1–3) moves through a diatonic progression in E major with a single chromatic addition: a  $V^7/IV$  in m. 2 that anticipates the predominant IV chord (Ex. 2.1). The poem's first three lines build a basic idea and modified repetition set apart by a fermata over a rest. The first statement lasts for two measures, moving from tonic to dominant, while the second contains a one-measure extension that tonicizes the dominant upon its conclusion. A four-measure contrasting subphrase concludes the piece with a complete phrase-functional progression in the tonic key with no chromatic harmony, complete with a cadence-confirming ending in the accompaniment. As a whole, Zelter's setting is a small bar-form (AA'B) that divides the poetic structure into a 2+3+3 line grouping using musical subphrases of 2, 3, and 4 measures.

**Still und nächtlich**

Voice:  $\text{E: I} \quad (\text{ii}^{\circ}) \quad \text{V} \quad \text{I}^6 \quad \text{V}^7/\text{IV} \quad \text{IV} \quad \text{V}_{4-3}^{6-5}$   
 Piano:  $\text{I} \quad \text{I} \quad \text{V} \quad \text{V}^7/\text{IV}$   
 Section:  $\text{I: HC}$   
 Section:  $\text{I: HC}$   
 Section:  $\text{I: PAC}$

Ü - ber al - len Gip - feln ist Ruh, In al - len Wip - feln spü - rest  
 du kaum ei - nen Hauch. Die Vög - lein schwei - gen im Wal - de  
 war - te nur bal - de, bal - de bal - de ruh'st du auch.

Example 2.1: Carl Friedrich Zelter’s setting of “Über allen Gipfeln ist Ruh.”

Zelter’s text setting takes few liberties with Goethe’s poem. Syllabic treatment permeates the song, with only one notable exception: a passing seven-note melisma on *einen*, the article that immediately precedes *Hauch*—or, breath. Breath’s association with wind provides a brief instance of text painting—Goethe’s

dotted *i*—to evoke a slight breeze. Zelter’s text painting is subtle—preceding the action itself—yet it is effective by prefacing imagery for the listener to picture treetops hardly swaying in the wind. A second liberty that Zelter takes is to repeat *balde* (soon) in the poem’s final couplet where the poetic persona is told they will soon find rest. Soon, perhaps the key word in Goethe’s poem, brings the plot into focus—the poem is not a vignette describing a tranquil landscape, but instead, it portrays the state of rest that the persona seeks. By repeating *balde*, Zelter both emphasizes and prolongs the persona’s journey; soon rest will occur, yet its attainment is prolonged by four beats. After the third repetition, outlining the predominant ii chord, the persona finds rest on the E-major PAC, which morphs into a  $V^7/IV$  that briefly postpones the repose until a two-measure piano coda concludes the piece.

Hensel wrote her setting of “Über allen Gipfeln ist Ruh” in Boulogne on August 22, 1835, nearly fifteen years after Zelter published his interpretation.<sup>69</sup> In contrast to Zelter, Hensel ascribes neither a title nor a prose description to the work in her folio, avoiding any shortcut for the listener or performer who are “filling in the blanks” or forming mental pictures.<sup>70</sup> Writing to Goethe about Hensel, Zelter admits that “Fanny happens to have set it also [a poem by Johann Voß], and she

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<sup>69</sup> For this analysis, I refer to Hensel’s 1833–35 folio housed in the *Staatsbibliothek Berlin Mendelssohn-Archiv*, MA Ms. 42 (54). Further information on Hensel’s writings in Boulogne appear in Todd (2010, 198–99).

<sup>70</sup> See also Rodgers’s analysis of “Über allen Gipfeln ist Ruh” in Rodgers 2011A.

has really hit off the spirit of it better than I have.”<sup>71</sup> Remarkably, Hensel does not alter “Über allen Gipfeln ist Ruh” after its completion; each note is deliberate from when it is first written on the page—a well-formulated thought. The only change in the manuscript is where Hensel elects to begin the final melisma (mm. 21–27) not on the word *ruhest* as she initially writes, but instead on a third repetition of *balde* to create an emphasis on waiting—as Zelter did fifteen years earlier—rather than the poetic plot’s result. Here, Hensel does not erase her original text setting, but simply places the change beneath. (Figure 2.1 shows this change in Hensel’s folio.)

Hensel’s interpretation, also in E major, shows many similarities in structure to Zelter’s setting (Ex. 2.2). A consistent interplay between slow-moving bass octaves and stable right-hand triplet figure runs through the piece, relenting only through the poem’s sixth and seventh lines. In contrast to Zelter’s version, Hensel foregoes an introduction, beginning the piece without an opportunity for the piano to establish a particular image. The lack of an introduction, however, does not prevent Hensel from painting a vivid image from the onset. For the opening chord, Hensel elects to use a first-inversion tonic that immediately instills a harmonic instability that diverges from the period norm of a root-position harmony to begin a piece. The phrase, a four-measure basic idea and eight-measure contrasting idea, forms an off-balance antecedent that ends with a half cadence (HC) in the tonic key (m. 11). The texture ultimately dissipates to two pitches in m. 12— $\hat{5}$  in the voice

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<sup>71</sup> Goethe (1892, 264).



and  $\hat{1}$  in the piano right-hand—creating a hauntingly open cadence with voice’s  $\hat{5}$  transforming into the lowest voice in the harmony.

The musical score is divided into four systems, each with a label above the voice staff:

- System 1 (Measures 1-8):** Labeled "A (basic idea)" and "(contrasting idea)". The voice part has three triplet markings. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Chords are:  $E: I^6$ ,  $ii^{\circ 6}$ ,  $IV_4^6$ ,  $V_5/vi$ ,  $vi$ .
- System 2 (Measures 9-17):** Labeled "B (basic idea)" and "(repetition)". The piano accompaniment has a  $6-5$  and  $4-3$  fingering in the right hand. Chords are:  $IV^6$ ,  $i: HC$ .
- System 3 (Measures 18-26):** Labeled "(continuation)". Chords are:  $G: vi$ ,  $V^7$ ,  $I$ ,  $vi_4^6$ ,  $e: i_4^6$ ,  $V_5/vi$ ,  $V/ii$ ,  $ii$ .
- System 4 (Measures 27-34):** Labeled "(coda?)". Chords are:  $E: vi_4^6$ ,  $V^7/vi$ ,  $vi^6$ ,  $VI$ ,  $V_3/IV$ ,  $iv$ ,  $I^6$ ,  $ii^{\circ 7}$ ,  $I$ . The text "no cadence" is written below the first two chords, and "no cadence" is written below the last two chords.

Example 2.2: Hensel’s setting of “Über allen Gipfeln ist Ruh.”

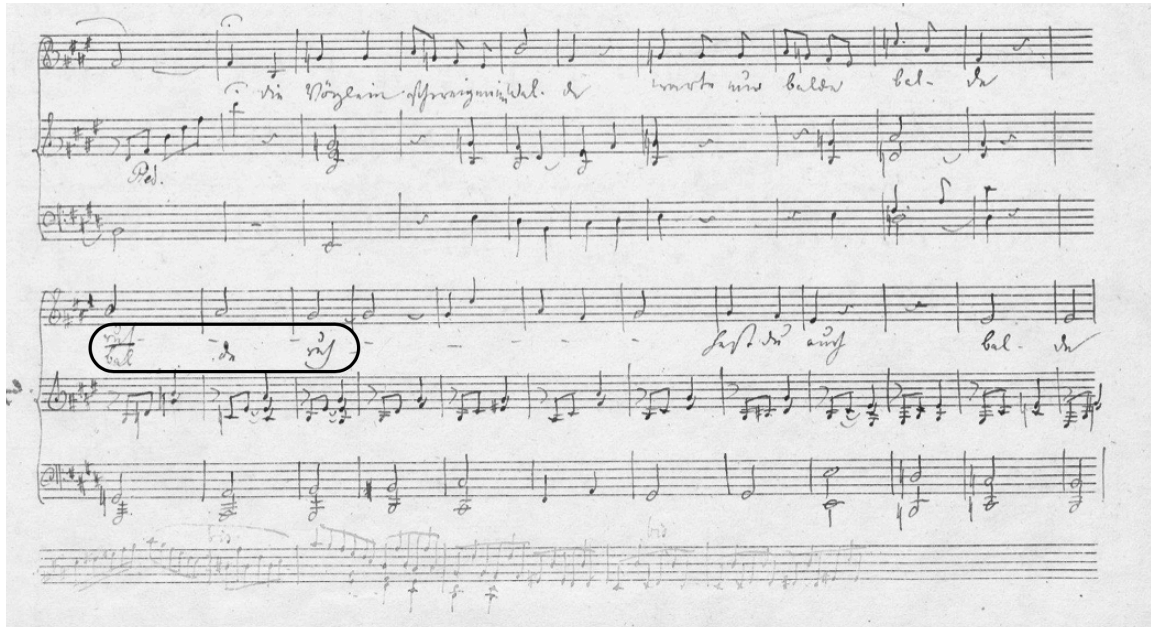


Figure 2.1: Manuscript image of “Über allen Gipfeln ist Ruh” from *Staatsbibliothek zu Berlin MA Ms. 42. Mm. 11–32.*

The first phrases of both Hensel’s and Zelter’s settings display structural parallels, though substantial differences are apparent in their internal makeup: the interpretable unseen elements. To begin, both phrases end with an HC on a B-major chord. For Zelter, it is a diatonic subphrase ending with a slight chromatic inflection via dominant tonicization— $V^7/V-V$  in E major—that provides a more conclusive repose. Hensel’s interpretation begins with the same two sonorities as Zelter’s,  $I-vii^\circ$ , yet Hensel arranges both chords in first inversion, which then pass through IV to  $V6/5/vi-vi$  (mm. 3–5), prolong the subdominant (mm. 6–9), and then progress to a cadential 6/4 that leads to the B-major HC in mm. 11–12. A second contrast arises through the opening phrase’s form. Zelter’s opening subphrase contains a basic idea and a modified repetition, acting as sections A and A’ in the piece’s overall bar form. Hensel’s first subphrase presents a basic idea, but rather

than developing it as in Zelter's interpretation, follows with a contrasting idea between the first couplet's imagery of mountaintops and the subsequent description of motionless trees. While both opening phrases are in E major and conclude with the same B-major sonority, the internal makeup is markedly different. Zelter's more conservative approach leads to a clear demarcation between the song's two halves, while Hensel's interpretation creates instability by inverting the HC from a root-position V chord to a second-inversion dominant with the voice's F# serving as the root.

The second phrase in Hensel's setting is the first deviation from the consistent rhythmic figures found in both her and Zelter's accompaniments. As the poem's little birds (*Vöglein*) fall silent, the piano's ascending arpeggiations cease and the accompaniment shifts to a dialogue with the voice using a chorale-style response in the parallel minor. The contrasting texture lasts for eight measures (mm. 13–20) before returning to the arpeggiated figuration when the voice repeats *balde* for a third time. Hensel, like Zelter, emphasizes *balde* through three repetitions, but in contrast to Zelter's setting, where each repetition has diatonic harmonic support from a I—V6/5—ii<sup>6</sup> progression (mm. 11–12), Hensel's three repetitions venture outside of the diatonic realm to set up a G-major tonicization (♭III), using i—V<sup>7</sup>/♯III—♯III for each iteration (mm. 18–22). Hensel then laces her harmonic wit with an ironic twist in her imagery for the poem's subject, *ruhe*. The word begins on a second-inversion E minor sonority—the brief G major prolongation's conclusion—and then drifts through sonorities foreign to both G major or E minor as local keys

(mm. 23–28), establishing harmonic *unruhe* as Goethe's poem nears its end: perhaps the hoped-for rest is not as peaceful as the persona might expect. Rather than reaching a tonic cadence when the poetic persona learns they soon too will find rest, the persona in Hensel's setting takes a wrong turn and encounters an evaded cadence on a first-inversion C#-minor chord in m. 29. Following the evaded cadence, the bass starts to sink one pitch at a time as the voice comes to rest on  $\hat{1}$  while repeating the poem's final line. Conclusive rest finds additional complications as the bass line comes to a close. Hensel avoids a return to the dominant in the bass that would provide the conclusive cadence, and also raises the vocal melody to  $\hat{3}$ , creating an example of prolongational closure that is even less conclusive, by cadential standards, by avoiding a melodic  $\hat{1}$ .

Hensel's distinction from Zelter and the Second Berlin School aesthetic comes into sharper relief with her interpretation of the second phrase. While Zelter relies on a completely diatonic harmonic palette to support the text, Hensel explores more diverse harmonic colorations that include mode mixture and a swath of chromaticism. Zelter's second phrase is proportionally shorter than sections A and A' in his bar form: four measures in comparison to the five-measure section A. Hensel's, in contrast, is built as an expanded sentence with a quasi-coda—4+4+9 (+8)—which dwarfs the section A's modest length by fourteen measures. Zelter and Hensel both repeat *balde* three times, but Zelter's setting is consistent with the poem's eight-line arrangement, while Hensel reiterates the entire final line in a coda-like manner. Finally, text painting in Zelter's piece evokes

a single surface-level wind gust, while Hensel's musical descriptiveness lies at lower levels, using slowly sinking harmony and cadential evasion to add satiric plot twists to Goethe's poem. Although Zelter's setting was apparently exemplary to Goethe, I suggest that Hensel's interpretation might inspire the listener's subjective interpretation and amplify the musical plot in ways that Zelter's version does not. Despite the differences in their settings, Hensel and Zelter both capture the spirit of "Über allen Gipfeln ist Ruh" in one phrase—Zelter's with a plot that displays clear allusions to classical plot structures, while Hensel's has softer edges that allow for ironic plot twists that evoke a musical *Stimmungsbruch*.<sup>72</sup>

### **The (Romantic) Plot: Background and Strategies for Telling Tales**

While the fairy tale, fragment, and poem are each autonomous literary forms that the author can embrace or dismiss to their individual preference, the forms all have some semblance of plot as their underlying foundation. For authors in the late-eighteenth and early-nineteenth century, plot became an element that was a flexible vehicle to experiment how far a tale's boundaries could be pushed. Eric A. Blackall notes that throughout the eighteenth century, the novel "became generally viewed as successor to the epic or as rival to the drama, according to whether the main emphasis was on the external action or the inner life of characters."<sup>73</sup> These

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<sup>72</sup> Benjamin Binder describes *Stimmungsbruch* as a "notorious rhetorical strategy" of Heinrich Heine, where a "sudden ironic reversal or 'breaking of the mood' ...that punctures the poem's lyric beauty" (2013, 5).

<sup>73</sup> Blackall, Eric A. (1983, 54).

two preferences afforded two particular plot formats: “strict causality” or “inclusive of contingency.”<sup>74</sup> For Friedrich Schiller, whose works Hensel was familiar with, the novel should be “organized by understanding...[and] must have a plot based on cause and effect”; yet for other authors, such as Lawrence Sterne or Friedrich Schlegel, the novel was a medium for experimentation, much to the chagrin of causal authors such as Schiller.<sup>75</sup> Todd notes that Schlegel’s *Lucinde* was “roundly condemned” by Schiller, who called the work “unnatural and formless,” while novels such as Sterne’s *Tristram Shandy* are characterized by “digression and episodes [that] retard any steady progress of the plot.”<sup>76</sup> Ultimately, a number of preeminent authors, many of whom Hensel was familiar with, wrote with drastic changes to narrative and plot structure, characterized by a certain “polyperspectivism...wit and sentiment” that “elevate the novel into a poetic form.”<sup>77</sup>

Enough with witty and sentimental polyperspective digressions. How do these terms relate to plots, and especially, to music? Plot, as N. J. Lowe notes, is a “suspect term, worryingly slippery to define, and tangled up with lines of theory.”<sup>78</sup>

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<sup>74</sup> Ibid. (1983, 54).

<sup>75</sup> Ibid. (1983, 17).

<sup>76</sup> Todd (2010, 14); Blackall (1983, 55).

<sup>77</sup> Blackall (1983, 59).

<sup>78</sup> Lowe, N. J. (2000, ix).

To avoid any overcomplication and slipperiness, I consider plot from a quasi-Aristotelian “classical plotting” standpoint that emphasizes organization: “the internal articulation of story events.”<sup>79</sup> From an overly simple Aristotelian perspective, a plot runs with a causal chain; it runs with a teleological trajectory of beginning, middle, and end, which Lowe proposes follows a fluid narrative clock.<sup>80</sup> The narrative clock is able, at the authors’ discretion, to “start, stop, run faster or slower, suspend movement, or reset to an earlier or later date. In some cases, it can even move backwards,” and responds to the “passage of primary narrative.”<sup>81</sup> Therefore, a clock-based plot holds the potential for two types of progression in literature: the first moves fluidly at the author’s caprice, which may move forward as a causal chain *a la* Schiller, or in a more fantastical manner as Sterne or Richter demonstrate.

The classical plot’s beginning, middle, and end is not always a straight-ahead teleological trajectory. For beginnings in literature, the plot begins on the first page or with the first utterance on stage, but the plot beginning is not necessarily the chronological beginning. To account for potential ambiguity with beginnings, Lowe specifies that the story starts “when the primary narrative opens,”

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<sup>79</sup> Ibid. (2000, 8).

<sup>80</sup> Ibid. (2000, 12; 36); I expand upon Lowe’s interpretation of classical plotting in Chapter 3.

<sup>81</sup> Ibid. (2000, 36–37). Gérard Genette also proposes fluid narrative possibilities in his “Iterative” model, capitalizing on strategies such as order, duration, frequency, flashback, foreshadowing, *media res* beginnings, and scene summary (1980, 11).

which “cannot be earlier than the beginning of the story, but it can be a good deal later.”<sup>82</sup> Two main narrative trajectories run in tandem with the clock: a primary narrative that “can begin absolutely anywhere,” and a secondary narrative that has the capacity to embed “relevant backstory...at the most appropriate points.”<sup>83</sup> Within the narrative plot, events occur that require organization, rate of flow, and a comprehensible model with clear “temporal markers.”<sup>84</sup> Endings, according to Lowe, are the most controlled element within a plot. Within the classical plot scheme, frequently a “set of programmed consequences” establish a trajectory, and once events transpire to fulfill the consequences, the “conditions are satisfied” to bring the tale to a close.<sup>85</sup> Endings, therefore, always “loom on the horizon,” and create anticipation for the plot to wrap up through certain narrative clues, which are either absolute—based on temporal markers—or conditional—when conditions to conclude the story are met.<sup>86</sup>

While some plots, such as the digressive *Tristram Shandy*, are intricate trajectories that challenge classification, many plots provide clear, predictable events that invite schematization. Propp begins his analysis on folktale plots by

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<sup>82</sup> Ibid. (2000, 38).

<sup>83</sup> Ibid. (2000, 38).

<sup>84</sup> Ibid. (2000, 40–41).

<sup>85</sup> Ibid. (2000, 38).

<sup>86</sup> Ibid. (2000, 38).



proposing “if [plot] types do exist, they exist...on the level of structural features of similar tales.”<sup>87</sup> Rather than describing a plot that exists through its teleological functions of beginning, middle, and end, Propp suggests a series of 31 *Dramatis Personae* that serve as schemata within a tale, which will always occur in order, despite the possibility that an author might choose to omit certain operations.<sup>88</sup> In Propp’s analysis, it is critical to recognize the multifaceted nature of the function, which specifies that “identical acts can have different meanings, and vice versa.”<sup>89</sup> Although functions have adaptable meanings, they maintain a systematic nature that Propp designates through two steps:

- 1) Functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale.
- 2) The number of functions known to the fairy tale is limited.

Propp’s schema specify that a limited set of functions establish the basis for an entire genre of literary works. The folktale, whether originating from Propp’s Russia or Hensel’s Germany, tends to follow a similar set of causal occurrences—an organization of events that coalesce to fulfill the plot expectation.

The fairy tale schemata that Propp outlines display similarities to the musical schema theories developed by Meyer and Gjerdingen. Propp, Meyer, and

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<sup>87</sup> Propp, Vladimir (1968, 11).

<sup>88</sup> See Propp (1968), Ch. 3 for his list of *Dramatic Personae* functions.

<sup>89</sup> *Ibid.* (1968, 21).

Gjerdingen base their schema on structural features rather than surface-level events, and construct their theories on an adaptable collection of schema rather than a strict series of necessary occurrences. For Meyer, the “archetypal patterns and traditional schemata are the class—the “rules of the game”—in terms of which particular musical events are perceived and comprehended.”<sup>90</sup> The archetypal patterns and organization that Meyer describes are staples within musical criticism, which “seeks to explain how the structure and process of a particular composition are related to the competent listener’s comprehension of it,” and is thus relative to literary critics who analyze “the ways in which plot and character, setting and diction shape our understanding of and response to literature.”<sup>91</sup> Meyer proceeds to note that schemata are byproducts of expectation, or “particular events [that] are understood as members of some class,” yet the “affective experience,” in music as well as in literature, “are significantly dependent upon the deviation of a particular musical event from the archetype or schema of which it is an instance.”<sup>92</sup>

Gjerdingen follows a similar path as Meyer, suggesting that schemata are structural organizations that rely on experience for recognition. To identify Schema, Gjerdingen proposes a methodology that is driven by data collection from surface-level features, which uses “bottom-up processing” to inform “a higher-level

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<sup>90</sup> Meyer, Leonard (1973, 213).

<sup>91</sup> *Ibid.* (1973, ix).

<sup>92</sup> *Ibid.* (1973, 213).

schema."<sup>93</sup> The data collection results in “meaningful sets of features” or “packets of knowledge” that label and identify recurring musical features, similar to Propp’s *dramatis personae* in fairy tales, which detail the many events that shape a plot, but are not all obligatory for the story to be a comprehensible whole.<sup>94</sup> While many tales follow a predictable schema pattern that satisfies expectation at every turn, as Meyer noted, the deviations from expected norms, the plot twists, often heighten a plot’s affective potential.

Recall the final cadences in Hensel’s and Zelter’s settings of “Über allen Gipfen ist Ruh” as an example for schema and deviation. Zelter’s setting concludes with a schematic norm, a ii<sup>6</sup>–V<sup>7</sup>–I perfect authentic cadence, with surface-level melodic details that outline scale degrees  $\hat{2}$ – $\hat{7}$ – $\hat{1}$ , creating a prototypical closing gesture for a tonal work. The PAC as a closing motif maintains a similar function to the happily-ever-after trope in many of the Grimm brothers’ fairy tales or Propp’s *wedding* function in Russian folktales; a predictable ending that fulfills expectation by concluding the plot with a gratifying event. Gratifying conclusions, however, are not guarantees in plots. Hensel’s ending in “Über allen Gipfeln ist Ruh” deviates from the expected norm by circumventing prototypical cadential gestures twice, never satisfying traditional concepts of closure. At the first possible ending point in mm. 28–29, Hensel employs an evaded cadence to continue the piece’s plot—the

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<sup>93</sup> Gjerdingen (1988, 6).

<sup>94</sup> Ibid. (1988, 6); Gjerdingen (2007, 11); see also John A. Rice (2014 & 2015).

subplots are not yet finalized, though an ending has been broadcast. The concluding phrase, a bass descent from E<sub>3</sub> to E<sub>2</sub> with  $\hat{1}-\hat{4}-\hat{3}$  in the melody, also forgoes closure as Hensel avoids any dominant-tonic relationships within the persistently descending bass line, reaching closure through temporal function. An ending like Hensel's holds comparable affect to the conclusion of Hoffmann's *An Interrupted Cadence*, referenced earlier in this chapter: a thought trails off and finalizes the story temporally without providing a prototypical closing gesture.

Whether following plot trajectory schemata *vis à vis* Meyer, Gjerdingen, or Propp, the plot largely relies on expectation, or the evasion thereof. The expectations that inform a reader or listener how a plot might progress reflects a tendency, which is a natural or learned impulse, with either conscious or unconscious responses.<sup>95</sup> Meyer notes that expectation might be general, such as when a listener of Western tonal music anticipates a melodic change following multiple repetitions.<sup>96</sup> Expectation might also come from ambiguity or doubt, perhaps anticipating a tonality to become clear following a tonally ambiguous beginning, such as in Robert Schumann's "Im wunderschönen Monat Mai; the mind, when confronted with stimuli of ambiguity or doubt, "reacts against such uncomfortable states...and expects a return to the certainty of regularity and clarity."<sup>97</sup> Yet what if a comfortable state does not return or a plot remains

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<sup>95</sup> Meyer (1956, 24).

<sup>96</sup> *Ibid.* (1956, 26).

<sup>97</sup> *Ibid.* (1956, 26).

ambiguous? A listener or reader is prone to experience uncomfortable situations due to “ignorance as to the future course of events,” and through the inability to predict the future in most cases—even when using a Proppian schema system—leads to surprises and suspense that “are often felt to be particularly powerful and effective.”<sup>98</sup>

### **Concluding with Criticism: Helping Fiction Become Nonfiction in Music**

My reasoning for incorporating theories regarding literature and literary plots originates from music criticism styles in the nineteenth century. Music criticism, in the styles of authors such as Hoffmann, Schumann, and Marx, exudes inspiration from fictional works, where analyses might read more like immersive novellas rather than scientific assessments. In the chapters that follow, I seek to blend the style of nineteenth-century criticism with an empirical musicology. Criticism, to expand upon an earlier statement from Meyer, “seeks to explain how the structure and process of a particular composition are related to the competent listener’s comprehension of it. In other words, the role of the music critic is similar to that of the literary critic.”<sup>99</sup> More than a century before Meyer’s description, in 1854, Robert Schumann recalls the establishment of the *Neue Zeitschrift für Musik*, a journal for music criticism. He writes, “One day these young hotheads were seized

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<sup>98</sup> Ibid. (1956, 27–28).

<sup>99</sup> Meyer (1973, ix).

with an idea: Let us not sit idly by; rather let us do something to improve matters, to restore the poetry of the art.”<sup>100</sup> These “hotheads” introduce characters including the fictional reviewers, Eusebius and Florestan, who critique with “judgments [that] were governed with non-partisanship and, above all, by sympathetic enthusiasm.”<sup>101</sup> Criticism that is not clouded by value judgment allows a seamless transition to empirical musicology, a discipline that utilizes “a principled awareness of both the potential to engage with large bodies of relevant data” in tandem with social structures and behaviors.<sup>102</sup> Thus fusing musical and literary theories in a style analysis of Hensel’s *Lieder* is appropriate when considering her social behaviors as both a composer and avid reader.

While I dare not attempt to emulate Eusebius or Florestan in the proceeding pages, I do believe that there is much to be learned from Schumann’s approach. If music criticism can follow a plot—as many essays in *Neue Zeitschrift für Music* or *Allgemeine Musikalische Zeitung* in the nineteenth-century demonstrate—then it is likewise possible that aspects of plot can permeate the music itself. Schumann notes that musical criticism in the nineteenth century begins to incorporate “a more spiritual element,” while Johann Friedrich Reichardt echoes similar sentiments, suggesting that criticism’s “main concern [is] no longer verification of technical

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<sup>100</sup> Schumann, Robert (1988, 13).

<sup>101</sup> Ibid. (1988, 28)

<sup>102</sup> Cook, Nicholas, and Eric Clarke (2004, 5).

correctness but rather the capturing of content, of the feeling, indeed of the spirit expressed by the piece.”<sup>103</sup> With this attitude in mind, I will now proceed to examine and capture the feeling of Hensel’s musical language, while highlighting the empirical and relevant data that creates her lovely harmonic disorder.

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<sup>103</sup> Bent, Ian (1994, 19).

## CHAPTER III

### ESTABLISHING A PLOT: STORIES WITHOUT WORDS IN MUSICAL PHRASES AND FORMS

“Once upon a time.”

–The Brothers Grimm, beginning fifty-five folk tales.

“‘Well, let’s hear it,’ said Florestan. Eusebius obliged, while we listened, pressed against each other in the embrasure of a window. He played as if possessed, conjuring up countless figures of the most vivid actuality.”

–Robert Schumann, from “An Opus 2,” *Allgemeine Musikalische Zeitung*.<sup>1</sup>

Once upon a time, December 7, 1831, to be precise, Robert Schumann published his first written music critique in the Leipzig periodical, *Allgemeine Musikalische Zeitung*.<sup>2</sup> Schumann’s prose occupies a position that bridges fiction and reality. The characters are situated in a Hoffman-esque drawing room where, fueled by wine, they poured over a newly-published piano piece and discussed the work’s formal and aesthetic triumphs; indeed, “the scene was quite beyond description.”<sup>3</sup> While the connection between music and literature does not begin with Schumann, his writing provides a noteworthy link between the two arts by discussing musical aesthetics through a fictional lens, which amalgamates literary rhetoric, drama, and plot with music. Taking cues from Schumann’s approach, one might wonder if

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<sup>1</sup> Schumann, Robert (1988, 15).

<sup>2</sup> Ibid. (1988, 17).

<sup>3</sup> Ibid. (1988, 15).



musical form can provide similar plot structures to those that occur in written drama; and if so, how can the progression of twists and turns, ups and downs, speeding up and slowing down, that appear in literature become manifest in music?

Music has its foundation in formal components just as literature has its foundation in plot process and content. Adolph Bernhard Marx states “it is form that first affords an overview of the whole in all its associations and then illuminates the parts themselves...only by unlocking the form will the content of the whole become manifest through and through.”<sup>4</sup> Musical form is historically described with grammatical analogues, which is evidenced by two of the most prevailing, though often most perplexing, phrase model descriptions: the period and the sentence.<sup>5</sup> (I outline the historical use of these phrase models below.) Various motivic content builds the phrases themselves, and various phrase combinations build whole musical forms. Stewart Macpherson a little-known British theorist whose writings reflect Marx’s influence, allegorizes musical form as “the grouping of such figures, phrases and sentences into larger paragraphs, detailed as Subjects, Episodes, etc.,” which then group together to form complete movements.<sup>6</sup> Within such groupings, regardless of size, certain musical tropes may

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<sup>4</sup> Marx, A. B. (1997, 59).

<sup>5</sup> Grammatic analogies have appeared with frequency in theoretical and practical texts since Joachim Burmeister’s *Musica Poetica* (1606).

<sup>6</sup> Macpherson, Stewart (1915, 3).

further ideas of plot. Visually, a painting might depict a forest scene through glowing greens and yellows with beams of light that radiate through dense canopies of leaves. In literature, the same scene might appear as “All the trees in the woods grew more solid, and the green branches became intertwined. The birds began to sing, and their song resounded throughout the forest as the blossoms fell from the trees.”<sup>7</sup> In music, the forest springs to life through “pastoral” compound-meter rhythms, birdsong using graceful, high-register motives, and the obligatory hunting party conjured through a well-placed horn call. Each description doubtlessly conjures in the reader’s mind a specific scene.<sup>8</sup>

Grouping musical phrases into increasingly larger units is a process similar to building plots in literature. Familiar plot structures might begin with “once upon a time there lived,” introducing the reader to a character, who then soon encounters ancillary characters, follows them through various events, and eventually reaches an ending once accomplishing the story’s goal. Vladimir Propp, in his examination of recurrent plot tropes in folklore, schematized 31 specific tropes that occur specifically in fairy tales. Propp found that the entire 31 tropes do not need to occur, but those that do occur always appear in the same order; the overall trajectory remains stable while it passes through a consistent sequence of

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<sup>7</sup> Grimm, Jacob and Wilhelm from *The Juniper Tree* (2014, 148–49).

<sup>8</sup> Scenes like I suggest in my analogy also reflect topic (topoi) theories, such as those proposed by Leonard Ratner (1980), and furthered by scholars including Kofi Agawu (1991) and Robert Hatten (1994).

events.<sup>9</sup> Definitions for plot range from “the dynamic, sequential element in narrative literature,” to “the principle of interconnectedness and intention which we cannot do without in moving through the discrete elements...of a narrative,” to the “combination of economy and sequencing of events that makes a story a story and not just raw material.”<sup>10</sup> Frequently, literary theorists who examine plot echo comparable sentiments to Marx on musical form. In music, it is “through form the content of the spirit is determined; through form it is made comprehensible to the intellect,” while in literature, the plot is “the very organizing line, the thread of design that makes narrative...comprehensible.”<sup>11</sup> Plot and form each provide sequencing, coherence, and comprehensibility that assist in understanding a work of art.

Beyond comprehensibility, plot also serves as a teleological impulse. Propp demonstrates in his fairy tale schemata that plot is consistently oriented toward a particular goal: an “initial situation” introduces the protagonist, events lead the protagonist to depart from home, face trials and tribulations that they eventually overcome, and finally “ascend the throne.”<sup>12</sup> Using N. J. Lowe’s Aristotelian concept of classical plotting, one may further reduce Propp’s schemata to three

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<sup>9</sup> Propp, Vladimir (1968, 25–65).

<sup>10</sup> Scholes, Robert (2006, 207); Brooks, Peter (1984, 5); Abbott, H. Porter (2007, 43).

<sup>11</sup> Marx (1997, 62); Brooks (1984, 4).

<sup>12</sup> Propp (1968, 25–65).

primary points in time: beginning, middle, and end.<sup>13</sup> For Lowe, beginnings “do not have to be signaled in advance,” while endings “by their nature, loom on the far horizon”: certain plot events will foreshadow the tale’s conclusion, such as Propp’s *exposure* or *punishment*.<sup>14</sup> Musical phrases display similar elements to classical plotting. A phrase’s underlying harmonies have functions that are analogous to a plot’s beginning, middle, and end; a phrase typically begins by prolonging the tonic harmony, a middle section diverts from strictly tonic prolongation, and ends with a cadential progression. William E. Caplin summarizes these plot points as initial, medial, and cadential functions.<sup>15</sup>

If each musical phrase is a plot, then phrase combinations can develop a more diverse narrative. Macpherson’s analogy that proposes musical sentences group into paragraphs, episodes, and subjects is particularly apt to building a larger plot. Using the paragraph as a metaphor, the sequencing of complete musical thoughts form a coherent section, just as a paragraph develops a central thesis. Therefore a phrase that concludes either with a half cadence (HC) or modulation to a different key might suggest further plot development, comparable to Propp’s *departure* or Marx’s description of a “tonal homeland”—an event that requires

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<sup>13</sup> Lowe, N. J. (2000, 12).

<sup>14</sup> Ibid. (2000, 38–39); Propp, (1968, 63), *Dramatis Personae* functions 28 and 30.

<sup>15</sup> Caplin, William E. (1998, 97). Marx also alludes to a plot-like *Satz*, suggesting that all tones strive to reach the tonic, whether or not a piece begins on the tonic. Marx (1997, 69). Marx also alludes to a similar structure, which he calls “beginning, progress, and end” (1856, 87).

additional action to close.<sup>16</sup> Building a larger narrative allows classical plotting to expand beyond the phrase alone and to musical sections or entire pieces, enabling plots to nest within larger structures. Just as the phrase model highlights a beginning, middle, and end through harmonic function, sections and pieces follow a similar schema where harmonic and melodic elements work in tandem through changing tonal and motivic landscapes, and eventually return to the tonic key. If classical plotting provides a standard for many musical structures, then instances where phrases or pieces deviate from such a schema can create different narrative trajectories that postpone, conceal, or misdirect the “happily ever after” ending.<sup>17</sup>

In this chapter, I address how musical phrases reflect plot structures and how deviations from prototypical forms occur. Most frequently, prototypical schemata describe phrases as eight-measure units divisible by two, ending with either an authentic cadence (AC) or half cadence (HC) to confirm the key. Using cadence as my guide, I consider a phrase to be comprehensible thematic material that definitively closes with a cadence. The phrase will inevitably have moments of repose or temporary arrest that occur between its beginning and conclusion, yet for my purposes, the cadence provides the terminating point. My examination begins with historical and current conceptions of two phrase archetypes, the period and the sentence, and then considers ways in which Hensel deviates from these

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<sup>16</sup> Propp (1968, 39) *Dramatis Personae* function 11; Marx (1997, 74).

<sup>17</sup> Lowe (2000, 72–73). Lowe describes postponement, concealment, and misdirection as three processes that an author might use to impart suspense in their plot.

particular forms. I develop my criteria by adapting methods from style analysis or *Formenlehre*, vis à vis Meyer and Caplin.<sup>18</sup> The period and sentence use four-measure divisions to separate the phrase structure either into an antecedent-plus-consequent formation, or into a tonic-prolongational presentation, containing a two-measure basic idea, its immediate repetition, and an ensuing four-measure continuation-cadential subphrase.<sup>19</sup> However, all phrases do not fit the period or sentence prototype. While Caplin proposes that nonconforming phrases fit into a spectrum of periodic hybrid models, I advocate for a historical perspective that broadens classification methods in this chapter's final section. Rather than describing these phrases by what they are not, I offer a perspective that examines these phrases using narrative-based functions that lend additional detail to their function within the plot.

### **Phrase Models in Hensel's *Lieder***

You cannot imagine how fully one is occupied on these occasions. What with keeping one's eyes open to see the fun and avoid being pelted—what with returning, if possible with interest, the fire one has received, and arranging the ammunition collected in the carriage—what with keeping up a conversation with the masks who climb on the step, and behave like acquaintances till they can find an opportunity of throwing something in

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<sup>18</sup> One may argue here that Meyer's 1989 study opens the door for *New Formenlehre* studies. Meyer's methodology that collects "brute facts" within a select repertoire to describe stylistic similarities is a common denominator between the form studies of Caplin (1998), James Hepokoski and Warren Darcy (2006), Steven Vande Moortele (2017), and other form scholars. Here, I adapt a similar approach, but with primarily texted music and small instrumental forms.

<sup>19</sup> Caplin (1998), Schoenberg (1967), Martin, Nathan (2010, 86–88); Schmalfeldt (1992, 239–41).

your face, I can assure you one's hands are full. However, one gets into the spirit of it, and before long feels almost insulted if a carriage passes without throwing, it looks so like neglect.<sup>20</sup>

Even in translation, Hensel's language skillfully demonstrates elements of precision, wit, and rhetorical elegance. Hensel, whose personality was described as "strikingly precocious," was noted as a gifted wordsmith—a "second edition of maternal talent"—by age six, and continued on to study classics and rhetoric through tutoring with C. W. L. Heyse, or perhaps, through Felix's course notes.<sup>21</sup> Sarah Rothenberg calls the Mendelssohn children's education "legendary," involving topics that spark Felix and Fanny's interest in authors including Jean-Paul Richter, Goethe, and Shakespeare, amongst others.<sup>22</sup> It is no surprise then, that in Hensel's music, one finds a deftness of phrase that rivals her spoken and written language.

If writers including Shakespeare and Goethe provide a background to Hensel's education and literary affinities, then how do their progressive plot structures alter narrative flow? Shakespeare's plots, according to George G. Williams, are original products that develop from extensive borrowing. "He [Shakespeare] took old plots, added to them, subtracted from them, shuffled their

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<sup>20</sup> Hensel, Sebastian, Vol. II (1881, 88).

<sup>21</sup> Todd, R. Larry (2011, 27, 18, and 23). Todd notes that eventual university goals were not available to women of the Berlin society, therefore the extent that Fanny participated in Heyse's tutoring is not known.

<sup>22</sup> Hensel, Vol. I (1882, 129); Also cited in Rothenberg, Sara (1993, 690).

characters, shifted emphases, combined them with other plots, changed them as he pleased, and generally made them uniquely Shakespearian."<sup>23</sup> Yet within the borrowing, as Fredson Bowers describes in his analysis of *Hamlet*, an adherence to Aristotelian plot structure remains, although Shakespeare provides the characters many ways to subvert traditional tragic tropes.<sup>24</sup> While Shakespeare's originality is due in part to creative borrowings, Goethe's occurs through subverting prototypical plot trajectories. *Die Wahlverwandtschaften* (*Elective Affinities*) epitomizes Goethe's narrative experimentation in a tale where the plot remains open-ended. Michael Beddow describes the novel's "un-ended plots," proposing that "life undoes the closures of art, contesting their claim to reveal comprehensive order and significance in human experience."<sup>25</sup> Julie A. Reahard suggests that the text in *Elective Affinities* "seems to present its readers with a vision of something more "comprehensive" than its story line."<sup>26</sup> For Goethe, as with many of his contemporaries writing in Germany, plot structures are less rigid; the "comprehensible" narrative blinks in and out of focus, illuminating a form that is complete in itself while retaining interpretive flexibility.

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<sup>23</sup> Williams, George G. (1951, 313).

<sup>24</sup> Bowers, Fredson (1964).

<sup>25</sup> Beddow, Michael (1983, 8).

<sup>26</sup> Reahard, Julie A. (1997, 13).



Borrowing and open-endedness also provide a foundation for musical plots through form. Marx describes the composer's penchant to borrow forms in music, saying, "each artist has been able to make already established forms his own; each has been able to add new forms to these."<sup>27</sup> Borrowing from past forms provides a basis for formal inventiveness, and through adjustment in accordance to stylistic changes, form's borrowed traits emerge as original. As Marx noted, through consistent borrowing, "the form of the suite thus underwent a transition into that of the sonata or, if you will, disappeared in the wake of the sonata."<sup>28</sup> Hensel acknowledges a certain predilection for Beethoven's style, confessing to Felix in 1835 that her preference "derives from the fact that we were young during Beethoven's last years and absorbed his style to a considerable degree."<sup>29</sup> Further, scholars have noted Hensel's affinity for Bach, whose work influences a number of her stylistic idioms. Even if Hensel felt bound to Beethoven's or Bach's aesthetics, her borrowings from their styles are manifestly original; she pays homage when necessary, yet ultimately, her borrowing is an adaptation that reflects her individual musical language.<sup>30</sup> Beyond borrowing, Hensel utilizes "un-ended" and open

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<sup>27</sup> Marx (1997, 63).

<sup>28</sup> Ibid. (1997, 64).

<sup>29</sup> Citron, Marcia (1987A, 174).

<sup>30</sup> See especially Todd (2010); Fontaine, Susanne (1999); Hinrichsen, Hans-Joachim (1999). Both Fontaine's and Hinrichsen's essays are published in Beatrix Borchard's Hensel collection.

phrases—and occasionally, entire pieces—in a manner similar to select narratives in Goethe’s novels.<sup>31</sup> Such strategies appear in Hensel’s phrases that subvert closure by concluding without full cadences or in different keys. While Hensel’s open structures are not explicitly “un-ended,” her diversion from traditional structures bring conceptions of musical phrases and form into sharp relief, suggesting that musical narrative in the nineteenth century follows the new formal paths taken by literature.

In the following sections, I offer a macro perspective on Hensel’s phrase practice. Prototypical periods and sentences first provide a background for instances where Hensel uses more traditional plot structures, similar to Lowe’s classical plotting. With these phrases, the constituent parts that have become associated with these structures occur without modification in accordance to archetypal cadential and durational schemata. Yet for Hensel, classical plotting serves as a model to create more intricate narratives by using techniques that include expansions, asymmetrical divisions, or open-endedness to further the plot. Beyond Hensel’s variations on familiar prototypical phrase forms, she crafts phrases that evade categorization. Such phrases provide a foundation to shift the narrative, moving from conventional plots to those that borrow, twist narrative threads, or create new plot structures all together. I propose that these phrases are not amalgams from two plot stereotypes, but instead exist within one historically-based

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<sup>31</sup> David Ferris discusses open-ended pieces in his study on Schumann’s Eichendorff cycle (2000).

model, which surfaces from exercising codified musical knowledge and “the ever-changing exigencies of the present moment,” not unlike analogies that Robert Gjerdingen draws between improvisation and *Commedia dell’Arte*.<sup>32</sup>

### **Alternative Periodic Plots**

In the latter decades of the eighteenth century music theorists begin to address recurring phrase construction. A term in frequent circulation was the period, which despite many descriptions, equates to a consistent concept: a melodic thought with subphrases (*Sätze*) that have inconclusive or conclusive endings (*Absätze* or *Schlussätze*).<sup>33</sup> Heinrich Christoph Koch offers an initially simple description, characterizing the phrase through two criteria: endings and length.<sup>34</sup> For Koch, the archetypal eight-measure length is not a requisite, yet his analytical vignettes for periods ultimately yield entire thematic sections, while the subphrases are more analogous to current phrase-level formal theories.<sup>35</sup> For Marx, a close friend of Hensel’s, the period is a form emerging from a thesis followed by antithesis—an

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<sup>32</sup> Moseley, Roger (2016, 142); See also Robert O. Gjerdingen (2007, 8-10).

<sup>33</sup> Lester, Joel (1996, 286).

<sup>34</sup> Koch, Heinrich Christoph (1793/1984, Section 3, §78, 1–2). Note that the three volumes of Koch’s *Versuch einer Anleitung zur Composition* were owned by Friedrich Zelter. Richter (2000, 127).

<sup>35</sup> Koch calls the four-measure unit the most common subphrase, yet describes three- to seven-measure units in 1793/1984, §86–§92 (11–19); See Lester 1996 (294–97) for a detailed description of Koch’s application of period in musical analysis and the ensuing problems relating to balance and consistency.

idea and a contrasting idea—with an emphasis on equal duration.<sup>36</sup> Marx’s thesis and antithesis descriptions each contain two subphrases that are two measures long, the thesis ending with a cadence weaker than the antithesis, ideally forming an eight-bar structure with functions as shown in Figure 3.1.<sup>37</sup>

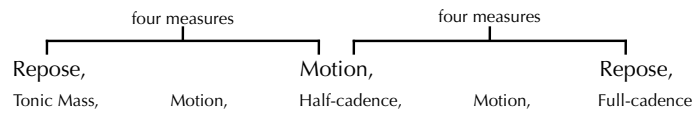


Figure 3.1: Marx’s periodic schema.

As formal theories progress into the twentieth century, the period remains largely the same. Arnold Schoenberg describes the periodic schema as an eight-measure unit—antecedent and consequent—with a dividing caesura in the fourth measure.<sup>38</sup> The antecedent’s caesura most frequently concludes on the dominant, less frequently on the tonic, and uncommonly, without cadence.<sup>39</sup> The consequent then concludes with a full cadence on the tonic, major or minor mediant, or

<sup>36</sup> Marx, (1856. 66). Marx goes on to say that the composer should accustom “the mind to order and symmetry, before attempting other, more free formations.”

<sup>37</sup> Ibid. (1856. 84–85); Figure 1.1 is reproduced from Marx (1856, 88).

<sup>38</sup> Schoenberg, Arnold (1967, 25). Schoenberg later discusses uneven, irregular, and asymmetrical periodic constructions that diverge from four-measure subphrases (1967, 137). His examples note full phrases that are still divisible by two (*i.e.* the twelve-measure period) and phrases that are odd-numbered constructions (*i.e.* the seven-measure period).

<sup>39</sup> See Schoenberg Example 50b (1967, 52) for an example of a period without an antecedent cadence in Robert Schumann’s “Album für die Jugend,” *Trällerliedchen*.

dominant.<sup>40</sup> For Schoenberg, the period presents a plot issue not found in the sentence: thematic repetition comes two measures later to begin the consequent phrase rather than immediately after the idea (*Idee*) occurs.<sup>41</sup> Therefore, for sufficient variety to be present, the antecedent's latter half should move to present more "remote motive-forms"—a basic idea and contrasting idea.<sup>42</sup> With Marx's and Schoenberg's criteria, the period creates a certain pacing within the plot: a trajectory that is, in its prototypical form, somewhat slow with predictable arrival points—the interior cadence and final cadence. To adapt Lowe's description of classical plot pacing, "the endgame will often be visible...as soon as the story components are laid out (or even before, if there are strong genre conventions about the kind of resolution expected)."<sup>43</sup> Thus when an antithesis subphrase follows the opening thesis, one might reasonably suspect that a consequent will soon transpire in the musical plot.

Incongruencies surface when the symmetrical division and mid-phrase caesura exist as the period's defining plot feature. Marx specifies that the thesis—or antecedent—subphrase moves from the first mass (tonic prolongation) into the second mass (dominant triad or key), and achieves "a temporary point of repose"

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<sup>40</sup> Ibid. (1967, 25).

<sup>41</sup> Ibid. (1967, 26).

<sup>42</sup> Ibid. (1967, 26).

<sup>43</sup> Lowe (2000, 71).

with an HC.<sup>44</sup> For Schoenberg, the thesis subphrase likely finds repose on the dominant, but maintains the option to avoid closure. Macpherson presents a somewhat wildcard perspective, suggesting that some phrases avoid interior repose through *imperfect* cadences—chords that when “used cadentially—imply neither *rest* nor “*interruption*,” but merely such a break in continuity of the music as leaves the impression of uncompleted sense.”<sup>45</sup> In such cases, melodic traits contribute more to the mid-phrase caesura than harmonic structures, creating a sense of “temporary arrest” in the announcing phrase, or antecedent.<sup>46</sup> Marx, Schoenberg, and Macpherson each suggest repose at the antecedent’s conclusion, yet the repose can exist as an HC, AC, temporary arrest, or no cadence at all, resulting in a variety of methods to punctuate or expand the plot.<sup>47</sup>

Additional complications to periodic forms arise when subphrases skew the phrase’s symmetry. Kirnberger mentions the potential to expand even-numbered phrases into units of “five, seven, and nine measures” when done with “great care,” as the elongation “often has great impact.”<sup>48</sup> Schoenberg and Macpherson both

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<sup>44</sup> Marx (1856. 79–81; 125).

<sup>45</sup> Macpherson (1915, 11). Kirnberger also uses cadential “interruption” in a similar fashion (1982, 115–16).

<sup>46</sup> *Ibid.* (1915, 10).

<sup>47</sup> Rothstein (1989) suggests that instances where a period’s subphrases do not end with the practice-form HC followed by AC schema be termed in accordance to the German *Vordersatz* and *Nachsatz*, used by Marx in *Der Form in der Musik* (Marx, 1997, 72).

<sup>48</sup> Kirnberger, Johann (1982, 411).

detail strategies that lead to the expansion or contraction of phrases—most frequently the consequent subphrase.<sup>49</sup> William Rothstein provides an extensive catalogue of phrase expansion techniques with foundations in grammatical constructs, such as the prefix, suffix, parenthetical, and repetition, which has served as a basis for other scholars to examine asymmetrical phrasing techniques.<sup>50</sup>

Through expansion or asymmetry, the periodic plot structure can accumulate detail. Take, for example, the beginning, or *initial situation*, from the Grimm Brothers' *Snow White*.<sup>51</sup>

[1] "Once upon a time, a beautiful queen was sitting and sewing. And as she was sewing, she pricked her finger with the needle."

The tale's succinct opening draws similarities to the "practice form" period: two sentences in sequence with the repeated topic of sewing; the two sentences happen to be roughly symmetrical—11 words in the first, 12 in the second; and through combining sentences one and two, the plot progresses from incomplete to satisfactorily closed. Yet those sentences are not what the Grimm Brothers wrote.

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<sup>49</sup> Schoenberg (1967, 137–38); Macpherson (1915, 48–60).

<sup>50</sup> Rothstein, William (1989, 64–101); see also David Temperley (2003); Samuel Ng (2012); and Brian Edward Jarvis and John Peterson (2019).

<sup>51</sup> Propp suggests that tales often begin with an initial situation, where "the members of the family are enumerated, or the future hero is simply introduced by mention of his name or indication of his status" (1968, 25). Propp later outlines 23 types of initial situation (1968, 119–20).

[2] “Once upon a time, in the middle of winter, a beautiful queen was sitting and sewing at a window with a black ebony frame. And as she was sewing and looking out the window, she pricked her finger with the needle, and three drops of blood fell.”

The initial situation in *Snow White* now contains more detail than the hypothetical “practice form.” A subordinate clause—like Rothstein’s parenthetical—provides seasonal information, expanded prose describes a window, while the subordinate clause in the second sentence depicts the result of the queen pricking her finger—similar to Rothstein’s suffix. Despite these additions, the two sentences remain nearly symmetrical: 24 words in the first compared to 23 in the second, and by adding prose describing the window, creates similar structural content within the two sentences. Those sentences are still not what the Grimm Brothers wrote.

[3] “Once upon a time, in the middle of winter, when snowflakes were falling like feathers from the sky, a beautiful queen was sitting and sewing at a window with a black ebony frame. And as she was sewing and looking out the window, she pricked her finger with the needle, and three drops of blood fell on the snow.”<sup>52</sup>

Now the initial situation in *Snow White* is accurate to the Grimm Brothers’ tale. The inclusion of a simile about snowfall creates an asymmetry between the two sentences, and expands upon the parenthetical subordinate clause that introduced a season to the story. Further, the opposing imagery regarding snow—first “falling like feathers” and then with drops of blood—creates contrast between the two

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<sup>52</sup> Grimm (2014, 170). Trans. Jack Zipes.



sentences that otherwise contain similar basic ideas: sewing, windows, and snow. While the “practice form” opening to *Snow White* communicates sufficient information to begin the tale, the third iteration provides imagery, cohesion, and contrast that the basic form otherwise lacks.

In the following analyses, I explore strategies that Hensel uses in her periodic phrases to modify the “practice form.” These alterations can affect the basic plot using combinations of expansion, truncation, asymmetry, or certain open-ended qualities. Alterations to the periodic plot notwithstanding, these phrases still exhibit fundamental periodic construction: an antecedent subphrase that concludes with a caesura or repose, followed by a consequent subphrase with a more conclusive ending. Yet as the three variants on the opening paragraph in *Snow White* demonstrate, plot expansion in the periodic model arises through various additions upon a basic framework. In the same way, Hensel adds her own parentheticals, suffixes, and musical imagery that amplifies the fundamental periodic plot.

### **Plot Deviations: Simple, Conditional, and Circular Asymmetry**

Hensel’s “Neue Liebe, neues Leben,” H-U 298, demonstrates a codified musical knowledge of the period prototype: a dominant musical parameter that had become ubiquitous through its replication.<sup>53</sup> The opening eight-measure phrase divides symmetrically, with the first four-measure subphrase moving from tonic to

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<sup>53</sup> Meyer, Leonard (1989, 21).

dominant and ending with an HC, while the second subphrase exactly repeats the antecedent material, ending now with a stronger cadence on the tonic. Further, the antecedent and consequent subphrases both subdivide neatly into two-measure units, which Hensel articulates through changes in melodic contour and the punctuation in Goethe’s poem. Example 3.1 shows the piece with annotations influenced by Marx’s period structure. “Neue Liebe, neues Leben” exemplifies the period stereotype: a symmetrical, eight-measure structure with two characteristic cadences—a simple, fulfilling plot, with a tinge of calculated naivety, similar to a basic adage. All plots, however, are not so rudimentary.

The image displays a musical score for the song "Neue Liebe, neues Leben" by Franz Schubert. It features a voice line and a piano accompaniment. The tempo is marked "Allegro Molto". The score is annotated with a period structure: an antecedent subphrase (measures 1-4) and a consequent subphrase (measures 5-8). The lyrics are: "Herz, mein Herz, was soll das ge-ben? Was be-drän-get dich so sehr?—Welch ein frem-des neu-es—Le-ben! Ich er-ken-ne dich nicht mehr. Weg ist". The piano part includes harmonic analysis:  $Bb : I$  at the beginning,  $I \quad V_{4-3}^{6-5} \quad I$  at the end of the first subphrase, and  $I^6 \quad ii \quad V_{4-3}^{6-5} \quad I$  at the end of the second subphrase. The analysis is labeled "I: HC" and "I: PAC".

Example 3.1: “Neue Liebe, neues Leben,” H-U 298. Mm. 1–8.

### ***Simple Asymmetry***

In Hensel's catalogue, asymmetrical periods can appear as three primary plot forms that I describe as *simple*, *conditional*, or *circular*. The simple form either elongates both the antecedent and consequent subphrases into odd-numbered lengths, or extends one subphrase, typically the consequent, to create uneven proportion.

Simple asymmetry modifies plot structure using strategies by lengthening one or both subphrases with an internal expansion, similar to Rothstein's parenthesis or suffix: grammatically, an additional dependent clause or summation of events.

Simple asymmetry like that in "Nähe des Geliebten," H-U 189, divides the first subphrase into a two- plus three-measure group, while the second subphrase truncates the basic idea and extends the contrasting idea (Ex. 3.2a). Each subphrase seems to reach an arrival in its fourth measure, but first continues past the apparent repose to reiterate  $\hat{5}$  (m. 4–5), then, in the consequent, Hensel uses the same figure to both expand the subphrase and depart from  $\hat{5}$  (mm. 9–10). An expansion in this manner uses a suffix to briefly extend the subphrase and provide a summary: in the antecedent, the suffix affirms the plot so far—the arrival at an HC; yet when the figure returns to conclude the consequent, it reminds the listener of earlier events while furthering the plot to the syntactically stronger PAC. The second simple form occurs when subphrases are uneven lengths. In "There be None of Beauty's Daughters," (H-U 307), the asymmetry results from an elongation in the consequent's antithesis subphrase, which extends the subphrase by one measure to create a four- plus five-measure phrase (Ex. 3.2b).

Adagio *p*

basic idea      contrasting idea      arrival?      extension

Voice

Ich den - ke - dein, wenn mir der Son - ne Schim - mer vom Mee - re - strahlt; ich  
 dich, wenn auf dem fer - nen We - ge der Staub - sich hebt; in

Piano *p*

I: HC

basic idea (truncated)      contrasting idea (expanded)      arrival?      extension

6

den - ke dein, wenn sich des Mon - des Flim - mer in Quel - len malt, Ich  
 tie - fer Nacht, wenn auf dem schma - len Ste - ge der Wan - drer bebt, Ich

6

D:  $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$  1

I: PAC

Example 3.2a: "Nähe des Geliebten," H-U 189. Mm. 1–10.

Allegro molto

antecedent (basic idea)      (contrasting idea)

Voice

There be none of Beau-ty's daugh - ters with a ma - gic - like -

Piano *f*

9

consequent (basic idea)      extension

thee; and like mu - sic on the wa - ters is thy sweet - voice, thy

I: HC

Example 3.2b: "There be None of Beauty's Daughters," H-U 307. Mm. 5–14.

(contrasting idea)

sweet — voice — to me:

6—5  
4—3

Bb : V

I  
I: PAC

Example 3.2b (continued): “There be None of Beauty’s Daughters,” H-U 307. Mm. 5–14.

### ***Conditional Asymmetry***

An asymmetrical model becomes *conditional* if a cadential opportunity materializes in the consequent’s fourth measure, yet the subphrase continues beyond the chance for repose, extending the subphrase to a later cadence. Lowe proposes that an ending is conditional if the plot does not end by reaching a certain point in a model—musically, for example, symmetrical subphrases—but continues until a set of output conditions are met.<sup>54</sup> Periods with conditional consequents, while asymmetrical, invite additional description that goes beyond simple asymmetry. These structures utilize prototypical four-measure antecedents and consequents, then extend beyond cues that suggest an ending could have occurred four measures into the consequent subphrase. Conditional asymmetry contrasts from simple asymmetry specifically through declining a phrase’s closure when the opportunity to cadence arises in the consequent’s fourth measure, while in simple asymmetry, the consequent offers no indication that repose could happen. For

<sup>54</sup> Lowe (2000, 39; 59).

example, the conditional consequent in “An Suleika,” H-U 148, contains the potential for a HC in m. 9, but continues for an additional four measures before reaching the phrase’s concluding dominant IAC in m. 13 (Ex. 3.3a). However, in “Das Veilchen,” H-U 415, despite having a four- plus seven-measure subphrase division, Hensel offers no repose as the consequent reaches four measures in length, and delays what could have been a cadential gesture with a three-measure parenthetical insert in mm. 9–11 (Ex. 3.3b).

antecedent (basic idea) (contrasting idea) consequent (basic idea)

Voice: Auch in der Fer - ne dir so nah! Und un - er - war - tet kommt die Qual. Auch in der Fer - ne dir so

Piano

7 (contrasting idea) conditional #1 → conditional #2

nah! Und un - er - war - tet kommt die Qual. Da hör - ich Wie - der dich ein - mal. Auf

Bb: V<sup>7</sup> I V: IAC!

I: HC? → vi: IAC?

Example 3.3a: “Suleika,” H-U 148. Mm. 1–13.

Allegretto *p* antecedent (basic idea) (contrasting idea)

Voice: Ach Veil - chen, ar - mes Veil - chen, wie blüest du aus dem

Piano *p*

Example 3.3b: “Das Veilchen,” H-U 415. Mm. 1–12.

consequent (basic idea)      parenthesis (conditional)

Schnee?      Im kur - zen Son - nen - weil - chen, dann lan - gem Win - ter -

weh,      dann lan - gem Win - ter - weh.      Zu

6—5      i  
g: V 4—3

i: PAC

Example 3.3b (continued): “Das Veilchen,” H-U 415. Mm. 1–12.

In “Leben,” H-U 126, Hensel begins with the basic period model and expands the plot through a lengthy suffix that doubles the consequent’s length using a conditional statement (Ex. 3.4). The opening period begins with a four-measure antecedent, divisible into two-measure subphrases, and then concludes with a tonic-key HC (mm. 1–4). Following the melodic repose in m. 4, Hensel imparts a darker tone to the unfolding plot by repeating the antecedent’s melodic idea in the parallel minor with minimal variation (mm. 5–8). As the consequent’s antithesis subphrase reaches two-measures in length, the plot structure that would yield a stronger cadence does not materialize, achieving only temporary arrest through the specter of an HC and texted punctuation in m. 8 before moving onward, making the cadence conditional. For Hensel, the m. 8 HC does not satisfy





(basic idea) (contrasting idea) (conditional #1) arrival?

Rast und oh - ne Ruh, Fühlt er sich hin - ab - ge - # - zo - gen, sei - nem  
roth in's Meer hin - unter, taucht sich roth in's Meer hin - un - ler, roth be -

I: HC ?

(conditional #2) arrival?

dun - keln Ab - grund zu, sei - nem dun - keln Ab - grund zu.  
ginnt ich Ta - ges - Lauf, roth be - ginnt ihr Ta - ges - Lauf.

I: HC ? E: V 6-5 4-3 I: PAC

Example 3.4 (continued): "Leben," H-U 126. Mm. 1–13.

### **Circular Asymmetry**

*Circular* asymmetry occurs in periodic models where an antecedent displays a prototypical construction that utilizes thesis and antithesis subphrases, while the consequent becomes mired on a particular motive. Repetitious motives in plot structures might appear literally, such as when recounting events in rapid succession, or through recurrent situations. The Grimm Brothers use nested literal repetition in *The Godfather*: first, through supernatural objects that successively encourage the child to climb "one flight higher" to reach his godfather; then, by immediately retelling the sequence of events to his godfather upon arriving.<sup>57</sup> While

<sup>57</sup> Grimm (2014, 139).

descriptive details within the repetition might change, the events still form a circular pattern, such as that shown in Figure 3.2. Recurrent situations are repeating events that show habit or return to particular plot motives. Such circular structures occur in *Rapunzel* through the plea, “Rapunzel, Rapunzel, let down your hair”—a motive that returns four times throughout the tale.<sup>58</sup> Similarly, at the climax in *Little Brother and Little Sister*, the nurse repeats “How’s my child, how’s my fawn?” three times in rapid narrative succession before the plot proceeds to disclose the child’s fate.<sup>59</sup> Regarding repeated plot sequences, Lowe suggests, “Any repeated pattern in the narrative or its textual expression invites the reader to keep it on file as a template for further incidents.”<sup>60</sup> To Lowe, such narrative patterns prepare an “expectation of action” as well as the potential for a “breach of the deadlock.”<sup>61</sup> Literal and recurrent repetitions may both be thought of in relation to a record player: literal repetition is like a record that becomes stuck on a particular groove in the vinyl, repeating the same element keeps until some stimulus pushes it forward; recurrent situations are similar to a record that has fully played one side, then the tone arm resets to play that side again.

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<sup>58</sup> Ibid. (2014, 38–39).

<sup>59</sup> Ibid. (2014, 34–37).

<sup>60</sup> Lowe (2000, 123).

<sup>61</sup> Ibid. (2000, 124).

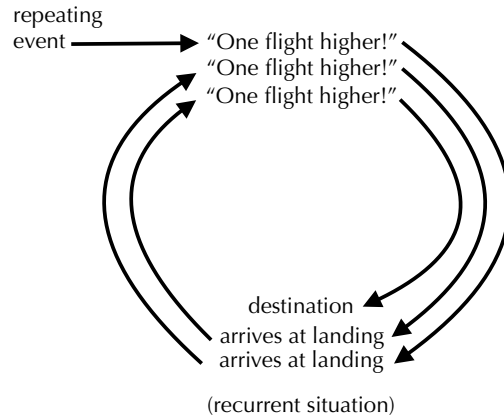


Figure 3.2: Recurrent situation with similar event stimuli.

Circular asymmetry places certain restrictions on recurring plot structures that favor literal repetition. Within typical phrase lengths motives have a limited temporal window to return, hindering the possibility for recurrent situations to undergo sufficient development between appearances. Literal repetition reiterates a motive in shorter temporal frames without the need for development between occurrences, as *The Godfather* exhibited. Musical phrases that utilize literal repetition enable the recurrent motive to quickly become a template for further motives, and establish expectations to breach the repetition deadlock to bring the phrase to its concluding cadence.

In the period model, circular asymmetry appears most frequently during the consequent subphrase, and may draw from either the thesis or antithesis division for motivic material. "Totenklage," H-U 384, displays circular asymmetry using material from the thesis subphrase. The four-measure antecedent presents distinct contrast between the thesis and antithesis subphrases: a neighbor motive characterizes the thesis (mm. 1–2), while subsequent descents from  $\hat{5}$  define the

antithesis in mm. 3–4 (Ex. 3.5a). Hensel begins the consequent subphrase by repeating thesis material in the parallel minor (m. 5), then proceeds to repeat the motive’s first four beats twice in immediate succession while retaining the internal framework (mm. 6–8). In m. 8, the deadlock is broken, moving the phrase’s plot forward to its climatic point on melodic G<sub>5</sub> before descending to a PAC in m. 10. In contrast, “Traurige Wege,” H-U 380, draws circular asymmetry from the antithesis subphrase. The antecedent and consequent begin with similar thesis material: consecutive perfect-fourth leaps initially in A minor, then in the relative major (Ex. 3.5b). In the antecedent, the antithesis subphrase moves away from the A-minor tonic, concluding with a half-cadential progression in C major (mm. 3–4). Following the HC, the consequent repeats a minimally varied thesis before introducing different antithesis material that suggests the minor dominant (m. 6). Hensel repeats the antithesis motive—a minor third leap and descent—twice in mm. 6–8 before breaking the deadlock with a leap to C<sub>5</sub> that initiates the cadential progression, concluding in m. 10 with an E-minor PAC.

The circular asymmetry in both “Totenklage” and “Traurige Wege” is parenthetical: an insert that is not essential for the phrase’s structure. If Hensel had chosen not to incorporate the repetitious plot element in these examples, the phrase could fit the eight-measure archetype. Both phrases carefully repeat motives within the text and musical elements in a manner where the repetitious motive is simply that: a repetition that delays the arrival’s dramatic potential. In Example 3.5a, Hensel repeats the text *ich seitdem all mein* with a literal repetition of *all mein*

*Glück*, then repeats the entire texted phrase to propel the circular asymmetry forward. Likewise, Hensel repeats the poet's text, *das scheue Wild entfloh*, in Example 3.5b, though rather than dividing and expanding clauses, she repeats the line verbatim.

antecedent (basic idea) (contrasting idea) consequent

Andante *p* *mf*

Voice

O daß du wardst hin-weg - ge - nom - men, zu keh - ren nim - mer-mehr zu - rück! — Von ei-nem

Piano *p* *mf*

i: HC

(basic idea) "event" → recurrent situation — — — — — → situation develops

5 Mee - re fort - ge - schwom - men ist seit - dem all mein, all mein Glück, ist seit - dem

9 cadential *dim.* *p*

all mein, — all mein Glück! Ver

*dim.* *p*

G: I ii<sup>6</sup><sub>5</sub> V I

III: PAC

Example 3.5a: "Totenklage," H-U 384. Mm. 1–10.

antecedent (basic idea) (contrasting idea) consequent (basic idea)

*Andante con moto*

Voice  
Bin mit Dir im Wald ge - gan - gen, ach! wie war der Wald so froh! Al - les grün, die Vö - gel

Piano  
*p* *cresc.* *p*

III: HC

event → recurrent situation → cadential situation develops

san - gen und das scheu - e Wild ent - floh, das scheu - e Wild ent - floh.

e: V<sup>7</sup> i  
v: PAC

Example 3.5b: "Traurige Wege," H-U 380. Mm. 1–10.

Periodic structures that utilize a conditional consequent leading to a suffix or circular asymmetry are not unique to the pieces addressed above. Hensel uses comparable moments of temporary arrest, repetition, and asymmetry to extend the plot within period models in a number of other pieces, shown in Table 3.1.

H-U	Name
95	Erster Verlust
112	Klage
121	An einem Liebenden im Frühling
133	Nacht
135	Verlornes Glück
148	An Suleika
315	Altes Lied
378/2	Ach! wie ist es doch gekommen
440	Bitte
455	Abendbild von Lenau

Table 3.1: Additional works by Hensel that use forms of asymmetry.

## Alternative Sentential Plots

Most descriptions of the period revolve around successive, equal-length subphrases, in which the latter closes with a contextually stronger cadence. In contrast, the sentence, according to Schoenberg, is a “higher form of development” where the composer introduces an idea, restates it either in the same key or transposed to the dominant, then “develops” the idea through a continuation.<sup>62</sup> Schoenberg’s emphasis on allowing organic growth to inform developmental function immediately extends beyond melodic and harmonic intensification within a four-measure structure.<sup>63</sup> The developmental process liquidates characteristic features found in the initial idea, eventually concluding with a cadential gesture on the tonic, mediant, or dominant sonority.<sup>64</sup> As a pedagogue, Schoenberg describes the sentence by contextualizing its adaptable function in literature rather than assigning paradigms to the structure. Sentential building blocks are thus a short idea and its restatement, then liquidation of characteristic features and cadential rest follow, taking place over a duration longer than the formative idea. In Schoenberg’s words, “the foundation is laid for drawing inferences,” like a plot that

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<sup>62</sup> Schoenberg (1967, 58).

<sup>63</sup> Schoenberg constructs many of his developmental ideals upon nineteenth-century philosophies or Idealism and Organicism. See Jack Boss (2014, 1–34) for an examination of Schoenberg’s philosophical background, particularly the use of Hegel’s dialectic process and Goethe’s *Blatt*.

<sup>64</sup> Of particular interest here is that Schoenberg does not limit the cadential function that closes a sentence. His “suitable cadences” include “full, half, Phrygian, plagal, perfect or imperfect; according to its function” (1967, 59).

allows the reader to fill in detail.<sup>65</sup> The sentence is not only an adaptable form, but it also follows a quicker pacing trajectory than the period. While the periodic form entails an expectation using the thesis-antithesis structure, the sentence's plot amasses intensity until the final cadential gesture through increasing surface-level activity.

Descriptions of sentence-like phrases can be found in practical texts since the mid- to late-eighteenth century. Leonard Meyer calls phrases that share similar organizational and proportional layouts with Schoenberg's sentence *bar forms*, which use subphrases M–M'–N—signifying a basic idea, modified repetition, and continuation.<sup>66</sup> Janet Schmalfeldt notes the sentential short-short-long proportion in treatises by Heinrich Christoph Koch and Joseph Riepel.<sup>67</sup> For earlier composer-theorists who describe the sentence, the basic idea does not necessarily require motivic repetitions; instead it must ascribe to a proportional formula where two short ideas precede a longer, conclusive subphrase (Ex. 3.3a). For Marx, a sentential form is founded upon a rest-motion-rest principle that defines the *Satz*.

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<sup>65</sup> Schoenberg (1967, 62).

<sup>66</sup> Meyer (1973, 39). In the subsequent section, "To be, or not to be: steps toward reexamining hybrid phrases" I will address complications that arise from terming the sentence a bar form.

<sup>67</sup> Schmalfeldt (1992, 50, footnote 19). Schmalfeldt's references include Koch (*Versuch*, Vol. 2, 363–64, 373 and *Kunst*, Vol. 2/1, 460), Kirnberger (*Kunst*, Vol. 2/1, 144), and Riepel (*Anfangsgründe*, Vol. 1, 1). See also Schmalfeldt (2019, 316–22). Additionally, A. B. Marx constructs phrases with a "balanced" 2:2+4 schema where a motive is presented, repeated, then extended to reach cadence (1856, 65–66; Ex. 30).



The short idea and its repetition stall the phrase's momentum, which is then accelerated by increased surface activity in the continuation, and reaches rest again upon reaching some form of repose (Fig. 3.3b).<sup>68</sup> Schmalfeldt considers sentential proportion in her laudable study that examines tension between Schenkerian and *Formenlehre* perspectives on voice-leading and formal process. Following Meyer and Erwin Ratz, Schmalfeldt infers the 2:2:4 proportion is reduceable to 1:1:2, and thus any multiple using this proportion—in tandem with a concluding AC or HC—qualifies as a sentence.<sup>69</sup> Caplin takes a more rigid stance on the sentence, which purportedly has few deviations from its prototypical form. For Caplin's eighteenth-century corpus, the sentential presentation will "rarely depart from the norms," and if the subphrase does depart, it is done through an expansion of the basic idea.<sup>70</sup> In contrast, the loose-knit continuation is more prone to deviate from the prototypical form through various expansions or modulations to a closely-related key—usually the dominant.<sup>71</sup>

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<sup>68</sup> Marx (1997, 14; 73–74).

<sup>69</sup> Schmalfeldt (1992, 239–40).

<sup>70</sup> *Ibid.* (1992, 40).

<sup>71</sup> *Ibid.* (1992, 47–48); see also Caplin (1998, 99) for "looser sentential functions" that usually appear in subordinate themes.

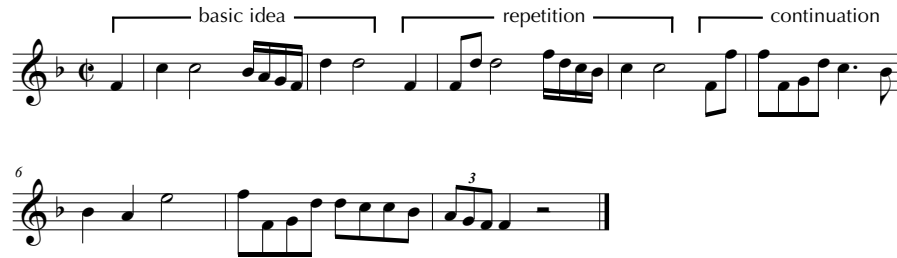


Figure 3.3a: Sentential form in Koch (1983, 7).



Figure 3.3b: Sentential form in Marx (1856, 66).

Since Caplin's reevaluation of the prototypical classical sentence in the *New Formenlehre*, scholars have expanded upon, and adapted, his definition to better describe phrase structures that appear in nineteenth-century music. Sentential abnormalities, however, are not limited to Romantic composers, as Matthew Riley demonstrates. Riley examines select works by the notorious Classical-era rule-bender, Joseph Haydn, whose sentences occasionally omit the continuation portion from Caplin's *continuation-cadential* prototype.<sup>72</sup> In these phrase structures, Haydn uses the basic idea and its repetition, avoids the intensification brought about by the continuation, and moves directly to the cadential progression. Mark Richards also uses Viennese Classicists as models for a less-rigid perspective on sentential alterations, taking an approach that utilizes Caplin's Schoenbergian model as a

<sup>72</sup> Riley, Matthew (2011). These phrases are, in fact, more analogous to Meyer's bar form referenced in note 63.

pedagogical tool rather than a compositional paradigm.<sup>73</sup> Thus, for Richards, the sentence is an adaptable model that might undergo multiple transformations, such as basic ideas with multiple—or zero—repetitions, or presentations that prolong harmonies other than the tonic.<sup>74</sup>

The frequent deviations from prototypical sentence form in eighteenth-century repertoire that Riley and Richards address carry over into the nineteenth century with additional variations on this particular theme. Matthew BaileyShea's exploration into nonnormative sentences addresses sentential limits, bringing to light recurring continuation subtypes and other diversions that expand beyond Caplin's schemata, and later addresses Wagnerian sentences that postpone or avoid the continuation function.<sup>75</sup> Nathan Martin explores sentences in Robert Schumann's vocal and instrumental music that substitute presentations for quasi-continuations or, conversely, forsake presentations altogether to implement an expanded cadential progression (ECP) as a starting point.<sup>76</sup> Stephen Rodgers likewise examines sentences in romantic song, using Franz Schubert's *Die schöne*

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<sup>73</sup> Richards, Mark (2011, 182). See also, Matthew BaileyShea (2004) who also views the Schoenbergian sentence as a pedagogical tool.

<sup>74</sup> Ibid. (2011, 182; 185; 189).

<sup>75</sup> BaileyShea, 2004. BaileyShea mentions sentences that conclude with *dissolving third statements*, *sentential continuations*, *fortspinnungstypus*, and AABA designs; regarding Wagnerian sentences, see BaileyShea (2002, 11–14).

<sup>76</sup> Martin (2010); See Caplin (1987) for his definition of the Expanded Cadential Progression.

*Müllerin* as his case study.<sup>77</sup> Rodgers examines the nineteenth-century sentence as a device for text expression that can adapt to further articulate poetic persona idiosyncrasies.<sup>78</sup> Specifically, Rodgers considers expanded presentations—or even multiple contrasting presentations—that induce a certain “manic” nature to Schubert’s sentences.<sup>79</sup> In contrast, Harald Krebs instead of adding sentential behaviors, strips the sentence to its simplest form: a presentation with a basic idea and repetition that is followed by a more active, unstable phrase that reflects a continuation function.<sup>80</sup>

Krebs’s sentence schema that uses a basic idea, repetition, and increasing activity is also found in a number of tales collected by the Grimm Brothers. For example, the initial situation in *The Death of Little Hen* opens with a basic idea, a repetition with variation, then a plot twist that increases the tale’s intensity:

Some time ago little hen went with little rooster to the nut mountain. They enjoyed themselves and ate nuts together. One time, however, little hen found a such a large nut that she wasn’t able to swallow the kernel, and it got stuck so firmly in her throat that she feared she might choke to death.<sup>81</sup>

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<sup>77</sup> Rodgers, Stephen (2014).

<sup>78</sup> Prior to his 2014 article on sentences in Schubert’s *Die Schöne Müllerin*, Rodgers writes about triple hypermeter in Fanny Hensel’s songs (Rodgers 2011B). His earlier examination, however, does not synthesize Hensel’s use of triple hypermeter with her twelve-measure sentential forms.

<sup>79</sup> *Ibid.* (2014). Rodgers proposes the manic sentence emphasizes the “repetitiveness of Müller’s verses and the obsessiveness of his lovesick hero” (58, Abstract).

<sup>80</sup> Krebs, Harald (2015, 226).

<sup>81</sup> Grimm (2014, 246–47).

The tale begins with two simple sentences that repeat the same topics: little hen, little rooster, and nut mountain. In the second sentence, the author abbreviates little hen and little rooster to a pronoun— “they”—and expounds on nut mountain as a place to eat nuts. The third sentence joins two independent clauses with a coordinating conjunction, and increases activity: little hen is now separate from little rooster, and enjoyment turns to panic as the possibility of choking grips little hen. Using Schoenberg’s taxonomy for musical sentences, the opening of *The Death of Little Hen* may be described as follows in Figure 3.4:

Little hen— little rooster —nut mountain.  Little hen— little rooster —nut mountain.	
Presentation	
Basic Idea	Repetition (abbr. “they”)
Little hen—nut — little hen—nut , nut—stuck—little hen—fear—choke.	
	“she” “kernel” “it” “her”
Continuation:	Cadence
Fragmentation/increased activity	Intensification/Liquidation

Figure 3.4: Application of sentence form to *The Death of Little Hen*.

In Figure 3.4, the three main topics, little hen, little rooster, and nut mountain, build the presentation. In the continuation, little rooster immediately disappears, little hen is then juxtaposed with nut, creating fragmentation, and in the cadential section, little hen is only referenced by her pronoun, and the verbs “stuck,” “fear,” and “choke” appear as intensifiers that propel the phrase to its conclusion.

Schoenberg’s assertion that the sentence has a basis in literature becomes more than metaphorical when set alongside certain literary designs. The *dramatis personae* in the musical sentence—the basic idea—appears in topics, which, when

subsequently restated, create the repetition. Then, as the plot progresses with additional dramatic elements, the *dramatis personae* reacts to the new stimuli in ways that drive the story forward—just as the continuation, according to Krebs, becomes unstable and more active. These plot functions, however, form the foundation for the story; its construction is not set in stone, but instead, is adaptable for the writer, or composer, to modify *ad nauseum*. The following analyses explore how Hensel modifies prototypical sentential designs in ways that establish different trajectories to her *Lieder*.

Alterations to the sentential model are challenging to categorize. The phrase's flexibility allows for many modifications, yet there is a delicate balance between a sentence with alterations and a non-sentence. In the following analyses, I use a model similar to Krebs's as a baseline for identifying a sentence: a basic idea, repetition, and increased activity. I, however, add two conditions: first, the subphrase with increased activity must be as long as, or longer than, the presentation subphrase—proportionally  $[1+1]:\leq 2$ ; and second, the presentation may allude to a cadential gesture, which is consistent with historical description from Kirnberger through Macpherson, as long as the continuation reaches more salient cadential repose. Modifications to the sentence, then, will likely occur in the continuation subphrase—as Caplin proposed—due to an increase in temporal space and surface-level activity, which are both opportunities for plot diversions and asides.

## Plot Deviations: The Plus-one and the Tangent

Despite the inherent flexibility in sentential phrases, the prototypical configuration still appears as a recurring character. Sentences that meet the basic sentence character's conditions, however, are less common in Hensel's catalogue, which contains only four prototypical eight-measure sentences (H-U 142, H-U 227, H-U 367, and Op. 6, No. 1). When the [1+1]:2 proportion provides the foundation for a sentential character, additional phrases follow the sentence stereotype by using equivalent divisions such as 3+3+6 (H-U 105 and H-U 196), or 4+4+8 (H-U 102, H-U 202, and Op. 3, No. 2).<sup>82</sup> "Wohne der Wehmut," H-U 227, "An die Entfernte," H-U 105, and the B $\flat$ -major *Andantino*, H-U 102, establish a baseline for the prototype upon which Hensel forms her sentential deviations (Exx. 3.6a, 3.6b, 3.6c). Each sentence opens with a clear basic idea and repetition. In the *Andante*, the basic idea and repetition are melodically and harmonically identical, despite each being four measures in length, while in "Wohne der Wehmut" and "An die Entfernte," both minor-mode pieces, the basic idea hints at the subdominant and enforces the key to start the repetition. Each continuation shows greater activity in the melodic and bass lines, showing fragmentation into smaller units and general harmonic and rhythmic acceleration in the song's texture. Even in prototypical sentence plots, any semblance of intentional naivety, such as that demonstrated in the stereotypical periodic plot, is far removed. If period stereotype is perhaps

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<sup>82</sup> The 3+3+6 sentence in particular adheres to Rodgers's recognition of Hensel's use of triple hypermeter, yet through the [1+1]:2 proportion, these phrases still adhere to a prototypical sentential model (Rodgers, 2011B).

comparable to a basic adage, then the sentence might demonstrate more allegorical characteristics.

┌ basic idea ─┐
┌ repetition ─┐
┌ continuation ─┐

**Bewegt, nicht zu Langsam**

g: i    ii<sup>°</sup><sub>2</sub>    V<sup>7</sup>/iv  
 c: V<sup>4</sup>-<sup>3</sup>    i  
 iv: PAC

Example 3.6a: Eight-measure sentence. “Wohne der Wehmut,” H-U 227. Mm. 1–8.

┌ basic idea ─┐
┌ repetition ─┐
┌ continuation ─┐

**Lento**

e: i    V    V<sup>3</sup>/iv    iv  
 i    N<sup>6</sup>    vii<sup>°</sup><sub>3</sub>    i  
 i: PC

Example 3.6b: Twelve-measure sentence. “An die Entfernte,” H-U 105. Mm. 1–12.



Andantino

Piano

basic idea

repetition

B $\flat$ : V

continuation

13

E $\flat$ : vii $^{\circ}$ 5

V $_4$   $\frac{6}{4}$   $\frac{5}{3}$

I

IV: IAC

Example 3.6c: Sixteen-measure sentence. *Andantino*, H-U 102. Mm. 1–16.

### ***The Plus-one***

In Hensel’s sentential phrases, two particular modifications arise as recurrent schemata: the *plus-one* and the *tangent*. The *plus-one* schema describes a modification to the sentence’s [1+1]:2 proportion, in which the continuation subphrase displays slight asymmetry with the presentation subphrase, creating a [1+1):(2+1) proportion. Sentences with a plus-one configuration take a sentential phrase that is otherwise prototypical and expand the continuation by one measure, resulting in phrases built of, for example, a four-measure presentation with five-measure continuation. Strategies that play into altering a sentence into a plus-one configuration might include an additional statement of fragmentation or a cadence that requires a second attempt at closure. The first phrase in “Am Grabe,” H-U 171,

is a nine-measure plus-one sentence that occurs from an additional measure of fragmentation. Hensel begins the presentation with a two-measure basic idea in G-minor (mm. 1–2), followed in mm. 3–4 by an exact melodic repetition that shifts to tonicize the relative major (Ex. 3.7). The continuation immediately liquidates the basic idea motive and moves to three measures of melismatic suspensions in B $\flat$  major (mm. 5–7), before establishing a cadential progression that reaches a PAC in mm. 8–9.

The image shows a musical score for the piece "Am Grabe" by Hensel. It consists of two systems. The first system is for measures 1-9. The top staff is for the Voice, and the bottom staff is for the Piano. The key signature is G minor (one flat). The time signature is common time (C). The score is annotated with brackets and arrows: "basic idea" covers measures 1-2, "repetition" covers measures 3-4, and "continuation" covers measures 5-7. The lyrics are: "Ru - he sanft be - stat - tet, du von Schmerz er - mat - tet, al - len Kum - - - -  
See - len - hüll' o - wer - de, was du war - est, Er - de, von des Ra - - - -". The piano accompaniment features a descending bass line. Roman numerals are provided below the piano staff: "g: i" and "V" under measures 1-2, and "B : ii<sup>6</sup>" and "V<sup>7</sup> I" under measures 8-9. The second system shows measures 7-9, with lyrics: "mer tilgt das Grab, - - - -  
sens Blu - men schön." Roman numerals "B : ii<sup>6</sup>" and "V<sup>7</sup> I" are shown below the piano staff.

Example 3.7: Plus-one continuation. “Am Grabe,” H-U 171. Mm. 1–9.

In “Zauberkreis,” H-U 399, Hensel uses an evaded cadence to create a 13-measure plus-one sentence. The phrase opens with a three-measure basic idea and a nearly identical melodic repetition (mm. 3–8). A descending bass line supports the presentation, drawing the initial basic idea away from the C-major tonic and into the submediant for the second statement (Ex. 3.8). Similar to “Am Grabe,” the seven-measure continuation in “Zauberkreis” immediately liquidates the basic

idea, introducing a new motive that fragments within a nested three-measure melodic idea that appears first in E minor (mm. 9–11), then again in G major, the global dominant (mm. 12–14). Hensel avoids the first cadential opportunity in m. 14, electing to instead begin the cadential 6/4 where, proportionally, the sentence might conclude. The phrase then concludes by restating the strophe’s final words, *der Nachtigall*, expanding the sentence into a plus-one configuration as it reaches the G-major PAC in m. 15.

The image displays a musical score for the song "Zauberkreis" (H-U 399), measures 3 through 15. It features a voice line and a piano accompaniment. The score is divided into three systems. The first system (measures 3-5) is annotated with a bracket labeled "three-measure basic idea" above the voice line. The lyrics for this section are: "Was steht denn auf den hun - dert Blät - tern der Ro - se all? Daß Schön - heit in sich selbst be - schrie - ben hat ei - nen Kreis, \_\_\_\_\_". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system (measures 6-8) is annotated with a bracket labeled "three-measure repetition" above the voice line and another bracket labeled "seven-measure continuation" above the piano part. The lyrics are: "Was sagt denn tau - send - fa - ches Schmet - tern der Nach - ti - gall? Was steht denn und kei - nen an - dern auch das Lie - ben zu fin - den weiß. Daß Schön - heit". The piano accompaniment continues with the eighth-note pattern. The third system (measures 9-15) shows the continuation of the piano part with the lyrics: "auf in den sich selbst be - schrie - ben hat ei - se all? \_\_\_\_\_ Was sagt denn und kei - nen". An annotation "e: (standing on V) →" is placed below the piano part in measure 14, indicating a modulation to E major. The score concludes in measure 15 with a G-major PAC.

Example 3.8: Plus-one continuation. “Zauberkreis,” H-U 399. Mm. 3–15.

12  
 tau - send - fa - ches Schmet - tern der Nach - ti - gall, der Nach - ti - gall,  
 an - dern auch das Lie - ben zu fin - den weiß, zu fin - den weiß.

G: I  
 V: PAC  
 6 5  
 4 3

Example 3.8 (continued): Plus-one continuation. “Zauberkreis,” H-U 399. Mm. 3–15.

Plus-one sentences, although only slight modifications to the prototypical form, allow multiple strategies to broaden the sentential plot. In both “Zauberkreis” and “Am Grabe,” Hensel could have written the continuation subphrases to fit the sentential proportion stereotype. In “Zauberkreis,” Hensel might have reached a concluding cadence by omitting a text repetition, while in “Am Grabe,” the melismatic continuation could have been truncated through one fewer repetition to arrive at a prototypical sentential proportion. These pieces each begin with a phrase that achieves a complete plot line, yet through the addition of plot twists such as evaded cadences, extra repetitions, or rhythmic deceleration, Hensel includes a minute detail that amplifies the plot’s trajectory. In these works, not only does the phrase possess the sentence’s intrinsically energetic trajectory, but it also incorporates twists with the capacity to slightly skew the expectations that arise from the basic idea-repetition prototype.

## ***The Tangent***

While plus-one sentences utilize small changes within the continuation to create an asymmetrical schema, the *tangent* sentence exhibits a continuation that extends well beyond the phrase's prototypical endpoint. A tangent occurs in sentences where the presentation contains a basic idea and repetition of equal length, and a continuation that is at least double the entire presentation's length. The considerable extension within the continuation subphrase creates a [1+1]:2(2) proportion, which can appear in phrases with basic ideas as short as one measure—for example, Op. 2, No. 1—or in phrases with lengthier basic ideas, such as the twenty four-measure tangent sentence in Op. 2, No. 3 (shown in Example 3.10 on page 118). A tangent might transpire through a variety of modifications within the continuation; however, two rhetorical strategies illustrate the tangent schema most clearly: the *schesis* and the *reflecting (antanaclasis)*.<sup>83</sup> The *continuation schesis* comes from the rhetorical device, *schesis onomaton*, which describes the repetition of similar sounding words in quick succession.<sup>84</sup> A musical analogue for *schesis* might be an instance where a complete phrase receives additional, slightly varied, material to clarify its ending: for example, a phrase that reaches an evaded cadence

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<sup>83</sup> BaileyShea's *Fortspinnung*-based continuation is a strategy that might also form a tangent sentence. See BaileyShea (2004, 17–21), for his description and examples. While I do not use BaileyShea's continuation subtype, it is easy to imagine how *Fortspinnung*, "an extended sequential continuation," can fit within the tangent schema (2004, 17).

<sup>84</sup> Lanham, Richard A. (1991, 135).

where, in the phrase's proportion, a HC or AC should occur, and is then followed by increasingly salient cadential figures that reinforce the phrase's conclusion and tonality. *Reflecting*, from the Greek *antanaclasis*, describes the repetition of a word or phrase where each repetition holds a different meaning.<sup>85</sup> A *reflecting continuation* joins at least two repetitions of a melodic statement where each concludes with a different syntactical meaning: for example, when the continuation appears to conclude with an IAC or HC, then is immediately repeated in its entirety to end with a syntactically stronger cadence.

"Frühlingslied," H-U 255, provides an example of a tangent sentence with a schesis continuation. Hensel's presentation introduces a two-measure basic idea with a subsequent two-measure repetition (mm. 1–4), moving from the A-major tonic to the dominant of B minor (Ex. 3.9). The continuation begins by liquidating the basic idea motive, increasing the harmonic rhythm from one to two chords per measure, and repeating the new motive twice in mm. 5–6, signifying fragmentary features. In mm. 7–8, Hensel hints that a cadence might be on the horizon by standing on B minor's dominant while shifting the melodic contour from scalar descents to ascending neighbor figures, which finally stalls the continuation's constant eighth-note motion in m. 8. Together, the changes in harmony and melody create a trajectory that suggests the rest–motion–rest analogy that Marx favored; however, this analogy only furthers Hensel's plot twist in "Frühlingslied."

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<sup>85</sup> Corbett, Edward P. J. (1965, 441); Dupriez, Bernard (1991, 44).

Rather than concluding the phrase in m. 9 with an AC in B minor, Hensel resolves the dominant prolongation from mm. 7–8 to E major—the global dominant—to set up a second cadential progression in mm. 10–11, which then turns into two more reaffirmations of the dominant-tonic relationship in mm. 12–14. Despite two cadential gestures in mm. 10–13, Hensel saves the most conclusive punctuation for the third arrival, attaining at the phrase-ending PAC in m. 14. The opening phrase from “Frühlingslied” fulfills the proportions for a tangent sentence—[2+2]:(10)—and shows schesis characteristics by proceeding through multiple cadential opportunities in mm. 9, 11, and 13 before reaching the conclusive cadence. Other examples of schesis continuations are found in H-U 292, and H-U 318.

The image displays a musical score for the first system of "Frühlingslied" (H-U 255), measures 1-14. It features a voice line and a piano accompaniment in 6/8 time, with a key signature of one sharp (F#).

**System 1 (Measures 1-4):**

- Voice:** "Blau - e, blau - e Luft, grü - ner, grü - ner Wald! Es".
- Piano:** Accompaniment with chords and a steady eighth-note bass line.
- Annotations:** "basic idea" spans measures 1-2; "repetition" spans measures 3-4.
- Harmony:** Chords are labeled "A: I" (measure 1) and "V" (measure 2).

**System 2 (Measures 5-8):**

- Voice:** "zit - tern die Blu - men im Son - nen - schein und win - ken und win - ken und möch - ten ge bro - chen".
- Piano:** Continuation of the accompaniment.
- Annotations:** "continuation" spans measures 5-8.
- Harmony:** A bar line with "b: (standing on V)" and an arrow pointing right is located below the piano part at the end of measure 8.

Example 3.9: Schesis tangent sentence. “Frühlingslied,” H-U 255. Mm. 1–14.

$\neq i !$   
 A : V  
 I : HC ?

I  
 I : IAC ?

$V^7 I$   $V^7$  I  
 I : IAC... I : PAC !

Example 3.9 (continued): Schesis tangent sentence. “Frühlingslied,” H-U 255. Mm. 1–14.

A second tangent sentence type, the reflecting, appears in Hensel’s *Allegretto grazioso*, Op. 2, No. 3. The opening phrase is a massive 24-measure sentence, beginning with a four-measure basic idea and four-measure sequential repetition that moves from the E-major tonic to the supertonic, F# minor in mm. 1–8 (Ex. 3.10).<sup>86</sup> The continuation opens with a shorter, two-measure motive in F# minor, which repeats identically in mm. 11–12 and then fragments to initiate the cadential drive toward an E-major IAC in m. 16, creating a nested sentence within the continuation. Following the IAC, Hensel restates the entire continuation as a sequential repetition, now in C# minor, which concludes with a syntactically stronger B-minor PAC in m. 24. In the *Allegretto grazioso*, Hensel’s opening phrase uses a proportion that reflects a tangent sentence:  $[4+4]:8(2)$ , while the repetition of the entire continuation with two cadences that increase in syntactic strength, aligns with the schesis schema. A nearly analogous reflection continuation occurs in “In

<sup>86</sup> Caplin describes sequential repetitions as a transposition of both melody and harmony to a different scale degree (1998, 39).



die Ferne," H-U 271, where an eight-measure continuation repeats almost identically, ending first with a tonic HC in m. 13, and later with a tonic PAC in m. 21, creating a [2+2]:8(2) proportion (Ex. 3.11). While the schesis continuation provides material that affirms the plot trajectory through successive cadential restatements, the reflecting continuation postpones the ending by reiterating identical material with a different plot outcome than initially expected.

Allegretto grazioso

Piano

*p*

basic idea

repetition

E: I

7

continuation (internal sentence #1)

f: V

i

13

cadential ?

reflection (internal sentence #2)

E: ii<sup>6</sup>

V<sup>7</sup>

I: IAC

20

cadential !

B: I

ii<sup>6</sup>

V<sup>7</sup>

I

V: PAC

Example 3.10: Reflecting tangent sentence. *Allegretto grazioso*, Op. 2, No. 3.

Allegretto affettuoso

basic idea      repetition      continuation

Voice

Piano

e: i

6

cadential ?

i: HC ?

12

rit.

a tempo reflection

i: HC

17

V<sup>7</sup>/iv      iv      ii<sup>06</sup>      V<sub>4-3</sub><sup>6-5</sup>      i

i: PAC

lhr in der Fer - ne seid mir so nah, seid wie die Ster - ne fern mir und nah; füh - le mich

lie - bend zu euch ge - zo - gen, ach der Fer - nen bleibt ge - wo - gen; ach, ach bleibt, ach blei -

bet mir ge - wo - gen. Stei - get her - nie - der, keh - ret mir wie - der himm - li - sche Ster - ne, Freun - de der

Fer - ne, Freun - de der Fer - ne.

Example 3.11: Reflecting tangent sentence. "In die Ferne," H-U 271.

The tangent schema takes a more radical approach to modifying the sentence prototype than the plus-one schema. A substantial extension through repeating the entire continuation or by reiterating its cadential gestures with increasing strength exposes a modification to the prototype to a greater degree than

the plus-one schema's slight asymmetry. Yet beneath the modifications to the prototype, a similar plot trajectory remains, just as Propp describes in his fairy tale schema: a basic idea, its minimally-modified repetition, and then a subphrase where activity increases that is temporally equal to, or longer than, the introductory subphrase. The sentence model's flexibility provides a recurrent character that is recognized by its organization. Once establishing the plot through the basic idea and repetition, the listener, as Schoenberg noted, has a foundation upon which to build inferences and follow a malleable plot to its nearby or far-off conclusion. These sentence-based phrases each include specific plot twists that amplify the already engaging sentential plot. Imagine if little hen and little rooster, rather than choking on a kernel while visiting nut mountain, instead encounter a magical kernel that, in an unexpected twist, reveals that hen and rooster are, in fact, royalty; such a plot would reflect Hensel's sentential alterations.

### **Thoughts on Recurrent Non-periods and Non-sentences in Hensel's *Lieder***

While phrases such as the period and sentence are statistically the most frequent plots in the pieces that I examine in Hensel's *Lieder* catalogue, nearly a third do not comfortably fit the criteria for either phrase form, when current theories of *Formenlehre* dictate phrase classification. When compiling phrase-form data for this project, I initially labeled structures that fit neither the period or sentence archetype as hybrids, though upon further evaluation, such a term seemed to undercut the recurring characters that Hensel uses—the phrase's *dramatis personae*. For Caplin, the period preserves the foundation that eighteenth-century

practical texts established, yet it can undergo melodic and harmonic alterations that create *hybrid* phrase forms—phrases that combine features from both the period and the sentence.<sup>87</sup> Caplin’s eight-measure hybrid phrases integrate five possible subphrase elements in their construction: antecedent, consequent, compound basic idea (CBI), cadential, and continuation. From these components, Caplin suggests four primary hybrid phrases (Fig. 3.5). With the subphrases that Caplin specifies, hybrid models each show traits that align closer to a periodic form than sentential forms for a reason that Marx and Schoenberg both address: the opening four-measure subphrase options enforce a basic idea and contrasting idea before deviating to incorporate other phrase traits. Yet in classifying phrase types, Marx, Schoenberg and Macpherson hesitate to say that a phrase loses its phrase-ness due to certain criteria not being met—a phrase fulfills conditions through comprehensibility and cadence. Within their descriptions, a crucial qualifier regularly appears when outlining phrase construction and behavior that grants flexibility to phrases by evading overzealous codification: that qualifier is “often.”

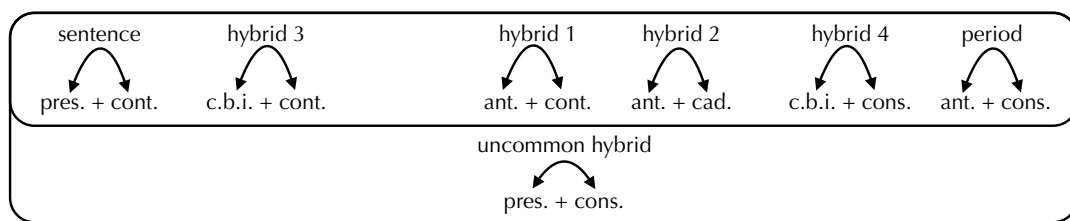


Figure 3.5: Hybrid theme spectrum, reproduced from Caplin (1998, 63).

<sup>87</sup> Caplin (1998, 59–69. Except for in extreme circumstances—such as the “uncommon hybrid type: presentation — consequent”—the four hybrid phrase forms strongly suggest structures that are quasi-periodic (1998, 63).

Caplin's notion of hybridity camouflages a negation bias that situates hybrid themes on a spectrum where the sentence and period occupy the two extremes of a binary period-sentence continuum, and describes the themes by what they inherently are not: a period *or* a sentence..<sup>88</sup> The period-sentence bias in *Formenlehre* exhibits an either/or expectancy: if a phrase is neither a period nor a sentence, then it will likely be a combination thereof—a hybrid. Caplin states,

They [hybrid themes] offer more options beyond the sentence or period for shaping a logically satisfying theme. But they also offer something more: the latent ambiguity of a hybrid—is it more like a sentence or more like a period?—renders it especially suitable for assimilating itself to a higher-level unit of more conventional thematic design.<sup>89</sup>

The “ambiguity” that Caplin proposes in his statement presupposes that the phrase must function in an either/or scenario: the ambiguity arises because the phrase is not wholly a sentence or a period. Then, if the phrase does not fit the sentence or period stereotype, which of the two options does the phrase come closest to resembling? Recent studies in social communication suggest, “biases [show] that people’s prior expectancies and stereotypes influence their choice of words...Importantly, the stereotypically biased use of negations may be an important source of bias by which people subtly reveal and communicate their

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<sup>88</sup> Thanks to my colleague, Micheal Sebulsky, for helping to shape this section of the chapter by sharing his perspectives on negation biases in *Formenlehre* and Stewart Macpherson’s writings.

<sup>89</sup> Caplin (1998, 63).

stereotypic expectancies.”<sup>90</sup> The period-sentence bias aside, if hybrid phrases exist under Caplin’s “tight-knit” umbrella and “appear regularly throughout classical compositions,” then why do these phrase types occupy a phrase-form void where neither a sentence nor a period occurs?<sup>91</sup> I believe it is beneficial to explore these looser-knit phrases not by their “period-ness” or “sentence-ness,” but through a broader historical perspective that defines phrases by motivic content and concluding cadence. In this section, I will first address the issues behind hybridity in a theoretical application, and then introduce a selection of alternatives using schemata from Hensel’s *Lieder* corpus.

### **To Be, or not to Be: Steps Toward Reexamining Hybrid Phrases**

The hybrid taxonomy risks describing phrases in a binary vacuum that discounts recurring, specific phrase types. Defining a phrase as “hybrid” only suggests what it is not, and says little about what the hybrid actually is—an encompassing term that neutralizes specific recurring phrase types that do not fit easily within the period-sentence bias. What is the solution to phrasing biases that favor the sentence and the period? Gjerdingen’s approach to schema theory offers practices that help to avoid such biases. Schema and *Formenlehre* are complementary analytical models that each propose “packets of knowledge” leading to the recognition of

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<sup>90</sup> Beukeboom, Camiel J., Catrin Finkenauer, and Daniël H. J. Wigboldus, 2010. 978; 980.

<sup>91</sup> Caplin (1998, 63).

“meaningful sets of features”: each suggest differing dimensions and ranges for variability within a schema or form.<sup>92</sup> Schemata allow for the establishment of common tropes within a structure that in a formal application identify functional parameters.<sup>93</sup> For example, when a phrase begins with a melodic motive, its subsequent repetition or deviation informs the likelihood that a particular model might occur. A motivic repetition initially suggests a presentation-like structure, yet schema’s allowance for variability does not suggest the presentation-like structure deforms a prototype if it does not proceed to a continuation. Instead, schema theories take into account forms and structures of musical style. Eugene Narmour describes style forms as musical elements salient enough to demonstrate “functional coherence” without specific context, which appear as “time-independent” and with “statistically significant frequency.”<sup>94</sup> An example in musical phrasing would be a V–I cadence that concludes a phrase. To contextualize the “syntactic function of style forms,” Narmour suggests style structures, which removes abstraction and applies it to specific events, “not just to constructed classes of things.”<sup>95</sup>

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<sup>92</sup> Gjerdingen (2007, 11); Gjerdingen (1988, 6).

<sup>93</sup> Note that Stephen Rodgers has also examined certain schemata in Hensel’s phrases. Rodgers outlines particular bass lines and modulation strategies in select works by Hensel that utilize a “submediant schema” and “supertonic schema” (2018, 151–74). My approach to schema in this chapter examines phrase-motivic construction in lieu of harmonic trajectories.

<sup>94</sup> Narmour, Eugene (1977, 173).

<sup>95</sup> *Ibid.* (1977, 174).

Hybridity in phrase structure implies “constructed classes of things” and presupposes that phrases use a combination of only two base models. As such, the establishment of a two-model system by which to appropriate phrases that fit neither one model nor the other is in itself *ex post facto*: a stereotype with little basis in historical practice. For Kirnberger, a period is “a musical statement that is complete and ends with a formal cadence,” while phrases, several of which make up the period, are “incomplete [and] ends only with a melodic break or satisfying harmony.”<sup>96</sup> For Marx, there are two fundamental forms in music: the *Gang* and the *Satz*. The *Gang* constitutes “the further motion of the motive through displacement into other circumstances”: it is a motivic development that has no closure in itself.<sup>97</sup> The *Satz* “is a thought that is closed in and of itself”: it must, according to Marx, reach completion through “resolution of the dominant or ninth chord to the tonic with its harmony.”<sup>98</sup> The *Satz*, despite being a closed fundamental form, invites related or opposing content (*Gegensatz*, *Nachsatz*), to form “an internally unified whole,” or a period: a *compound form*.<sup>99</sup> Crucial to Marx’s period is the arrangement of *Sätze*, which can occur as an antecedent plus consequent, or any

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<sup>96</sup> Kirnberger (1982, 405).

<sup>97</sup> Marx (1997, 67).

<sup>98</sup> *Ibid.* (1997, 68–70).

<sup>99</sup> *Ibid.* (1997, 73).



number of these elements.<sup>100</sup> Macpherson takes a similar approach to Kirnberger's and Marx's single basic phrase model. For Macpherson, the *sentence* is the basic structure: it contains two *phrases*—an announcing and responsive phrase—within its *period*, terminating “most frequently with some form of perfect cadence.”<sup>101</sup> The announcing and responsive phrases, like Marx's *Sätze*, display unity most often through melodic content and cadential diversity, though these tenets are not universal.<sup>102</sup> These internal phrases, particularly the announcing phrase, are prone to further subdivision through rest and “cadential effect.”<sup>103</sup> If an announcing phrase is sectional, then the responsory phrase often is undivided—suggesting the familiar short-short-long proportion—though a similar effect can occur without the sectional rhetoric that rest and cadential effect provide.<sup>104</sup>

From a historical perspective, periods and sentences function as a recurring musical structure, similar to Narmour's *idiostructure* process.<sup>105</sup> The structure is typically symmetrical and ends with a formal cadence, and within the structure are

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<sup>100</sup> Marx mentions specifically two antecedents and a consequent, an antecedent and two consequents, two of each, etc. (Marx 1997, 73).

<sup>101</sup> Macpherson (1915, 25).

<sup>102</sup> *Ibid.* (1915, 27–28). Also similar to Marx's writings, Macpherson allows flexibility in construction, exhibiting sentences that have various combinations of announcing and responsive phrases. (1915, 25–34).

<sup>103</sup> *Ibid.* (1915, 36–37). Note that “cadential effect” is not analogous to “cadential.”

<sup>104</sup> *Ibid.* (1915, 38).

<sup>105</sup> Gjerdingen, Figure 3-1 (1988, 40).

substructures—phrases such as *Sätze*, *Gegensätze*, *Nachsätze*—that display unity through related or opposing content and cadential effect. Internal processes such as Marx’s *Gang* or Macpherson’s phrase sections can further affect style structures through various partitions and expansions within the phrases. By avoiding rigid parameters and stereotypes in construction, the notion of hybridity becomes redundant. Structures that conclude with a formal cadence show no historical precedence that requires adherence to only two models, *viz.*, antecedent and consequent or short-short-long proportion. The model does not begin at the current conception of period or sentence: the model instead is more inclusive, allowing for substructures to determine characteristics that provide sentential or periodic traits. Thus the negation bias that proposes structures such as an antecedent plus continuation are hybrids rather than independent models begins to unravel. When a substructure informs phrase construction, a bias between two central phrase models becomes superfluous, and supports explanations that describe what a phrase *is* rather than what it is *not*.

Rather than placing phrases that are not traditionally periodic or sentential into a binary classification system, I propose a Marxian approach that utilizes content within a phrase to broaden its description. Using Marx’s *Sätze* as a foundation has a two-fold benefit: first, it relaxes restrictions on periods and sentences; and second, it facilitates flexible descriptions for subphrase combinations that do not comfortably fit the period or sentence prototype. Consider Caplin’s *hybrid 4*, the compound basic idea-plus-consequent, to illustrate

the first benefit. By Caplin's definition, the compound basic idea reflects an antecedent through melodic content while resembling a presentation through its prolongational harmonic underpinning.<sup>106</sup> In short, the hybrid 4 is a period without a cadence in the antecedent. Or, the hybrid 4 could be thought of like a *Satz* by virtue that it is complete in and of itself by concluding with a cadence, while the antecedent retains elements of the *Gang* since it does not offer complete harmonic closure.<sup>107</sup> For example, "Wiegenlied," H-U 266, adheres to a periodic structure with the sole exception of an antecedent-ending cadence (Ex. 3.12a). The motivic content portrays an antecedent with a basic and contrasting idea, while the consequent begins with the same basic idea, only now in the dominant, then proceeds to a dominant-key PAC in mm. 8–9. Similarly, in "An Suleika," H-U 148, the melodic and motivic content indicates a periodic structure with a conditional asymmetry in the consequent subphrase, yet the absent cadence in m. 5 revokes periodic status, which has been undermined by a tonic pedal that extends through the antecedent (Ex. 3.12b). These phrases demonstrate a periodic character, yet an evaded cadence or tonic pedal undermines the traditional arrival of an IAC or HC to occur at the phrase's midpoint. If Marx's call for comprehensibility or Macpherson's "temporary arrest" inform decisions in classifying phrase structures,

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<sup>106</sup> Caplin (1998, 61).

<sup>107</sup> Marx (1997, 68); Further, Macpherson's writings would suggest that, despite the lack of harmonic closure in the antecedent, other forms of repose still function to denote a phrase section.

then perhaps the compound basic idea that separates the *hybrid 4* from a traditional period begins to exhibit traits that align it even closer to the antecedent it attempts to replace.

Allegretto antecedent (basic idea) (contrasting idea) temporary arrest consequent (basic idea)

Voice

Wenn die Vö-gel mit Ge-san-ge froh be-grü-ßen Wies' und Wald, hell von ih-rer Stim-men  
 Vö-gel mit Ge-san-ge froh be-grü-ßen Wies' und Wald, hell von ih-rer Stim-men

Piano

G: V<sup>6</sup> I NC → ii<sup>6</sup> V<sub>5</sub>/V

(contrasting idea) arrival? extension

Klan-ge Wald und Wie-se wie-der-hallt;  
 Klan-ge Wald und Wie-se wie-der-hallt;

D: I V<sup>7</sup> I V I  
 V: PAC

Example 3.12a: "Wiegenlied," H-U 266. Mm. 1–9.

antecedent (basic idea) (contrasting idea) temporary arrest consequent (basic idea)

Voice

Auch in der Fer-ne dir so nah! Und un-er-war-tet kommt die Qual. Auch in der Fer-ne dir so

Piano

E $\flat$ : I vi I (pedal) NC

(contrasting idea) (conditional asymmetry)

nah! Und un-er-war-tet kommt die Qual. Da hör-ich Wie-der dich ein-mal. Auf

(standing on V) B $\flat$ : V<sup>7</sup> I  
 V: IAC

Example 3.12b: "An Suleika," H-U 148. Mm. 1–13.

The second benefit to Marx's approach is its flexibility. Content within a *Satz* involves organizing repetition, contrast, or opposition into a comprehensible sequence of events that conclude upon a cadential arrival. Yet regardless of how one might organize content based on these factors within the *Satz*, as Marx confirms, the phrase continues to "have the same comprehensibility and make the same claim."<sup>108</sup> Using principles of repetition, contrast, and opposition, a phrase model such as the *hybrid 1* or *hybrid 3*—antecedent plus continuation or compound basic idea plus continuation, respectively—becomes understandable as *Vordersatz* plus *Gegensatz*, or beginning and opposition due to the liquidating features, rather than a beginning and repetition that reflect a single repeated idea, or beginning and contrast that reflects two complementary nonidentical ideas. A piece such as "Suleika," H-U 210, demonstrates how a *Satz* might remain comprehensible with contrasting or oppositional content. Initially, the piece reflects a periodic structure, displaying a basic and contrasting idea that ends with a dominant-key HC in mm. 1–4 (Ex. 3.13a). Rather than returning to the basic idea in m. 5, Hensel introduces opposition—a *Gegensatz*—that does not suggest characteristics of either a continuation or purely cadential material. The phrase that follows the introduction in "Frage," H-U 118, follows a similar trajectory (Ex. 3.13b). The initial subphrase in mm. 7–10 contains basic and contrasting ideas, though Hensel foregoes a mid-phrase cadence in favor of temporary arrest on the subdominant (m. 10). The second subphrase then introduces contrasting motivic

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<sup>108</sup> Ibid. (1997, 73).



conditional #1

iii: iAC? → V: PAC

Example 3.13b (continued): “Frage,” H-U 118. Mm. 7–16.

How does an idiostructural phrase perspective form an association with plot structure? If the phrase is a plot element, then the individual phrase structure should still contain the constituent elements of plot: a comprehensible sequence of events. The comprehensible construction branches into substructures that satisfy categorical structural schemata, perhaps aligning closest with the period, the sentence, or neither. The initial situations in both *Snow White* and *The Death of Little Hen* demonstrate characteristics that show structural similarity to the musical period and sentence, respectively. Using a comparable analytical perspective that emphasizes topic, punctuation, length, and repetition, an initial situation such as that from *Clever Hans* presents an equally comprehensible plot idiostructure, yet diverts from the periodic or sentential substructures.

“Where are you going, Hans?” his mother asked.  
 “To Gretel’s,” Hans replied.  
 “Take care, Hans.”  
 “Don’t worry. Good-bye, Mother.”  
 Hans arrived at Gretel’s place.  
 “Good day, Gretel.”  
 “Good day, Hans. Have you brought me anything nice?”  
 “Didn’t bring anything. Want something from you.”  
 Gretel gave him a needle.

“Good-bye, Gretel,” Hans said.

“Good-bye, Hans.”

Hans took the needle, stuck it in the hay wagon, and walked home behind the wagon.<sup>109</sup>

The initial situation in *Clever Hans* forms a comprehensible plot that divides into two interactions: Hans with his mother, and Hans with Gretel. Hans’s interaction with his mother begins *in media res* and without narrative introduction—the tale opens with a question, a good-bye, and no descriptive background. The first narration, “Hans arrived at Gretel’s place,” prefaces a similar structure. After greeting each other, Gretel asks Hans a question, he responds, and the characters depart, only differing in structure through the narrative insertion, “Gretel gave him a needle.” Yet while Hans’s and Gretel’s interaction is structurally comparable to the opening interaction, the narration and greeting completes a classical plotting cycle containing a beginning, middle, and end. Hans’s interactions—one incomplete with his mother, the other incomplete with Gretel—neither reflect a sentential or period structure nor do they suggest some amalgam of the two. In its simplest form, the story progresses as follows (Fig. 3.6):

Departure from ?— —arrival at Gretel’s—gift from Gretel—departure from Gretel’s— —arrival home.
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Figure 3.6: Simplification of the opening situation in *Clever Hans*.

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<sup>109</sup> Grimm (2014, 103).



Taken literally, the reader does not know where Hans initially departs from. The interaction, beginning with Hans's arrival at Gretel's, forms a complete classical plot, though the brief phrases and a late introduction of topic material—the needle—does not resemble an established subphrase model. Further, Hans's return to his home is not known to be the location from which he set off to Gretel's. Is his mother at home? Who is driving the wagon? The Grimm Brothers place Hans in an initial situation that is not open-ended, but rather, with an open beginning, and through two sessions of dialogue with little context, send Hans "home"—wherever that may be, with only a needle.

As I suggested above, the period and sentence find precedent in historical practice through a codified musical knowledge, which lends itself to modification through borrowing and adjusting. However, the less clear-cut structures under the phrase idiostructure, such as the example from *Clever Hans*, do not necessarily follow a distinguishable imitative practice. Instead, phrase structures like these rework musical narratives, similar to how Goethe changes the narrative trajectory in *Elective Affinities*. Such structures create phrases that are both intriguing and amorphous; they are open to multiple interpretations, yet they still reside under an idiostructural umbrella and might be schematized in ways that uncover and amplify formal functions within phrases that do not fit the periodic or sentential mold. Now, using Hensel's *Lieder* as case studies, I address how additional substructures within the idiostructural phrase model may provide a foundation to demonstrate a historical reworking of the hybrid phrase.

### Entering the Idiostructure: The Alliteration, the Rote, and the Sterne

While Caplin's hybrid themes rationalize nonconforming phrases to a primarily periodic model, the notion of hybridity does little to explain what the outlying phrases are other than neither a period nor a sentence. In the preceding section, I showed how historical phrase descriptions might minimize hybridity to favor a more inclusive periodic model based on Marx's theories. The present section addresses recurring phrase structures that elude prototypical periodic or sentential schemata—phrases that act as new characters or events in the musical plot: I call these the *alliteration*, the *rote*, and the *Sterne*. The *alliteration* schema resembles Meyer's bar form, though the alliteration schema demonstrates different proportions. For Meyer, the bar form uses a 1+1+2 proportion, while the alliteration uses a 1+1±(1).<sup>110</sup> In these phrase structures, a basic idea (A) occurs with a repetition (A'), then moves into a subphrase of similar length (B) that functions as a cadence or opposition. The *rote* schema takes its name from the Middle-English term that describes a mechanical repetition; or, as has been suggested by some, derives from *rota*—Latin for "wheel."<sup>111</sup> The rote phrase uses a single basic idea and repeats it with minimal variance until reaching a cadence. The third schema, the *Sterne*, comes from Laurence Sterne, the author of *Tristram*

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<sup>110</sup> Meyer describes the bar form as any phrase that uses the 1+1+2 proportion (1973, 39).

<sup>111</sup> Montgomery, Franz (1931, 19–20). Montgomery cites Odo of Cluny's *Quomodo Organistrum Construat* as an early use of *rota*, an action where a performer constantly turns the wheel on a hurdy gurdy-like instrument.

*Shandy*, a novel that gained notoriety in the late eighteenth century for its nonlinear innovation in narrative style.<sup>112</sup> In musical structures, the Sterne reflects a through-composed phrase that depicts a string of modular basic ideas that continue until cadential repose—a plot of continuous, diverse events that add twists and turns to the straight-forward narrative. While a through-composed unit generally functions “without internal repetition,”<sup>113</sup> the Sterne schema contributes specific detail to a through-composed unit by describing the repetitions that occur prior to a cadence: for example, a four-module Sterne would have four distinct thematic motives that lead to some level of cadential repose. Although the alliteration, rote, and Sterne are each distinct in their internal construction, they each occur within the larger phrase idiostructure that extends from Marx’s writings: the unity between “content and configuration” that progresses through mixtures of related or opposing elements until reaching repose.<sup>114</sup> While these three categories might reflect similarities to Caplin’s hybrid theme types, they occur with sufficient frequency and consistency in Hensel’s catalogue to justify standalone phrase models, which provide more evocative details that elevate them beyond a nebulous position somewhere between an archetypal sentence or period.

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<sup>112</sup> Mark Evan Bonds also references the narrative style in *Tristram Shandy* in (2010, 281–82).

<sup>113</sup> Webster, James (2004, 7).

<sup>114</sup> Marx (1997, 76).

### ***The Alliteration***

The alliteration schema is the most common non-periodic or non-sentential phrase form in Hensel's catalogue. Alliteration appears most frequently in Hensel's early career, with eleven examples of the structure appearing by 1827, in comparison to only two instances from 1828–46 (Table 3.2). An alliteration structure, by having a repeated basic idea that moves to cadence, reflects Marx's notion that multiple consecutive antecedents or consequents can appear. For Marx, the antecedent (*Vordersatz*) can present a unified idea more than once, while only one contrasting subphrase (*Gegensatz*) can bring the phrase to a conclusion; however, the opposite arrangement is also possible—a single *Vordersatz* followed by two *Gegensatz*. The alliteration schema's repeated basic idea and conclusion draws clear parallels to bar form's A A' B configuration described by Alfred Lorenz, though a crucial difference between the two forms arises in the B section: bar form employs a contrasting B melodic idea, while the alliteration's contrast is both melodic and functional *viz.* a cadence.<sup>115</sup> Meyer contributes to the bar form schema, specifying that the form presents repetition and contrast, but also adheres to a 1+1+2 proportion.<sup>116</sup>

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<sup>115</sup> McClatchie, Stephen (1998, 127).

<sup>116</sup> Meyer (1973, 39).

H-U	Year	Name	Proportion
62	1823	Die Liebe Farbe	2+2+2 (A A' Cad.)
63	1823	Gebet in der Christnacht	2+2+2 (A A' Cad.)
85	1823	Der Fischer	4+4+2 (A A' Cad.)
97	1823	Ferne	3+3+4 (A A' Cad.)
111	1824	Auf der Wanderung	2+2+2 (A A' Cad.)
134	1824	Leiden	3+3+2 (A A' Cad.)
137	1824	Sonnenuntergang	3+3+3 (A A' Cad.)
157	1825	Sehnsucht nach Italien	2+2+2 (A A' Cad.)
158	1825	Dir zu Eröffnen mein Herz	2+2+3 (A A' Cad.)
178	1826	Geheimnis	4+4+2 (A A' Cad.)
207	1827	Die einsame Träne	2+2+2 (A A' Cad.)
292	1836	Wie dich die warme Luft umscherzt	2+2+2 (A A' Cad.)
397	1843	Nachtwanderer	2+2+3 (A A' Cad.)
440	1846	Bitte	4+4+4 (A A' Cad.)

Table 3.2: Hensel's works that use the alliteration schema.

Alliteration schemata occur most frequently as three two-bar units that introduce the basic idea, immediately repeat the basic idea with slight variation, and then proceed to a cadential progression, most often two-measures in length, which creates a 1:1:1 proportion. "Die Liebe Farbe," H-U 62, provides an early example of alliteration (Ex. 3.14a). The E-major basic idea begins on  $\hat{3}$  (mm. 5–6), undergoes a varied repetition beginning on  $\hat{6}$  that shifts to the mediant (mm. 7–8), then reaches a cadential 6/4 in G# minor before reaching the PAC (mm. 9–10).<sup>117</sup> Hensel's next catalogued work, "Gebet in der Christnacht," H-U 63 follows a similar plot structure, though now the alliteration schema appears in a compound form (Ex. 3.14b). A two-measure basic idea appears first in the dominant, then is minimally varied in its supertonic repetition (mm. 3–6). Hensel extends a two-

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<sup>117</sup> See also "Auf der Wanderung," H-U 111, for a clear alliteration schema using the 2+2+2 format.

measure cadential gesture from the repetition, which reaches an HC in the dominant with support from a  $vii^{o7}/ii-ii-V^{6-5}$  progression (mm. 7–8). The compound form’s consequent then repeats the basic idea and repetition in the dominant to evoke the alliteration schema, yet Hensel varies B through expansion and fragmentation, altering the alliteration to resemble a complete sentence (mm. 13–17).<sup>118</sup> The alliteration is not restricted to two-measure units, as Hensel exhibits in “Sonnenuntergang,” H-U 137 (Ex. 3.14c). Here, the basic idea, repetition, and cadential progression are each three-measure units that tonicize a different key through a non-cadential V–I to emphasize the unit divisions until the G-major PAC in mm. 8–9.

A (basic idea) ———— A' (repetition) — —  
Andante Vivace

Voice  
Piano

In Grün will ich mein klei - den, in grü - ne Thrä - nen -  
wei - den, mein Lieb' hat's Grün so gern.

E: I vi  
c#: i V

cadential

C#: i  
g#: iv V 6—5  
4—3 i  
iii: PAC

Example 3.14a: “Die Liebe Farbe,” H-U 62. Mm. 1–10.

<sup>118</sup> Hensel uses a similar compound alliteration form in “Ferne,” H-U 97, “Zwischen Gaeta und Capua,” H-U 157, and “Was will die einsame Träne,” H-U 207.

**Larghetto**

A (basic idea) ——— A' (repetition) ———

Voice

O Lie - be, die am Kreu - ze rang, o Lie - be, die den Tod be - zwang für  
 O Lie - be, die den Stern ge - sandt hin - aus ins fer - ne Mor - gen - land, die

Piano

Bb: I V V  
 c: IV iv i

7 cadential A (basic idea) ——— A' (repetition) — — —

al - le Men - schen - kin - der, Ge - denk' in die - ser sel' - gen Nacht, die dich zu uns he -  
 Kö - ni - ge zu - ru - fen; Die laut durch ih - res Bo - fen Mund sich gab den ar - men

F: vii° 7/ii ii 6 5  
 V: 4 3  
 V: HC

12 continuation

rab - ge - bracht, der See - len, die dir feh - len! Der See - len, der See - len, die dir feh - len!  
 Hir - ten kund, wie bist du still ge - wor - den? Wie bist, — wie bist du still ge - wor - den?

Bb: I vii° 5 / ii ii 6 6 5  
 V: 4 3 3 1  
 I: PAC

Example 3.14b: "Gebet in der Christnacht," H-U 63.

A (basic idea) ——— A' (repetition) ——— cadential

Voice

Wenn ich am Ba - che steh, die Son - ne schei - den seh, dann wird mir so weh, so weh.  
 Wenn ich am Ba - che steh, die Son - ne schei - den seh, dann wird mir so weh, so weh.

Piano

C: I 6 5  
 V: 4 3 I (iii)  
 e: i 6 5  
 V: 4 3 i  
 G: vi 6 5  
 V: 4 3 1  
 V: PAC

Example 3.14c: "Sonnenuntergang," H-U 147. Mm. 1-9.

As with any schema, the blueprint for the alliteration is flexible. While I propose that a typical alliteration proportion is 1+1+1, in certain phrases the cadential portion is one measure shorter or longer than the basic idea unit, which rationalizes the 1+1+1 ( $\pm 1$ ) proportion. An alliteration with a truncated cadence occurs in “Leiden,” H-U 134, creating a 1+1+ $\leq 1$  proportion (Ex. 3.15a). Here, Hensel uses a three-measure basic idea and repetition, which first reaches the G-major dominant through temporary arrest in m. 4, then follows a similar trajectory in the repetition with a second moment of temporary arrest that hints at a tonic IAC in m. 7. As the phrase continues, it becomes apparent that the repose in m. 7 is an emphasis on the phrase’s predominant, anticipating the G-major PAC in m. 9 through a IV–vii<sup>o7</sup>/V–V–I progression. In “Nachtwanderer,” H-U 397, Hensel alters the alliteration proportion by using a slightly expanded cadential unit (Ex. 3.15b). The two-measure basic idea and transposed repetition reach an HC in the submediant, establishing repose between the A sections and cadential progression (m. 6). Following the HC, Hensel begins a contrasting melodic idea in m. 7 that quickly dissolves into a cadential 6/4 and PAC to conclude the phrase (mm. 8–9).

Allegro

Voice

Piano

A (basic idea)

A' (repetition)

Was zu al - lem Thun mir die Lust ver - lei - det, was voll Un - muth  
 Ob es an - ders wär, könnt ich sie noch se - hen, ob es an - ders

C: I

V

Example 3.15a: “Leiden,” H-U 134. Mm. 1–9.



cadential

$V$   $I$   
 $g: IV$   $vii^\circ 7/V$   $V_{4-3}^{6-5}$   $I$   
 $I: IAC ? \longrightarrow v: PAC$

Example 3.15a (continued): “Leiden,” H-U 134. Mm. 1–9.

Andante con moto

A (basic idea) ——— A' (repetition) — — — —

$F: I$   $V_5^6$   $I$   $IV$   $d: VI$   $iv^6$

cadential

$V_{4-3}^{9-8}$   $i$   $V_{4-3}^{6-5}$   $i$   $vi: PAC$

Example 3.15b: “Nachtwandler,” H-U 397. Mm. 1–9.

Following the examples given for alliteration schema, it is necessary to specify that these phrases differ from phrase expansions or truncated continuations. With phrase expansion, *vis à vis* Rothstein or Jarvis and Peterson, length is added to a *basic phrase*, an unexpanded prototype, which then lends itself to various

descriptors of *how* the expansions occur.<sup>119</sup> With alliteration structures, no basic phrase is available for expansion: a basic idea and repetition does not adhere to Marx's specification that a phrase necessitates opposition or contrast. In the alliteration schema, it is the cadential B section that produces the contrast. An abbreviated continuation also does not fully describe the alliteration schema's trajectory. Caplin might describe the alliteration as a sentence with a truncated continuation due to its basic idea plus repetition form. Matthew Riley's study of "Haydn's Missing Middles," expands on Caplin's truncated continuations, examining sentential phrases that omit factors of fragmentation or liquidation and move directly to cadential material.<sup>120</sup> The themes that Riley analyzes are more similar to alliteration schema than examples of phrase truncation, yet motivic coherence still occurs between the presentation and cadential subphrases, while contrast between A and B sections characterize alliteration phrases.

### ***The Rote***

While the alliteration schema repeats an initial motive twice before introducing a contrasting idea, the *rote* mechanically repeats a distinct motive, often the basic idea, with minimal variation before reaching a cadential contrast. The rote schema will repeat a unit a minimum of three times before moving to a cadential gesture that breaks the motivic cycle to provide contrast before concluding the phrase,

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<sup>119</sup> Rothstein (1989, 64).

<sup>120</sup> Riley, Matthew (2011).

represented as  $A...A^x+B$ . This schema, although relatively uncommon in Hensel's catalogue, provides intriguing models where Marx's condition for contrast within a phrase is postponed until the last moment. In certain cases, the rote exhibits similarities that evoke Caplin's antecedent-plus-continuation model, yet in most instances, the rote avoids the liquidation and harmonic or rhythmic acceleration that characterize a continuation. What sets this schema apart from Caplin's hybrid 2 model is that rather than progressively fragmenting a motive, the motive repeats as a unit in a style similar to how it initially appears before moving to a cadential progression, which avoids gradually liquidating the motive.

The repetition in Hensel's rote phrases most frequently present slightly varied repetitions of the initial subphrase, establishing a slowly-transforming thematic unit that eventually assumes a cadential impulse. "Suleika," H-U 306, begins the first three subphrases with the same motive before moving to the cadential unit, creating an  $A+A^1+A^2+B$  form. The basic idea features a stepwise major third descent in eighth notes followed by a decrease in rhythmic activity to quarter or half notes (Ex. 3.16). Hensel modifies each repetition by beginning either on a different scale degree or in a different key center. The overall contour of the motive expands with each repetition, from a minor third (mm. 3–5), to a perfect fourth (mm. 6–8), yet Hensel maintains consistency by using a constant rhythmic figure in the accompaniment and one-measure harmonic rhythm. The third repetition increases the melodic span to a minor sixth and increases the harmonic rhythm to two chords per measure (mm. 9–11). The final three-measure unit



motion by fifth and corresponding 10–10 linear intervallic pattern (LIP) that occurs on structural beats displays similarity in each repetition (mm 4–10). Through A, A<sup>1</sup>, and A<sup>2</sup> the motive undergoes minimal transformation, the most substantial being a reversal in the bass motion descending fifth to ascending fourth (mm. 7–8). In A<sup>3</sup>, Hensel uses appoggiaturas to decorate the motive and shifts the bass from ascending fourth to ascending fifth and introduces the first contrary motion within the accompaniment. Following the noticeable changes in A<sup>3</sup>, Hensel moves away from the motive to introduce the cadential unit that brings the phrase to its close through a PAC in the dominant key in mm. 12–13.<sup>121</sup>

Example 3.17: “Wanderlied,” H-U 317. Mm. 1–13.

<sup>121</sup> See “Im Herbste,” H-U 54, for another example of the rote schema, which forms an A...A<sup>3</sup>+B phrase.

9  $A^3$  (repetition) *cresc.* B (cadential) *p*

wegt all sichs wie Ge sang, da be wegt sichs  
sind sind sie zu Haus, ü ber all sind

10 *p*

V  $V_{3/4}$   $V^6$   $ii^6$   
A:  $I^6$

12 *p*

wie Ge sang.  
sie zu Haus.

$V_{7/4}$  I  
V: PAC

Example 3.17 (continued): “Wanderlied,” H-U 317. Mm. 1–13.

The rote schema is not limited to using an entire opening motive as the repetition. In “Sehnsucht,” H-U 190, Hensel begins with an antecedent subphrase that reaches a tonic IAC in m. 6 (Ex. 3.18). The cadential motive—an incomplete turn figure—then repeats twice (B, B<sup>1</sup>) without variation constructing three consecutive 5–10 LIPs (mm. 6–8). Hensel then alters the motive from an incomplete turn figure into an incomplete neighbor that emphasizes a descending tritone leap (mm. 9–10; B', B'<sup>1</sup>). Despite the alteration in melodic shape, the rhythmic figures remain the same in the melody and piano right hand, while the harmonic rhythm slows from two and three changes per measure to single-measure harmonies. On the third B' repetition, Hensel moves away from the tritone leap and continues the ascending melodic trajectory to reach a PAC in the major tonic in m. 12. “Sehnsucht” provides an example for instances where a motivic portion,

rather than an entire motive, acts as the foundation for a rote schema. Although an entire motivic unit from the antecedent subphrase is not used, the rote still occurs through immediate repetitions of one melodic fragment, resulting in the phrase shape  $A+(B, B^1)+(B', B'^1)+C$ .

Moderato *mf* A (basic idea) (contrasting idea) = B → B<sup>1</sup>

Voice: Ist es Mit-leid Fi-lo-me-la, daß so bang' aus dem Frucht-hain, wo der

Piano: *mp* *pp* *p* *pp*

c: i V<sup>7</sup> I i: IAC

7 B (repetition) B' B<sup>1</sup> (repetition) cadential *pp*

Voice: Mai-duft dich um-wallt, wie ein Grab-lied dein Ge-sang mir durch die Dämm-rung sich er-gießt?

Piano: 10 5 10 5 *pp*

iv V<sup>7</sup> I i: PAC

Example 3.18: "Sehnsucht," H-U 190. Mm. 1–12.

The rote and alliteration schemata both alter the musical plots in the same way, but to different degrees. The alliteration repeats a minimally-varied event twice before progressing to the plot's conclusion. By presenting an A A' B configuration, the alliteration resembles a statement, confirmation, and result, such as that seen in the Grimm Brothers' *Riff Raff*:

Statement (A): The rooster said to the hen, "The nuts are ripe. Let's go up the hill and for once eat our fill..."

Confirmation (A'): "Yes," responded the hen. "Let's go and have a good time together."

Result (B): So they went up the hill, and since it was such a bright day, they stayed till evening.<sup>122</sup>

The rote, by presenting multiple repetitions before a contrasting motive, resembles a cyclic event that recurs in short succession in a plot, or alternately, functions similarly to Grimm fairytales that open with a string of similar statements, such as the wolf encounter in *Little Red Riding Hood*:

“Oh, grandmother, what big ears you have!  
Oh, grandmother, what big eyes you have!...  
Oh, grandmother, what a terribly big mouth you have!”  
No sooner did the wolf say that than he jumped out of bed and gobbled up poor Little Red Cap.<sup>123</sup>

Here, similar motives occur one after the other, before finally progressing the plot forward after building tension through repetition, or as Lowe recognizes, also “invites the reader to keep it [any repeated pattern] on file as a template.”<sup>124</sup>

### ***The Sterne***

The *Sterne* schema treads a fine line between Marx’s condition for comprehensibility and a stream of disparate events within a twisting plot. Mark Evan Bonds summarizes the twisting narrative in Sterne’s novel, *Tristram Shandy*, stating that “a narrative without digression—a straight line—cannot be much of a

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<sup>122</sup> Grimm (2014, 32).

<sup>123</sup> Ibid. (2014, 86–87).

<sup>124</sup> Lowe (2000, 123).

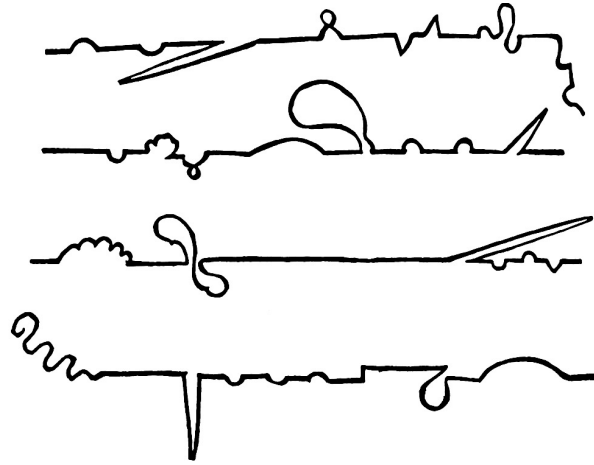


narrative.”<sup>125</sup> If the straight line that Sterne refers to reflects traditional notions of teleological plot, then how do digressions affect the trajectory? In *Tristram Shandy*, digressions appear as disruptions in the plot through fragmentary and overlapping asides, which temporarily disrupts the goal-oriented forward motion (Fig. 3.7).<sup>126</sup> Yet despite the narrative obstacles, the line is still a line even with its many meandering plot events and teleological obstacles. In a similar way, when such obstacles occur in traditional musical phrase plots, the deeper-level organization remains consistent. The phrase still preserves an underlying harmonic trajectory that projects a beginning, middle, and end, as well as a consistency in style. Differences occur on the surface with the events that define the phrase’s plot—for example, the motivic or structural characteristics that form a sentence or period—or through asides that prolong a plot, such as internal extensions or cadential evasion. A more twisted narrative typifies the Stern schema, where recurring plot tropes may or may not appear, yet beneath the twists and turns, a narrative line continues to progress toward a definite end point. Thus the Sterne schema is barely a schema at all: it describes phrases that contain little information to allow for categorization, yet seeks to find the narrator who is telling the story—the consistent elements in phrases that approach through-composition in strophic *Lieder*.

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<sup>125</sup> Bonds (2010, 272–73).

<sup>126</sup> Figure 3.7 is reproduced from Lawrence Sterne (1981, 400).



These were the four lines I moved in through my first, second, third and fourth volumes. — In the fifth volume I have been very good,—the precise line I have described in it being this:

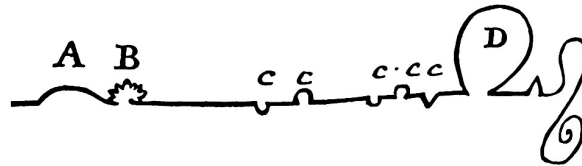


Figure 3.7: Tristram Shandy's depiction of non-linear narrative.

The Sterne plot in “Im Herbst,” H-U 407, occurs by periodically returning to a highlighted motive that undergoes slight alterations in each appearance. Through revisiting the motive, Hensel conveys coherence in the otherwise disparate plot events, reminding the listener that a common thread runs through the constantly shifting events. The piece begins with a seven-measure subphrase, somewhat reminiscent of an antecedent (Ex. 3.19). A rhythmically-driving piano motive underlies the vocal melody in the first four measures, then momentarily relents in mm. 5–6 before resuming in m. 7. The abrupt shift away from the consistent rhythm to homophony with the voice in mm. 5–6 brings the melodic line's motive into focus—a placid moment within the otherwise stormy texture that foreshadows

a later melody. The moment of repose ushers the piano's motive back in without cadence, driving the plot forward once again. Hensel changes the scene in m. 9; the rhythmic push lessens, moving from the previous agitated motive to a less-frantic eighth-note rhythm in mm. 9–14 that doubles the vocal line. On the surface, this change seems substantial, yet at closer examination, the alterations elaborate upon the earlier homophonic motive by nearly doubling its length; expanding the pickup, filling in melodic leaps, and augmenting the closing rhythm. What initially appeared as a completely new plot event then becomes an elaboration of a crucial plot event. After another rhythmic decline in mm. 15–16, the eighth-note pulse returns alongside another contrasting melodic line, building the plot through a combination of past rhythmic and new melodic events. The primary motive then reenters in mm. 20–21 with rhythmic acceleration while the underlying eighth-note drive briefly ceases while the piano doubles the melody, bringing this past event back into clear focus as the phrase reaches an HC in m. 21—the most conclusive cadence in the strophe. The piano repeats the third melodic impulse in mm. 22–23 with different coloration from the minor mode, then completely stalls as the voice reiterates the motive for a final time in mm. 24–25 as a cadential extension, ending again with an HC in m. 25. “Im Herbst” outwardly appears to be a sequence of events that limit a typical musical plot's comprehensibility, yet despite the three different scenes portrayed in the music, a single plot feature consistently returns: a reminder of one character's different experiences and changes in each scene.

A (quasi-antecedent) textural break  
(foreshadowing)

*Allegro molto* *f* (basic idea) (contrasting idea)

Voice: Dir Wald wird falb, die Blät - ter fal - len, wie öd und -

Piano: *f*

e: i (V<sup>7</sup>) i<sup>6</sup>

---

B (elaboration)

Voice: still der Raum! Die Bäch - lein nur gehn durch die Bu - chen -

Piano:

v<sup>6</sup> VI i V<sup>6</sup> vii<sup>o7</sup>/iv

---

C (contrast) *p*

Voice: hal - len lind rau - schend wie im Traum. Und A - bend - glock - ken schal - len

Piano: *p*

V<sup>7</sup>/VI G: I  
b: Ger.+<sup>6</sup> V 4 6 5 6 5  
v: HC 3 4 3

---

C' (minor mode) *p rit.*

Voice: fern von des Wal - des Saum, fern von des Wal - des Saum.

Piano: *rit.*

IV V i V (transition back to A)  
C: I vi: HC

Example 3.19: "Im Herbst," H-U 407. Mm. 1–26.

While "Im Herbst" provides a traceable motive that recurs in multiple musical settings, beneath the piece's surface Hensel establishes a narrative trajectory that presses forward by undermining multiple opportunities to achieve

closure. Rather than concluding a scene with an authentic cadence, Hensel uses other clues—such as rhythmic figures and accompaniment motives—to suggest changes in the musical plot. “Nach Süden,” H-U 373, follows a similar path by presenting multiple thematic regions that link together through cadential evasion (Ex. 3.20). The opening phrase begins like a rote schema, where Hensel presents an antecedent-like subphrase that reaches an HC in the relative minor (m. 5). The following subphrase both changes accompaniment texture and expands upon the melody’s cadential contour from mm. 4–5, creating a new subphrase that repeats the modified motive (B) twice while moving toward the A-major subdominant through a  $V^7/V-V^7$  progression (mm. 6–9). Rather than capitalizing on a cadential opportunity in m. 9, Hensel stalls the plot by repeating B, now solidly in the subdominant (mm. 10–13). In contrast to the first rote repetition, the restatement remains in one key throughout and appears on track to an HC in m. 13, which Hensel prefaces by an extensive standing-on-the-dominant; however, the HC is undermined by breaking the dominant lock with a  $V^6-v^6$  succession. Throughout the rote repetitions, the piano mostly doubled the vocal line, though after the evaded HC in m. 13, the accompaniment texture returns to the arpeggiated figure that began the piece while the vocal melody introduces a new figure that enforces additional cadential rhetoric by prolonging the home key’s dominant and augmenting the melodic rhythm (mm. 14–17). Hensel’s plot, however, is not yet complete. A contrast occurs in mm. 18–29 that detracts from the earlier cadential push by stripping away the persistent eighth-note drive in favor of a homophonic

texture in 4/4 that tonicizes the dominant, B major. Despite the temporary rhythmic deceleration, melodic momentum continues to amass anticipation toward a cadence, ascending slowly through melodic pitches E<sub>5</sub>–F<sub>5</sub>–G<sub>5</sub> (mm. 14–18). The final subphrase in mm. 23–28 provides a response to the initial textural shift that began in m. 18, though now the rhythm slows even more to one chord per measure as the tonic harmony again comes to the forefront. Suddenly, the driving eighth notes return in m. 25, initiating the final push to reach the tonic PAC in m. 29.

A (antecedent ?)  
(basic idea) (contrasting idea) (foreshadowing)

*Allegro molto vivace* **f**

Voice: Von al - len Zwei - gen schwin - gen sich wan - dern - de Vö - gel em -

Piano: **f**

E: I ii c#: iv vii<sup>o6</sup>/iv

---

B (rote)  
(basic idea) (repetition)

**mf**

Voice: por, weit durch die Lüf - te klin - gen hört man den Rei - se -

Piano: **mf**

V V<sup>7</sup> i

vi: HC

---

B'  
(repetition) (repetition)

*dim.* **p**

Voice: chor, weit durch die Lüf - te klin - gen hört man den Rei - se -

Piano: **p**

V<sub>5</sub> / III

A: V<sub>5</sub> / V (standing on V) →

Example 3.20: "Nach Sünden," H-U 373. Mm. 1–29.

The image displays three systems of musical notation for the piece "Nach Süden" by Hensel. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#).

- System 1 (Measures 13-16):** Labeled "C (cadential ?)". The vocal line begins with "chor, nach Sü - - - den, nach Sü -". The piano accompaniment features a rhythmic pattern of eighth notes. Harmonic analysis below the piano part shows:  $V^6$ ,  $E: i^6$ ,  $V^6$ ,  $V^7/V$ , and  $V^7$ .
- System 2 (Measures 17-22):** Labeled "D (new antecedent !!!)" and "(consequent)". The tempo marking is *l'istesso Tempo*. The vocal line continues with "den, in den e - wi - gen, e - wi - gen Blu - men - flor, in den". The piano accompaniment has a more active rhythmic pattern. Harmonic analysis below the piano part shows:  $I^6$ ,  $V^4_3$ , and  $I$ .
- System 3 (Measures 23-29):** Labeled "(cadential...?)". The vocal line continues with "e - wi - gen, e - wi - gen, e - - - - wi - gen Blu - men - flor." The piano accompaniment features a complex rhythmic pattern. Harmonic analysis below the piano part shows:  $V^4_2$ ,  $I^6$ ,  $V^6_4$  (with a line connecting measure 26 to 27),  $V^5_3$  (with a line connecting measure 27 to 28), and  $I$ . The system is labeled "I: PAC" at the end.

Example 3.20 (continued): "Nach Süden," H-U 373. Mm. 1–29.

Although both pieces addressed above use the Sterne schema, Hensel uses differing approach to achieve coherency in through-composed phrases. The coherency found in the through-composed Sterne in "Im Herbst" builds upon a varying melodic motive that returns in altered rhythmic guises and phrase locations in each contrasting scene. To contrast, the Sterne in "Nach Süden" relies on melodic repetition and the reappearance of rhythmic motives to establish coherence within the extended phrase. Despite the dissimilar phrase constructions,

a common element appears between the two Sterne schemata: consistent cadential evasion by stringing phrase units together with multiple HCs and solidifying the phrase's conclusion through a subsequent return to the opening melodic idea. The Sterne's constructive method, while unpredictable, is a replicable schema for through-composed phrases in Hensel's strophic forms. Further examples that use consecutive HCs throughout extended phrases, or end extended phrases with HCs occur in "Nacht," H-U 258, "Ich ging lustig durch den grünen Wald," H-U 278, and "Dein ist mein Herz," H-U 434. Yet in each example, the piece itself is a strophic form that challenges expectations that develop from a lengthy, through-composed strophe.

### **The Plot Thickens: Future Schemata and Strategies**

The schemata that I propose for Hensel's non-periodic and non-sentential phrases are far from exhaustive in Hensel's output. Other subplots inevitably emerge as each idiosyncratic phrase plot becomes exposed. Initial subphrases supported by a tonic pedal, the question of what types of subphrases follow opening subphrases that have no cadence, or simply offering additional classification for phrases that are not fully sentential or periodic, each of these topics warrant examination. As Schumann's Eusebius performed in manners that "conjure[d] up countless figures of the most vivid actuality," so too do phrases in Hensel's *Lieder* introduce countless arrangements of motivic, harmonic, and rhythmic coherency. Even while plots can be schematized, the details that emanate from the author's style—or the composer's style—amplify even the most basic plot to an adventure that is rife with



twists and turns. The musical phrase is a plot in itself and the arrangement of multiple phrases contributes to the plot by providing coherence to the twists and turns. In the following chapters, I highlight particular twists in Hensel's plots that can alter expectations to particular plot stereotypes and describe how these elements contribute to the musical journey.

## CHAPTER IV

### LEAVING HOME: *FERNWEH*, *ABSCHIED* AND *LEBEWOHL*

A straw, a coal, and a bean came together and wanted to take a great journey.

–The Brothers Grimm, *The Journey of the Straw, the Coal, and the Bean*.<sup>1</sup>

I am leaving my home, and I return to it only under happier and more peaceful auspices.

–Goethe, *Elective Affinities*. Book I, Ch. XVI.<sup>2</sup>

I would prefer that you pay more heed to a definite form, namely in the modulations...through such a new, unusual treatment of form and modulation the piece becomes only less defined, and dissolves.

–Felix Mendelssohn to Fanny Hensel, January 30, 1835.<sup>3</sup>

Every journey must start somewhere. Many begin in a familiar environment—a departure from the protagonist’s home, for example—and then navigate different landscapes and environments while developing the character, and ultimately return home. Vladimir Propp’s first function of the dramatic personae in folk tales is the “absentation” of a character from their beginning environment, either for typical daily situations, such as work or hunting, or for more extensive journeys to distant lands.<sup>4</sup> Eric A. Blackall notes that it is also a common plot trajectory in the German

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<sup>1</sup> Grimm, Jacob and Wilhelm (2014, 55).

<sup>2</sup> Goethe, Wolfgang (1917, 117).

<sup>3</sup> Todd, R. Larry (2010, 185).

<sup>4</sup> Propp, Vladimir (1968, 26).

Romantic novel for a character to embark on a journey that involves the protagonist “staying longer than he intended at certain places, forgetting the purpose of his journey and becoming involved in emotional entanglements.”<sup>5</sup> N. J. Lowe, in addressing plots based in travel, proposes that the journey is “a powerful narrative device for mapping the world, and for organising and teleologising a widely open narrative space.”<sup>6</sup> To situate such a journey within a musical perspective, a piece often begins by establishing “home,” the tonic key, then moves through foreign keys, closely- or distantly-related, and finally returns home—to the tonic—as a conclusion. In tonal music, tonic-dominant relationships, or an authentic tonic-key cadence, provides listeners with an aural signal that tells them where “home” is.<sup>7</sup> Therefore, most descriptions of tonal music suggest that once the first tonic-key cadence occurs, the basis for a tonal journey is established.<sup>8</sup>

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<sup>5</sup> Blackall, Eric A. (1983, 50).

<sup>6</sup> Lowe, N. J. (2000, 227).

<sup>7</sup> Schoenberg, Arnold (1983, 131). Schoenberg clarifies the aforementioned statement here, saying “the chords which express a tonality unmistakably are the three main triads: I, IV, and V (1967, 13). Walter Piston also notes the “dominant effect,” which establishes a key through tendency tones “which serve to augment the feeling of tonality inherent in the combination of leading-tone and dominant root” (1967, 34).

<sup>8</sup> Schoenberg’s essay “New Music, Outmoded Music, Style, and Idea” also presents perspectives regarding tonal journeys (1950, specifically 49–50).

Johann Kirnberger, in *Die Kunst des reinen Satzes in der Musik*, confirms such a premise for the tonal journey. When addressing modulation, Kirnberger writes,

It was assumed that a harmonic period would continue and conclude in the same key in which it begins. However...longer compositions, which consist of several periods, require a diversity of keys. All follow the same pattern: first they continue for a while in the original key, then go to various other keys.<sup>9</sup>

For Kirnberger, longer pieces offer opportunities to explore non-tonic keys once the listener “is so accustomed” to the home tonic, but these changes cannot happen too rapidly—such harmonic maneuvers “must happen gradually so as not to be offensive.”<sup>10</sup> Adolf Bernhard Marx follows a similar path to Kirnberger regarding phrasing and modulation. In *Die Lehre von der musikalischen Komposition, praktisch-theoretisch*, Marx proposes that the *Thesis* phrase—an opening subphrase similar to a period’s antecedent—will conclude on a dominant sonority, though still within the home key, while the *Antithesis* phrase—an analogue to a consequent—must return to the principal tone.<sup>11</sup> A few chapters later, Marx’s tonic–dominant-tonic textbook form acts as a premise to modulate, yet his conditions for when a modulation is appropriate are not entirely clear. He states, “The seizing and

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<sup>9</sup> Kirnberger, Johann (1981, 121).

<sup>10</sup> Ibid. (1981, 123).

<sup>11</sup> Marx, A. B. (1856, 202–03).

combining of various keys gains additional importance, when several phrases are to be connected in one piece,” implying that any phrase may be open to modulation.<sup>12</sup> Yet immediately following this statement he says, “at first appears the *actual principal key*, and demands room for development”; however, it is unclear if the principal key *itself* requires room for development within its tonal environment, or if the principal key can undergo development through other keys prior to a principal-key cadence.<sup>13</sup> If the latter was Marx’s intent, then would the composer not risk destroying “the unity of our well-rounded phrases...by too great an abundance of modulation,” particularly at the piece’s beginning?<sup>14</sup>

In its most basic form, a tonal journey might present a straightforward narrative. Phrase forms such as the small ternary typically move from the tonic to the closely-related dominant and back again.<sup>15</sup> An analogue for a tonic–dominant–tonic tonal motion might be something akin to “the protagonist left home, went to the market down the block, and then came home again.” Here, home is the tonic, the act of going to the market requires a modulation to prepare an arrival, the market acts as the dominant, and the return home requires a modulation back to

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<sup>12</sup> Ibid. (1856, 211).

<sup>13</sup> Ibid. (1856, 211).

<sup>14</sup> Ibid. (1856, 205).

<sup>15</sup> Regarding the small ternary form, William E. Caplin suggests that the middle section achieves contrast “namely by an emphasis on the dominant” (1998, 13–15); Marx also alludes to a similar structure with the *Satz*, which may easily move from tonic to dominant and back. Marx (1997, 73–75).

tonic as the protagonist returns home. A more complex tonal narrative might have the subject make a diversion to another store along the way to the market, arrive at the market after the diversion, and then take the scenic route home. A less streamlined plot might have the subject leave home with the intent of going to the market but never arrive due to an unforeseen detour, resulting in them getting their goods elsewhere, and then coming home. In any event, no matter where the protagonist goes along the way, they leave home and later return, establishing the tonic harmony in both cases. A simple plot such as embarking on a journey or quest presents what Lowe calls a streamlined game structure. A basic quest follows a simple teleological path where the “narrative trajectory is so simple and unilinear that the multiplication of episodes reinforces rather than obscures the sense of final destination.”<sup>16</sup>

What if the narrative begins mid-journey? The subject has already left home and is going somewhere, but the listener is not given a detailed description of the starting point. Christopher Lewis uses a westward departure from Edmonton, Alberta, as an apt description for nineteenth-century tonal adventures that seem to begin without a strong sense of home. His narrative begins by leaving a city situated in the plains and suddenly finding oneself in the foothills, not quite realizing how one got there. Soon enough the traveler is in the Canadian Rockies—the plains seem far away, but the journey has seemingly been without boundaries.

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<sup>16</sup> Lowe (2000, 69–70).

Lewis summarizes the journey saying that “each of these topographies has its own peculiar characteristics, but it is also true that each shares some of the characteristics of the others.”<sup>17</sup> This sort of journey appears in many of Fanny Hensel’s songs; you have barely begun your expedition when you realize that home is a specter in the distance and you are unsure how you came to be in such a different topography so quickly.

This chapter sets the stage for a tonal journey as Lewis describes. Opening phrases in a piece typically provide the tonal environment that a listener can associate with home—the key center. To establish the key center, two primary functions are typically present: first, an initiating tonic prolongation; and second, a concluding cadential formula that contains a root-position dominant that moves directly to a root-position tonic.<sup>18</sup> The phrase-level tonic establishment manifests in multiple configurations, such as the period, sentence, or an alternate phrase form.<sup>19</sup> While the construction of these phrase forms differ, the tonal structure is largely the same: a tonic prolongation followed by a cadential impulse in the same key. For Hensel, however, this is not always the case. A number of her *Lieder* hardly

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<sup>17</sup> Lewis, Christopher O. (1989, 15).

<sup>18</sup> Caplin (1998, 43).

<sup>19</sup> *Ibid.* (1998, 9–15).

introduce the tonic before moving into new key regions.<sup>20</sup> In other words, the journey begins before the listener becomes acclimated to home.<sup>21</sup>

An early departure from the tonic key for a diverse tonal journey is not uncommon in Hensel's musical style. Stephen Rodgers addresses Hensel's propensity to quickly leave the tonic key, noting that though her music, "may not be shot through with chromaticism, [it] is novel in its avoidance of tonic harmony."<sup>22</sup> In another essay Rodgers investigates "recurring archetypes" that Hensel uses to either avoid or abandon the tonic harmony.<sup>23</sup> The two schemata that Rodgers outlines demonstrate methods that Hensel uses to quickly modulate away from the opening tonic to either the submediant or supertonic. By establishing schemata for early modulation, Rodgers's study identifies a few paths on the tonal journey's larger map where certain topographical features in Hensel's landscapes become clearer. Still, the map requires a more detailed topography to explain the many paths that Hensel chooses to traverse in her opening phrases.

R. Larry Todd also notes Hensel's characteristic early tonic departures as strategies to destabilize the piece's tonal center. He addresses how Hensel "quickly destabilizes the tonic" by playing upon ambiguities between relative major and

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<sup>20</sup> David Ferris notes a similar technique in Robert Schumann's songs where the tonic is "not very strongly defined as the song begins" (2000, 121).

<sup>21</sup> Schoenberg (1983, 130–31).

<sup>22</sup> Rodgers (2011A, 180).

<sup>23</sup> Rodgers (2018, 152); Agawu, Kofi (2009, 96–97).



minor key centers in her “Wanderlied” for piano, Op. 8, No. 4 (Ex. 4.1).<sup>24</sup> Todd proceeds to briefly note strategies that Hensel uses to create a nebulous tonal center, which include “the pairing of keys by thirds, calculated downplaying of the tonic-dominant axis, and effectively opening in *media res*.”<sup>25</sup> By showing how Hensel begins in *media res*, Todd goes a step beyond suggesting that the journey begins before acclimating to home, and instead hints that the journey seems already in progress as the piece begins.

introduction      antecedent (basic idea)

Presto

Piano

E: I       $V_4^6 / vi (p)$       vi       $vii^{\circ}_3 / ii$

(contrasting idea)

IV       $ii^6$

consequent (basic idea)      (contrasting idea)

$V_4^6$        $V_4^5$       I

I: PAC

Example 4.1: “Wanderlied,” Op. 8, No. 4. Mm. 1–17.

<sup>24</sup> Todd, R. Larry (2008, 222–23).

<sup>25</sup> Ibid. (2008, 224).

While every journey must begin somewhere, few hazard to embark on such travels without knowing the surrounding environment. The goal of this chapter is to provide a kind of map for the wanderer to navigate these new landscapes. I chart out aspects of Hensel's modulating opening phrases—looking at their larger topographical features, so to speak—by examining their phrase structures, tonal departures, and the new tonal regions that Hensel explores in each piece. Then, I provide detail to these macro features by examining specific strategies that Hensel uses to shift the tonal environment to new and diverse locations.

Before I approach the map, it is beneficial to address how this chapter's literary tropes, *Fernweh*, *Abschied*, and *Lebewohl*, relate to Hensel's modulating opening phrases. *Fernweh* translates conventionally to the strong desire to travel, yet more directly, it translates as far-sickness. A piece's opening phrase, if it does not modulate, situates the listener within the comforts of home; however, modulating opening phrases immediately connote the traveler's restless urge to depart for new landscapes. *Abschied*, or departure, is the next step in the journey—the decision to leave home. Musically, I represent *Abschied* as an event, or series of events, in the musical plot that lead to the initial modulation: a departure after a cadential tonic confirmation suggests a leisurely departure; a departure prior to a cadence, yet after key-confirming tonic-dominant relationships is slightly more hurried; a departure with a tonic that lacks a dominant or cadence implies that the traveler leaves in haste, or the narrative begins as home is barely more than a speck on the horizon. *Lebewohl*, a farewell, occurs once the traveler has completely left

home. Now the tonic is no longer the key center; the music has modulated and confirmed a new tonality—the larger tonal journey, which I explore further in Chapter 5, has begun.

### **First Steps to *Fernweh*: Prototypical Phrase Forms**

I begin my examination of modulating opening phrases in Hensel's music by briefly revisiting prototypical phrase forms: the period and the sentence. (See Chapter 3 for an in-depth discussion about these phrase forms.) A period in its prototypical form is a binary structure that first presents a four-measure antecedent with a two-measure basic idea and contrasting idea, which are part of a tonic prolongation that ends with a syntactically weaker cadence, such as an imperfect authentic cadence (IAC) or half cadence (HC). A four-measure consequent follows the antecedent, which may or may not begin with a similar musical idea, and concludes with a cadence stronger than that heard in the antecedent.<sup>26</sup> A parallel and non-parallel period from Hensel's catalogue is shown in Example 4.2a and 4.2b. As seen in "Neue Liebe, neues Leben," H-U 298, the phrase fulfills William Caplin's definition for a parallel period, where similar basic ideas begin each four-measure subphrase and are separated by a syntactically weaker cadence to provide mid-phrase repose (Ex. 4.2a). In the *Klavierstück* H-U 29, Hensel writes a non-

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<sup>26</sup> Caplin (1998, 12); Kirnberger (1982, 111–12); Marx (1856, 81).

parallel periodic form, a phrase where the basic idea does not clearly return in the second subphrase, yet still satisfies other period criteria (Ex. 4.2b).<sup>27</sup>

antecedent ————— consequent — — — —

**Allegro Molto**

Voice: Herz, mein Herz, was soll das ge - ben? Was be - drän - get dich so sehr? — Welch ein frem - des neu - es —

Piano: B♭: I I V 4-3 I I: HC

6-5

6 — — — — — 7

Le - ben! Ich er - ken - ne — dich — nicht mehr. Weg ist

6-5

I<sup>6</sup> ii V 4-3 I I: PAC

Example 4.2a: Parallel period. “Neue Lieben, neues Leben,” H-U 298. Mm. 1–8.

antecedent ————— ≠ consequent —————

Piano: e: i V<sup>7</sup>/V V i: HC

ii<sup>06</sup> V 4-3 i i: PAC

6-5

Example 4.2b: Non-parallel period. *Klavierstück*, H-U 29. Mm. 9–16.

<sup>27</sup> I diverge from Caplin’s perspective by using periods that do not begin the antecedent and consequent with the same basic idea. Rather than calling these phrases a hybrid, I adopt Marx’s perspective that proposes simply a *Vordersatz* and *Nachsatz*. Marx (1997, 43).

The period's phrase-level counterpart, the sentence, follows a different trajectory. While the period typically has a cadential mid-point, the normative sentence avoids repose after its initial four-measure presentation.<sup>28</sup> An archetypal presentation, made up of a two-measure basic idea and its repetition, yields a crucial harmonic relationship in defining the key area: a tonic prolongation followed by a non-cadential dominant. The four-measure continuation fragments the motives found in the presentation and exhibits a rhythmic and harmonic acceleration toward the cadential progression.<sup>29</sup> A prototypical, non-modulating opening sentence in Hensel's music occurs in "Erinnerung," H-U 68 (Ex. 4.3).

The image shows a musical score for "Erinnerung" by Hensel, marked "Andante con moto". It consists of two systems of music. The first system is labeled "basic idea" and "repetition" and "continuation". The voice part has the lyrics: "Hab ich mich nicht los - ge - ris - sen, nicht mein Herz von ihr ge - wandt, weil ich". The piano part has the harmonic analysis: g: i V i. The second system has the lyrics: "sie ver - ach - ten müs - sen, weil ich wert - los sie er - kann?". The piano part has the harmonic analysis: V<sup>7</sup> i iv V<sub>4-3</sub><sup>6-5</sup> i: PAC.

Example 4.3: Prototypical sentence. "Erinnerung," H-U 68. Mm. 1–10.

<sup>28</sup> Caplin (1998, 10).

<sup>29</sup> Caplin (1998, 9–11); Schoenberg (1967, 21; 58–59).

Prototypical periods and sentences, in tandem with other phrase forms, are far from all-inclusive paradigms that characterize musical phrases. These forms act as a baseline to consider various modifications: internal, external, and post-cadential expansions, repetitions, and diversions.<sup>30</sup> The countless phrase transformations are impossible to categorize and depend upon the composer's individual predilections. Rather than comparing Hensel's modulating opening phrases to preexisting "norms" that derive from eighteenth-century repertoire, I will use Hensel's vocal and instrumental *Lieder* to establish a "norm" for her opening phrases and contextualize the modulating phrases against a corpus standard. In Figs. 4.1a-e, I provide a series of graphs that address five phrasing considerations to provide a baseline for my examination. The considerations are listed in points 1–5 below.

- 1) Modulation: does the phrase modulate?
- 2) Destination: which keys does Hensel seem to privilege in her modulations?
- 3) Tonicization: does the phrase contain a tonicization before, or instead of, a modulation?
- 4) Is the first cadence in a non-tonic key?
- 5) Phrase type: sentence, period, or neither?

The opening phrases in Hensel's vocal and instrumental *Lieder* show how common an early modulation or tonicization is in her music. From the 286 pieces I examine—246 for voice and 40 for piano—63% (151 pieces) modulate within the

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<sup>30</sup> Rothstein (1989), Schmalfeldt (1992), Beach (1995 and 2012), Burkhart (1997), and Jarvis & Peterson (2019) are notable examples among the wealth of scholars who examine phrase expansion techniques.

first complete phrase to arrive at a cadence in a non-tonic key (Fig. 4.1a). From these phrases, the dominant is the most common destination for the modulation (45%, 68 pieces), with relative keys (III and vi) as the next most frequent modulation option at 22% (32 pieces) and 17% (26 pieces), respectively. Full modulations also occur to the subdominant, supertonic, and subtonic, although less commonly (Fig. 4.1b).<sup>31</sup> In Hensel's *Lieder* corpus, 62% of the opening phrases contain a tonicization, and from the 178 opening phrases that tonicize another key, 83 then proceed to modulate by the first cadence (47%), while 53% tonicize a new key and then return to the home key prior to the first cadence. While modulating opening phrases favor the dominant, phrases that tonicize tend to highlight the submediant and subdominant (27% for vi and 20% for IV), with the dominant three percentage points behind (17%), and the supertonic and subdominant both at 15% (Fig. 4.1c). In context, there is a one in three chance that a piece drawn randomly from Hensel's entire *Lieder* corpus will both tonicize a new key and modulate to a new key in the opening phrase, utilizing a strategy that blurs the tonic by passing through at least two different keys before the first cadence. Figure 4.1d shows the first cadences in Hensel's opening phrases. Additionally, Figure 4.1e illustrates the likelihood of different phrase types to either modulate or tonicize.

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<sup>31</sup> I consider a full modulation as the tonal motion within a phrase that shifts away from the tonic and concludes the entire phrase, whether a period, sentence, or alternative phrase, with a cadence—PAC, IAC, or HC—in another key. Tonicization may allude to another key through tonic-dominant relationships, or through a particular emphasis on a non-tonic tonality, but will not result in a cadence that offers repose in tandem with tonal confirmation that a full modulation displays.

Considering the specific phrase forms that Hensel uses provides additional detail to the statistics in Figs. 4.1a-e (Fig. 4.2a). From the 286-piece corpus, 144 are best described as periodic (51%), 48 as sentential (17%), and 89 as alternate phrase forms (32%). Among the phrase forms, the period is most likely to modulate, with a modulation rate of 57% (Fig. 4.2b). Hensel's modulating periods overwhelmingly favor the dominant and mediant (40% and 30%), while tonicizations within periodic forms tend to favor the subdominant and submediant at 26% and 22%. In cases where an alternate phrase form opens a *Lied*, modulations occur at a 53% rate (Fig. 4.2c). Alternate forms tend to modulate to the dominant (57%), while the submediant is the second most likely destination at a distant 17%. Tonicizations in alternate forms most often move to the submediant and dominant (33% and 23%, respectively), with the supertonic as a less frequent factor at 15%. Finally, the sentence is least likely to modulate as an opening phrase, showing a 45% modulation rate (Fig. 4.2d). Hensel's sentences also tend to modulate to the dominant (38%), and like the alternative phrase forms, they are next most likely to move to the submediant (24%). Sentences in Hensel's *Lieder*, however, tonicize other keys most often in comparison to the other phrase forms at 70%, showing the submediant as the most frequent key to tonicize (33%), while the dominant is next in frequency at 23%.



## Modulation

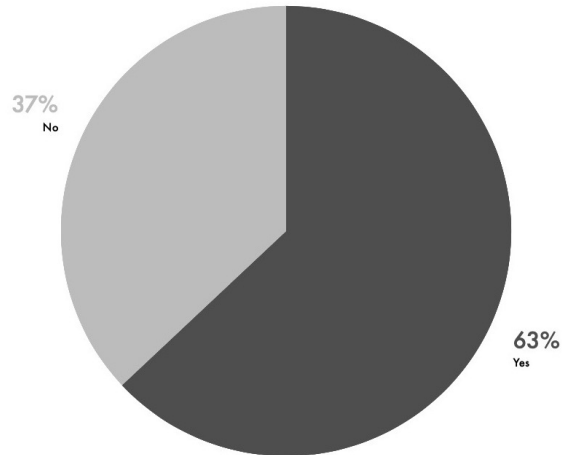


Figure 4.1a: Likelihood of a piece in Hensel's *Lied* catalogue to modulate during the opening phrase.

## Modulation Key

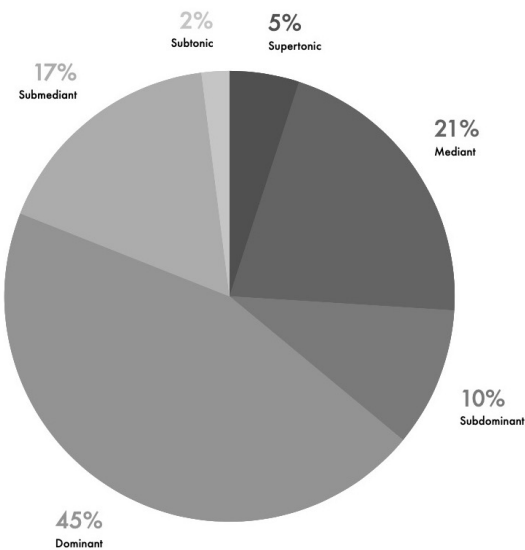


Figure 4.1b: Keys that modulating opening phrases move to.

### Tonicization

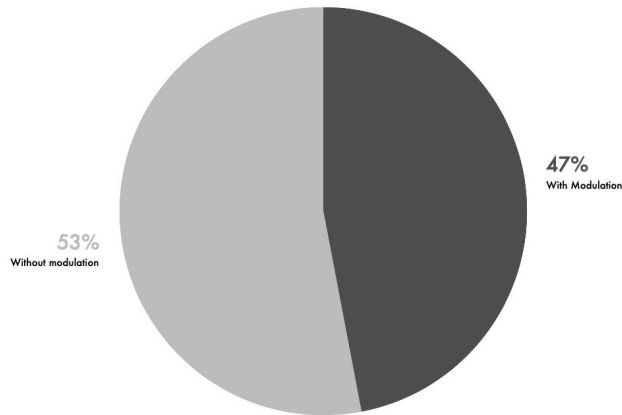


Figure 4.1c: Likelihood of a piece in Hensel's *Lied* catalogue to modulate with a tonicization during the opening phrase.

### First Cadence

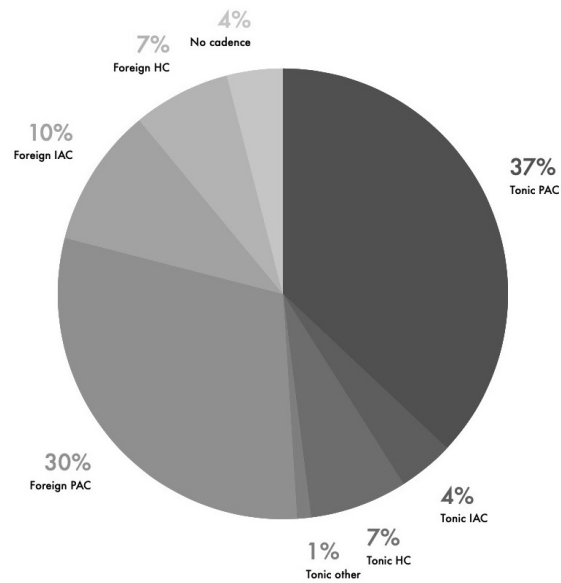


Figure 4.1d: Cadence type in Hensel's modulating or tonicizing opening phrases.

### Modulation versus Tonicization

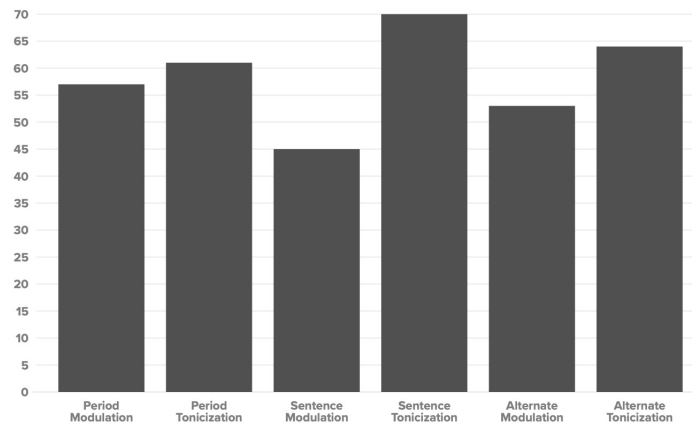


Figure 4.1e: Likelihood of a phrase type to either modulate or tonicize during the first phrase.

With first-phrase modulations appearing in 63% of Hensel's *Lieder*, her strategy of obscuring the tonic early on is not an unusual phenomenon in her musical language. By surveying Hensel's *Lied* corpus, certain trends begin to emerge, such as an opening period's tendency to modulate to the mediant or dominant during the consequent subphrase, a sentence's likely tonicization of the supertonic, and the overwhelming frequency of alternate phrase models to favor the dominant via modulation, but less so through tonicization. Figures 4.2a–d provide information that suggests specific Henselian "norms" ranging from macro considerations such as "how many and how often?" to more specific predilections that arise more often in particular phrase models.

## Phrase Form

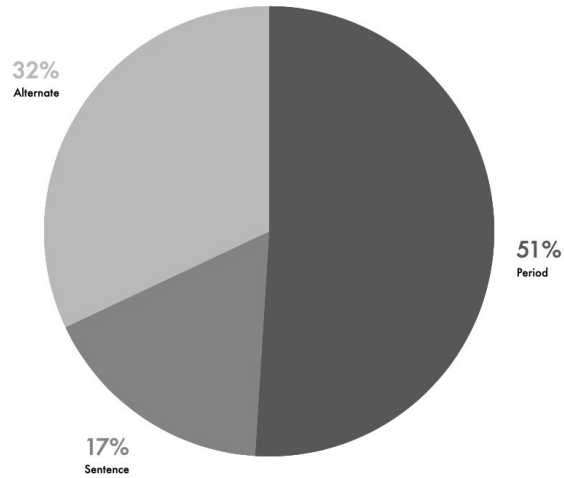
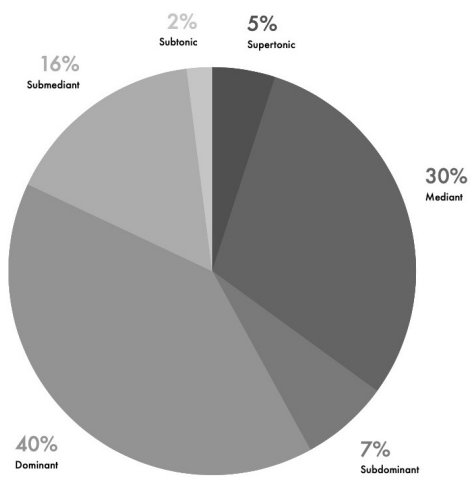


Figure 4.2a: Likelihood of a piece opening with a periodic, sentential, or alternate phrase form.

## Period Modulation



## Period Tonicization

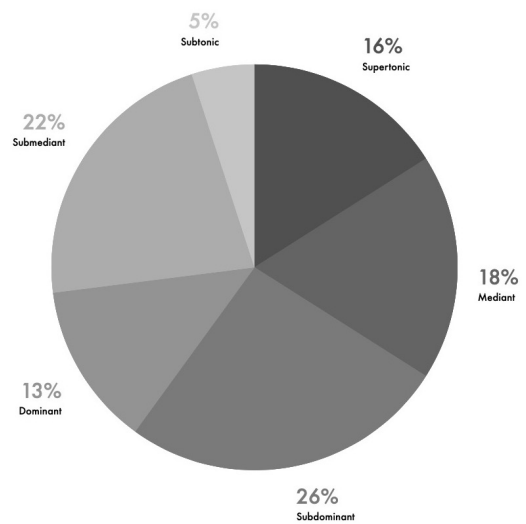
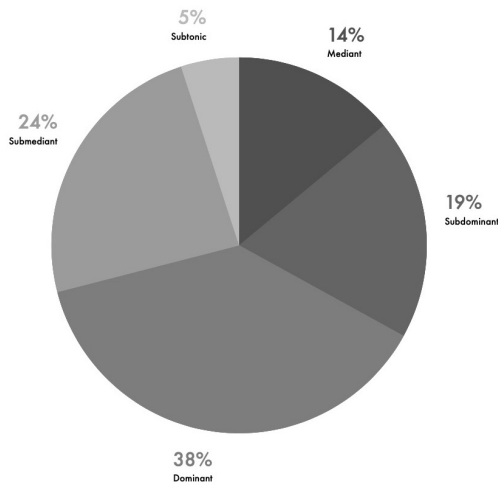


Figure 4.2b: Keys for periodic modulations and tonicizations.

### Sentence Modulation



### Sentence Tonicization

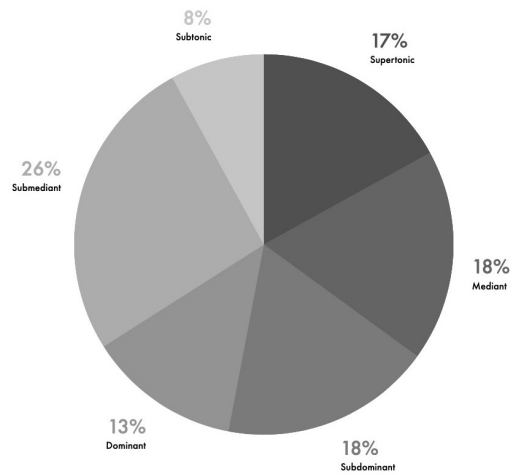
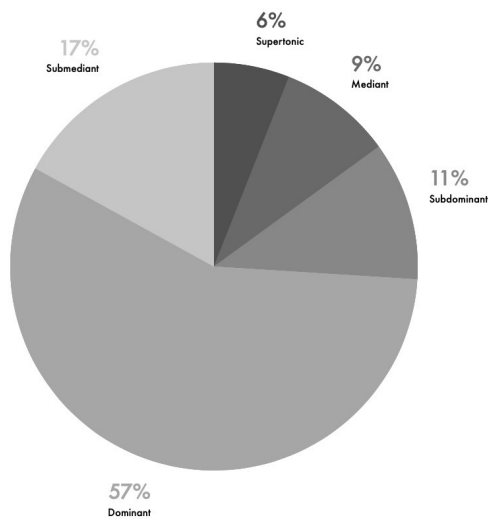


Figure 4.2c: Keys for sentential modulations and tonicizations.

### Alternate Modulation



### Alternate Tonicization

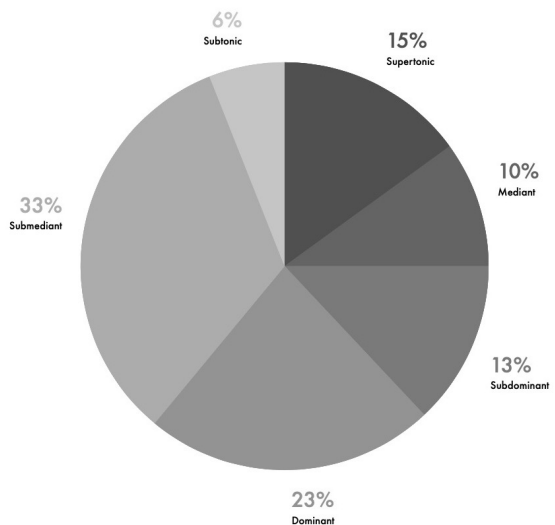


Figure 4.2d: Keys for alternate phrase modulations and tonicizations.

How do opening-phrase modulations in Hensel's music expand upon examinations of modulations or opening phrases writ large? For example, Hensel's modulating openings begin without the ambiguity that techniques such as the

auxiliary cadence might bring about; instead, she navigates tonality in a manner that facilitates rapid departures, changing her tonal landscapes in a blink of the eye. Opening-phrase modulations provide an exemplary model to show how these blink-of-an-eye tonal maneuvers occur. Kirnberger's and Marx's writings offer insight, suggesting that the dominant's presence confirms stasis in the principal key, or conversely, signals a move to a new key.<sup>32</sup> Minimal relationships between tonic and dominant, particularly in moments of repose, can therefore enable the fluid tonal environments that Hensel's modulating openings can evoke. For example, a phrase with a modulating consequent will typically conclude the antecedent with a tonic-key HC, which provides closure in the home key. William Rothstein, as well as Brian Jarvis and John Peterson, discuss a phrase with a modulating consequent in Felix Mendelssohn's *Lieder ohne Worte*, Op. 19b, No. 1.<sup>33</sup> The piece's opening period modulates from the tonic to the dominant after the antecedent concludes with a tonic-key HC (Ex. 4.4). Neither Rothstein nor Jarvis and Peterson address the opening phrase's modulation in detail, at most calling the modulating consequent "very common in Mendelssohn's works."<sup>34</sup>

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<sup>32</sup> Kirnberger (1982, 112–14); Marx (1856, 104; 211).

<sup>33</sup> Rothstein, William (1989); Jarvis and Peterson (2019).

<sup>34</sup> Jarvis and Peterson, Footnote 8 (2019, 188).

Piano

*Andante con moto*

*p*

antecedent  
*cantabile*

E: I

consequent

V I ii<sup>6</sup> V<sub>4</sub><sup>6</sup>—<sup>5</sup>—<sub>3</sub>

I: HC

(parenthesis)

*f* *p*

*dim.*

E: V/V  
B: V I ii<sup>6</sup> V<sub>4</sub><sup>6</sup>—<sup>5</sup>—<sub>3</sub>

V<sub>3</sub><sup>4</sup> 6<sub>5</sub> 7 I  
V: PAC

Example 4.4: Modulating period. Mendelssohn's Op. 19b, No. 1. Mm. 1–15.

A closer look at the modulating opening phrase in Felix Mendelssohn's Op. 19b, No. 1 reveals that it fits neatly within Caplin's modulating consequent

definition.<sup>35</sup> The piece begins with a prototypical four-measure antecedent—after a two-measure introduction—that concludes with a tonic half cadence. An expanded consequent follows, ending with a PAC in the dominant key in m. 15.<sup>36</sup>

Mendelssohn uses the same arrival harmony to achieve two levels of closing strength: the HC in m. 6 clearly signals antecedent-level closure, while the PAC—also ending on the dominant harmony—exhibits a definite sectional conclusion.<sup>37</sup>

Moving forward, however, the local PAC is retrospectively understood to function as a global HC as the transition shifts from B major to the minor tonic, repurposing the B-major harmony to function once again as the dominant. Further, the individual themes in Op. 19b, No. 1 exhibit a cadential scheme that exclusively uses cadences in the dominant for the first two sections (A, B). It is not until the A section's recapitulation that a non-dominant cadence occurs: a tonic-key PAC in m. 44 (not shown). The cadences align with a small ternary form composed out over an entire piece, where the A section modulates to the dominant, the looser-knit B section ends with a tonic-key HC, and the recapitulation establishes the home tonality with an eventual PAC.

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<sup>35</sup> Caplin (1998, 53–55).

<sup>36</sup> See Jarvis and Peterson (2019) for their description of the modulating consequent expansion.

<sup>37</sup> Caplin notes that the modulating consequent most often closes with a PAC in the new tonality to solidify the tonal region, and also is most frequently in a compound phrase configuration where the modulation is contextualized within an ABA or AB format (1998, 53–55).



While Mendelssohn's Op. 19b, No. 1 does have a modulating first phrase, its harmonic content differs substantially from the modulating opening phrase strategies Hensel uses. Compare Example 4.4 to Hensel's Eb-major *Adagio*, H-U 396 (Ex. 4.5). Mendelssohn's introduction establishes the relationship between tonic and dominant in the two-measure introduction, while Hensel's gives a tonic arpeggiation with an added leading tone. The first melodic phrase follows the same blueprint: a four-measure antecedent that moves to an HC, then an expanded consequent—Felix's nine measures, and Fanny's six measures—each ending with a PAC in the dominant. Felix's antecedent relies on dominant relationships to harmonize the ascending bass line—eight of the fourteen sonorities are either the dominant or its dominant in comparison to three tonic sonorities—yet the passing V and V/V chords establish the alternating tonic-dominant functions that solidify a key. In contrast, Fanny's antecedent has a static bass, featuring a tonic pedal beneath a mix of submediant and supertonic chords, breaking only briefly for a dominant neighbor (m. 4) before the HC in m. 5.

Example 4.5: Modulating period. *Adagio*, H-U 396. Mm. 1–11.

Example 4.5 (continued): Modulating period. *Adagio*, H-U 396. Mm. 1–11.

Felix and Fanny’s consequent phrases show noticeably different strategies. Felix’s signals a parenthetical insertion by leaping to the highest pitch heard yet—a  $G\sharp_5$  in m. 8—with a *forte* emphasis. Afterwards, the tonic begins to fade, retaining the chordal third, fifth, and seventh in dominant’s  $ii^{\circ 6}$  chord (mm. 9–10) before entering an expanded cadential progression (mm. 11) that eventually reaches the dominant PAC in m. 15. Fanny’s consequent reaches the dominant more subtly. Rather than relying on an emphatic pitch to indicate change, she alters the basic idea’s final pitch,  $A\flat$ , by a semitone to  $A\sharp$  (m. 7). Her slight alteration changes what was a dominant into a secondary dominant and uses the  $A\sharp$  addition as the leading tone into a nondescript modulation to the dominant key. Hensel’s harmonic choices in the consequent phrase can function either in  $E\flat$  or  $B\flat$ , blurring the boundaries between the two keys. It is not until the minor tonic in m. 9 moves to a cadential  $6/4$  in the dominant (m. 10) does  $E\flat$  remove itself as the reigning tonality.

Rather than modulating to the major dominant, the cadential 6/4 holds a surprise; the minor dominant emerges via the D $\flat$  highpoint in m. 10, then descends to the B $\flat$ -minor PAC in m. 11.

A more extreme opening-phrase modulation occurs in Hensel's B $\flat$ -major *Andantino*, H-U 102 (Ex. 4.6). Despite the key signature, Hensel begins the piece with F major firmly as the pitch center. The F-based sonority fluctuates between major tonic and V<sup>7</sup>/IV harmonies, which allude to a B $\flat$  key center that does not materialize. Other harmonies in the eight-measure presentation serve to prolong F, such as the vii<sup>o9</sup> in m. 9, while others, such as the incomplete E $\flat$ -major chord in m. 3, again imply an absent B $\flat$ . The continuation, beginning in m. 9, confirms that F is not the key center, but it does little to confirm what key actually is. A chromatically descending sequence begins on a first-inversion C minor harmony and proceeds to cycle through first-inversion B $\flat$  major in m. 10, B $\flat$  minor (m. 11), and A $\flat$  major (m. 12), finally arriving at a cadential function that begins on A $\flat$  minor in m. 12. Again, a cadential 6/4 (m. 14–15) confirms the key and brings the piece to its first cadence: an IAC not in B $\flat$ , but instead, in the subdominant key of E $\flat$  major. A modulation from tonic to subdominant—B $\flat$  to E $\flat$ —is certainly not uncommon. However, since the *Andantino* never confirms the tonic, the listener effectively hears an opening phrase that moves from a perceptual tonic—F major—to the  $\flat$ VII (E $\flat$  major). The *Andantino* is a radical opening phrase even for Hensel, yet it serves

to exemplify the “harmonic audacity” she sometimes draws from in her opening phrases.<sup>38</sup>

basic idea ————— repetition —————

*Andantino*

Piano

F#: I      V<sup>7</sup>/IV      I

Bb?: V      V<sup>7</sup>      V

7 ————— continuation

ii<sup>6</sup>  
Eb: vi<sup>6</sup>

13

6 ——— 5  
V<sub>4</sub> ——— 3

1<sup>4</sup> ——— 3  
IV: IAC

Example 4.6: Modulating sentence. *Andantino*, H-U 102. Mm. 1–16.

Beginnings, such as that in Hensel’s *Andantino*, fall into a strategy David Ferris describes as a *weak opening* in his monograph on Robert Schumann’s Eichendorff *Liederkreis*.<sup>39</sup> For Ferris, a weak opening does not “strongly define” the tonic, either by avoiding authentic cadences, limiting harmonic motion, implying the tonic by using the dominant, or by tonicizing the dominant as the first

<sup>38</sup> Rodgers also uses “harmonic audacity” to describe Hensel’s harmonic strategies (2011A, 180).

<sup>39</sup> Ferris (2000). Chapter 5, “Weak Openings.”

cadence's harmonic center.<sup>40</sup> A piece's opening is typically the first information that informs a listener's expectations about what is to come. As Ferris suggests—along with analysts who explore closure strategies—a piece's conclusion is a moment where expectation has the greatest opportunity to be satisfied; however, it is the piece's opening that provides the moment “when these expectations are first aroused.”<sup>41</sup> Therefore, a modulating opening phrase initiates a harmonic anticipation, or perhaps, even frustration, until a satisfactory tonic closure occurs, resulting in a successful homecoming from the harmonic journey.

The modulating opening phrase connotes a certain *Fernweh*, a zeal for the journey ahead. By quickly leaving the tonic key, perhaps without confirming that it is, in fact, home, Hensel creates an environment that enables the tonal landscape to fluctuate, moving from one particular environment to another with ease since home is ill-defined. Yet what do Hensel's rapid shifts away from the tonic harmony mean for the musical plot in a piece? The Aristotelian notion that all plots have a beginning, middle, and end still applies, even if Todd's proposition that some of Hensel's pieces begin in *media res* is also true. Certainly, Hensel might immediately destabilize the tonal homeland, though what this means for a musical plot is not necessarily an absent beginning; rather, it evokes a particular sentiment from the narrative's onset—that of a journey in progress where the musical persona

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<sup>40</sup> Ibid. (2000, 121).

<sup>41</sup> Ibid. (2000, 122).

chases after the fleeting tonic region. Even with opening instability, the “narrative clock is set running”: the primary narrative is now in motion.<sup>42</sup> As Lowe notes, the primary narrative, while not free to run completely amok, does not need to be the absolute beginning, apart from its teleological status as the first pitch, chord, or page. Ultimately, “the Muse’s secret is that primary narrative can begin absolutely anywhere.”<sup>43</sup> For Hensel, many primary narratives begin with the sensation of embarking on a tonal journey, leaving home, and absorbing various tonal landscapes.

### ***Abschied*: The Journey Begins**

Studying Hensel’s opening modulations provides only a partial picture of a larger landscape. The modulating first phrase evokes *Fernweh*—a travel-sickness—yet how the actual departure, *Abschied*, takes place provides the wanderer’s map with greater topographic intricacy. Factors such as tonic prolongation through pedal points, modulation in tandem with tonicization, and departure strategies adapted from phrase expansion techniques inform my analyses that follow. Specific features I consider that influence the departure include the opening tonic’s salience, its relationship to key-confirming dominant harmonies, and specific modulating or tonicizing strategies that Hensel uses to blur the first steps in the tonal journey.

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<sup>42</sup> Lowe (2000, 38).

<sup>43</sup> *Ibid.* (2000, 38).

To establish an opening tonic, most pre-Wagnerian composers begin pieces—and for that matter, phrases—with a tonic-prolongational progression. A prolongational progression contains bass lines such as that in Figure 4.3, which establish a tonic key from the start, and eventually return to the tonic or a tonic substitute. The first phrase from “Aglaré,” H-U 226, clearly contextualizes a tonic prolongational phrase in a non-parallel period, demonstrating a Marxian motion of thesis-antithesis-repose by moving from tonic to dominant and back again (Ex. 4.7) As such, most tonal pieces are tonic-prolongational, as Heinrich Schenker demonstrated through his techniques of reductive analysis: these pieces begin with a tonic harmony, prolong it in various ways throughout the piece, and conclude with an authentic cadence in the home key.<sup>44</sup> At phrase level, however, prolongation eludes the absolutist qualities found in perspectives such as those held by Schenker. Topics of tonic prolongation often assert a standard gleaned from prototypes that occur within a limited eighteenth-century Viennese repertoire, resulting in a series of standards that become applied to music of later generations. Perhaps a less-rigid approach that recognizes the blurring of past standards can better characterizes composers such as Hensel and opens doors to explaining the more flexible stylings that arise in the nineteenth century.<sup>45</sup>

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<sup>44</sup> Allen Cadwallader and David Gagné summarize Schenker’s *Bassbrechung* (bass arpeggiation) as a function that “linearizes the tonic triad through a disjunct arpeggiation” (1998, 118). The *Ursatz*, then, is a composed-out tonic triad that can occur both in single phrases and over entire pieces.

<sup>45</sup> Mark Richards proposes a similar perspective regarding Beethoven’s obscured Medial Caesura (2013).





describes a dominant pedal point, notes that it might occur “at the end of a transition or elaboration, emphasizing the end of a previous modulation and preparing for the reintroduction of the tonic,” which slows a harmony’s “forward progress.”<sup>47</sup> And Marx, who also addresses the dominant pedal, proposes that “the pedal point is only then in its right place, when it is intended to counterbalance a rich and extended modulation; then only the sustained bass serves as a resting place for the mind and for the tones.”<sup>48</sup> Marx’s description is most applicable to Hensel’s pedal point strategies. In Hensel’s *Lieder*, she frequently uses the pedal point as a device to confirm the tonic, which can occur at the piece’s beginning or at its conclusion. Here it does not function as a transitional trope, but instead more like the “resting place for the mind” that Marx suggests: a prologue or summary for the tonal journey. Yet Hensel’s pedal strategies, while keeping the tonic pitch present, can over-emphasize the home key by obstructing the dominant harmony blurring the importance of tonic-dominant relationships in establishing a key. Such a strategy contrasts the interplay between tonic and dominant—as discussed above regarding Felix Mendelssohn’s Op. 19b, No. 1 (Ex. 4.4)—which allows a tonal region to become more apparent through the chordal relationships.<sup>49</sup>

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<sup>47</sup> Schoenberg (1967, 31).

<sup>48</sup> Marx (1856, 217).

<sup>49</sup> I refer again to Piston’s “dominant effect” with this statement (1969, 34). Historically, Rameau, Kirnberger, Marx, amongst others have noted the dominant-tonic relationship as a key-confirming progression.

To begin a brief overview of opening pedal points, I turn to Johann Sebastian Bach's music. Hensel's familiarity with Bach is no secret. Todd addresses Bach's multi-dimensional influence in the Mendelssohn family's musical endeavors, coming from Carl Zelter's pedagogical propensities that stem from Kirnberger—briefly a student of Bach; from Hensel's grandmother, Lea Salomon, an avid player of Bach's *Well-Tempered Clavier*; and from her great-aunt, Sarah Levy, a staple in the Berlin salon scene, who notably possessed many of Bach's manuscripts.<sup>50</sup> In 1818, at only thirteen years old, Hensel famously memorized and performed all 24 preludes from Bach's *Well-Tempered Clavier* for her father's birthday. She was, from a young age, steeped in a Bachian tradition. In 1847, an anonymous reviewer in *Allgemeine musikalische Zeitung* recognizes Hensel's Bachian influence, writing:

Wherein lies the secret behind the fact that these benefits, after which most wrestle with in vain, come clearly to light, seemingly effortlessly?... We believe that it is to be found in the clear, fluid, interesting; in short, in excellent voice leading that seems to have emerged from the outlawed study of past generations, namely Bach's.<sup>51</sup>

Bach's *Well-Tempered Clavier*, a collection of 24 preludes and fugues that highlight every musical key, includes nine preludes that begin with tonic pedal points that range from two to six measures in length. While the pedal point's

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<sup>50</sup> Todd (2010, 6–7; 10).

<sup>51</sup> Philokales, from *Wiener allgemeine Musik-Zeitung*, Nr. 22, June 2 (1847, 122). This translation is my own.

foundation is an unrelenting tonic pitch, the harmonic content above the pedal remains flexible, as both Kirnberger and Marx show in their examples (Figs. 4.4a and 4.4b). Kirnberger's Example 10.36 shows an A-minor pedal supporting a  $i-ii^{o7}-vii^{o7}-I$  progression, while Marx's Example 316 uses a C-major pedal to support a more expansive prolongational progression. Kirnberger's example reflects pedal characteristics from *Well-Tempered Clavier*, which frequently employ diminished chords: eight of the nine Bach preludes that open with pedal points use diminished  $ii$  or  $vii$  chords (Table 4.1). Marx's example highlights the pedal point's plagal nature, often generated by transforming the tonic harmony into  $V^7/IV$  by adding  $\flat\hat{7}$ . Similar plagal inflections occur in seven out of the nine Bach preludes that begin with pedal points. Prelude VII, in particular, exemplifies these harmonic techniques (Ex. 4.8).

The musical notation for Kirnberger's Example 10.36 consists of two staves. The bass staff features a constant A-minor pedal point (A3) throughout. The treble staff shows a chord progression:  $i$  (A3),  $ii^{o7}$  (B3),  $vii^{o7}$  (G3), and  $i^4$  (A3). A slur connects the  $ii^{o7}$  and  $vii^{o7}$  chords, and another slur connects the  $i^4$  chord to the final  $i^3$  chord.

Figure 4.4a: Kirnberger, Example 10.36. Prolongational pedal progression.

The musical notation for Marx's Example 316 consists of two staves. The bass staff features a constant C-major pedal point (C4) throughout. The treble staff shows a complex chord progression:  $C:I$ ,  $vii^{o2}_2$ ,  $V^7/IV$ ,  $(IV)$ ,  $iv$ ,  $V$ ,  $V^7/IV$ ,  $(IV)$ ,  $iv$ ,  $I$ ,  $vii^{o3}_3$ ,  $(V)$ ,  $I$ ,  $ii^{o2}_2$ , and  $I$ . Slurs are placed over the first four chords, the next four chords, and the final two chords.

Figure 4.4b: Marx, Example 316. Prolongational pedal progression.

Lento moderato

reduction

Eb: I V<sup>7</sup>/IV (IV ii vii<sup>o</sup> V<sup>7</sup>) I vi<sup>6</sup> ii<sup>5</sup>/V V vi V<sub>3</sub>/V V

I: HC

Example 4.8: J. S. Bach, Prelude VII from *The Well-Tempered Clavier*, I. Opening tonic pedal point.

Prelude	Pedal length	Progression over tonic pedal
II	mm. 1–6	i–(iv–vii <sup>o7</sup> )–i–(VI–V <sup>7</sup> /V)
VI	mm. 1–2	i–(iv–ii–vii <sup>o</sup> /V–V <sup>7</sup> )–i
VII	mm. 1–4	I–V <sup>7</sup> /IV–(IV–ii–vii <sup>o</sup> –V <sup>7</sup> )–I
IX	mm. 1–2	I–(IV)–I–(ii)
XII	mm. 1–2	i–(ii <sup>o7</sup> )–i–ii <sup>o</sup> –vii <sup>o</sup> –i
XV	mm. 1–3	I–(IV–vii <sup>o</sup> )–I–V <sup>7</sup> /V
XVI	mm. 1–3	i–(iv)–i–(ii <sup>o7</sup> )–i–(iv)–i–(ii <sup>o7</sup> )–i–(iv–vii <sup>o</sup> )–i
XXII	mm. 1–3	i–(ii <sup>o</sup> –vii <sup>o7</sup> )–i–(vii <sup>o7</sup> –iv)–i
XXIII	mm. 1–2	I–(vii <sup>o</sup> )–I–(ii–V <sup>7</sup> –vi)

Table 4.1: Opening tonic pedals in J. S. Bach's *The Well-Tempered Clavier*, I.

Nearly a quarter of Hensel's *Lieder* in my corpus begin with pedal points that prolong either the tonic and dominant, ranging from three to nine measures in length. The majority show a Bachian prelude influence, featuring diminished chords and plagal colorations, while a select few assert greater chromatic color that clashes against the tonic pedal. Fewer still open with a dominant pedal, which further obscures the home key by delaying its entrance.

Hensel's Bachian pedals follow similar overlying harmonic progressions to those seen in *Well Tempered Clavier*. Diminished chords and plagal inflections prolong the initial tonic, solidifying the home key with vibrant harmonies that add depth to purely diatonic prolongations. "Die Ersehnte," H-U 196, exploits the plagal potential in tonic pedals through a six-measure sentential presentation (Ex. 4.9a). A single introductory measure establishes the E $\flat$ -major tonic, then as the strophe begins, Hensel alters the tonic into V $^7$ /IV, alternating between IV and its dominant before passing through the dominant substitute vii $^{o7}$  to reach the unaltered E $\flat$  major tonic (mm. 1–4). The tonic pedal in "Der Maiabend," H-U 208, also begins with a considerable tilt toward plagal harmonies. The initial A $\flat$  tonic progresses to IV and then ii $^7$  in m. 1: a rapid gravitation to plagal harmonies, which then transform the tonic into V $^7$ /IV in m. 2, creating a relationship between the plagal D $\flat$  and its dominant until m. 4 (Ex. 4.9b). The tonic pedal pervades the opening subphrase, relenting only at the penultimate ii chord in m. 4, which precedes the antecedent's conclusion. Hensel slightly modifies the progression toward the plagal minor in the repetition, though she still maintains the tonic pedal

throughout. “Mein Herz das ist begraben,” H-U 107, exhibits a tonic pedal that relies more on diminished colors over the tonic pedal than plagal relationships (Ex. 4.9c). The opening phrase emphasizes  $\#ii^{\circ 7}$  on strong beats in mm. 1–2, then moves towards a plagal influence with  $V^7/IV$ – $iv$  relationships in mm. 3–4, which revert to passing diminished chords in m. 5. To conclude the phrase, Hensel moves to the minor tonic, deviating briefly to a  $V6/5$  in m. 8, arriving at an HC in the following measure.

**Andante con moto**      basic idea

Voice: Bräch - te dich mein-em Arm der Näch - ste Früh - ling!  
 Won - nel sie wird mir Pa - ra - die - se zau - bern!  
 Komm, — dich ru - fet die Sehn - suchts - thrän' im Au - ge!

Piano: Eb: I      V<sup>7</sup>/IV      (IV V<sup>7</sup>/IV IV vii<sup>°7</sup>) I

5      repetition  
 5  
 tön - ten Vö - gel aus Blü - then mir das Braut - lied,  
 wird lust wan - deln mit mir in Gär - ten Got - tes,  
 dich dies wal - len - de Herz voll süß - er Ahn - dung,

Piano: V<sup>7</sup>/IV      (iv I vii<sup>°7</sup>) I

Example 4.9a: “Die Ersehnte,” H-U 196. Opening tonic pedal.

**Allegretto**

Voice: Um - weht von Mai - duft, un - ter des Blü - then-baums Hell - dun - kel sehn wir A - bend - ge - wölk' ver - glüh'n,  
 Lau war die Dämm - rung, trau - li - cher scherz - ten wir, mit nach - ge - ahm - ter Fröh - lich - keit bald ver - stümmt,

Piano: Ab: I      (IV ii<sup>7</sup> IV)      V<sup>7</sup>/IV (IV)      V<sup>7</sup>/IV (IV ii) I

Example 4.9b: “Der Maiabend,” H-U 208. Opening tonic pedal.

**Largo**

Mein Herz das ist be - gra - ben, be - gra -  
 Was soll der mein Fuß noch wan - dern, noch wan -  
 Wo sie der mein Herz be - noch be - gra -

A: ( $\sharp ii^{\circ 7}$ ) | I ( $\sharp ii^{\circ 7}$ ) |  $V^7/iv$  (iv) | ( $vii^{\circ 7}/V$   $vii^{\circ}$ )

ben, tief und gar weit von - hier,  
 dern von Berg zu Berg ohn' Ruh?  
 ben dort legt den Leib hin - zu.

I i  $V_5^6$  i V  
 I: HC

Example 4.9c: "Mein Herz das ist begraben," H-U 107. Opening tonic pedal.

Hensel does not always use the opening pedal point as a technique solely for prolonging the tonic. While the cases where an opening pedal point acts as a tonic disruption are few, the strategies that Hensel uses to undermine the tonic with a pedal point warrant examination. The first technique enforces a tonic pedal throughout an entire opening phrase, only releasing it after an extensive tonicization or modulation to another key that does not return to the home key soon afterwards. Hensel's piano piece, *Andante con Espressione*, H-U 181, is an example where a tonic pedal remains until the last moment, releasing just in time to allow a modulation. The opening period dwells on the C-minor pedal point for seven measures, with dominant and diminished ii or vii chords circling the tonic's appearances (Ex. 4.10a). The tonic pedal releases in m. 7, altering what had been a

ii<sup>o7</sup> in the antecedent into a subdominant harmony with bass motion from  $\hat{1}$  to  $\hat{4}$ , which begins a cadential ii–V–I progression in E $\flat$  major, concluding with an IAC (mm. 8–9). Hensel underscores the entire first phrase in “Nacht,” H-U 259, with a tonic pedal that releases to suddenly tonicize a different key (Ex. 4.10b). The G-major tonic pedal is relentless for nine measures, creating a harmonic stasis throughout the phrase’s Sterne schema, despite the melodic line’s attempt at a rhetorical closing gesture in mm. 8–9.<sup>52</sup> After the melodic allusion to closure, Hensel passes through the submediant’s dominant, emphasizing  $\hat{7}$  in the bass (mm. 9–10), then arrives at vi in m. 11. The submediant is not Hensel’s tonal destination, but rather, functions as a detour—a tonicization within the lengthy descent to D major, the global dominant, which finally arrives in m. 12, proceeding to a D-major PAC in m. 14.

**Andante con espressione**

Piano

c: i      (V<sup>7</sup>)      i      (ii<sup>o7</sup>)      vii<sup>o7</sup>      i      iv      Eb: ii

8      V<sup>7</sup>      I      III: IAC

Example 4.10a: *Andante con espressione*, H-U 181. Mm. 1–9.

<sup>52</sup> For more on rhetorical closure, see Anne Hyland (2009). I refer to this closure as “rhetorical” due to the lacking harmonic motion. Although Hensel’s melodic line shows cadential intent through the  $\hat{4}$ – $\hat{7}$ – $\hat{1}$  contour, the harmonic stasis prevents full closure from occurring.



**Allegretto**

Voice: Die Son - ne ist ge - sun - ken, kühl whet die A - bend - luft, die Blüm - lein schlum - mer -  
 trun - ken wan - ken im Wie - sen - duft. Die Ber - ge schwarz um -  
 zo - gen, hü - ten das stil - le Tal, da dro - ben am  
 Him - mels - bo - gen sind Ster -  
 ne oh - ne \_\_\_ Zahl.

Piano: G: I

rhetorical closing gesture

tonic pedal undermines PAC

$V_3/vi$  vi

vi  $V_5^6/V$  V  
 D: I  $V_5^6$

$I^6$   $V_5^6/V$   $V_4^6-5/3$  I  
 V: PAC

Example 4.10b: "Nacht," H-U 259. Tonic pedal leading to modulation.

The second pedal technique Hensel uses to disrupt the tonic occurs when she begins pieces with extensive dominant pedal points. Only three songs in the 286-piece *Lieder* corpus begin with this strategy, making it one of her least common approaches to undermining the tonic. To separate an opening dominant pedal point from pieces that begin with a dominant auxiliary cadence, I specify that the technique must last for at least two measures and include a tonic harmony above the bass line's  $\hat{5}$ . "Verlust," H-U 213, begins with a three-measure dominant pedal, lasting through the opening period's basic idea (Ex. 4.11a). Despite beginning with an octave  $\hat{5}$  in the accompaniment, the first full harmony is the D-minor tonic, which resolves to V on the piece's first strong beat. Hensel repeats the cadential 6/4 figure twice more, first as an exact copy of the pickup measure (m. 2), then with a textural increase as the basic idea concludes in m. 3. Hensel expands the dominant pedal strategy in "Once o'er my Dark and Troubled Life," H-U 274/1, to cover the piece's opening six-measure antecedent (Ex. 4.11b). Like "Verlust," "Once o'er my Dark and Troubled Life" minimizes the tonic influence in the opening phrase, though now, the tonic never arrives in root position or on a strong beat. An alternating dominant-tonic relationship continues through m. 5 when  $\text{vii}^{\circ 7}/\text{V}$ —still over  $\hat{5}$ —breaks the pattern, leading to a rhetorical HC on D major. A similar technique occurs in Hensel's *Andantino*, H-U 102, which I reference in the previous section (Ex. 4.6).



regarding “alternative paths” in Felix Mendelssohn’s phrase expansion techniques to also describe harmonic wandering. Jarvis and Peterson’s first alternative path is the *detour*, which temporarily diverts a phrase from its cadential expectation. On a larger scale, a *reroute* describes a “more permanent change of direction.”<sup>53</sup> Preceding both detours and reroutes is the *diversion*—the musical event that pushes the phrase on to an alternate path: in essence, the moment that defines a departure from expectation.<sup>54</sup>

The detours, reroutes, and diversions that Jarvis and Peterson explore also serve as fitting metaphors that describe modulation and tonicization. In a harmonic context, a detour can describe a phrase that moves away from the tonic momentarily—such as a brief tonicization in another key—but returns to the home tonality in time to complete a cadential progression, such as Hensel’s opening phrases that tonicize a new key before cadencing in the home key. The more permanent reroute depicts a phrase that begins with a weak cadence in the home key and afterward modulates to a new key area—the journey begins as expected, but takes an unexpected harmonic turn. A diversion, the signal for an alternate path, would be a singular chord or melodic note that expresses a new tonality, such as a new leading tone or emphatic dominant-tonic relationships outside of the home key. To expand upon Jarvis and Peterson’s directional terminology, I propose

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<sup>53</sup> Jarvis and Peterson (2019, 190).

<sup>54</sup> *Ibid.* (2019, 191).

a fourth category: *drift*. For a tonality to drift, it strays from the home key before any cadential activity, traverses multiple tonicizations and modulations, only returning to the home key at or near the piece's conclusion. As with Jarvis and Peterson's phrase expansion strategies, a diversion signals my adaptation of detour, reroute, and drift. The diversion may at times function as a surface-level event, while at other times it might happen subtly within the song's texture.

Since detours, reroutes, drifts, and diversions all travel away from the expected harmonic path, distance grows between the trajectory of the home key and the alternative path. Distance, or *Ferne*, is a topic that often occurs in nineteenth-century German literature. *Ferne* occurs between a wanderer and their home: an plot event where they might demonstrate a longing (*Sehnsucht*) for arrival, or homesickness (*Heimweh*) that arises from the distance.<sup>55</sup> *Ferne* can also occur between people, evoking *Sehnsucht*—a sense of longing or desire: a sentiment that Hensel was familiar with through the forced separation between her and her future husband.<sup>56</sup> Yet in the beginning, as the primary narrative unfolds, the distance brought about through alternate harmonic paths might seem closer to abandonment than desire—*Verlassen*. The following analyses explore Hensel's

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<sup>55</sup> See Chapter 6 for additional explorations of how *Ferne* becomes *Heimweh* in Hensel's music through cadential strategies.

<sup>56</sup> In Chapter 5 I address how *Sehnsucht* is portrayed through Hensel's large-scale tonal techniques. See also Todd (2010, 71–73) for a glimpse into the familiar events that led to Lea Mendelssohn forbidding Wilhelm Hensel to contact Fanny.

modulating opening phrases that abandon the tonic, and identify some alternate paths that lend additional detail to Hensel's initial phrase topographies.

### **Detours: Destabilizing a Key without Abandoning it**

Tonicization is a strategy that Hensel frequently uses in her opening phrases that do not immediately move away from the tonic key. To the traveler, a detour suggests an indirect route that still reaches the destination, either to avoid an impasse along the way, or to visit another destination. For Jarvis and Peterson, the traveler uses the detour to extend a phrase before a cadence—a tactic of avoidance in which the phrase still reaches the cadence, but only after expanding the journey. In contrast, using detour as a descriptor for harmonic activity does not entail avoidance, but instead, the option to travel “the scenic route” without changing the phrase's eventual destination.<sup>57</sup>

In “Der Neugierige,” H-U 59, Hensel takes a considerable detour from the F-major tonic key through D $\flat$  in the opening sentence (Ex. 4.12). A tonic pedal supports the presentation's basic idea and then moves to the subdominant for the repetition (mm. 4–7). As the repetition begins, Hensel uses C $\sharp$  as a chromatic inflection in the melody to mirror the basic idea's half-step character, now transposed up a major third. Rather than lingering on the subdominant through the repetition, Hensel ascends from B $\flat$  to D $\flat$ , concluding the presentation with the

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<sup>57</sup> Edward T. Cone embarks on a similar study of what he calls “promissory notes”: situations where an “incomplete tonicization” or a standout chromatic harmony eventually comes to the fore as a tonal area in a piece (1982, 235–36).

borrowed  $\flat$ VI harmony, suggesting that the earlier melodic C# functions as a diversion that predicts this harmonic shift. The continuation follows with two additional measures of D $\flat$  major, before returning to F major through the common tones in a predominant It.<sup>+6</sup>, which proceeds to a cadential 6/4 and IAC in mm. 10–11. Although Hensel never fully abandons the tonic in “Der Neugierige,” the detour to  $\flat$ VI momentarily alters the harmonic course. The shift to D $\flat$  is, however, no arbitrary choice for harmonic coloration; the presentation’s melodic C# shows that Hensel’s detour is a calculated maneuver—it provides the opportunity to follow a new route that a brief chromatic inflection facilitates.

Allegretto

basic idea

Voice

Piano

Ich fra - ge kei - ne Blu - me, ich  
 Ich bin - ja auch kein Gär - ter, die

6 repetition continuation

fra - ge kei - nen Stern, Sie kön - nen mir al - le nicht sa - gen, was ich er - führ so gern. Sie  
 Ster - ne stehn zu hoch; mein Bäch - lein will - ich fra - gen, ob mich mein Herz be - log. Mein

IV V<sup>7</sup>  $\flat$ VI Ger.<sup>+6</sup> V<sub>4</sub> I I: IAC

Example 4.12: “Der Neugierige,” H-U 59. Mm. 1–11.

Sudden changes to chromatically-dense landscapes are not the sole characteristic in Hensel’s opening-phrase detours. “Schlafe, schlaf,” H-U 241, begins in C major with a truncated sentential form (Ex. 4.13). The basic idea

appears first in the tonic, then detours to the submediant for its repetition (mm. 2–4). Hensel opens the continuation with an unprepared shift to E minor’s dominant in m. 5, then quickly slips back to the tonic, before reaching a deceptive resolution to the submediant, reinforcing the detour’s initial key. The cadential progression begins with D minor, a predominant harmony applicable to both the tonic and subdominant, and then settles conclusively in C major, ending with a PAC. In “Schlafe, schlaf,” Hensel embarks on a detour that develops one closely-related key by exploring its local dominant rather than using the detour to briefly explore more distant harmonic landscape.

Andante (prefix) basic idea repetition continuation

Voice: Schla - fe, schlaf, schlie - be dei - ne Au - gen - li - der, öff - ne dei - nen sü - ßen Mund, und in Träu - men gib mir kund, al - les

Piano: C: V<sup>7</sup> I V<sup>5</sup> /vi vi V/iii iii I<sup>6</sup>

6 was ich ken - ne wie - der, schla - fe, schlaf.

IV V<sup>7</sup> vi ii V<sup>7</sup> I I: PAC

Example 4.13: “Schlafe, schlaf,” H-U 241. Mm. 1–8.

Hensel occasionally blurs the boundary between major and minor modes in her opening phrases, using the detour to explore the borrowed harmonies that exist between the two modes. “Dämmrung senkte sich von oben,” H-U 392, and “Das



Veilchen," H-U 415, both exemplify this technique, in which Hensel obscures the opening mode and cadences by employing the parallel key. "Dämmerung senkte sich von oben" hardly introduces the tonic key before borrowed chords enter the texture (Ex. 4.14a). The antecedent begins with a D-major tonic harmony, yet the progression that follows moves through  $\flat VI$ ,  $ii^{\circ}6/5$ ,  $V$ , and  $i$ , effectively abandoning the major tonic as the piece begins. Hensel continues the detour from the major mode as the antecedent concludes, moving toward an HC through a first-inversion  $\flat VI$  (mm. 3–4). D major finally returns in the consequent phrase, though Hensel quickly reroutes the tonal center away from D major to end the phrase in the global dominant. In "Das Veilchen," Hensel allows the major and minor modes more autonomy. The antecedent opens in G major with a three-measure tonic pedal, which breaks in m. 3 to begin a descending line that reaches temporary arrest in m. 5 with a  $V6/5/IV$  (Ex. 4.14b). The conditionally asymmetrical consequent continues the descending line by opening with the medial harmonic function,  $V4/2$  (m. 6). By beginning the subphrase with  $V4/2$ , Hensel's voice leading anticipates a forthcoming G-major tonic harmony. The tonic arrives in m. 7, yet in the following beat, Hensel shifts into the minor mode, where the phrase remains until its G-minor PAC conclusion in m. 12. These pieces exhibit that tonal detours do not need to leave the tonic key to embark on a more scenic route when traveling to the first cadence. Detours can take many directions and characters, some moving to vastly different tonal centers, while others simply mix modes, but all return to the home key to conclude.

antecedent consequent

**Andante con moto**

Voice *p* *cresc.*

Dämm - rung senk - te sich von o - ben, schon ist al - le Nä - he fern, doch zu -  
 Nur am öst - li - chen Be - rei - che ahn ich Mon - den - glanz und glut. Schlan - ker

Piano *p* *cresc.*

D: I (shift to minor)  $\flat$ VI ii<sup>5</sup>  $\flat$ VI<sup>6</sup> V  
 i: HC

5 *f* *dim.*

erst em - por - ge - ho - ben hol - den Lichts der A - bend - stern! —  
 Wei - den Haar - ge - zwei - ge scher - zen auf der näch - sten Flut, —

5 *f* *dim.* *p*

6 | 4  $\flat$ VI<sup>6</sup> V<sup>7</sup>/vi ii<sup>5</sup>  $\flat$ VI<sup>6</sup> V<sup>7</sup>  
 major returns A: V<sup>7</sup>/ii ii<sup>5</sup>  $\flat$ VI<sup>6</sup> V<sup>7</sup>  
 V: HC

Example 4.14a: "Dämmerung senkte sich von oben," H-U 392. Mm. 1–8.

antecedent consequent

**Allegretto**

Voice *p*

Ach Veil - chen, ar - mes Veil - chen, wie blüht du aus dem  
 Schnee? Im kur - zen Son - nen - weil - chen, dann lan - gem Win - ter -

Piano *p*

G: I (tonic pedal) →

5  $\flat$ VI<sup>6</sup> V<sup>7</sup>/vi ii<sup>5</sup>  $\flat$ VI<sup>6</sup> V<sup>7</sup>  
 V<sup>5</sup>/V V<sup>4</sup> |<sup>6</sup> |<sup>6</sup>

Example 4.14b: "Das Veilchen," H-U 415. Mm. 1–8.

(conditional asymmetry)

weh, dann lan - gem Win - ter - weh. Zu

*mf*

i V<sub>5</sub> / VI VI Fr.<sup>+6</sup> V<sub>4</sub> (6—5, 4—3) i: PAC

Example 4.14b (continued): “Das Veilchen,” H-U 415. Mm. 9–12.

### ***Dominant-key Reroutes***

Harmonic reroutes, opening phrases that begin by solidifying the tonic with a clear dominant and then move to other keys, are prevalent in periods with modulating consequents, sentences, and antecedent-based alternate phrases. The reroute, the most common diversion in Hensel’s modulating opening phrases, establishes the home key through an HC or IAC during the first subphrase, then proceeds to modulate before the second subphrase’s cadence.

“Heut’ in dieser Nacht,” H-U 221, demonstrates a dominant reroute that repurposes a period’s antecedent HC into a consequent PAC (Ex. 4.15). The antecedent prolongs the C-major tonic for three measures using a tonic pedal with a brief nested dominant in m. 3 before reaching a cadential 6/4 with  $\hat{2}$  in the melodic voice (m. 4). To begin the consequent Hensel transposes the basic idea up a half-step, briefly hinting at the supertonic in m. 5, then wavers back toward the tonic by using a G-based dominant seventh prolongation through m. 6 that progresses to C major. The C major chord in m. 7, however, is no longer the tonic; the F# diversion in the melody in tandem with the dominant cadential 6/4–I PAC

that immediately follows, retrospectively makes the C harmony a subdominant within the opening phrase's modulation to the dominant.

antecedent consequent

Voice  
Heut' in die-ser Nacht sind die lie-ben Blu-men all' er-wacht, — Mai-en-re-gen warm küß-te

Piano

C: I V4—3 ii V<sup>7</sup>

I: HC

7  
mäd-chen-haf-te Knos-pen auf. In dem

G: IV V4—3 I

V: PAC

Example 4.15: “Heut’ in dieser Nacht,” H-U 221. Mm. 1–8.

Hensel uses a similar strategy to create a dominant reroute in “Die Stille,” H-U 401 (Ex. 4.16). The antecedent again uses a pedal point for three measures, then releases the pedal point to allow the subdominant to briefly enter the harmonic texture before moving to the HC in m. 4—also with  $\hat{2}$  in the voice. Rather than hinting at the supertonic in the consequent as she did in “Heut’ in dieser Nacht,” Hensel keeps the consequent in the same pitch space, now drifting between the tonic and submediant. The diversion leading to the dominant reroute occurs in mm. 7–8, where the  $B^{\circ 7}$  to  $C^6$  progression hints that C is gaining tonal stability that surpasses a dominant function. Hensel expands the consequent by two



(basic idea)

Piano

F: I

(repetition)

vi V<sup>7</sup>/V V

(continuation-cadential)

*p*

I C: IV V  $\frac{6}{4}$   $\frac{5}{3}$

15

V  $\frac{6}{4}$   $\frac{5}{3}$  V: PAC  $\frac{9}{8}$

Example 4.17: *Allegro con spirito*, H-U 303. Mm. 9–16. Modulating consequent.

Dominant reroutes are a less-substantial majority in Hensel's sentential forms. Three of the eight sentences that modulate to the dominant employ a tonicization during the presentation, which complicates the relationship between

---

in the relative major and tonic keys, respectively, before modulating to the dominant.

tonic and dominant prior to the modulation. “Sehnsucht,” H-U 141 presents an archetypal sentence that exhibits a last-minute shift to the dominant. The presentation (mm. 1–4) shows a basic idea and repetition that prolong the tonic (Ex. 4.18). As the continuation begins, the A-minor tonic is still present, moving into what appears to be a cadential progression that passes through iv and V, but turns prematurely to the tonic and mediant (m. 8) before falling by half-step to an unresolved cadential 6/4 in the dominant (mm. 9–10).

Example 4.18: “Sehnsucht,” H-U 141: mm. 1–10.

“Verloren,” H-U 142, also begins with a sentence that uses mediant relationships as a pivot to the eventual dominant modulation (Ex. 4.19). The basic idea establishes a tonic-dominant relationship, while the subsequent repetition moves from emphasizing a first-inversion tonic to the subdominant and concludes with the V/vi (mm. 1–5). Hensel alternates between vi and V/vi for the continuation’s opening two measures (mm. 6–7), then alters the submediant into a dual-function seventh chord—vi<sup>7</sup> in C major and ii<sup>7</sup> in G major—which moves to a cadential V–I progression in G major that reaches a PAC in m. 9.

basic idea ————— repetition ————— continuation

Voice  
 Ich hatt' ein Täub-chen so lieb so schön! Ich muß es im-mer und im-mer sehn; — war mir das Lieb-ste der gan-zen

Piano  
 C: I V<sup>7</sup> I IV V/vi

7  
 Welt, — hätt's nicht ge-las-sen um al-les Geld.

V/vi vi<sup>7</sup>  
 G: ii<sup>7</sup> V<sup>7</sup> I  
 V: PAC

Example 4.19: “Verloren,” H-U 142: mm. 1–9.

A third sentential dominant reroute occurs in “Zauberkreis,” H-U 399 (Ex. 4.20). In this plus-one sentence, Hensel uses a six-measure presentation and seven-measure continuation, and again exploits mediant relationships as a means to modulate to the dominant. A diatonically descending bass line prolongs the C-major tonic through the basic idea, reaching a cadential 6/4 figure in measure 5. After the cadential 6/4 resolves to V, Hensel inflects the diatonic descent with a chromatic tone diversion (F#) that conflates the dominant with B minor, moving the repetition squarely into the mediant (mm. 6–8). The one-measure melodic fragments that signal the continuation in m. 9 stand on E-minor’s dominant before beginning a new diatonic descent that now suggests G major, which is soon confirmed by the cadential 6/4–I PAC in mm. 14–15.



basic idea

Voice: Was steht denn auf den hun - dert Blät - tern der Ro - se all? ———  
 Daß Schön - heit in sich selbst be - schrie - ben hat ei - nen Kreis, ———

Piano: C: I 6 vii 5 / V 6 5 V4 3

repetition continuation (plus-one)

Voice: Was sagt denn tau - send - fa - ches Schmet - tern der Nach - ti - gall? Was steht denn  
 und kei - nen an - dern auch das Lie - ben zu fin - den weiß. Daß Schön - heit

Piano: e: i iv<sup>6</sup> V

Voice: auf in den sich hun - dert Blät - tern der Ro - se all? Was sagt denn  
 in sich selbst be - schrie - ben hat ei - nen Kreis, ——— und kei - nen

Piano: V V<sub>3</sub> / III G: V<sub>3</sub> I

Voice: tau - send - fa - ches Schmet - tern der Nach - ti - gall, der Nach - ti - gall. Auf - al - len  
 an - dern auch das Lie - ben zu fin - den weiß, zu fin - den weiß. Drum kreist um

Piano: 6 5 I V4 3 V: PAC

Example 4.20: "Zauberkreis," H-U 399. Mm. 3–15.

In Hensel's modulating alternate phrases, over half reroute to the dominant.

The flexibility that idiostructural phrases allow in construction likewise yield a greater diversity in reroute strategies. "Die Liebende," H-U 98, begins with an



prolongs the C-major tonic, with a chromatic diversion, a melodic D# in m. 1, which foreshadows the A' subphrase's prominent mediant harmonies. The A' subphrase begins still in the tonic, then moves to the mediant, dwelling on  $\hat{5}$  and using the melodic voice's F# as diversions that point toward the upcoming dominant reroute. Following A', a cadential gesture takes place that moves from the mediant to a cadential 6/4 in the dominant, bringing the piece to a G-major PAC to conclude the opening phrase.

Example 4.22: “Sonnenuntergang,” H-U 137. Mm. 1–9.

Hensel utilizes asymmetrical subphrases within both the antecedent and consequent to reach a dominant reroute in “Die Schiffende,” H-U 199. The A-major tonic is a consistent feature in the bass throughout the basic and contrasting ideas, appearing in the bass on the first beat of mm. 3–6 (Ex. 4.23). Hensel begins the antithesis subphrase with the subdominant, D major, then progresses back to the alternating I–V harmonic configuration, which hints at an HC in mm. 5–6. The subphrase does not end at the HC opportunity in m. 6; instead, it continues forward with conditional asymmetry to reach a second E-major cadence in m. 9, this time

as an IAC. The melodic line remains strictly diatonic in the initial six measures, with no chromatic inflections occurring until the antithesis subphrase, when D# precedes the melodic highpoint, an E<sub>5</sub> in m. 7. The melodic line then arpeggiates downward from E<sub>5</sub>, outlining a dominant triad over the accompanying cadential 6/4, reaching an IAC in E major to complete the dominant reroute (mm. 8–9).

*Allegretto grazioso*

Voice: *p* Sie wankt da - hin, die  
 deckt mir nicht, ihr

Piano: *p*

A: (I) V<sup>7</sup> I

A' B  
 A - bend - win - de - spie - len, ihr Ap - fel - blü - ten - zu;  
 han - gen - den Ge - sträu - che, ihr lä - chelnd An - ge - sicht;

IV<sup>(6)</sup> V<sup>7</sup> I  
 E: IV 6—5  
 V<sup>4</sup>—3 I  
 V: PAC

Example 4.23: “Die Schiffende,” H-U 199. Mm. 1–9.

### **Relative-key Reroutes**

Hensel’s periodic phrases frequently reroute to relative keys, particularly the mediant. Opening periods that modulate show a 46% tendency for relative key reroutes, with 30% moving to the mediant, while 16% favor the submediant. The contrasting period that opens “Die furchtsame Träne,” H-U 66, wastes no time blurring the tonic, beginning with a brief two-measure introduction that uses

chromatic pitches to hint at a potential diversion (Ex. 4.24). Hensel alters the  $E_b$ -major tonic in the second chord by adding  $b\hat{7}$  in the bass, suggesting that the subdominant  $A_b$  might eventually become a prominent tonality. The antecedent (mm. 3–6) features a bassline that foregoes the earlier  $b\hat{7}$  and descends diatonically using cascading thirds to an HC in m. 6. The contrasting consequent also begins with the  $\hat{1}-\hat{7}-\hat{6}$  bass motion (mm. 7–8), but undercuts the step up to  $\hat{7}$ —instead moving to  $\#6$ , the enharmonic equivalent to the introduction’s  $b\hat{7}$  (m. 9). The chromatic diversion reroutes the consequent into the mediant’s secondary dominant, before concluding the opening period with an HC in G major in m. 10.

antecedent

Voice: Sahst die furcht-sa-me Trä-ne... du... sanft steh-len sich vom

Piano:  $E_b$ : I  $V_2$  / IV  $IV^6$  I vi  $IV^6$   $\hat{6}$  to  $\hat{7}$   $V_5^6$

consequent

Voice: Aug' be-lausch-test du des Her-zens Schlag, der Seuf-zer Lis-pel-hauch, und

Piano:  $V_7^6$  I vi  $\hat{6}$  to  $\#6$   $vii^{o7}/V$   $\frac{6}{5}$  V  $iii$ : HC

Example 4.24: “Die furchtsame Träne,” H-U 66. Mm. 1–10.

The parallel period that opens “Lied der Fee,” H-U 73, begins with an antecedent that reinforces the G-minor tonic through a two-measure pedal point that supports the tonic, subdominant, and submediant harmonies (Ex. 4.25). The



Hensel foreshadows the relative-key reroute more directly in “Erinnerungen in die Heimat,” H-U 163 (Ex. 4.26). The D-major antecedent’s basic idea begins with a unison chromatic gesture in the vocal melody and piano, then reveals the eventual tonal destination with the first full harmony—an abrupt dominant from the submediant (m. 2). The F<sup>#</sup>7 chord then resolves deceptively to the subdominant, as if Hensel is withholding the punchline from a joke, which allows the antecedent to continue on through its dominant and arrive at an IAC in m. 4. To begin the consequent, Hensel changes from a sparse unison line to fully-realized harmonies, but the submediant’s dominant once again appears, calling for a second deceptive resolution—this time to a first-inversion supertonic (m. 6): still no punchline. After two deceptive resolutions, the F<sup>#</sup>7 chord’s destination is more difficult to keep under wraps; it returns in m. 7, now functioning as a cadential 6/4 that finally resolves to B minor to conclude the submediant reroute. At last Hensel relents and finishes the joke.

antecedent consequent

Voice

Wa - rum, o lie - bes Herz, so leicht Schlägst Du in mei - ner Brust? Der A - bend - wind, der  
 Was flü - gelt mei - ne Schrit - te so, was locht mich in den Wald? Ist es das Vög - lein,

Piano

D: I V<sup>7</sup>/vi IV V<sup>7</sup> I I: IAC Ger.+6

Example 4.26: “Erinnerungen in die Heimat,” H-U 163. Mm. 1–8.

6  
 lieblich streicht, Er füllt er Dich mit Luft? Es  
 welches froh sein Liedchen mein thin halt? Es

6  
 V<sup>7</sup>/vi ii<sup>6</sup>  
 b: iv<sup>6</sup> V<sub>4</sub>  $\begin{matrix} 6 & \text{---} & 5 \\ 4 & \text{---} & 3 \end{matrix}$  i  
 vi: PAC

Example 4.26 (continued): “Erinnerungen in die Heimat,” H-U 163. Mm. 1–8.

Hensel’s sentences also frequently exhibit relative-key reroutes, though in contrast to the period’s mediant tendencies, the sentence tends to favor reroutes to the submediant. The submediant reroute in “Die sanften Tage,” H-U 75, follows a subtle approach that shows no obvious diversion (Ex. 4.27). A tenacious A-major pedal provides a foundation for the entire presentation, spilling over into the continuation’s first two measures (mm. 1–6). Hensel alternates between tonic and dominant harmonies over the tonic pedal, suggesting harmonic motion despite the static bassline. In m. 6, Hensel alters the tonic to V<sup>7</sup>/IV, using the first non-diatonic harmony to finally break the pedal point and move both the harmony and bass to the subdominant. The IV–ii progression in m. 7 seems to indicate the predominant space prior to a tonic-key cadence, but rather than progressing to the dominant harmony from the supertonic, Hensel ascends by step in the bass to  $\hat{3}$ , creating a cadential 6/4 in the submediant that resolves to F# minor. The reroute to the submediant is sudden: nothing in the harmony or melodic line suggests that a cadence anywhere other than the tonic is on the horizon. Yet not every reroute



requires a diversion, just as the wanderer needs little reason to change up their course.

Langsam      basic idea      repetition      continuation

Voice

Ich bin so hold den sanf - ten Ta - gen, wann in der er - sten Früh - lings - zeit — der Him - mel,  
 Dann steh' ich auf dem Ber - ge dro - ben und sch' es al - les, still — er - freut, die Brust von

Piano

A: I      (vii°      V<sup>7</sup>      ) I

blau - lich auf - ge - schla - gen, zur Er - de Glanz — und Wär - me streut; die Thä - ler  
 lei - sem Drang ge - ho - ben, der noch zum Wun - sche nicht — ge - deiht. Ich bin ein

V<sup>7</sup>/IV      IV      ii      f#: iv      V  $\begin{matrix} 6 & \text{---} & 5 \\ 4 & \text{---} & 3 \end{matrix}$       i      vi: PAC

Example 4.27: “Die sanften Tage,” H-U 75. Mm. 1–9.

In “Wandrer's Nachtlid,” H-U 147, Hensel reroutes to the submediant using a plus-one sentential form. The presentation begins in m. 6 following an introduction that incorporates both piano and voice (Ex. 4.28). Similar to the strategy in “Die sanften Tage,” Hensel sets the first basic idea over an A $\flat$ -major tonic pedal (mm. 6–8), releasing its hold on harmonic motion during the truncated repetition only after the addition of  $\flat\hat{7}$  to the tonic, which forms a V<sup>7</sup>/IV that passes through V<sup>7</sup>/ii before resolving to ii (mm. 8–10). The continuation fragments the repetition, beginning with the subdominant that evaded the previous V<sup>7</sup>/IV, but quickly drifts back to a first-inversion ii in m. 11 that leads to a pseudo-Phrygian HC figure in the submediant (m. 12). The phrase continues forward in m. 13,

wholly within the submediant reroute, though what initially seems to be a melodic liquidation becomes a new period, based on the initiating harmonic function in m. 12, the HC in m. 16, and the expanded repetition that evokes a consequent in mm. 17–21, which ends with a submediant IAC. The collision between sentential and periodic impulses in the opening phrase creates a deep-level diversion, yielding additional time to distance from the  $A^b$ -major tonic and solidify the submediant reroute through an elision of phrase function.

basic idea ————— repetition - - - - -

Voice  
 al - les Leid — und Schmer - zen stil - lest, den, der dop - pelt e - lend

Piano  
 $A^b: I$   $V^7/IV$   $V^5/ii$

10 continuation (antecedent function?)  
 ist, — dop - pelt mit Er - qui - ckung fül - lest, Ach ich bin des Trei - bens

ii  $V^5/IV$  IV  $f: VI$   $V^4-3$  i

14 (consequent function)  
 mü - de! was soll all der Schmerz — und Lust? was soll all der Schmerz - und

$V^7/IV$  V  
 vi: HC

Example 4.28: “Wandrer's Nachtlied,” H-U 147. Mm. 5–20.

Example 4.28 (continued): “Wandrer's Nachtlied,” H-U 147. Mm. 5–20.

“Am Grabe,” H-U 171, reroutes to the mediant by using a plus-one sentential form, similar to the form found in “Wandrer's Nachtlied.” The basic idea solidifies the G-minor tonic by moving through a  $C\sharp^{o7}$  to the dominant in m. 2 (Ex. 4.29). A sequential repetition follows, shifting the basic idea up a minor third to now begin on  $\hat{3}$ , ending with a diminished seventh resolution to  $\natural VII$ , F major. The continuation uses the presentation’s final F-major chord as the impetus to move directly into the mediant, where it remains through three sequential repetitions of a melodic liquidation that prolong the new tonic as it approaches the  $B\flat$ -major PAC in m. 9. Hensel completes the reroute in “Am Grabe” using a more concise strategy than in “Wandrer's Nachtlied.” The archetypal sentence form, alongside a clear diversion brought about through the presentation-ending F-major chord, allows for an immediate reroute to occur naturally without the necessity of any foreshadowing or preparation, using the relationship between two relative key centers.

basic idea      repetition      continuation

Voice

Ru - he sanft be - stat - tet, du von Schmerz er - mat - tet, al - len Kum - - -  
 See - len - hüll' o - wer - de, was du war - est, Er - de, von des Ra - - -

Piano

g: i      (vii<sup>o7</sup>) V      i      III      B $\flat$ : I      (vii<sup>o7</sup>) V      I

7

mer - tilgt das Grab.  
 sens - Bfu - men schön.

ii<sup>6</sup>      V<sup>7</sup>      I  
 III: PAC

Example 4.29: "Am Grabe," H-U 171. Mm. 1–9.

Hensel's modulating alternate phrase forms move to relative keys 26% of the time, and like her sentences, her alternate forms tend to favor reroutes to the submediant over the mediant. In "An den Mond," H-U 198, the opening phrase, similar to a period with circular asymmetry, quickly undercuts the G-minor tonic by emphasizing the subdominant in both the opening harmony and the melodic voice's strong-beat pitches (m. 2). A lacking dominant presence furthers the tonic's position in a somewhat nebulous background state, which is compounded when the pseudo-antecedent concludes with a drawn-out subdominant PAC in mm. 4–6 (Ex. 4.30). Within the two-measure C-minor prolongation, Hensel incorporates the first clue that a diversion might be on the horizon, the A $\flat$  that decorates the subdominant cadential arpeggiation (m. 5), which continues to manifest throughout the phrase's second half. The consequent fluctuates between the global

subdominant and dominant, C minor and D major, beneath repetitious half-step motives in the vocal line, suggesting that the phrase could reasonably still end in the home key. A complication arises in m. 11 as Hensel recalls the  $A\flat$ . Now it is more than a chromatic embellishment within a cadence: it is a complete  $A\flat$ -major harmony, able to exist in syntactically different roles depending on which of the piece's prominent keys it belongs to:  $\flat$ II (predominant) in G minor, or VI (tonic prolongation) in C minor. The first-inversion G-minor chord in m. 12 seems to follow the former option, possibly avoiding a reroute altogether; however, the bass  $\hat{3}$  holds through into m. 13, now supporting a  $B\flat^7$  chord and resolves to an  $E\flat$ -major PAC in m. 14. The submediant reroute in "An den Mond" exhibits Hensel's plays on harmonic ambiguity by using the early  $A\flat$  chromatic embellishment to forecast the eventual  $A\flat$  sonority, which results in an unexpected detour to a previously unheard key to conclude the opening phrase.

Andante antecedent?

The image shows a musical score for the piece "An den Mond" by Franz Schubert. It consists of two staves: Voice and Piano. The tempo is marked "Andante" and the phrase is labeled "antecedent?". The key signature has two flats (B-flat and E-flat). The lyrics are: "Was schau - est du so hell und klar durch die - se Ap - fel - bäu - blickst um - sonst so hell und klar in die - se Lau - be nie". Below the piano staff, Roman numerals are provided for the first four measures:  $g: i$ ,  $(iv)$ ,  $i$ , and  $V^6 i V^7/iv iv$ .

Example 4.30: "An den Mond," H-U 198. Mm. 1–14.



G<sub>5</sub>, its highest point, but the harmonic foundation remains the E-minor tonic. The following melodic descent outlines the G-major scale, now with support from G-major tonic and dominant harmonies, concluding the mediant reroute with a PAC. In “Totenklage” Hensel uses a gradual conflation between relative keys to achieve the mediant reroute, first becoming apparent through the altered leading tone diversion that begins the consequent.

antecedent (basic idea)                      (contrasting idea)                      consequent

**Andante**

III: PAC

Example 4.31: “Totenklage,” H-U 384. Mm. 1–10.

An early diversion deep in the harmonic texture predicts the submediant reroute in “Nachtwanderer,” H-U 397. Hensel underscores the introduction with a persistent F-major tonic pedal, though despite this perpetual reminder of the tonic, the harmonies above waver between confirming the F pedal and hinting at D minor (Ex. 4.32). The diversion motive—C–C#–D—appears first in the accompaniment’s tenor voice (m. 1), with the C# supporting an A<sup>7</sup> chord over F. In m. 2 the motive appears again, though it is now truncated in the accompaniment’s melodic line. As the voice enters with the phrase’s basic idea in m. 3, the C# vanishes from the texture as Hensel solidifies the F-major tonic with its dominant harmony (m. 3–4). The basic idea’s repetition (mm. 5–6) begins in the subdominant, then moves through the supertonic to arrive at a root-position A<sup>7</sup> chord with C# in the vocal melody; the F pedal no longer obscures Hensel’s intention for a reroute. Hensel uses the A<sup>7</sup> chord to direct the phrase’s final portion to the submediant, where she emphasizes D-minor through an initial prolongation, cadential 6/4, and PAC in the submediant (mm. 7–9). While the diversion in “Nachtwanderer” at first seems to be little more than a passing chromatic embellishment, the C# is prophetic to the eventual submediant reroute, which comes to fruition through the repetition’s conclusion on the submediant’s V<sup>7</sup>.



Andante con moto

Voice *p* A A'

Ich wand - re durch die stil - le Nach, da

Piano *p*

F: I (V<sup>7</sup>/vi) vi (V<sup>7</sup>) I

5 B (cadential)

schleicht der Mond so heim-lich sacht oft aus der dun-keln Wol - ken-hül - le

IV ii<sup>6</sup> d: iv<sup>6</sup> V<sup>7</sup> i V<sub>4</sub><sup>6-5</sup><sub>3</sub> i vi: PAC

Example 4.32: “Nachtwanderer,” H-U 397. Mm. 1–9.

In the “Lied” for piano, Op. 8, No. 3, Hensel hints throughout a 15-measure compound period at a relative-key reroute.<sup>59</sup> Hensel constructs the antecedent as an alliteration schema with a basic idea, varied repetition, and two-measure cadential gesture—what Jarvis and Peterson would deem a phrase reroute. The basic idea (mm. 1–3) opens in a mostly-diatonic D $\flat$  major texture, with a wistful melody that hovers above a consistent eighth-note accompaniment figure (Ex. 4.33). Hensel begins to move away from the tonic during the repetition, tonicizing the submediant at the repetition’s conclusion in m. 5; yet her melody presses

<sup>59</sup> For a complete analysis of Hensel’s Op. 8, No. 3, see Larry Todd’s compelling chapter in *The Songs of Fanny Hensel*, which examines the song’s relationship to Lenau’s poetry (Todd, 2020).



$bb: V$      $iv^6$      $V$      $i$      $iv$      $V_4^6-5-3$      $i$   
 vi: IAC

Example 4.33 (continued): “Lied” for piano, Op. 8, No. 3. Mm 1–15.

### ***Reroutes to the Subdominant, Supertonic, and Subtonic***

In Hensel’s catalogue, the subdominant, supertonic, and subtonic are the least common destination for reroutes. Although these tonal trajectories are infrequent, they exist as some of Hensel’s most intriguing harmonic maneuvers. The phrase forms that Hensel uses to achieve these opening phrase modulations is also of interest, with more examples appearing in sentential and alternate phrase forms rather than the period.

The opening sentence in “Wonne der Wehmut,” H-U 227, transforms the tonic harmony into the functional dominant to facilitate a subdominant reroute. Hensel uses a G-minor tonic pedal throughout the presentation subphrase (mm. 1–4), undermining any tonic-dominant relationship in favor of a  $i-ii^{\circ}4/2-V^7/iv$  progression (Ex. 4.34). The  $ii^{\circ}$  chord serves as an early diversion to the subdominant, containing the forthcoming tonal center’s pitch content—C–E $\flat$ –G—which enables G minor’s transformation from old tonic to new dominant. To begin the continuation, Hensel uses a first-inversion subdominant to support the melodic liquidation that precedes the cadential progression (mm. 5–8). A subdominant voice exchange occurs between the melodic line and bass, highlighting the new

tonic through prolongation in m. 5, and then progresses to cadential function in mm. 6–8, ending with a subdominant reroute with PAC. The transformation of the tonic harmony into a new dominant creates a fluidity between the tonic and subdominant key centers. By using this technique at phrase level in “Wonne der Wehmut,” Hensel previews a strategy she uses across larger expanses of time where the blurred tonic-dominant function enables remarkable confluences between fifth-related keys, which I examine further in Chapter 5.

The image shows a musical score for the piece "Wonne der Wehmut" by Franz Schubert. It features a voice line and a piano accompaniment. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score is divided into three sections: "basic idea" (measures 1-3), "repetition" (measures 4-5), and "continuation" (measures 6-8). The lyrics are: "Trock - net nicht, trock - net nicht, Thra - nen un - glück - li - cher Lie - be." The piano part includes harmonic analysis: g: i, (ii<sup>o7</sup>), V<sup>7</sup>/iv, iv<sup>6</sup>, c: i<sup>6</sup>, 5/3, iv, 6—5 / V4—3, i, iv: PAC.

Example 4.34: “Wonne der Wehmut,” H-U 227. Mm 1–8.

In “Die Sommernacht,” H-U 209, Hensel uses an antecedent with conditional asymmetry to achieve a supertonic reroute (Ex. 4.35). Hensel begins with an amorphous phrase where the antecedent’s content creates an asymmetrical structure. The three-measure basic idea is offset from the two-measure contrasting idea with brief repose in m. 4, a tactic that gives the false impression that the opening subphrase concludes before it actually does (mm. 2–6). The basic idea occurs over a three-measure tonic pedal that moves through the submediant to a second-inversion subdominant in m. 3, then reaches the false temporary arrest over a vii<sup>o</sup>6/5 harmony in m. 4. The contrasting idea in mm. 5–6 then prolongs the

dominant, beginning with an inverted  $V^7$  harmony, and reaching a moment of repose in m. 6, though Hensel undermines the potential for rest by urging the melodic line forward with an appoggiatura to  $\hat{4}$ . Hensel continues the dominant prolongation in the second subphrase by using the conditional motive from mm. 5–6, and then embarks upon a sudden diversion into the supertonic mm. 7–10. Upon reaching a first-inversion  $D\flat$ -major chord in m. 9, Hensel creates a jarring departure from the primarily diatonic  $E\flat$ -major landscape. The  $D\flat$  chord is an unavoidable diversion, a musical equivalent to a flashing “road closed” sign, forcing the tonality to reroute away from  $E\flat$ -major and into the supertonic with an HC confirmation in mm. 10–11.

antecedent (basic idea) (contrasting idea)  
conditional asymmetry

**Largo maestoso**

Voice: *f* *dim.* *p* *cresc.*  
Wenn der Schim - mer von dem Mon - de nun her - ab in die Wäl - der sich er -

Piano: *f* *dim.* *p* *cresc.*

$E\flat: I$   $vii^{\circ}5$   $V_5$

6 *f* consequent function *dim.* *p*  
gießt, — und Ge - rü - che mit den Duf - ten von der Lin - de in den Küh - lung - en wehn;

$V^7$   $\frac{4}{2}$   $I^6$   $N^6/vi?$   $V^6$   $i$   $V$

i: HC f:  $vi^6$  ii: HC

Example 4.35: “Die Sommernacht,” H-U 209. Mm 1–11.

Reroutes to the subtonic, while uncommon in Hensel's opening phrases, use consistent techniques: first, by emphasizing the global dominant as a diversion and then reinterpreting the dominant as submediant to achieve the reroute; and second, through reinterpreting the mediant's dominant as the new tonic. Hensel uses these harmonic strategies in her three pieces that have opening cadences in the subtonic—"Mon coeur soupire," H-U 52, "Farewell," H-U 316, and "Wandrers Nachtlied," H-U 367.

In "Mon coeur soupire," Hensel reaches the subtonic through a periodic phrase form. The introduction and the antecedent's basic idea dwell on a D-minor pedal point, and then move directly to a cadential 6/4 in the minor dominant, concluding the subphrase with an A-minor tonicization that reaches mid-phrase repose in m. 7 (Ex. 4.36). The varied consequent remains in the minor dominant, solidifying the tonality with a two-measure pedal point. In the pedal's second measure (m. 8), the A-minor harmony shifts to  $F\sharp^{\circ}6/5$ —a sonority foreign to both A minor and the D-minor tonic's harmonic landscape—hinting instead at a move toward the subdominant. The  $F\sharp^{\circ}6/5$  diversion does lead to a G-based sonority in m. 9; however, it is not the subdominant, but instead, a cadential 6/4 in the subtonic that resolves to a C-major PAC to complete the reroute (mm. 9–11). Although rerouting to  $\sharp VII$  is an unusual modulation, an unassuming harmonic reinterpretation that repurposes the dominant into the submediant facilitates the

reroute, and gains additional clarity when a diversion chord—such as the F#°6/5 in “Mon coeur soupire”—prefaces the arrival.<sup>61</sup>

antecedent

consequent

Example 4.36: “Mon coeur soupire,” H-U 52. Mm. 1–11.

### Drifts: Modulation through Tonicization

While reroutes use a diversion to modulate into a new key, drifts employ both tonicizations and modulations, contributing extra layers of harmonic uncertainty and color to the initial tonic departure. A defining feature in Hensel’s tonal drifts revolves around obscuring the tonic-dominant relationship, which is, according to Kirnberger, Marx, and many others, the most significant harmonic association

<sup>61</sup> “Wandrer’s Nachtlied,” H-U 367 follows a similar technique to that in “Mon coeur soupire.” Hensel reinterprets the dominant as the submediant and approach the cadential idea with  $\hat{6}-\hat{5}-\hat{1}$  in the bass along with a reinforcing cadential 6/4. In contrast, “Farewell,” H-U 316, reinterprets the mediant’s dominant as the new tonic, which follows a  $\hat{4}-\hat{5}-\hat{1}$  progression in the bass.

within a tonal center. This is not to say that the dominant is absent in Hensel's tonal drifts, but instead, that the dominant is now a transient sonority that advances the progression into new tonal landscapes.

"Wenn ich mir in stiller Seele," H-U 215, drifts through multiple tonicizations in the first phrase before reaching a cadence (Ex. 4.37). The opening basic idea solidifies the D-minor tonic with a dominant neighbor, then moves upward to a contrasting idea in mm. 3–6 that features a descending parallel tenth sequence. Hensel begins to call the D-minor tonic into question during the descent, passing through a VII chord as the bridge between the tonic and submediant. The sequence concludes with a first-inversion dominant that resolves deceptively to a first-inversion B $\flat$ -major chord, which Hensel briefly prolongs through a voice exchange (m. 7). Hensel then conflates B $\flat$  major with G minor by introducing F $\sharp$  as a new leading tone in mm. 7–8, suggesting the dominant of G minor. An emphatic move to E $\flat$  major in mm. 9–10 momentarily shifts the tonal landscape once again, rescinding the opportunity for a G-minor cadence. Following the phrase's highpoint in m. 10, Hensel pivots back to G minor with a sudden dynamic contrast in m. 11, creating an eerie stillness over the harmonic landscape to initiate the cadential progression, which concludes with a cadential 6/4–I PAC in G minor.



Voice: Wenn ich mir in stil-ler See-le sin - ge lei - se Lie - der vor: Wie ich füh-le, daß die  
 Piano: *cresc.*  
 d: i V i ♯VII VI V<sup>6</sup> VI<sup>6</sup> V<sup>4</sup>/<sub>3</sub>/iv  
 B♭: I<sup>6</sup> V<sup>4</sup>/<sub>3</sub>/vi  
 8  
 Voice: feh - le, daß die feh - le, die — ich ein - zig mir er - kohl; möcht' ich  
 Piano: *cresc.* *p*  
 IV<sup>6</sup>  
 g: VI<sup>6</sup> V<sup>6</sup>/<sub>5</sub> VI<sup>6</sup> g: Ger.<sup>+6</sup> V<sup>6</sup>/<sub>4</sub>? iv V<sup>7</sup> i  
 Eb: I<sup>6</sup> V<sup>6</sup>/<sub>5</sub> I V<sup>7</sup>/IV iv: PAC

Example 4.37: “Wenn ich mir in stiller Seele,” H-U 215. Mm. 1–13.

The tonal drift assumes a different character in “Suleika,” H-U 306. The phrase’s expanded rote form passes through two keys during the first two motivic statements and seems to settle in a tonal center through the third statement, yet Hensel’s tonal trajectory ultimately tells a different story. While “Wenn ich mir in stiller Seele” provided a referential dominant in the first basic idea, the opening dominant in “Suleika” (m. 4) serves as a passing chord that diverts the piece toward the supertonic, C minor, as the basic idea concludes (Ex. 4.38). The first repetition avoids an initiating supertonic harmonic function, beginning with a first-inversion C minor that progresses through juxtaposing A<sup>b</sup>-major and F<sup>♯</sup><sup>o7</sup> chords before concluding on G-major, the local dominant, in m. 8. A root-position C-minor chord finally appears to begin the second repetition, but soon disappears from the

texture as Hensel briefly favors harmonies hinting at E $\flat$  major—A $\flat$  major and B $\flat$ 6/5 in mm. 9–10—before diverting back again to C minor. To conclude the phrase, Hensel abandons C minor through a chromatic progression that veers toward F minor, reaching a root-position F-minor chord in m. 12, and then reveals the phrase’s concluding tonal region, E $\flat$  major, through the cadential 6/4–I PAC in mm. 13–14. In retrospect, Hensel’s nod toward E $\flat$  in mm. 9–10 not only lends additional color within the supertonic tonicization, but also functions as a diversion that predicts the final tonal goal. In “Suleika,” Hensel provides a conclusive phrase ending using a harmony, which, to that point in the piece, was not even present.

Andante soave e dolce basic idea

repetition I

repetition II

B $\flat$ : I V $\frac{4}{3}$

vii $\frac{6}{5}$  /ii i $\frac{6}{6}$  Ger. $\frac{+6}{6}$

V i VI $\frac{6}{6}$  V $\frac{6}{5}$  /III ii $\frac{0}{2}$  V $\frac{6}{5}$  i

Example 4.38: “Suleika,” H-U 306. Mm. 1–14.

Example 4.38 (continued): “Suleika,” H-U 306. Mm. 1–14.

Hensel integrates three key areas through the opening period’s drift in “Im Herbste” H-U 416 (Ex. 4.39).<sup>62</sup> The circularly asymmetrical phrase’s basic idea begins with a two-measure G-minor tonic pedal before moving to  $V^7/V$ , which briefly tonicizes the dominant that occurs in m. 3. A passing  $vii^\circ 4/3$  opens the contrasting idea, advancing to first-inversion tonic and submediant chords in m. 4 before returning to  $V^7/V$ , suggesting a dominant reroute through the reinterpreted  $iv-N^6-V^7$  progression (mm. 4–5). Hensel circumvents the dominant resolution, beginning the motivic repetition in m. 5 with G minor’s  $vii^\circ$  as a dominant substitute. An ambiguous relationship between the G-minor tonic and subdominant develops as the motive repeats, using the  $vii^\circ$  harmony as the catalyst. A  $vii^\circ-iv^6-iv-V4/2$  progression occurs twice in mm. 5–7, with a melodic line that suggests the subdominant, while G-minor’s leading tone remains a fundamental pitch in the accompaniment. In m. 7, the ambiguity momentarily subsides as the melodic line moves to an  $F\sharp_5$  with support from C-minor’s  $vii^\circ 6/5$ , negating the persistent G

<sup>62</sup> Rodgers (2011A) also addresses the tonal language of “Im Herbste.”

minor leading tone in all voices. The regular two-measure divisions in the phrase so far indicate that a cadence should be nearby, which the increasingly stable C minor tonality seems to confirm; yet despite its prominence in the continuation, C minor is just another diversion along the way to the tonal destination. Hensel chromatically alters the first-inversion C-minor harmony in m. 8 into  $E^{\circ 7}$ , the leading-tone seventh for the subtonic, providing the opportunity for an F-major cadence in m. 9 to conclude the final two-measure phrase division. But the tonal journey is not over yet: Hensel passes the cadential prospect by expanding the phrase by a measure and using F as an arrival for a cadential 6/4 that resolves to an IAC in  $B\flat$  major.

antecedent (basic idea)                      (contrasting idea)                      consequent  
(circular asymmetry)

**Adagio**

g: i                       $V^7/V$      $V^7$   $vii^4_3$      $i^6$                        $vii^{\circ 7}$   $iv^6$

d:  $iv^6$                        $N^6$                        $V^7$   
v: HC

iv     $vii^{\circ 7}$   $iv^6$

c: i     $vii^{\circ 7}/V$   $i^6$                        $vii^6_5$                        $i^6$      $vii^{\circ 7}/iv$

$B\flat$ :  $vii^{\circ 7}$                        $V^6_4$   $5-3$                       I  
III: PAC

Example 4.39: "Im Herbst," H-U 416. Mm. 1–10.

Hensel constructs a tonal kaleidoscope to open the *Andante espressivo*, Op. 6, No. 1, passing through a swath of chromatic tonicizations en route to the opening phrase's cadence. The antecedent begins with a two-measure basic idea in the tonic, A $\flat$ -major (Ex. 4.40). A dominant arrival in m. 3 creates an internal division in the subphrase, and then, using the minor dominant, pivots into the chromatic mediant, C $\flat$  major, for the contrasting idea (mm. 3–5). Hensel begins the consequent with a 6–5 sequence that passes through C $\flat$ , B $\flat$ , D $\flat$ , and C major, and then alters the first-inversion C-major chord—C $\flat$  major's enharmonic N<sup>6</sup>—into a C $\sharp^{\circ}$ 6/5 using the bass line's  $\hat{5}$  as a common tone (mm. 5–7). The C $\sharp^{\circ}$  sonority provides an opening to enharmonically pivot back to the home key, yet Hensel rejects the opportunity, opting instead to resolve the chord to a cadential 6/4 in G minor—the leading tone's key—which concludes the phrase with an IAC in m. 9. Despite the opening phrase's rich chromatic content, there is no diversion that suggests G minor would eventually become a significant tonal region. The extensive drift in the *Andante espressivo* demonstrates Hensel's gift for traversing expansive tonal distances in short phrases through harmonic manipulation. The chromatic mediant relationship in the antecedent allows for the following continuation to follow many tonal paths, though the disorienting chromatic sequence in mm. 5–7 deftly mixes the harmonic colors in a manner that the G-minor arrival does not seem quite as far from home.

Andante espressivo

basic idea ————— repetition (varied)

Piano

$A\flat: I$        $vi$        $V\ 3 / V$        $\begin{matrix} 6-5 \\ V\ 4-3 \end{matrix}$        $v$        $C\flat: iii$

$I$        $ii^7$        $I$  (sequence)  $C\flat^6$        $B\flat^6$        $D\flat^6$

$C: N^6(\text{enh.})$        $g: IV^6$        $vii^{\circ 7} / V$        $\begin{matrix} 6-5 \\ V\ 4-3 \end{matrix}$        $I\ 4-3$        $\#vii: IAC$

Example 4.40: *Andante espressivo*, Op. 6, No. 1. Mm. 1–9.

### ***Lebewohl*: Home Fades from Sight**

Just as the Grimm Brothers' straw, coal, and bean come together with the intent of taking a great journey, many opening phrases in Hensel's *Lieder* corpus quickly project a tonal adventure by straying from the tonic key prior to the first cadence. Whether Hensel accomplishes the tonal forays through detours, reroutes, or drifts, the musical protagonist often leaves home before the listener is fully conscious of the tonal homeland's landscape. By creating an open narrative space early on through harmonic plot events, Hensel introduces the protagonist into a purely musical manifestation, and by doing so, unlocks opportunities to propel the tonal

plot through more twists and turns by using strategies that I examine in Chapter 5. Once the protagonist's home is out of sight, feelings of longing (*Sehnsucht*), loss (*Verlust*), and remembrance (*Erinnerung*) might enter the musical storyline, all of which introduce additional events into the plot that anticipate an eventual arrival that may, or may not, be the home that one initially departs from.

## CHAPTER V

### ***SEHNSUCHT, VERLUST, AND ERINNERUNG: LANDSCAPES OF HARMONY AND FORMENLEHRE***

A portion of this chapter was published as “You Too May Change: Tonal Pairing of the Tonic and Subdominant in Two of Fanny Hensel’s *Lieder*,” Chapter 6 in *The Songs of Fanny Hensel*. Edited by Stephen Rodgers. Oxford University Press.

The travelers, in their delicate condition, required nearly a day to arrive at the desired spot. The earth crept back into the valleys, the sky rested itself on the mountains. The waving, glimmering sun seemed to our Eugenius a mirror of the moon, and he said to his beloved, when the icy summits had already cast their flames upon the earth: “I feel so weary, and yet so well. Will it not be as if we left two dreams...if we enter the cloudless moon as the first shore beyond the hurricanes of life?

–Jean Paul Richter. *The Moon*.<sup>1</sup>

The wanderer immediately turned her glance towards the piano...At first her performances was lively and brilliant; then she passed into serious tones, to tones of deep melancholy, which was visible in her eyes.

–Goethe. *Wilhelm Meister’s Wanderjahre*.<sup>2</sup>

Hensel does not limit her song journeys to variations on phrase forms, modulating opening phrases, or other early harmonic acrobatics. These approaches set the stage to introduce more expansive and fantastical landscapes that play out across entire pieces through large-scale harmonic and formal strategies. Examining entire pieces invites explorations into many Henselian aesthetics that are idiosyncratic to her musical language. Rather than considering isolated areas from Hensel’s map,

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<sup>1</sup> Richter (1844, 262).

<sup>2</sup> Goethe, Johann Wolfgang von (1902, 51).



my focus now shifts to the complete topography, illuminating an array of features that build tonal relationships within song forms. In this chapter, I examine Hensel's tonal strategies that develop across entire works, which include fluid tonicization, tonal pairing, and directional tonality. These larger tonal approaches work in tandem with topics introduced in Chapters 3 and 4—such as diversions, detours, and drifts—to construct more elaborate musical plots that extend beyond the single phrase.<sup>3</sup> The macro perspective of tracing tonality through entire sections or pieces contributes to Stewart Macpherson's notion that musical phrases grow into larger musical paragraphs—the entire story.<sup>4</sup> Yet, as Vladimir Propp's schematic functions of the *dramatis personae* in fairy tales suggests, an expectation is established from repetition of form; however, while the plot remains intact, it does not always follow expectation.<sup>5</sup>

As phrases combine to create paragraphs, an author takes a number of considerations into account to propel the plot forward. While surface-level elements, what Leonard Meyer would call *secondary parameters*, project certain plot features—similar to choices for wording or tacit descriptions—these qualities

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<sup>3</sup> I address anticipatory musical aspects in Chapter 4, as “diversions.” Diversions, along with detours, reroutes, and drifts, will also be applied, when appropriate, to phrases in the present chapter.

<sup>4</sup> Macpherson, Stewart (1915, 3).

<sup>5</sup> Propp, Vladimir (1968).

do not change the plot's pacing.<sup>6</sup> Word choice and tacit description does, however, "frequently accompany and intensify the goal-directed processes shaped by the primary parameters."<sup>7</sup> For example, take Goethe's description of a footpath that reaches a mountaintop in *Elective Affinities*. The narrator states:

By this route, over rocks and through brushwood and thickets, they reached the top of the hill, which was not a plateau but a continuous fertile ridge. Village and mansion to the rearward could no more be seen. Ahead and far below lay a chain of lakes.<sup>8</sup>

The primary parameter for Goethe's excerpt is that by taking a particular route, they—the protagonists—reached the hilltop; while secondary parameters contribute detail to the scene: the environmental features, the character of the hill itself, and the protagonists' experience during and after the ascent. The plot would still proceed forward if Goethe had written, "By this route, they reached the top of the hill," yet the details—the secondary parameters—enliven the plot. It is also possible that the route chosen to climb the hill was too treacherous, resulting in a hypothetical narrative where, "by this route, they began to climb the hill. Yet the trail soon disappeared into dense brushwood and thickets, forcing them to turn

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<sup>6</sup> Leonard Meyer includes within secondary parameters aspects of music such as dynamics, tempi, texture, and timbre. By contrast, the primary parameters are the elements "governed by syntactic constraints," including melody, harmony, and rhythm (1989, 14).

<sup>7</sup> Ibid. (1989, 16).

<sup>8</sup> Goethe, Johann Wolfgang von (1978, 16).

back and take the shepherd's well-worn paths to the hill's summit." In the hypothetical version, not only does the plot trajectory change, but a different environment and character, the well-worn path and the shepherd, enter the narrative; however, the primary parameter remains the same since the protagonists still reach their hilltop destination.

What challenges face the narrator and the protagonists as they climb the hill? Or, conversely, what challenges face the composer when forging the musical plot? N. J. Lowe suggests that a plot might encounter challenges in three primary areas: "variety, sense of direction, and above all pacing."<sup>9</sup> Variety comes through connecting *episodes*, or "self-contained" subplots that each have their own teleological endpoint—similar to my examination of musical phrases in Chapter 3.<sup>10</sup> Sense of direction encourages anticipation for future events: an awareness of a "guiding unity" that extends throughout the narrative toward an ultimate destination.<sup>11</sup> Incorporating a sense of direction to musical plots could include, for example, tonal relationships, interspersed thematic returns, or sectional divisions. Pace, what Lowe considers the most important element in the plot trajectory, postpones reaching the story's conclusion by including other material that both preserves interest and "ensure[s] that the endgame is the most *affective* point of the

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<sup>9</sup> Lowe, N. J. (2000, 68).

<sup>10</sup> *Ibid.* (2000, 68–69).

<sup>11</sup> *Ibid.* (2000, 69).

narrative."<sup>12</sup> Plot-based pacing in musical applications occurs through episodes of climax and return, such as a theme returning in tandem with emphasis from a secondary parameter.

Kirnberger also applies similar analogues for pacing to his description of musical variety. Pacing specifically entails a piece's tempo, meter, and rhythm, which all "give the melody its power of expression."<sup>13</sup> He proceeds to explain:

Tempo defines the rate of speed, which by itself is already important since it designates a lively or quiet character. Meter determines the accents in addition to the length and brevity of the notes and the lighter or more emphatic delivery; and it shapes the notes into words, so to speak. But rhythm establishes for the ear the individual phrases formed by the words and the periods composed of several phrases. Melody is transformed into a comprehensible and stimulating speech by the proper combination of these three things.<sup>14</sup>

By using metaphors that operate both in literature and music, Kirnberger's practical text draws from considerations that are equally applicable to literary plot structures as they are to musical trajectories.<sup>15</sup>

Variety, direction, and pacing all contribute to a musical work's trajectory through expanding layers. The self-contained phrase includes motivic variety in A. B. Marx's notions of *Nachsätze*, *Vordersätze*, and *Gegensätze*, while the

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<sup>12</sup> Ibid. (2000, 71).

<sup>13</sup> Kirnberger (1982, 375).

<sup>14</sup> Ibid. (1982, 375).

<sup>15</sup> See also Edward T. Cone (1968) for a study that places rhythm and meter as a driving force in musical forms.

arrangement of phrases in a piece provides a cohesive variety. Direction becomes apparent in circumstances where a musical event results in future expectation, such as in phrases where an HC or other non-authentic form of temporary arrest will be followed by a syntactically stronger concluding gesture. More broadly, a departure from the tonic key into new key centers creates tonal variety, while still alluding to the future event where the home key will return to complete the plot. Pacing works in tandem with variety and direction, dictating when to include variety or alter the sense of direction. The musical plot can drastically change through repetition, remaining in a key or modulating, and the syntactical strength of closure, which each rely on pacing within the larger plot.

The effect that variety, direction, and pacing have on Hensel's long-range tonal plots allows for the creation of fantastical tales that can distort expectation. As phrases combine through a song, additional possibilities arise, creating harmonic landscapes that include tonal pairing, directional tonality, and fluid tonicizations: techniques that evade consistent key centers. Specific Romantic affects such as *Verlust*, *Sehnsucht*, and *Erinnerung*—loss, longing, and memory, respectively—not only provide the namesake for this chapter, but are also fitting metaphors to describe these large-scale harmonic events in Hensel's plots. I use *Verlust* in a musical sense to convey losing something once held close—key areas or tonic chords—that when lost might never be found again. At one level, *Verlust* describes the quickly-lost tonic that *fluid tonicizations* evoke, and extends in radical circumstances to directional tonality where the home key is never regained. As

with many classical plots, once something is lost, the trajectory is set to relocate what was lost. *Sehnsucht* expresses a desire to reunite, recover from loss, or attain the unobtainable, aligning musically with strategies such as fluid tonicizations, or early departures from tonic with home-key returns at the last minute. *Erinnerung* recalls past musical events with slight alterations, as might occur in one's hazy memories and recollections, prompting musical analogues that allow reality and memory to coexist through tonal pairing or other harmonic strategies that allow for tonic reinterpretation.

### ***Sehnsucht*: Fluid Tonicizations in Hensel's *Lieder***

Hensel set ten poems with the title *Sehnsucht* and a myriad of other works that express the sublime longing. *Sehnsucht*, deriving from *sehnen*, connotes "a movement of infinite regress and return...aimed at recapturing a past moment of youth and early dawn. Yet this moment disintegrates just as it appears in sight."<sup>16</sup> By virtue of returning to past moment, *Sehnsucht* evokes a disconnect with reality, in some cases "rejecting life altogether and escaping to a dream world...of wishful thinking."<sup>17</sup> Rifts in reality and dream worlds become manifest in texts that Hensel chooses to set, such as Tieck's "Abschied"—Hensel's H-U 115—where the poet writes:

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<sup>16</sup> Wurth, Kiene Brillenburg (2007, 224).

<sup>17</sup> Gérard, Albert (1959, 161).

Verlust und Schmerz, Sehnsucht und Wiederfinden,  
So schwebt durch Traum und Wachen hin die Welle,  
Dum lächelt hoffend in der Trennung Wehen.

(Loss and pain, yearning and recovery, So the wave floats through both  
dream and waking, That is why he smiles hopefully in the pains of parting.)<sup>18</sup>

Or in Droysen's "Sehnsucht"—Hensel's H-U 219:

Horch! die Nacht schwebt durch die Räume.  
Ihr Gewand durchrauscht die Bäume  
Lispelnd leis'.  
Ach, so schweifen liebeheiß  
Meine Wünsch' und Träume.

(Listen! Night is wafting through the spaces. [Night's] garments rustle  
through the trees, whispering softly. Ah, that is exactly how my wishes and  
dreams, Burning with love, roam about.)<sup>19</sup>

In Tieck's and Droysen's poems, the persona vacillates between reality and a dream; a wandering love or conflicting emotions move toward a fantasy world, where loss may be recovered or desires achieved. Yet in musical applications, *Sehnsucht* might pursue the home key, whether it is lost or simply obscured in a temporary fantasy where other tonal worlds pervade the musical plot, or conversely, it might long to attain a completely new environment that channels new keys that are hinted at but never obtained.

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<sup>18</sup> Tieck, Ludwig. The translation for "Abschied" is mine.

<sup>19</sup> Droysen, Gustav. "Sehnsucht." Translated by Sharon Krebs, LiederNet Archive.

Stephen Rodgers's statement that Hensel's music possesses "a sense of tonal fluidity, where the tonic is lost no sooner than it has been established and only found again at the last possible moment" provides a foundation for fluid tonicizations.<sup>20</sup> Hensel's propensity to abandon the tonic sonority early in a piece is already a specific facet of her musical language; however, this topic is largely unexplored with the exception of Rodgers's schemata that trace recurring ways in which Hensel's *Lieder* modulate away from the tonic to the submediant or supertonic.<sup>21</sup> How do Hensel's songs that "abandon" the tonic keep tonality in a fluctuating state that channels a proverbial tonal dream world?

Tonicization is the process where tonic emphasis relocates to a non-tonic pitch, does not deliver a cadential function in the non-tonic key area, and then returns to the key center that begins the phrase or another key that is confirmed by a cadence. Textbook definitions of tonicization may occur briefly as a single applied chord, often the  $V^{(7)}/V$ , or continue to emphasize a pitch other than the local tonic through a phrase until a cadential function confirms the key.<sup>22</sup> Edward Aldwell and Carl Schachter describe tonicization as a hierarchical temporal process, either a "brief duration" or a "longer-lasting and more significant" event,

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<sup>20</sup> Rodgers, Stephen (2011A, 186).

<sup>21</sup> See Rodgers (2018).

<sup>22</sup> Burstein, Poundie and Joseph Straus (2016, 341–42); Aldwell, Edward, and Carl Schachter (2016 246–47); Kostka, Stefan and Dorothy Payne (2013, 245).



that seemingly lacks a teleological goal: a confirming cadence.<sup>23</sup> Carl Dahlhaus attributes both caesurae (cadences) and formal construction as the necessary elements to delineate between tonicization and modulation. He states, “the caesuras of the song form throw into bold relief the factor of modulation...[and] in smaller form like ABA...the tendency to understand closely related keys as cofactors of the main key is weaker than in the larger form[s].”<sup>24</sup>

With Dahlhaus’s description in mind, three factors in Hensel’s musical language contribute to making a tonicization “fluid.” First, Hensel’s tendency to quickly move away from the tonic gives little time to solidify a harmonic “home,” particularly in instances where a dominant harmony is either fleeting or absent as the tonicization begins. In such cases, Hensel might suspend the sense of direction and pacing by quickly whisking the song into a suspended state of tonal fluctuation without solidifying the plot’s reality, or home key. Second, by using few perfect authentic cadences (PACs) in either the home key or secondary key areas, Hensel minimizes opportunities to confirm tonal spaces, creating a distorted barrier between the *Sehnsucht* dream world and the environment in which the story takes place. Cadential roles in fluid tonicization also surface in cases where cadences in secondary keys consistently occur in stronger forms than tonic key cadences. A

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<sup>23</sup> Aldwell and Schachter (2016, 247). The authors later state, “no temporary tonic can long function as such without the participation of its own dominant” (250), then address the necessary cadential pattern to confirm a key, which to them is only a PAC, *vis à vis* voice-leading patterns shown as  $\hat{3}-\hat{2}-\hat{1}$  or  $\hat{1}-\hat{7}-\hat{1}$ .

<sup>24</sup> Dahlhaus, Carl (1990, 215).

piece's form contributes a third factor to fluid tonicizations. Hensel's vocal works, specifically, tend to be short—averaging only 35 measures— permitting, as Dahlhaus suggests, a weaker understanding of secondary keys in relation to the main key. Form further compounds fluid tonicizations through repetition. With variety and pacing as considerations in plot trajectory, formal aspects such as strophic, modified strophic, or through-composed forms can either establish a stronger sense of reality through repetition—the fantastical becomes less fantastical through each strophic occurrence—or portray a dream-world state through consistently differing phrases in through-composed works.

Hensel's ability to undermine or abandon the tonic harmony is less a stylistic hallmark than her facility to tonicize other keys freely. Through fluid motions between closely- and distantly-related keys with few moments of closure, the wanderer's spirit becomes palpable. Then, at exactly the right moment, Hensel returns to the home key as if the wanderer had never left, reverting the wanderer to reality. Johann Kirnberger, when addressing "sudden digressions" states,

Experienced harmonists, however, are not always satisfied with such a timid way of modulating [to closely related keys]. They digress into more remote keys where the ear sometimes loses the main key entirely, yet know how to direct the modulation back to it [the main key] at just the right moment.<sup>25</sup>

As a skillful harmonist, Hensel exemplifies Kirnberger's statement. In moments where a piece digresses a great distance from the tonic key—even with sudden

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<sup>25</sup> Kirnberger, Johann (1982, 138).

digressions—the journey’s design is calculated and organic.<sup>26</sup> When *Sehnsucht* for a return home reaches its greatest magnitude, the wanderer finds that home is not as distant or forgotten as it may seem.

A tonal homeland might not be far in the distance, yet its proximity to the starting point does not diminish the journey itself. How exactly does Hensel leave home to begin her harmonic expeditions? The fluid tonicizations sometimes do not even fully depart from the homeland, but instead might evoke drifting tonal daydreams that occur at home but wander to distant lands: the dream world that *Sehnsucht* straddles with reality. Hensel utilizes certain musical clues to activate these tonal journeys, such as the early tonicization of  $V^7/IV$ , evading the dominant harmony, an emphatic descent to the submediant, avoiding authentic cadences, chromatic inflections, or through various combinations of these strategies.

### ***V<sup>7</sup>/IV Diversions***

A common signal that leads to fluid tonicizations in Hensel’s *Lieder* is the early  $V^7/IV$ , a tactic that effectively repurposes the tonic as the dominant to spearhead a series of tonicizations or modulations. Hensel also gravitates to the subdominant for a tonal pairing destination using the  $V^7/IV$ , though these occurrences are less

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<sup>26</sup> Earlier in *Die Kunst des reinen Satzes in der Musik*, Kirnberger suggests, “Rapid changes are contrary to our sensibilities. Generally all changes must happen gradually so as not to be offensive” (123); thus his speculation that only in “very long pieces” might more remote keys hold a place of tonal hierarchy (126).

common and more radical in their approach to undermining the tonic.<sup>27</sup> In “Mailed,” H-U 122, Hensel introduces the  $V^7/IV$  in the piano introduction’s second measure, hinting early at a subdominant motion to F major (Ex. 5.1). The  $\flat\hat{7}$  then returns in the vocal line, again pointing toward a subdominant that ultimately does not materialize (m. 4). Instead, Hensel uses the  $B\flat$  to pivot into the supertonic, D minor, in mm. 4–6, using the harmony to channel G major’s  $V^7/IV$  by repurposing the harmony’s root and third as the  $G^7$  chord’s fifth and seventh (mm. 6–7). G major remains the tonal center until the PAC in mm. 13–14, after which Hensel begins to reincorporate the global subdominant and supertonic, F major and D minor, into the texture, which alludes to the home key of C major. Hensel at last solidifies the tonic key with a cadence in mm. 23–24: the first evocation of the homeland in the piece occurring three measures prior to the strophe’s conclusion. In “Mailed,” Hensel uses the  $V^7/IV$  to begin a tonal shift that never fully reaches the subdominant—in fact, the tonicizations and modulations do not stray far at all from home—but despite the close proximity to the tonal home, the piece quickly moves out of the tonic key, only to return at the last minute.

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<sup>27</sup> See Osborne, Tyler (2020) for an in-depth examination of tonic-subdominant tonal pairing in Hensel’s *Lieder*.

**Allegretto**

Voice

Piano

*mf*

C: I V<sup>7</sup>/IV V<sup>7</sup> I V<sup>7</sup>/ii ii 4 ii 3

Wie herr-lich leuch-tet mir die Na-tur! Wie glänzt die Son-ne! Wie lacht die  
 O Lieb- o Lie-bel! So gol-den schön wie Mor-gen-wol-ken auf je-nen

7 Flur! Es drin-gen Blü-ten aus je-dem Zweig und tau-send Stim-men aus dem Ge-sträuch, und tau-send  
 Höhn! Du seg-nest herr-lich das Fri-sche Feld, im Blü-ten-dam-pfe die vol-le Welt. Du seg-nest

V<sup>7</sup> I G: IV V<sup>7</sup> I

13 Stim-men aus dem Ge-sträuch, und Freud und Won-ne aus je-der Brust. O Erd, o Son-ne, o Glück, o  
 herr-lich die vol-le Welt. O Mäd-chen, wie lieb ich dich! Wie blinkt dein Au-ge! Wie liebst du

ii V<sup>7</sup> I C: IV ii V<sup>7</sup>  
 V: PAC

19 Lust! O Erd, o Son-ne! O Glück, o Lust! O Erd, o  
 mich! Wie blinkt dein Au-ge! Wie blinkt dein Au-ge! Wie liebst du mich! Wie liebst du

*cresc.* *dim.* *p*

IV ii V<sup>6</sup><sub>4</sub> <sup>5</sup><sub>3</sub> I  
 I: PAC

25 Son-ne! O Glück, o Lust!  
 mich, wie liebst du mich!

Example 5.1: "Mailed," H-U 122. Mm. 1–24.

“Der Sprosser,” H-U 180, uses the  $V^7/V$  in a different manner to create a fluid tonal environment.<sup>28</sup> In contrast to “Mailied” where the secondary dominant’s key never fully materializes, “Der Sprosser” moves quickly into the subdominant, which blurs the tonic chord’s syntactic function between reality and dream. The piece begins with a tonic-dominant emphasis, establishing the C-major tonic’s harmonic foundation in mm. 1–2 (Ex. 5.2). As the phrase continues, Hensel introduces the  $V^7/IV$ , moving directly to both the major and minor subdominant in m. 3, ending the first subphrase with a C-major chord that now functions as a momentary dominant (m. 4). The C-major chord reverts to a tonic function to begin the second subphrase, concluding the phrase with a G-major HC in mm. 7–8. A consequent phrase restates the opening subphrase, now in the parallel minor (mm. 9–12), ending this time with an HC in the tonic key rather than a tonicized subdominant HC (mm. 11–12). To conclude the consequent, Hensel again fluctuates between the minor tonic and subdominant, which brings the phrase to a close in tonal limbo between C minor and F minor through cadential disconnect.<sup>29</sup> In this instance, the bass line suggests harmonic closure in mm. 14–15 with a  $V^7-i$  progression in C minor, yet the melody continues on with a descent that suggests F natural minor (mm. 15–18). The following B section continues almost exclusively

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<sup>28</sup> For a perspective on “Der Sprosser” that focuses on closure, see Stephen Rodgers’s analyses in “Prolongational Closure in the Songs of Fanny Hensel,” Rodgers and Osborne (2020).

<sup>29</sup> See Chapter 6 for my definition and examples of cadential disconnect.

in the subdominant, finally bringing the hinted-at tonal region in to clear focus (mm. 19–23). By m. 25, Hensel clearly returns to the minor tonic key by tonicizing the  $vii^{\circ 7}/V$ , which initiates a cadential 6/4 figure that reaches the first home-key PAC in m. 29.

The musical score is divided into four systems, each with voice and piano parts. The lyrics are in German. The analysis includes the following elements:

- System 1 (mm. 1-6):** Labeled "compound antecedent consequent". Chords: C: I,  $V^7$ , I, IV, (F: I, i, V), I,  $vii^{\circ 7}/vi$ , vi. Functional labels: IV: HC.
- System 2 (mm. 7-13):** Labeled "compound consequent antecedent" and "(circular asymmetry)". Chords:  $V^7$ , i, V,  $i^6$ , iv. Functional label: i: HC. Performance markings: *rit.*, *a tempo*.
- System 3 (mm. 14-19):** Labeled "f natural minor?". Chords:  $V^7$ , i (tonic pedal), I: NC,  $V^7/iv$ , f:  $V^7$ . Annotation: "cadential disconnect".
- System 4 (mm. 20-29):** Chords: i (tonic pedal),  $i^6$ , c:  $iv^6$ ,  $ii^{\circ 6}_5$ .

Example 5.2: "Der Sprosser," H-U 180. Mm. 1–30.

25 Lan - den, doch hört ihn kei - ne sü - ße Braut.

25

$vii^{\circ}5/V$   $V_4$   $(ii^{\circ}7)$   $V^7$   $I$

$I: PAC$

Example 5.2 (continued): “Der Sprosser,” H-U 180. Mm. 1–30.

“Wie dich die warme Luft umschertzt,” H-U 292, utilizes a comparable tonal plot to pieces such as “Der Sprosser,” or “Mailed.” Here, Hensel continues to use the  $V^7/IV$  as a springboard toward fluctuating tonal landscapes that keep the tonic hazily present as the dominant of the subdominant tonal region (Ex. 5.3). Even within the upbeat and first measure, Hensel alludes to a departure from the home key, using harmonies that point toward B minor, yet on the downbeat of m. 2, she introduces  $V^7/IV$  to the texture, pivoting the motive’s repetition to the subdominant (mm. 3–6). The subdominant remains the tonal center until the opening phrase’s cadence; however, the G-major tonic stays in the tonal plot’s forefront through the phrase-ending HC in mm. 5–6. These three analytical vignettes address works that are either strophic or modified strophic where the evocation of *Sehnsucht* is cyclical: the tonal longing manifests as a recurring dream world. However, in other cases, the  $V^7/IV$  can initiate a vaster landscape that extends beyond emphases on solely the tonic and subdominant.



*Allegro con moto* A A'

Voice *f*  
 Wie dich die war - me Luft um - scherzt, — das schatt - ge Grün, o wie dichs

Piano *f*

G: I V<sup>7</sup>/IV IV ii<sup>4</sup><sub>2</sub> IV<sup>6</sup> C: I<sup>6</sup>

4 *p* B *rit.* *cresc.*  
 fühlt! Wie leicht ist all das Weh ver - schmerzt, wie leicht ist all das Weh ver - schmerzt, das in der

6-5 V<sup>4-3</sup> I i V G: I vii<sup>6</sup><sub>5</sub> I<sup>6</sup> V  
 iv: HC

9 *p*  
 See - le wühlt, das in der See - le wühlt.

9 *p*  
 V<sup>7</sup>/IV IV V<sup>6-5</sup><sub>4-3</sub> I I: PAC

Example 5.3: “Wie dich die warme Luft umschert,” H-U 292.

### ***Submediant Diversions***

The V<sup>7</sup>/IV diversion provides an adaptable signal that expands the tonal landscape to the subdominant and beyond; however, it is only one piece of the tonal *Sehnsucht* plot. A second element that often ruptures a piece’s tonal reality involves using the minor submediant as an early point of departure. Rodgers offers a preliminary exploration into Hensel’s submediant modulations in major-key

works, proposing a bass line and harmonic schema that tends to underlie these specific departures from the tonic key.<sup>30</sup> In the pieces that Rodgers examines, he notes that Hensel's modulations to the submediant follow a bass line that is extractable to  $\hat{1}-\hat{4}-\hat{3}-\hat{6}$ , with accompaniment from harmonies such as  $I-iv^6-V-vi$ .<sup>31</sup> My examination of the submediant differs from Rodgers's schema. Rather than looking solely at *Lieder* that modulate to the submediant key, I look at how Hensel uses the submediant as an indication for upcoming motions into new tonal landscapes that are not limited solely to the relative minor.

In the preceding section, I addressed Hensel's use of the  $V^7/IV$  to spearhead movements into new tonal regions. The introduction in "Die furchtsame Träne," H-U 66, begins with  $I-V4/2/IV-IV^6$  progression that outlines a bass line of  $\hat{1}-\hat{4}-\hat{7}-\hat{6}$  in mm. 1-2 (Ex. 5.4). When the vocal melody enters in m. 3, Hensel alters the bass line to  $\hat{1}-\hat{4}-\hat{7}-\hat{6}$ , delaying the  $IV^6$  with the minor submediant (mm. 3-4) before concluding the opening subphrase with an HC in the tonic key. The second subphrase maintains an analogous bass descent, though now the submediant replaces the  $IV^6$  by functioning as G minor's subdominant, and then concludes the phrase with an HC (mm. 7-10). As the next phrase begins, Hensel subverts the G-minor tonality into the  $V^7$  in C minor (mm. 11-12), then shifts to  $E\flat$  major as the

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<sup>30</sup> Rodgers (2018, 151-74). Additionally, Rodgers notes that 16 of the 84 published Hensel *Lieder* at the time of his publication followed a similar trajectory from I to vi.

<sup>31</sup> Ibid. (2018, 152-53).

second phrase reaches temporary arrest without a cadence (mm. 17–18). The third phrase preserves  $E_b$  as the tonal center: in the minor mode for the first subphrase (mm. 19–22), then reverting to the major mode in the second expanded subphrase (mm. 23–27), reaching the first tonic-key authentic cadence in m. 27.

antecedent

Voice: Sahst die furcht - sa - me Trä - ne — du — sanft steh - len sich vom

Piano:  $E_b$ : I  $V_2^4/IV$   $IV^6$   $V_5^6$  I vi  $IV^6$

consequent

Voice: Aug' be - lausch - test du des Her - zens Schlag, der Seuf - zer Lis - pel - hauch, und

Piano:  $V^7$  I vi  $vii^{\circ 2}/ii$   $g: vii^{\circ 7}/V$   $V_5^6/V$  V  $iii: HC$

Voice: glaubst doch mei - ne Lie - be — lau, — nicht dir ge - weicht al - lein, nicht

Piano: I  $c: V$  7  $i^6$   $V_3^4/iv$  iv  $E_b: ii$   $V^7$  I: HC

Voice: dir, — nicht dir — al - lein, und kannst doch im - mer zwei - feln noch mein

Piano: I  $V_5^6$  I  $iv^6$   $(i_4^6)$  I: NC

Example 5.4: “Die furchtsame Träne,” H-U 66. Mm. 1–27.

Example 5.4 (continued): “Die furchtsame Träne,” H-U 66. Mm. 1–27.

Other pieces that use variations on this submediant strategy to pivot away from the tonic include “Die Mainacht,” H-U 331, which also uses the bass descent of  $\hat{1}-\hat{7}-\hat{6}$  to leave the tonic, remaining in a mixture of the submediant and subdominant until the strophe ends with a tonic PAC in m. 17; “Morgenständchen,” H-U 388, where Hensel uses the submediant in the opening phrase to enable long-range fluid tonicizations; “Traum,” H-U 412, which uses the subdominant as a common element between tonic and dominant key areas prior to a tonic-key cadence in m. 24; and “Erwache Knab’,” H-U 431, which wavers between the submediant and subdominant until m. 22 when the vocal line reaches the tonic through a plagal cadence.<sup>32</sup>

<sup>32</sup> See Rodgers (2020A, 166–70) in for his analysis of “Erwache Knab’.”

A less-common strategy where Hensel utilizes the submediant tonality to create fluid tonicizations appears in only two pieces that Hensel wrote in succession: “Abendluft,” H-U 218, and “Sehnsucht,” H-U 219. These *Lieder* remarkably both begin off-tonic on the submediant harmony. While beginning on a non-tonic chord is not unheard of in Hensel’s *oeuvre*, the instances where off-tonic openings occur typically favor the dominant harmony, reserving the lone cases for submediant openings to H-U 218 and H-U 219. “Abendluft” is a subtle example of a submediant opening where the vi chord appears in first inversion, placing the actual tonic pitch as the initial bass note (Ex. 5.5). The following harmony, an A-major tonic, also appears in first inversion, which is then followed by a third first-inversion harmony, the dominant (mm. 1–2). A root-position tonic harmony finally arrives in m. 2, beginning a two-measure plagal alternation between A major and D major in mm. 3–4. Hensel then moves away from the still-unconfirmed tonic and toward the dominant, signaled by two consecutive V-I relationships that tonicize E major to conclude the opening six-measure phrase (mm. 6–7). The second phrase immediately blurs the dominant emphasis by transforming the chord from a triad into the  $V^7$ , suggesting that A major might finally materialize; however, as the phrase comes to a close in mm. 11–12, Hensel diverts briefly into B minor before settling into C# minor through a cadential 6/4. The final phrase begins somewhat in *media res*. Hensel recalls the plagal motive from mm. 3–4, though now the theme alternates between A major and E major—still casting doubt on which sonority is the tonic (mm. 14–15). As the final phrase comes to a conclusion, Hensel at last

situates A major as the tonic by using a IV–V<sup>7</sup>–I progression to reach a PAC (mm. 18–19), yet due to the off-tonic beginning and fluid motions through closely-related keys, the final arrival is not convincingly “home.” Hensel’s post-cadential repetition of the plagal motive further detracts from the tonic arrival, effectively suspending the homecoming in a flux state somewhere in between dream and reality.

The image displays a musical score for the piece "Abendluft" (H-U 218) by Felix Hensel. It consists of three systems of music, each with a voice line and a piano accompaniment. The key signature is A major (two sharps) and the time signature is 6/8. The lyrics are written below the voice line.

**System 1 (Measures 1-5):**

Voice: We - het mir Früh-ling, ihr Lüf - te, wie-get mich sanft säu-selnd in Ruh', wie-get mich sanft säu -

Piano: Accompaniment with chords and moving lines.

Harmonic Analysis: A: vi<sup>6</sup> | I<sup>6</sup> | V<sup>6</sup> | I | IV | I | IV | I

**System 2 (Measures 6-11):**

Voice: - selnd in Ruh'. Tra-get auf Flü - geln des Trau-mes mir das ent-schwund'-ne Glück her-

Piano: Accompaniment with chords and moving lines.

Harmonic Analysis: V | I: HC | V<sup>7</sup>/V | V | V<sup>7</sup>/ii | ii | V<sup>4</sup>/<sub>2</sub> | I | c#: VI | V<sup>6-5</sup>/<sub>4-3</sub>

A "cadential extension" is marked over measures 7-8.

**System 3 (Measures 12-15):**

Voice: an. O wie so hold haucht ihr den Schmerz mir von er-hei -

Piano: Accompaniment with chords and moving lines.

Harmonic Analysis: i | iii: IAC? | A: V | I | V | I | V<sup>7</sup>/ii | ii

Example 5.5: “Abendluft,” H-U 218.

Example 5.5 (continued): “Abendluft,” H-U 218.

In “Sehnsucht,” H-U 219, Hensel is more explicit with the submediant beginning, which quickly progresses into labyrinthine tonicizations before establishing the home key. Despite beginning on a root-position vi chord, Hensel immediately shifts the tonal center to suggest G major, the subdominant (Ex. 5.6). G major soon falters as well, punctuating the first subphrase with a PAC in D major (mm. 3–4). The second subphrase opens with D major maintaining the tonal center with confirmation from a  $V6/5-I-V4/3-I^6$  progression in mm. 4–6, yet D major also falters as the phrase proceeds, yielding closure to an A-major PAC in mm. 7–8. Following the PAC, Hensel shifts without warning from A major to G minor—establishing a  $\text{kvii}$  relationship with the preceding cadence (mm. 8–10). The sudden diversion to G minor soon fades to suggest a mode-mixed D tonal region with alternating  $A^7$  and  $E^{o7}$  sonorities in mm. 10–12—a progression where Hensel provides hints at the tonal center, but never provides confirmation. In a final plot twist, D major rematerializes as an expanded cadential  $6/4$ , at last suggesting a tonal center that Hensel confirms with a PAC in mm. 15–16. The D major PAC concludes the strophe, yet like in “Abendluft,” it is far from conclusive. Hensel

decreases the dynamic in the final D-major measures to a hushed *pianissimo*, which diminishes ultimate point of tonal arrival, while the abrupt motion into D major resembles yet another tonicization rather than a final destination. In sixteen measures, Hensel drifts through six key centers, though remarkably, the opening submediant chord is the sole time that B minor—or any submediant chord—is heard in the piece, which begs the question: is the submediant the source from which the longing streams forth, or is the submediant the object that is longed for throughout the piece?

The image shows a musical score for the piece "Sehnsucht" by Hensel. It consists of two systems of music, each with a voice line and a piano accompaniment. The key signature is D major (one sharp). The time signature is common time (C).

**System 1:**

- Voice:** Lyrics: "Fern - - - und - fer - ner schallt der Rei - gen. Wohl mir! um mich". Dynamics: *p*.
- Piano:** Dynamics: *p* then *pp*. Harmonic analysis below: D: vi iv I<sup>6</sup> iv V<sup>4</sup>→3 I (!) V<sup>6</sup> I V<sup>4</sup>. (G?: V<sup>6</sup> I V I V I) I: PAC.

**System 2:**

- Voice:** Lyrics: "her - ist Schwei - gen auf der Flur. Zu dem vol - len Her - zen nur will nicht Ruh' - sich". Dynamics: *espress.*
- Piano:** Dynamics: *dolce*. Harmonic analysis below: A: IV<sup>6</sup> V<sup>6</sup> I IV V<sup>7</sup> I V: PAC. A boxed section labeled "distant departure" contains the chords: D: V<sup>6</sup><sub>5</sub> ii<sup>0</sup><sub>3</sub> V<sup>6</sup><sub>5</sub> and g: i.

Example 5.6: "Sehnsucht," H-U 219.



12  
 nei - gen, will nicht Ruh' - sich nei - gen.  
 6 ————— 5  
 V 4 ————— (vii°7/V) ————— 3 I  
 I: PAC

Example 5.6 (continued): “Sehnsucht,” H-U 219.

### ***Dominant Diversions***

A second strategy that Hensel uses to create fluid tonicizations does not directly undermine the tonic; rather, it blurs the home key by minimizing the dominant chord’s influence by moving away from the home key before introducing the dominant harmony. As addressed in Chapter 4, the connection between the tonic and dominant is, according to many pedagogues, the critical harmonic relationship that confirms a tonal center. In pieces where Hensel obscures or avoids the dominant, the tonal fluidity does not necessarily traverse to many different landscapes, but instead, ambiguates the key center by postponing the dominant-tonic relationship—what Walter Piston describes as the “dominant effect.”<sup>33</sup> In addition to deferring a tonal center’s confirmation, dominant avoidance also yields the potential to create a *false dominant*: a harmony that feigns dominant function. By delaying the dominant effect, or by creating the first dominant-tonic relationship

<sup>33</sup> Piston, Walter (1969, 34).

in a different tonal region, Hensel evokes a longing through uncertainty: yet another tactic that suspends tonality between reality and dream.

A basic form of dominant evasion occurs by simply postponing the harmony's appearance. In "Du bist die Ruh," H-U 343, Hensel supports the entire first subphrase over a tonic pedal, passing through a  $I-vii^{o7}/V-vii^{o7}/B-I$  progression in mm. 1–5 (Ex. 5.7). The second subphrase breaks the tonic pedal, descending nearly an octave from  $\hat{1}$  to  $\hat{2}$  in mm. 5–8, before reaching temporary arrest on an IAC in the dominant key, though its connection to the B-major tonic at this stage seems far in the past (m. 9). Following the IAC, Hensel alters the F#-major sonority into the global dominant,  $F\#^7$ , which, based on harmonic expectation, would likely move to the tonic. An explicit tonic-dominant relationship is further postponed as Hensel substitutes the tonic with a deceptive resolution to the  $ii^{o4}/3$  in mm. 10–11. The first alignment between the global dominant and tonic finally occurs in mm. 11–12, when the passing  $V4/2$  moves to  $I^6$ , which sets up the first home-key cadential progression: a cadential  $6/4$  leading to a PAC in mm. 13–14.

**Moderato assai**

V: I tonic pedal ————— vii° 3/V (vii°7) I

Example 5.7: "Du bist die Ruh," H-U 343. Mm. 1–15.

6  
 dir — voll Lust und Schmerz, zur Woh-nung hier mein Aug' und Herz. — Ich wei-he dir voll Lust und  
 6  
*cresc.*  
 F#: ii<sup>o</sup><sub>3</sub> V<sup>7</sup> I<sup>4-3</sup>  
 V: IAC B: V<sup>7</sup> ii<sup>o</sup><sub>2</sub> V<sup>7</sup>

11  
 Schmerz, zur Woh-nung hier dies Aug' und Herz.  
 11  
*f*  
 V<sup>7</sup><sub>2</sub><sup>4</sup> V<sup>5</sup>/IV<sup>6</sup> IV V<sub>4</sub><sup>6-5</sup><sub>3</sub> I  
 I: PAC

Example 5.7 (continued): “Du bist die Ruh,” H-U 343. Mm. 1–15.

The G#-minor “Sehnsucht,” H-U 205, also minimizes tonic-dominant relationships, albeit in one of Hensel’s most compact pieces, lasting only eight measures (Ex. 5.8). Hensel forms the piece from a single AABA phrase, beginning with a basic idea that balances between the tonic and subdominant, with no dominant present from either key area (mm. 1–2). The varied repetition transposes the basic idea fully into the subdominant, establishing a relationship between C# and its dominant substitution (mm. 3–4). C# minor remains present as the B section begins, though the harmony quickly stalls on the global dominant in m. 6—an unlikely harmonic character within the subdominant that had been prominent up to this point. The subsequent harmony, a first-inversion tonic chord, provides the pickup to a brief A section reprise that again moves to accent C# in m. 7, though rather than traveling once more into the subdominant region, Hensel uses the

harmony to complete a cadential progression that reaches the G#-minor PAC in m.

8.

Sehr sanft      A (basic idea)      A' (varied repetition)

g#: i    vii<sup>o</sup><sub>3</sub><sup>4</sup>    i<sup>6</sup>    ii<sup>o</sup><sub>5</sub><sup>6</sup>    iv<sup>6</sup>    c#: i<sup>6</sup>    vii<sup>o</sup><sub>3</sub><sup>4</sup>    i<sup>6</sup>

5      B      p dolcissimo A'

g#: iv<sup>6</sup>    V    i<sup>6</sup>    vii<sup>o</sup><sub>7</sub>/V V<sub>4-3</sub><sup>6-5</sup>    i

i: PAC

Example 5.8: "Sehnsucht," H-U 205.

Although the dominant harmonies are not absent for lengthy temporal spans in the examples above, Hensel's postponement of the harmony, particularly in brief pieces, has the potential to create phrases, or entire works, that demonstrate a noticeable fluidity in their tonal trajectory. The diverse landscapes can be brief—a fleeting thought full of longing—or more extensive—an immersive dream where one is transported far away in a matter of moments. "Mignon," H-U 176, begins in E minor with a three-measure tonic pedal progression that passes through i–vii<sup>o</sup><sub>4/3</sub>/V–vii<sup>o</sup><sub>7</sub>–i. Once the tonic pedal breaks in m. 4, Hensel shifts the harmony to emphasize bass  $\hat{4}$  until the opening subphrase reaches temporary arrest on the

vii<sup>o</sup>4/3 in m. 5 (Ex. 5.9). Following the melodic break, the harmonies fluctuate around A minor, using first-inversion E-minor chords in m. 6, then B diminished in m. 7, which then expands into a G<sup>7</sup>, C major's dominant, which progresses to an IAC in the submediant to conclude the opening phrase (m. 9). The second phrase begins with four measures that highlight the dominant-tonic relationship in C major (mm. 10–13): a tonal association that Hensel has yet to introduce in the home key of E minor. As the second phrase moves forward, glimmers of E minor return as B-major harmonies enter the texture in mm. 15 and 19, though these harmonies provide minimal context to the tonic key, and instead function as two unresolved secondary dominants in A minor. Hensel, however, never confirms A minor with a dominant-tonic relationship; in fact, both the dominant and the tonic are conspicuously absent between mm. 17–27, where only a variety of leading tones hint toward possible key areas that include A minor, D minor, and E minor, which remain in suspense until the A-minor HC in m. 27. The subphrase that follows still evades the tonic key by beginning on the subdominant and moving to a first-inversion F major chord (m. 29): a harmony more indicative of an A-minor tonality. Hensel provides one last harmonic plot twist in the final subphrase: mm. 30–31 suggest that the F-major harmony functions as a predominant N<sup>6</sup>, which progresses forward through a vii<sup>o7</sup>–vii<sup>o7</sup>/V–cadential 6/4 progression in E minor, establishing the first and only closure in the home key as the piece concludes (mm. 30–33). Despite the authentic tonal closure, the vocal melody fades out early as the

cadential 6/4 begins, leaving the accompaniment to reach the PAC alone, creating what I call cadential disconnect.<sup>34</sup>

The image shows a musical score for the song "Mignon" by Hugo Wolf. It consists of four systems, each with a voice line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are in German. Roman numerals are provided below the piano part to indicate chord functions.

**System 1:** Voice: Nur wer die Seh - sucht kennt weiß was ich lei - de al - lein und. Piano: e: i, vii°<sub>3</sub><sup>4</sup>/V, vii°<sup>7</sup>, i, N<sup>6</sup>, vii°<sub>3</sub><sup>4</sup>, i<sup>6</sup>, iv, a: i.

**System 2:** Voice: ab - ge - trennt von al - ler Freu - de seh' ich ans Fir - ma - ment nach je - ner Sei - te. Piano: i, ii°, V<sup>7</sup>/III, C: V, I, VI: IAC, V<sup>6</sup>, I.

**System 3:** Voice: ach! der mich liebt und kennt ist in der Wei - te es schwin - delt. Piano: V<sup>6</sup><sub>5</sub>/iii, ii, a: iv, i<sup>6</sup>, V<sup>7</sup>/V.

**System 4:** Voice: mir es brennt mein Ein - ge - wei - de, es brennt, es brennt mein Ein - ge -. Piano: vii°<sub>5</sub><sup>6</sup> → vii°/iv → vii°<sub>5</sub><sup>6</sup>/ii → vii°<sub>2</sub><sup>4</sup>/V → vii°<sup>7</sup>.

Example 5.9: "Mignon," H-U 176.

<sup>34</sup> I provide a detailed examination of cadential disconnect in Chapter 6.

27  
wei - de nur wer die Seh - sucht kennt weiß was ich lei - de.

V<sup>7</sup> !!    i<sup>6</sup>    N<sup>6</sup>    vii<sup>°</sup><sub>3</sub>    vii<sup>°</sup><sub>7</sub>/V    V<sub>4</sub><sup>6—5</sup><sub>4—3</sub> (cadential disconnect)    i: PAC

Example 5.9 (continued): “Mignon,” H-U 176.

Each example of dominant function that leads to fluid tonicizations presented above engages with Lowe’s plot concepts that utilize variety, sense of direction, and pacing. These examples address only three cases where Hensel employs variety through harmonic choices that evade the dominant, and pacing, through her judgement for how long the tonality-confirming harmony’s appearance might be delayed. Sense of direction in these works offers a more complex narrative. As Lowe suggests, this plot characteristic allows the reader “to anticipate possible local plot outcomes,” yet in Hensel’s fluid tonicizations, by evading the dominant’s influence, sense of direction becomes more difficult to predict. Such plot structures conjure certain sublime elements as the story progresses: a sense of *Sehnsucht* where longing, reality, and dream coalesce into a fantastical tonal world where the destination might only be known once the protagonist stumbles upon it.

While postponing the dominant contributes to creating a fluid tonal environment, a *false dominant*—a harmony that generates a dominant-like relationship with another harmony using a tonic alteration—can instate further ambiguity to a work’s tonal trajectory. In Hensel’s music, false dominants typically

manifest as a minor tonic harmony that changes to the major mode with a subsequent minor subdominant chord, introducing a brief uncertainty for which harmony is the actual tonic, which creates progressions such as those in Figure 5.1. The momentary diversions that arise from false dominants often work in tandem with the  $V^7/IV$  strategy: a tactic that contributes additional tendency tones that further obscure the tonic harmony.

g: i    iv    VI    V/iv (iv)    V<sup>7</sup>    iv    V<sup>3</sup>/iv    iv<sup>6</sup>    ii<sup>°6</sup>    V<sub>4-3</sub><sup>6-5</sup>    I

Figure 5.1: Hypothetical progression that treats the tonic as a false dominant.

“Gram,” H-U 228, begins with a false dominant that immediately places the piece’s tonic region in question (Ex. 5.10a). The opening sentence’s basic idea alters the initial F-minor tonic anacrusis into the  $V^7/iv$  on the first strong hypermetric beat, then quickly detours to  $A\flat$  major. The repetition again hints toward the subdominant using the  $V^7/iv$  as a false dominant, but now reaches mid-phrase repose on an HC in the tonic key (m. 4). F minor begins the continuation in m. 5, though Hensel again sets the tonal center toward  $A\flat$  major (mm. 5–7). Suddenly, the F-based tonal center returns in the major mode to end the continuation with a rhetorically emphasized  $V-i$  progression in  $B\flat$  minor that reaches an IAC (mm. 7–8). Despite the rhetorical strength of the  $B\flat$ -minor IAC, the false dominant relationship is not the conclusive tonal landmark. Hensel instead ends the strophe with a hushed return to the F-minor tonic, and though in a final



twist, raises the third to create an F-major IAC: a fleeting reminder of the false dominant. In “What Means the Lonely Tear,” H-U 274/3, Hensel undermines the G-minor tonic throughout the first measure in favor of its parallel major (Ex. 5.10b). The second measure opens with the minor subdominant harmony, which syntactically situates the previous G-major harmony as a dominant function (mm. 1–2). Hensel repeats the opening motive in a similar manner, again using harmonic relationships that suggest a C-minor tonic before the subphrase pivots to close with an IAC in B $\flat$  major (mm. 3–4). The continuation-like subphrase that follows begins with a dominant-tonic relationship in G minor by emphasizing the V-i progression twice before reaching passing through a cadential progression that reaches a mode-mixed PAC in G major (mm. 5–8).<sup>35</sup>

**Allegretto**

f: i (V<sup>7</sup>/iv) iv      i V<sup>7</sup>/iv iv      It.<sup>+6</sup> <sup>6-5</sup> V<sub>4-3</sub>      i  
 Ab: ii V<sup>7</sup>    I      vi      i: HC    Ab: vi    V    I

Example 5.10a: “Gram,” H-U 228. Mm. 1–12.

<sup>35</sup> See also *Juli* from Hensel’s piano cycle, *Das Jahr*, for an exceptional example of a false dominant in a piece’s opening phrase.

7  
 ab — der Blü-then Schaum. Ach ich bin ein - sam.  
 7  
 f p  
 I  
 f: III V/iv iv V<sub>4</sub><sup>6—5</sup><sub>4—3</sub> I  
 (B $\flat$ : V I)  
 iv: IAC? → i: IAC

Example 5.10a (continued): “Gram,” H-U 228. Mm. 1–12.

**Con moto**  
 Voice  
 What means the lone - ly tear — which dims my sad - dened gaze? a mo - ment 'tis the last — of  
 Piano  
 g: I iv I iv V i  
 (c?: V i V) B: ii V I  
 III: IAC  
 6  
 ear - ly by - gone days, — of ear - ly — ear - ly — by - gone days. 'Tis  
 6  
 ii<sup>6</sup> V<sub>4—3</sub><sup>6—5</sup> I  
 i: PAC

Example 5.10b: “What Means the Lonely Tear,” H-U 274/3. Mm. 1–8.

By using false dominants, Hensel is able to introduce drastic changes in a piece’s plot trajectory. In cases where a false dominant opens the piece, the tonal environment experiences immediate distortion, beginning not in a state of *media res*, but in a situation where the overall plot setting is temporarily in question. The expectation that arises from a false dominant evokes a tonal center that is not fully

indicative of the tonal reality: it creates a sensation similar to slowly awakening from a dream, where the sleeper experiences disorientation as their surroundings come into focus.

### **Common Factors Between Diversion Types: Early Chromaticism and Minimal Motion**

While some strategies for fluid tonicization occur with enough regularity to classify, many of Hensel's most tonally diverse pieces stand alone as uncategorizable and rely on two factors for their fluidity: early chromatic inflections and minimal motion between harmonies. The importance of minimal motion between successive chords begins to appear in practical manuals that address figured bass realization.<sup>36</sup> Johann Kirnberger proposes that since "chord are in music what words are in languages," a logical succession must occur to create a sensible oration.<sup>37</sup> To Kirnberger, chords are "naturally related" through two associative types: a general association that considers harmonies from the same tonal region and specific association, which appears through either root relationships, inversion, or suspension.<sup>38</sup> Within the specific association, the need for inversion arises from

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<sup>36</sup> See treatises including Johann David Heinichen's *Der General bass in der Composition* (1728) or C. P. E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (1762), for widely circulated examples that describe the succession of chords. Richter notes that these treatises were also held in Carl Zelter's library (2000, 150; 40).

<sup>37</sup> Kirnberger (1982, 109).

<sup>38</sup> *Ibid.* (1982, 109–10).

certain relationships where consecutive harmonies contain “one or two notes in common with the tonic triad”: by deviating from root position, these harmonies “create the expectation of chords that are even more consonant.”<sup>39</sup> A. B. Marx also considers the importance of connectivity within chord progressions, stating that when “proceeding from one chord to another which has one or more notes in common with the first one, it has generally been our rule to retain such notes.”<sup>40</sup> For Marx, “a more distinct tie exists” in a harmonic connection when linking notes—pitch classes that are common to both harmonies—occur between the two harmonic masses.<sup>41</sup> Further, Marx uses the common tone to present transition chords, which he defines as foreign dominant chords that share one or more common pitches to the neighboring harmonies (Fig. 5.2).<sup>42</sup>

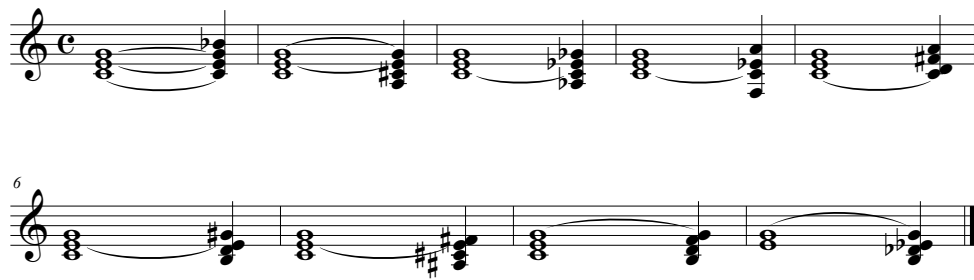


Figure 5.2: Marx’s Example 222 showing chord connectivity.

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<sup>39</sup> Ibid. (1982, 110–11).

<sup>40</sup> Marx, A. B. (1856, 180).

<sup>41</sup> Ibid. (1856, 100).

<sup>42</sup> Ibid. (1856, 164).

Although minimal changes between successive harmonies was already an established principle at the time of Hensel's training, discourse regarding early chromatic inflections was less common, and often, borderline unfavorable. Kirnberger mentions on multiple occasions that the tonic region should be in effect for sufficient time to establish a key, stating, "all [pieces] follow the same pattern: first they continue for a while in the original key, then go to various other keys, but finally return to the main key."<sup>43</sup> He later suggests that "the tonic triad is sufficient to announce the key only at the beginning of a piece...if one goes from one key to another, the triad in the new key must be preceded or immediately followed by a note foreign to the former key."<sup>44</sup> Kirnberger's statement pertains not to a work's beginning but to later modulations, upholding his sentiment that a piece should remain in the tonic to establish a tonal center. Marx's perspective on early chromaticism is more liberal, though still hesitant to move away from a key before it is established through a home-key harmonic sequence. In an example that moves away from the tonic in the second chord, Marx notes, "we cannot justify this proceeding which takes away the unity and firmness of the whole structure, except with the plea that it was our object to introduce as many keys as possible" (Fig. 5.3a).<sup>45</sup> Immediately following this example, Marx amends the phrase to show

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<sup>43</sup> Kirnberger (1982, 121).

<sup>44</sup> Ibid. (1982, 122).

<sup>45</sup> Marx, Example 257 (1856, 178).



melodic line in m. 3 and remains in the piano texture through m. 4, creating the sense that the F major harmony in m. 5 is a false dominant rather than the tonic. The shift to B $\flat$  minor syntactically ends the opening subphrase with an HC on F major in m. 5, then employs the V $^4/2/IV$  to pivot away from the subdominant and into the supertonic, G minor (mm. 6–9). The subsequent tonicizations are each highlighted through slight alterations to a previous harmony: the shift to G minor in m. 6 arises from moving from F $^7$  to D major; G minor moves to D minor in m. 10 by altering the temporary tonic into the ii $^{\circ 7}$ . Following the D minor PAC, G minor then returns through a V $^7/iv$  pivot in mm. 18–19. The inference of G minor, however, barely materializes. What begins as a dominant pedal in mm. 19–20 alters the second-inversion G minor harmony into a B $\flat$ 6/5, from which Hensel executes a maneuver into C $\flat$  major using an E $\flat$ -minor harmony as the pivot (mm. 21–22). In m. 25, Hensel begins to detour from C $\flat$  major through minimal chromatic motion, passing through C $\flat$  major, a $^{\circ 7}$ , and then into circle of fifths sequence in E $\flat$  major, eventually reaching the minor tonic in mm. 29–32, which remains the tonal center until the F-major PAC in mm. 37–38. Each tonicization in “Von dir, mein Lieb” occurs through minimalistic chromatic voice leading, opening the piece to a variety of tonal motion that Hensel achieves through deliberate pacing in her voice leading. While the variety and pacing in the plot escalate the tonal drama, the events that lead to new tonal environments—the plot’s sense of direction—are difficult to predict; however, as these plot elements interact

throughout the piece, each tonal diversion proves to be essential to Hensel's storyline.

Allegro *mf*

Voice

Piano

Von dir, mein Lieb', ich schei - den muß, wie ist mein

Herz so schwer. Uns trennt nach grim - mem Schick - sal -

schluß das wei - te, ö - de Meer. Das

wei - te Meer, das brau - send wild wogt zwi - schen

F: I (false dominant) (iv) (vii<sup>o7</sup>) I V<sub>2</sub>/IV

V<sup>7</sup>/ii  
g: V<sup>7</sup>

i  
ii: IAC

d: iv

ii<sup>o</sup><sub>3</sub>

Ger. +6

V<sub>4</sub><sup>6</sup><sub>3</sub>

i  
vi: PAC

V<sup>7</sup>/IV  
g: V<sup>7</sup>

(i)

V<sub>5</sub><sup>6</sup>/vi

vi

(Cb: iii)

I

Example 5.11: "Von dir, mein Lieb," H-U 374.



24 *cresc.* *f*  
 dir und mir, trennt von der See - le  
 Eb: VI vii°7/V V<sub>5</sub> I

29 *cresc.* *f*  
 nicht dein Bild, trennt von der See - le nicht dein  
 V<sub>5</sub>/ii f: V<sub>5</sub> i V<sub>3</sub>

34 (coda) *dim.*  
 Bild, und nicht mein Herz, mein Herz von dir, und nicht mein  
 vii°7/V V<sup>7</sup> I  
 I: PAC

40 *p* *cresc.* *dim.*  
 Herz, mein Herz von dir.  
 p

Example 5.11 (continued): “Von dir, mein Lieb,” H-U 374.

The coalescence between variety, pacing, and direction in the tonal plot vividly appears in “Zauberkreis,” H-U 399: a piece where Hensel’s exemplifies minimal motion to achieve a diverse, yet fluid, tonal environment (Ex. 5.12).

Hensel begins the opening sentence with a basic idea and repetition which, despite support from a C-major progression, suggest G major in the melody through the

chromatic neighbor tone, F#. The early F# corresponds to non-harmonic chords in the introduction, F#<sup>o7</sup>, a dominant substitute in G major (mm. 1–2). A progression of I–vi–vii<sup>o6/5</sup>–cadential 6/4 underlies the basic idea, maintaining at least two common tones between each different harmony (mm. 3–5). As the repetition begins, economy of motion continues as the tonal center shifts to E minor, which now incorporates the F# as a diatonic pitch (mm. 6–8). The continuation, while presenting slightly more motion between harmonic changes, still capitalizes on minimal motion, showing no chord changes that move by more than a whole step as Hensel drifts from E minor to the global dominant, G major (mm. 8–15). In the following phrase, Hensel begins to divert farther from the C-major tonic, moving from G major back to E minor in m. 17, and then moves to a iv<sup>6</sup>–cadential 6/4 figure in F# minor, which provides a tonal center to the initial chromatic pitch in the piece (mm. 19–21). To conclude the second phrase, Hensel uses a dominant sequence that mirrors Marx’s Example 222 (p. 281), terminating with an F#<sup>o7</sup> arpeggiation that leads to a dominant pedal and PAC in the tonic key (mm. 21–30). Using similar tactics to those in “Von dir, mein Lieb,” Hensel uses a minimalistic voice leading style along with early chromaticism to establish a consistently changing tonal environment in “Zauberkreis.” Yet by contrast, “Zauberkreis” does not explicitly feature the diversion strategies outlined above; instead, Hensel fluidly shifts tonal areas through minimal motion and a consistent draw towards the opening chromatic pitch, F#. The pull to F#, both as a chromatic inflection and key area, then shows a longing to reach a particular environment: a location that

initially seems insignificant, but eventually turns into its own, albeit brief, key center.

basic idea

Daß Schön-heit in sich selbst be-schrie - ben hat ei - nen

repetition continuation

Kreis, \_\_\_\_\_ und kei-nen an-dern auch das Lie - ben zu fin - den weiß. Daß Schön-heit

in sich selbst be - schrie - ben hat ei - nen Kreis, \_\_\_\_\_ und kei-nen

an - dern auch das Lie - ben zu fin - den weiß, zu fin - den weiß. Drum kreist um

C: I vi vii<sup>o</sup>5 / V

e: III i iv V (standing on V)

G: V<sup>7</sup>/vi V<sup>4</sup><sub>3</sub> I

V<sup>6</sup><sub>4</sub> — 5 — 3 I  
V: PAC

The image displays a musical score for the piece 'Zauberkreis' (H-U 399). It consists of four systems of music, each with a voice line and a piano accompaniment. The first system (measures 1-4) is labeled 'basic idea' and features a circled melodic phrase in the voice part. The piano accompaniment has a steady eighth-note bass line. The second system (measures 5-8) is labeled 'repetition' and 'continuation', showing the melodic phrase repeated. The piano accompaniment continues with eighth notes. The third system (measures 9-11) continues the melodic and harmonic development. The fourth system (measures 12-15) concludes the phrase. Harmonic analysis is provided below the piano part, including Roman numerals for the C major and G major keys, and figured bass notation for the piano part.

Example 5.12: "Zauberkreis," H-U 399.

16  
 sich mit hun-dert Blät - tern die Ro-se all, und um sie lau - send-fach-es Schmet - tern der Nach-ti -

21  
*cresc.*  
 gall, drum kreist um sich mit hun-dert Blät - tern die Ro-se all. Und

26  
 um sie tau-send-fach-es Schmet-tern der Nach - ti Und um sie tau - send-fach-es

32  
 Schmet - tern der Nach - ti - gall.

iii<sup>6</sup>  
 f#: iv<sup>6</sup>  
 6  
 V 4

*cresc.*  
 —5  
 —3 (dominant sequence) → C: vii<sup>o</sup>7/V

V (standing on V) | I: PAC

Example 5.12 (continued): "Zauberkreis," H-U 399.

In "Beharre," H-U 457, Hensel elevates fluid tonicization to an extreme level. The piece is written in a modified strophic form where the first three strophes follow the same harmonic outline, while the third deviates to an more radical example of fluid tonicization. Hensel writes the opening strophe with a quasi-

periodic form, beginning with a prototypical antecedent in C major that progresses to tonicize F major using the  $V^7/IV$  diversion in mm. 3–4 (Ex. 5.13a). The consequent subphrase, which displays circular asymmetry, recalls the C major tonic in m. 5, but soon divulges that A minor is the tonal center through the  $G^\sharp$  leading tone in m. 6. As the consequent progresses, Hensel reinterprets the  $G^\sharp$  as  $A\flat$  in a striking harmonic shift featuring a chord spelled with F,  $G^\sharp$ , and C, which resolves to a unison A (m. 8). Hensel then repeats the consequent in an ambiguous mode that suggests C major's predominant region, then abruptly reveals that G is, in fact, the dominant in m. 11. The sudden revelation that C is again the tonal center pales in comparison to Hensel's next tonicization, where rather than resolving to the C-major tonic, she ascends by half step to  $B^\circ 4/2$ , where  $A\flat$  functions as a common tone to  $A\flat^7-D\flat$  major's dominant (mm. 11–12). Hensel then repeats the antecedent in  $D\flat$  major until using a Marxian common-tone dominant pivot that utilizes an enharmonic  $D\flat^7$  to resolve to  $G^7$ , plunging the phrase back to C major just in time for a PAC in mm. 15–16.

The tonal fluidity in the first three strophes take the piece through a tonal landscape that tonicizes  $I-IV-vi-(I)-\flat II-I$ . The fourth strophe, however, reorders the subphrase construction and takes the piece through an even wider variety of tonal centers (Ex. 5.13b). Rather than following a circular asymmetry schema, the fourth strophe initially repeats the antecedent, progresses once through the consequent, then returns to the antecedent: an AABA' form. The antecedent begins with an identical C-major harmonic foundation to the opening strophe, yet moves toward

E♭ major through common tone motion that modulates using the minor subdominant (mm. 37–40). Hensel then repeats the antecedent subphrase in E♭ major, which follows a last-minute detour to G minor by reinterpreting the local V<sup>7</sup>/IV as the Ger.<sup>+6</sup> to anticipate the HC on D major (mm. 42–44). The consequent opens with a three-measure dominant lock in G minor before using a mediant relation to progress from a first-inversion G-minor harmony to B♭<sup>7</sup>, suggesting a turn back toward E♭ major (mm. 45–48). The final antecedent-like subphrase recalls Hensel’s earlier venture into D♭ major, though in the final strophe, she repurposes the melodic D♭ from a temporary tonic pitch into the chordal seventh in an E♭<sup>7</sup> harmony, accomplishing a tonicization of A♭ major through three common tones and one additional pitch (mm. 48–49). Once the E♭<sup>7</sup> harmony resolves to A♭ major, Hensel again repurposes the local V<sup>7</sup>/IV into an augmented sixth sonority, initiating the final cadential progression toward a PAC in C major in mm. 50–52. The fourth strophe in “Beharre” introduces a new tonal landscape, which now details extensive chromatic mediant relations through a I→III→v→III→VI→I structure. By repurposing similar elements between strophes, Hensel establishes two different tonal landscapes within one consistent musical world. Perhaps one landscape is a dream while the other is reality, or conversely, one may be reality while the other is the ideal environment that the protagonist longs for.



44 B  
 nicht, wer nicht kennt Lieb' im Lei - de, der kennt nicht Lieb' im Licht, \_\_\_

44  
 V (pedal)  
 v: HC  
 i<sup>6</sup> V<sup>7</sup>/V<sub>i</sub>  
 A<sup>b</sup>: V<sup>7</sup>/V I

49 A'  
 schei - de, ach schei - de doch nur vom Lei - de nicht. \_\_\_

49  
 V<sup>7</sup> 6—5 | 4—3 V<sup>7</sup>/IV  
 C: It.+6 V<sup>4-3</sup> I  
 I: PAC

Example 5.13b (continued): “Beharre,” H-U 457. Mm. 37–55.

### Challenges to Monotonal Perspectives

Hensel’s diversions from normative phrase forms frequently arise from avoiding the binding agent in both sentences and periods: prototypical lengths and closure. While altering duration does not guarantee a full-blown tonal departure or weak closure, it does provide Hensel with opportunities to undermine expectations through augmented, truncated, or nonnormative forms that resist archetypes, which, as I showed in Chapter 4, have the capacity to postpone significant plot events, such as repose or motivic contrast. On the other hand, instances using weak closure can challenge a phrase structure’s foundation. Phrases begin by establishing a key and conclude with a cadence—either in the initial key or in another key region through modulation. Yet Hensel’s tonal fluidity at times subverts



the phrase's structure, allowing for a chain of consecutive melodic ideas that check the boxes for phrase construction in every regard except for a conclusive harmony. The ramifications from these phrasing strategies occasionally extend beyond ambiguous or atypical phrase construction, resulting in large-scale strategies such as tonal pairing and directional tonality.

Although harmonic language in the nineteenth century enjoys an ever-expanding and exploratory syntax, many works are still understood as monotonal in construction. Monotonicity, *i.e.* a piece that exhibits a single key throughout its entire span, suggests “a hierarchy of chords and tones directed towards [the] tonic”—the key that will supervene as the harmonic-teleological goal, defined by the tonic-subdominant-dominant-tonic relationship, despite the tonal journeys and deviations that occur within the piece.<sup>47</sup> Harmonic teleology, however, does not guarantee monotonal readings. Practical theory and composition treatises in the eighteenth century through the writings of Arnold Schoenberg and Heinrich Schenker privilege a single key to govern a work, with Schenker's *Ursatz* existing as perhaps the most iconic representation for monotonicity. A dichotomy arises, then, when certain theories suggest that the tonic should be “felt immediately and without the least ambiguity.”<sup>48</sup> In a directionally tonal piece that ends in a different

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<sup>47</sup> Wadsworth, Benjamin (2012, 1); Riemann, Hugo, extracted from Carl Dahlhaus (1990, 16). Similar harmonic teleology has also been addressed by scholars ranging from Jean Phillippe Rameau (1722) to Schoenberg (1950) and Caplin (1998).

<sup>48</sup> Kirnberger (1982, 348). The full context of the entire quote is as follows: “Above all, the first phrase of a good melody must have the feature that it allow the scale from which it is taken, namely, the main key of the entire composition, to be felt

key than it begins, one can hardly suggest that the initial tonic's hierarchical status remains after the final cadence that occurs in a different key. Harald Krebs proposes that early manifestations of the concluding tonic's dominant harmony or the salience of a concluding tonic's arrival point provides rationale to interpret ambiguous tonal readings as monotonal.<sup>49</sup> Yet, to further the longstanding problem with monotonal readings, does such an interpretation actually highlight the aesthetic values that ambiguous or fluctuating tonality promulgates? Perhaps, as Dahlhaus suggests, "it is uncertain, or seems to be, whether the centering of tone and chord relationships around a tonic pitch or triad should be considered an essential or an incidental feature of tonality."<sup>50</sup>

Pieces that are written in a manner that introduce ambiguous harmonic relationships to the tonic, or harmonic behaviors that usurp—or even permanently abandon the tonic—create an interesting dilemma: how far does one go to maintain a monotonal perspective? Dahlhaus summarizes, stating that

[to renounce] the defining feature "centering" causes "tonality" to fade into a general designation for relationships among pitches...tonality undoubtedly means that it is possible to establish a system of relationships and

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immediately and without the least ambiguity. For that reason, especially those notes that define the key and mode must be used at the very beginning. No notes other than those that belong to the triad of the main key are more suited for this purpose."

<sup>49</sup> Krebs, Harald (1981, 3).

<sup>50</sup> Dahlhaus (1990, 17).

interdependencies between the harmonies that inhabit the area of sound language.<sup>51</sup>

Carl Schachter, among other scholars of nineteenth-century harmony, alludes to a similar concept with the *tonic matrix*, a concept where a listener may “quickly infer a tonic as center from signals given by other pitches; neither the tonic chord nor even the tonic note need be present.”<sup>52</sup> Yet despite relational pitch inferences that hint at key areas, monotonal interpretations do not always materialize.

I approach Hensel’s songs that challenge monotonal perspectives either through tonal pairing or directional tonality. These strategies extend beyond fluid tonicizations that blur key areas and pseudo-dialectic tonal oppositions.<sup>53</sup> Hensel’s pieces that present harmonic ambiguity between keys through the internal and external strategies I describe in the proceeding sections provide opportunities to address topics of memory and loss—*Erinnerung* and *Verlust*. These metaphors consider memory as an internalization where a tonal reality blurs in favor of secondary keys, while loss is an external occurrence that is noticeable through the forfeiture of the initial tonic key area.

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<sup>51</sup> Ibid. (1990, 16).

<sup>52</sup> Schachter, Carl (1999A, 140).

<sup>53</sup> Korsyn, Kevin (1996, 55).

### ***Erinnerung*: Tonal Pairing**

The journey toward the “ultimate reality” that *Sehnsucht* symbolizes often invites recollections of the experiences that occur along the way. *Erinnerung* imprints these experiences on the traveler as they navigate between reality and the sublime. Ludwig Tieck, a founding member of the German Romantic movement, expresses the quality of *Erinnerung* in his novel, *Franz Sternbald*, where the protagonist declares, “every object of nature, every moving flower, every moving cloud is...a memory or a hint into the future.”<sup>54</sup> Similarly, Franz Grillparzer attests to the effect of memory in his poem, “Erinnerung,” which Hensel set in 1823 (H-U 68). The poem opens with two lamenting stanzas where the persona asks why he cannot tear himself away from a love he is fated to despise, then closes with the reflection:

Tausend alte Bilder kommen  
Ach, und jedes, jedes spricht:  
Ist der Pfeil auch weggenommen,  
Ists darum die Wunde nicht.

(Thousands of old images come, ah, each and every one of them speaks: If the arrow is removed, that is why the wound remains.)<sup>55</sup>

For Grillparzer, the memories remain nearby: they speak to the poet in the present tense, as companions, for better or worse, on his journey. In a comparable manner,

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<sup>54</sup> Gish, Theodore (1964, 229). Gish presents this quotation from Tieck’s *Franz Sternbald* in the original German. The translation is my own.

<sup>55</sup> The translation for “Erinnerung” is my own.

recollections of tonal environments can function as memories in musical applications—particularly when multiple tonal landscapes are ever-present.

Hensel's penchant for destabilizing the tonic key occasionally goes beyond early tonal departures and last-minute returns.<sup>56</sup> Hensel uses tonal pairing as a particularly radical technique that establishes a secondary key area—often the subdominant—that can rival, compete with, or even supplant the tonic key. The concept of tonal pairing arises from the work of Robert Bailey, who used the term “double-tonic complex” to describe the tendency of the mediant or submediant to conflict with or undermine the global tonic.<sup>57</sup> Bailey, who shows that this feature is a byproduct of the large-scale tonal organization of Wagner's *Tristan und Isolde*, defines the double-tonic complex as “the pairing of two tonalities a minor third apart...[where] the two elements are linked together in such a way that either triad can serve as the local representative of the tonic complex.”<sup>58</sup> In effect, this strategy involves the conflation of two key centers in which the paired “tonic” shares two pitches with each of the tonics that have been combined, thus creating a four-note

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<sup>56</sup> This portion of Chapter 5 appears in my contribution to *The Songs of Fanny Hensel*, edited by Stephen Rodgers (forthcoming, 2020).

<sup>57</sup> Some notable examples include Schubert's “Meeres Stille,” D. 216, and “Der Wanderer,” D. 489, which are both addressed in Krebs (1996, 17–33). Other examples of tonal pairing in nineteenth-century song can be found in Schumann's Op. 48 (“Im wunderschönen Monat Mai”) and Op. 90 (“Kommen und Scheiden”), as well as in Mendelssohn's Op. 86 (“Allnächtlich im Traume seh' ich dich”).

<sup>58</sup> Bailey, Robert (1985, 122).

sonority.<sup>59</sup> A decade later, Krebs refines Bailey's definition, describing tonal pairing as a musical phenomenon "where two keys simultaneously occupy the highest position in a tonal hierarchy."<sup>60</sup> Explorations into tonal pairing, or its precursory form, the double-tonic complex, often focus on third-related key areas that late nineteenth-century composers favor—for example, relative major and minor keys, or keys related by chromatic mediant.<sup>61</sup> Hensel's music, however, exhibits that tonal pairing was an important strategy for early nineteenth-century composers, and further, that tonal pairing may expand beyond solely mediant relationships.<sup>62</sup>

Tonal pairing in the early nineteenth century is often analogous to directional tonality—a strategy where a piece concludes in a different key than it began—rather than the actual conflation of two tonal regions. Bailey mentions Chopin's *Scherzo*, Op. 31, and *Fantasie*, Op. 49, as early nineteenth-century double-tonic complex examples due to their prevalent third-relationships, though later scholarship from Schachter and Krebs categorize these works, which both begin and end in different keys, as directionally tonal.<sup>63</sup> Christopher O. Lewis

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<sup>59</sup> Ibid. (1985, 121–22).

<sup>60</sup> Krebs (1996, 17).

<sup>61</sup> Bailey (1985); see also Christopher Lewis (1984).

<sup>62</sup> Other discussions of tonal pairing in the first half of the nineteenth century can be found in Krebs (1981 and 1996), and Smith, Peter H. (2013).

<sup>63</sup> Schachter (1999, 260–88); Krebs (1981, 1–16). Chopin's Op. 31 begins in B $\flat$  minor and ends in D $\flat$  major, while his Op. 49 begins in F minor and ends in A $\flat$  major.

refines double-tonic complex functions through Schoenberg's *Harmonielehre*, alluding to the possibility that any diatonic relationship can conflate with the tonic harmony and yield perceivable tonal pairing.<sup>64</sup> Further, Lewis outlines five criteria that describe how the double-tonic complex might arise:

- 1) Juxtaposition of musical fragments implying the two tonics in succession or alternation.
- 2) Mixture of the two tonalities, exploiting ambiguous and common harmonic functions.
- 3) Use of a tonic sonority created by conflation of the two tonic triads.
- 4) Superposition of lines or textures in one key upon those in another.
- 5) Some combination of the above.<sup>65</sup>

Peter H. Smith is one of a handful of scholars to disambiguate tonal pairing strategies in early nineteenth century.<sup>66</sup> Through Schenkerian applications, Smith proposes a perspective that tonal pairing should be a concept separate from the double-tonic complex. For Smith, tonal pairing involves "situations in which two tonics intertwine throughout a movement or movements but in which the pairing develops within a framework that is nevertheless traceable to a Schenkerian *Ursatz* [fundamental structure]," whereas in the double-tonic complex, "traditional

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<sup>64</sup> Lewis (1984, 5). Lewis's citation from Schoenberg's *Harmonielehre* is as follows: "It [the theme] must give opportunity for such harmonic looseness through its characteristic figurations. The purely harmonic aspect will involve almost exclusive use of explicitly vagrant [i.e., tonally ambiguous] chords" (4).

<sup>65</sup> *Ibid.* (1984, 6).

<sup>66</sup> In addition to Smith's numerous contributions to the study of tonal pairing, Krebs (1981; 1990), Benjamin Wadsworth (2012), and William Rothstein (2012) present analyses of monotonal alternatives found in the first half of the nineteenth century.

monotonicity recedes in favor of a decentered harmonic rhetoric.” Smith’s ideas are particularly apropos here, since most of Hensel’s songs that use tonal pairing fall under the umbrella of a global tonic, and under a single fundamental structure; the secondary key remains subordinate no matter how strongly Hensel might emphasize it.<sup>67</sup>

As it is improbable that two tonal centers will function as entirely equal regions in tonal pairing applications, one inevitably becomes less salient.<sup>68</sup> Hensel’s propensity to abandon the tonic harmony early in a piece thus has the potential to repurpose central harmonies in the home key as functional sonorities in other key areas. For example, the tonal pairing between the tonic and subdominant presents a fascinating ambiguity; one where the original tonic effectively becomes the new dominant. Bailey mentions in passing the reciprocal relationship of I–V versus IV–I—*that is, F as tonic and C as dominant versus F as subdominant and C as tonic*—in which the boundaries between the tonic and subdominant are blurred (Fig. 5.4).<sup>69</sup>

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<sup>67</sup> Other scholars, including Schachter (1999B), Smith (2013), Krebs (1981), and Rothstein (2012), have used Schenkerian analysis to show the effects of monotonal alternatives on the overall tonal trajectory of a piece.

<sup>68</sup> My statement favors the possibility of monotonal readings in these works. I hesitate to suggest an application with inseparable two-key tonics linked by relative keys in Hensel’s works.

<sup>69</sup> Figure 5.4 is reproduced from Bailey (1985, 119). Wagner, Naphtali (1987, 59–72). Here Wagner addresses a similar technique in his observation of tonic chords in non-tonic areas of a piece, where a “tonic” harmony possesses “associative importance” without necessarily adding structural clarity. Smith (2006, 143–79) describes a similar concept, applying the term “harmonic cross-reference” to instances where tonic chords resurface under a different functional syntax in both diatonic and chromatic keys.



By repurposing one structural harmony into a different function, tonal pairing preserves the harmony; it is a specter of what once was fundamentally present—like a hazy memory: *Erinnerung*.

Figure 5.4 illustrates five examples (A-E) of tonic-subdominant ambiguity. Each example shows a musical staff with a treble clef and a key signature of one flat (B-flat). Below each staff are Roman numerals and figured bass notation.

- A)** C: iv I, F: V<sub>4</sub> (6-5, 4-3)
- B)** IV iv I, V<sub>4</sub> (6-5, 4-3)
- C)** iv ii<sup>o4</sup> I, i (p) V
- D)** C: I V<sup>7</sup>/IV IV iv I, F: V<sup>8</sup> (6-7, 4-3)
- E)** I iv, V i

Figure 5.4: Bailey's examples of tonic-subdominant ambiguity.

“Vorwurf,” H-U 462, provides a prime example for Hensel’s tonal pairing between the tonic and subdominant key areas (Ex. 5.14). The opening unison line in the piano offers little foundation to solidify G# minor as a key area; Hensel provides only a skeletal tonic outline, though no functional harmonic progression establishes the key (mm. 1–2). As the vocal melody enters in m. 2, Hensel abandons the tonic in favor of the subdominant. The leap from  $\hat{1}$  to  $\hat{6}$  that coincides with a motion to C# minor places the opening measures in a harmonic environment that retrospectively sounds more like the minor dominant leading to tonic than the tonic leading to the subdominant. C# minor continues as the clear tonal area despite a conspicuous lack of the local tonic. Hensel uses G# major as a persistent dominant function throughout the phrase, finally establishing a local tonic-dominant relationship in mm. 10–13 through a lengthy cadential 6/4 that leads to a HC that confirms C# minor as the tonal center. The following phrase continues to emphasize G# as a dominant prolongation, where Hensel reserves any stable tonic

appearances until the C#-major PAC in m. 24. Through the initial two phrases, G# remains prominent as a harmony, though at no point does it occur as the actual key center.

Following the C#-major PAC, the subdominant becomes the clear tonal center through root-position tonic chords and dominant-tonic relationships that extend beyond cadential 6/4 figures. Hensel, however, soon begins to detract from the tonality's prominence. The sentential phrase in mm. 24–36 leaves the subdominant and drifts through D# minor (mm. 27–29) and F# major (mm. 29–30) before settling back into G# minor in m. 31. Although Hensel returns to G# minor in m. 31, the key center does not clearly manifest until later in the phrase. The accompaniment offers a fleeting glimpse of G# minor in m. 32, yet the phrase shifts toward the submediant, blurring the tonal center until the HC in m. 36: the first cadential gesture that solidifies G# minor as a salient tonality. Hensel follows the HC with a unison melody in the piano and voice, recalling the introductory unison figure in the piano, drifting closer to G# minor by introducing its leading tone, Fx the first time in context of the tonic key (mm. 36–38). In m. 39, Hensel broadens the texture to include full harmonies, then, at last, initiates a cadential progression in the home key that arrives at a G#-minor PAC in m. 41. The PAC does not, however, conclude the conflation between the tonic and subdominant keys. In mm. 42–49, Hensel begins a plagal coda that once again creates a hazy boundary between the tonic and subdominant; yet despite the meandering chromaticism and

subdominant influence in the coda, G# minor prevails as the ultimate tonal destination.

suggests c# minor

The score consists of four systems of music, each with a voice line and a piano accompaniment. The key signature is G# minor (three sharps: F#, C#, G#). The time signature is common time (C).

**System 1 (Measures 1-7):** The voice part begins with a rest, then enters with a melodic line. The piano accompaniment starts with a *p* dynamic and a *legato* marking. The lyrics are: "Du klagst, daß ban-ge Weh-mut dich be - schleicht, weil sich der Wald ent-". Harmonic analysis below the piano part shows: g#: i, c#: v (?), iv (?), i, vii<sup>o</sup><sub>3</sub>, i<sup>6</sup>, iv<sup>6</sup>, It.<sup>+6</sup>, V.

**System 2 (Measures 8-13):** The voice part continues with a *f* dynamic. The piano accompaniment features a *f* dynamic. The lyrics are: "laubt, und ü - ber dei - nem Haupt da - hin, da - hin der Wan - der - zug der Vö - gel streicht; du". Harmonic analysis below the piano part shows: c#: V<sup>7</sup>/V, V, vii<sup>o7</sup>/V, V, iv: HC.

**System 3 (Measures 14-20):** The voice part continues with a *cresc.* marking. The piano accompaniment features a *cresc.* marking. The lyrics are: "klagst, du klagst, weil sich der Wald ent - laubt, und ü - ber dei - nem Haupt da - hin, da -". Harmonic analysis below the piano part shows: V (dominant expansion), i<sup>6</sup>.

**System 4 (Measures 21-26):** The voice part concludes with a *f* dynamic. The piano accompaniment features a *f* dynamic. The lyrics are: "hin der Wan - der - zug der Vö - gel streicht. O kla - ge". Harmonic analysis below the piano part shows: Fr.<sup>+6</sup>, V<sub>4</sub><sup>6</sup>, V<sub>3</sub><sup>5</sup>, I, V<sup>6</sup>, and IV: PAC (!!!).

Example 5.14: "Vorwurf," H-U 462.

26 nicht, o kla - ge nicht, bist sel - ber wan - del haft, denkst du der

31 Lie - bes - glut? denkst du der Lie - bes - glut? denkst du der Lie - bes - glut? Wie

37 nun so trau - rig ruht in dei - ner Brust die mü - de Lei - den - schaft! wie nun so trau - rig ruht in dei - ner

44 Brust die mü - de, mü - de, Lei - den - schaft!

Harmonic analysis: (d# tonicization) (f# tonicization) g#:V<sup>6</sup> i VI 6—5 V<sub>4—3</sub> i:HC i<sup>6</sup>:i<sup>0</sup><sub>5</sub> 6—5 V<sub>4—3</sub> i (iv)

Example 5.14 (continued): “Vorwurf,” H-U 462.

In “Vorwurf,” although C# minor remains the tonal center for more than half of the piece, G# persistently appears in the texture as a dominant harmony. While its function as dominant syntactically opposes its large-scale tonic role, the G# harmony remains in sight throughout the piece—an altered manifestation of a distant memory for what the tonic truly is.

“Wohne der Wehmut,” H-U 227, follows a similar trajectory to “Vorwurf” by utilizing the less-common tonal pairing relationship between the tonic and subdominant. While “Vorwurf” usurps the tonic in favor of the subdominant from the piece’s beginning, the tonal pairing in “Wohne der Wehmut” constructs an environment that ebbs and flows between the tonic and subdominant that extends until the piece’s conclusion (Ex. 5.15). The opening sentence begins by altering the G-minor tonic into the  $V^7/iv$  through the basic idea and repetition (mm. 1–4). The continuation uses the  $V^7/iv$  to pivot into the subdominant, which follows a textbook cadential progression of  $i^6-iv-V^7-i$  to achieve the C-minor PAC in m. 8. The following subphrase uses C minor to shift the tonal landscape toward F minor, momentarily repurposing the subdominant as the dominant, before reinstating C minor’s dominant in m. 12. The secondary tonic, C minor, opens the subsequent phrase in m. 13, though the tonal center soon begins to meander through harmonies that suggest  $E\flat$  major (mm. 14–15) and F minor (mm. 16–17), which suggest a closer tonal relationship with the subdominant as the phrase reaches its midpoint. In m. 18, G minor resurfaces for the first time since m. 1, and also appears alongside its dominant for the first time in the piece (m. 18). Hensel quickly distorts the return to G minor, following the tonic  $V^7-i$  progression in m. 18 with a dominant-tonic relationship in C minor in m. 19, calling again into question which tonic is currently the prevailing tonal region. The phrase comes to a close with a second-inversion  $F\sharp^{o7}$  harmony in mm. 20–21, returning the tonal focus to G minor through dominant substitution. Hensel concludes the piece by recalling the



Example 5.15 (continued): “Wohne der Wehmut,” H-U 227.

Hensel’s conflation of the tonic and subdominant in “Wohne der Wehmut” takes a similar trajectory to that in “Vorwurf”: in both pieces, Hensel immediately calls the tonic’s status into question, yet in “Wohne der Wehmut,” the question is left open-ended. If the interaction between two key areas signifies *Erinnerung* in tonal pairing, then pieces such as “Wohne der Wehmut” remain suspended between two worlds: the line between memory and reality itself becomes blurred.

Hensel plays on the more conventional tonal pairing scheme that involves mediant relationships in “Er rauscht das rote Laub,” H-U 419. From the song’s beginning, Hensel sets the tonic, F# minor, in dialogue with the mediant, A major, to create a blurry tonal landscape throughout the piece.<sup>71</sup> The antecedent’s opening harmony, a two-measure dominant prolongation, introduces the dual tonalities through an implied F#-minor harmony in m. 1, bridging the gap between the two tonics by emphasizing  $\hat{3}$  and  $\hat{5}$  (Ex. 5.16). The dominant harmony that follows clarifies F# minor as the tonal center, yet Hensel continues to suggest the mediant’s

<sup>71</sup> R. Larry Todd (2010, 328) proposes a compelling interpretation where the tonic key symbolizes the rustling autumn leaves, while the mediant hints at the poetic persona’s anticipation for spring’s arrival.

influence before ending the basic idea in m. 3 with the first clear  $V^7-i$  in the tonic key. As the antecedent continues, Hensel briefly tonicizes B minor in m. 4, which then serves as a pivot to A major before concluding the subphrase with a mediant IAC (mm. 4–5). Following the A-major IAC, the consequent immediately pivots back to the tonic, remaining in the home key until reaching what appears to be an F#-minor HC in m. 9. Hensel then adds a cadential suffix in mm. 9–12 that initially sways toward the mediant through a dominant-tonic relationship before reverting to F# minor with a cadential 6/4 that leads to a tonic-key PAC in m. 12. In the opening phrase alone, Hensel wavers between the tonic and mediant five times, yet provides clues that F# minor is the presiding tonality through its cadential strength.

Although F# minor shows a tonal priority in the first phrase, the close relationship between the two tonally-paired keys rises again as the contrasting second phrase begins. Hensel prefaces the second phrase with a two-measure piano interlude that reinterprets the F#-minor tonic as the submediant in A major through a  $vi-V^7-I$  progression (mm. 12–14). As A major assumes the tonal focus, F# minor completely disappears from the texture. The periodic phrase begins with an emphatic A-major pedal point that persists for three measures, which relents only upon reaching temporary arrest at an HC (mm. 14–17). In the second subphrase, Hensel avoids the tonic pedal in favor of a bass line that ascends diatonically in A major from  $\hat{3}$  to  $\hat{6}$ , progressing to another HC with an ensuing cadential suffix, similar to the gesture that ended the opening phrase (mm. 18–21). While the suffix



in mm. 9–12 adds salience to the F#-minor tonality by amending the initial HC with a PAC, the suffix in mm. 22–27 takes a different route: it follows an HC in A major with a modulating extension that concludes with two F#-minor HCs in mm. 25 and 27.

In the final section of “Er rauscht das rote Laub,” Hensel recalls the opening phrase with both melodic and tonal content. The phrase once again begins with two measures that highlight an exchange between tonic and dominant over  $\hat{5}$ , that leads to a dominant-tonic relationship to end the basic idea (m. 29), then drifts toward the mediant through the contrasting idea (mm. 30–32). In the piece’s first phrase, A major prevails as the antecedent’s tonal destination, reaching a mediant IAC in m. 5. In the final phrase, however, Hensel manipulates the phrase division to include an elision that undermines the earlier A-major IAC precedent, while also including a symmetrical 4+4 phrase division. The modified antecedent subphrase passes through an opportunity for closure in A major (mm. 30–31), yet the elision and lacking repose blurs the line between a brief suffix and the consequent subphrase’s beginning (mm. 31–32). Through this overlap, Hensel sets the two primary tonal centers in close proximity once again, allowing the indeterminate tonal landscape to exist despite being nearly identical to its initial version in mm. 6–12. As the final consequent closes, Hensel once again arrives first at a tonic-key HC in m. 35, then, following a cadential suffix, reaches the final cadential gesture: an F#-minor PAC in m. 38.

antecedent consequent

**Moderato** *p*

Voice: Es rauscht das ro - te Laub zu mei-nen Fü - Ben, doch wenn es wie-der grünt, wo weil' ich dann? Wo wer-den

Piano: *p*

f#: (V) i iv<sup>6</sup> V<sup>7</sup> I V<sup>6</sup>  
A: ii<sup>6</sup> V<sup>7</sup> I  
III: IAC

6 *cresc.* *f* (suffix)  
mich die er-sten Schwel-ben grü-ben? Ach fer - ne, fer - ne der Sü - ßen, und nim - mer bin ich mehr ein

6 *f* *dim.*  
i lt.+6 V V<sup>4</sup> ii<sup>4</sup><sub>3</sub>  
A: V/vi V<sup>4</sup> I  
i: HC ?

11 *p* antecedent  
fro - her Mann. Sonst sang ich stets durch Flur und Ber-ges-hal-de im brau-nen Herbst, in

11 *p*  
V<sup>6-5</sup><sub>4-3</sub> i V<sup>6</sup> I (tonic pedal)

17 consequent *cresc.* *dim.*  
flock'-ger Win-ters-zeit: O schö - ner Früh-ling, komm zu dei-nem Wal - de, komm' bal - de, bal - de, bal - de!

17 *cresc.* *dim.*  
A: vii<sup>o7</sup>/V V I<sup>6</sup> V<sup>7</sup>/V V<sup>7</sup>  
III: HC

Example 5.16: "Er rauscht das rote Laub," H-U 419.

22 suffix ? antecedent

*pp* Nun sing' ich: Schö-ner schö-ner Früh-ling, blei-be weit! *f* Um-sonst! um-sonst! *dim.* *p* Wie jetzt sich

*pp* *cresc. f* *p* *p*

i vi V V Lt.+6 V

f#: i V i: HC

28 consequent

Heid' und Forst' ent-klei-den, so blühn sie neu, was küm-mert sie mein Lied? Das Veil-chen

i iv 6 V6

i: IAC A: ii V5 I

32 *cresc.* *f* *dim.*

kommt, ich muß es e-ben lei-den, muß wan-tern und muß schei-den, doch ach! — wie soll ich le-ben,

*dim.*

f#: i vii°6 Lt.+6 V V4 ii°4

A: V/vi V3 I

37 *p*

wenn ich schied?

*p*

6—5 i

f#: V4—3 i: PAC

Example 5.16 (continued): “Er rauscht das rote Laub,” H-U 419.

While the tonal pairing in “Er rauscht das rote Laub” does not deviate from the tonic to the extent of a piece such as “Vorwurf,” Hensel still creates a tonal environment that fluctuates between two central key areas. Recollections of the

home key, F# minor, never infiltrates the time spent in the mediant; however, A major consistently reveals itself when the tonic appears to be gaining tonal prominence. If the memory in “Vorwurf” is the frequent manifestation of the original tonic functioning as a new dominant that bridges between memory and reality, then the tonal pairing in “Er rauscht das rote Laub” uses the mediant as a memory that destabilizes a current reality, blurring the boundaries of what is and is not real.

In the *Andante con espressione*, Op. 8, No. 2, Hensel again utilizes a tonal pairing between the minor tonic and mediant that begins from an incomplete opening harmony (Ex. 5.17). The piece begins with an A-minor tonic harmony that lacks its root, suggesting C major, then continues with a string of incomplete thirds and sixths that continue to distort which tonality is in place (mm. 1–2). Hensel further compounds the tonal ambiguity by avoiding A minor’s leading tone in the opening subphrase, giving no initial indication that A minor might be the presiding tonality rather than C major. The first cadence, an HC in A minor in m. 8, finally provides a stable tonal foundation, yet the stability quickly dissipates. To begin the consequent in m. 9, Hensel inverts the opening antecedent’s motive, which still features incomplete thirds and sixths, and sets it in dialogue with a motivic variant that features descending sixths, shifting quickly away from A minor and toward D minor, a common ground between the paired keys (mm. 9–12). The antecedent motive returns in its original pitch space in m. 13, though now Hensel supports the theme with a five-measure dominant pedal, which reinforces the initial C major

implications with dominant-tonic relationships. After the dominant pedal releases in m. 18, Hensel begins a chromatically-meandering progression that hints of C minor (mm. 18–19) and D minor (mm. 19–20), eventually settling back into C major in m. 22. Fluctuations between C major and D minor continue until m. 27, when Hensel transforms Dm<sup>7</sup> into B<sup>7</sup> through a series of chromatic voice leading, suddenly shifting to suggest A-minor's dominant, E major (m. 28).

Up to now, C major has dominated the A-minor tonic in the *Andante con espressione*. In the first 27 measures, only three true tonic harmonies appear alongside only one cadential gesture in m. 8. The hints of the A-minor tonic then quickly dissipate to create the extensive dialogue between C major and D minor. As E major enters the texture as a dominant pedal in m. 28, tonal clues suggest that a shift to the tonic is imminent; however, within the nine-measure dominant lock, the tonal center moves elsewhere: back to implying C major (mm. 29–37). Once the dominant lock breaks, Hensel begins a descending-third sequence that passes through G major in mm. 38–40 toward a surprising new destination: B minor. In m. 41, the theme settles into a chromatically-inflected B minor, highlighting the tonic and the vii<sup>o7</sup> as the key's dominant substitute (mm. 41–44). Hensel then uses minimal chromatic voice leading to alter B minor's vii<sup>o7</sup> into in a staggered resolution back to D minor (m. 45). The incomplete D-minor resolution propagates an ambiguity that Hensel fosters throughout the piece: the ability of a triad that lacks either the root or the fifth to generate two distinct harmonies. In this instance, Hensel augments D-minor's root and third with a B $\flat$ , tonicizing B $\flat$  major as the

theme returns in mm. 46–47. The shift to B♭ major prepares the final tonal twist, in which Hensel uses the tonicization as an extended ♭II predominant that utilizes minimal voice leading to reach A minor's vii<sup>o7</sup>/V–V<sup>7</sup> in mm. 48–49, culminating with the piece's second and final cadence: a PAC in A minor (mm. 49–50).

The *Andante con espressione* capitalizes on incomplete harmonies to create a fluid tonal environment that becomes additionally blurry through tonal pairing of the tonic and mediant. From the piece's beginning, incomplete triads create ambiguity between key centers. The opening A-minor tonic blurs into C major and disappears from the texture; similarly, D minor fades to B♭ major to bring about the structural predominant later in the piece. The hazy tonal memories that Hensel evokes with this harmonic strategy, both in the *Andante* and "Er rauscht das rote Laub," suggest a tonal volatility where it becomes difficult to separate memory and reality. Todd notes a sense of "destabilization" and "tension" that permeates the *Andante con espressione*, blurring the A-minor tonic with various "chromatic excursions."<sup>72</sup> In Hensel's pieces that pair the tonic and mediant, the tonal destabilization often allows memory to overtake reality, since from the beginning it is challenging to identify where past and present overlap.

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<sup>72</sup> Todd (2008, 227–29).

Piano

antecedent

*p*

C ? : I IV  
 a ? : i VI N<sup>6</sup> i<sup>6</sup> ii<sup>o7</sup> (iv) i vii<sup>o7</sup>/V V<sup>6-5</sup><sub>4-3</sub>  
 i: HC

9 consequent

*cresc.* *f* *dim.*

a: i iv vii<sup>o5</sup>/iv  
 C: ii vii<sup>o5</sup>/ii V (V pedal)

16

*cresc.*

C: vii<sup>o7</sup> V<sup>6</sup><sub>5</sub> (d: Ger.<sup>+6</sup> (ii))

21

*f*

C: V<sup>7</sup> vii<sup>o4</sup><sub>3</sub> I<sup>6</sup> vii<sup>o5</sup>/ii ii V<sup>4</sup><sub>2</sub> I<sup>6</sup>

26

*dim.*

ii<sup>6</sup>  
 a: iv<sup>6</sup> Fr.<sup>+6</sup> V<sup>6</sup><sub>5</sub>/V V (V pedal)

Example 5.17: *Andante con espressione*, Op. 8, No. 2.

a: (V pedal)

b:  $i^6$        $vii^4_3$        $i^6_4$  (p)       $vii^4_2$       d:  $vii^4_3$       (V) i VI  
B $\flat$ : I

a:  $vii^4_3$        $vii^{\circ 7} / V$        $V^7$       i  
i: PAC

Example 5.17 (continued): *Andante con espressione*, Op. 8, No. 2.

### **Verlust: Directional Tonality**

Tonal pairing describes harmonic conflation that occurs within a piece's beginning and ending boundaries. Although rampant harmonic ambiguity might take place between the opening and closing phrases, the final cadential trajectory most often



confirms the opening tonic. In essence, tonal pairing is interior: allegorically like a dream or memory—occurring within and giving little evidence to external effects. In contrast, directional tonality is external, no longer restrained within a single tonal center’s boundaries. Directionally tonal works begin and end in different keys, where the initial tonic fades away in favor of a new tonal region. For works demonstrating directional tonality, the home from which the journey begins dissipates; it is less than a memory as tonal pairing suggests—it is a loss: *Verlust*.

The terms double tonic complexes, tonal pairing, or directional tonality can be as ambiguous as the tonal content they describe. Smith notes that these tonal strategies often overlap, or even become synonymous, resulting in a taxonomical trio with little delineation. For my purposes, I follow Smith with the consideration that when directional tonality occurs, monotonal readings recede “in favor of a decentered harmonic rhetoric whose tonic may remain ambiguous for extended stretches...and is further delimited by its reference to pieces that begin in one key and end in another.”<sup>73</sup> Although directional tonality effectively reorganizes structural harmonic points—opening tonic and conclusive tonic—reductive analyses can still be explained monotonally through Schenker’s concept of the *auxiliary cadence*. L. Poundie Burstein, Krebs, Deborah Stein, and others discuss the auxiliary cadence’s usefulness for pieces that are tonally divergent in their

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<sup>73</sup> Smith (2013, 79).

beginning and ending harmonic center.<sup>74</sup> These scholars show that Schenker's theory—with slight alterations—can provide monotonal interpretations yielding “a single *Ursatz* in one key, or a fragment of it.”<sup>75</sup>

Directional tonality presents a different tonal perspective than fluid tonicizations or tonal pairing. Rather than obscuring the tonic by conflation or functional ambiguity, directional tonality simply abandons the tonic key. Smith notes that in directionally tonal pieces, “the goal tonic fails to subsume the tonic of departure in favor of an unresolved dialectic.”<sup>76</sup> For such cases, a fundamental change occurs over the movement that evokes conflict not only in tonal regions, but also in narrative decisions: does the journey that takes place a homecoming—Smith's goal tonic—or is home left behind in favor of a new tonal landscape? Is the harmonic topography surrounding the departure tonic more or less stable than that which establishes the goal tonic? A teleological perspective suggests that the final tonic is the sonority of greater importance, yet what if the beginning topography provides more stability than that which ends the work? Narratives will change from piece to piece, but a common variable remains: one tonal center is lost in favor of another. Therefore *Verlust* is an apt metaphor for a piece that exhibits directional

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<sup>74</sup> Stein, Deborah (1985); Krebs (1996). See also Burstein (2005); Boyd Pomeroy (2004); Benjamin Wadsworth (2012) for other Schenkerian applications to nineteenth-century directionally tonal works.

<sup>75</sup> Wadsworth (2012, 2).

<sup>76</sup> Smith (2013, 79).

tonality. It suggests a permanent change, where what once was obtained is now the unobtainable—a defining feature is lost.

“Verloren,” H-U 142, follows a directional tonality scheme that moves from the C-major tonic to the submediant (Ex. 5.18). The opening sentence establishes a tonic-dominant relationship in the basic idea, then passes through the subdominant in the repetition to reach temporary arrest on the V/vi (mm. 1–5). Hensel remains in the submediant to begin the continuation, then moves into the global dominant, ending the first phrase with a PAC in G major (mm. 8–9). The second strophe maintains a similar harmonic structure, pivoting from G major back to the tonic as a variation on the original basic idea begins, and again moves to the submediant through the repetition (mm. 11–15). Rather than repeating a shift to the dominant in the continuation, Hensel uses the submediant as the springboard to modulate into an ambiguous mediant, concluding the phrase with a PAC on a unison E (mm. 18–19). During the piano interlude in mm. 19–21, Hensel clarifies the mode as E major, revealing that harmony functions as the subdominant’s dominant. Despite the resolution to A minor in m. 21 as the third strophe begins, the tonal area does not yet take hold and quickly turns back to the initial tonic, C major. For a third time, Hensel moves from C major to A minor, modifying the sentential form into an alliteration schema (mm. 22–25). In the modified phrase, rather than diverting to other closely-related keys during what was the continuation, Hensel reveals that the submediant is the final tonal destination, bringing the piece to its conclusion with an A-minor PAC (mm. 27–28).

basic idea                      repetition                      continuation

Voice: Ich hatt' ein Täub-chen so lieb! so schön! Ich muß es im-mer und im-mer sehn; war mir das Lieb-ste der gan-zen Welt, häßt's nicht ge-

Piano

C: I                      V<sup>7</sup>                      IV                      6-5                      i  
a: VI                      V<sub>4-3</sub>                      V<sub>4-3</sub>                      G: ii

basic idea                      repetition

las - sen um al - les Geld. Das — hab' ich ver - lo - ren und such' es nun, und kann nicht

V<sup>7</sup>                      I                      V<sup>7</sup>/IV                      V<sup>7</sup>                      I

V: PAC                      C: V<sup>7</sup>                      iii: PAC

continuation

blei-ben, und kann nicht ruhn' — ich such's im Hain, — ich such's im Hain, und find' es nim-mer, und kehr' al - lein,

IV                      Ger.<sup>+6</sup>                      6-5                      vii<sup>o</sup><sub>3</sub> / V                      6  
a: VI                      V<sub>4-3</sub>                      e: vii<sup>o</sup><sub>3</sub>                      V<sub>4-3</sub>                      i                      V<sub>5</sub> / iv                      6  
iii: PAC

alliteration

und sch' mit Thrä - nen zur Fer - ne hin - aus: es ist ver - lo - ren! es blie-bet aus! —

6-5                      i                      vi                      6-5  
a: V<sub>4-3</sub>                      C: vi                      V<sup>7</sup>                      I                      IV                      V<sub>4-3</sub>

*rit.*

es ist ver - lo - ren! es blie-bet aus! —

6-5                      I                      iv                      6-5                      i  
V<sub>4-3</sub>                      vi: PAC

Example 5.18: "Verloren," H-U 142.

In “Verloren,” Hensel creates a compelling narrative with tonal *Verlust*. With each strophe ending in a different key center, the C-major tonic never fully materializes, yet it repeatedly returns to begin each phrase. In a case such as “Verloren,” can what was never attained be lost? Although the C-major tonic does not reach closure, it becomes a recognizable focal point and gradually builds expectation for a home-key cadence. Yet by revoking C major’s capacity for closure, Hensel allows the submediant, which progressively gains prominence in each phrase, to infiltrate the final strophe and become the final tonal area, ensuring that the apparent tonic is conclusively lost.

“Dir zu eröffnen mein Herz,” H-U 158, also employs a tonic to submediant directional tonal pairing trajectory. In contrast to “Verloren,” which begins each strophe in the tonic key and drifts away before fully establishing the key, “Dir zu eröffnen mein Herz” maintains a solid tonic from the start, then gradually loses focus on the home key as the piece progresses through contrasting sections. Hensel opens with a phrase that shows similarities to an alliteration schema, using a two-measure basic idea, two-measure varied repetition, and a contrasting three-measure B section (Ex. 5.19). Both the basic idea and repetition follow a I–ii<sup>6</sup>–V<sup>7</sup>–I progression (mm. 1–5), then shifts to the submediant in the B section, concluding with an HC in the submediant, G minor (mm. 7–8). Hensel uses minimal voice leading to alter the cadential D-major harmony into B $\flat$  major’s V<sup>7</sup>, quickly reverting the piece back to the home key to anticipate the upcoming phrase. The 21-measure second phrase, a compound period built from two sentential subphrases, opens in

the tonic key with a five-measure pedal point, and then passes through the  $\#vi^{o7}$  and  $V^7$  before reaching the antecedent's moment of temporary arrest in m. 16 on a  $vii^{o7}/ii$ . A modified consequent follows, beginning off-tonic in C minor, but quickly returns to the  $B\flat$ -major tonic, which Hensel emphasizes with another four-measure tonic pedal in mm. 18–21. In the consequent, Hensel prolongs the tonic's prominence by extending its prolongation within the phrase to seven measures, rather than hinting toward C minor as she did in the antecedent. In mm. 25–29, Hensel initiates a cadential progression with a three-measure dominant prolongation that concludes with a PAC in the  $B\flat$ -major tonic in mm. 28–29. To this point in the piece, despite some brief diversions to other key areas, Hensel faithfully remains in the tonic key, which she confirms with a PAC as the second phrase reaches closure.

In section B, beginning in m. 30, Hensel provides a brief glimpse of tonal pairing between the tonic and minor subdominant: a strategy similar to that in "Vorwurf" or "Wohne der Wehmut." The eight-measure phrase opens with an anacrusis that alters the previous  $B\flat$ -major tonic into the  $E\flat$ -minor's dominant in m. 29, shifting briefly into the minor submediant in mm. 30–31 before moving to a dominant prolongation that emphasizes  $B\flat$  in mm. 32–37, leaving  $E\flat$  minor in the tonal distance.  $B\flat$  is a harmonic focal point as the phrase continues, relentless to the point of undermining closure; through its prevalence, the conclusion on  $B\flat$  major in m. 37 appears less like an HC in the minor subdominant as it does an authentic cadence in the global tonic, yet Hensel holds fast to  $B\flat$  in the bass line,

providing temporary arrest through early-pedal prolongational closure.<sup>77</sup> The first attempt to escape B $\flat$  does not come to fruition. In the subsequent section, Hensel begins separating in earnest from B $\flat$  as a tonal center (mm. 38–47). Here, Hensel alludes to E $\flat$  (mm. 39–42) and then F minor (mm. 43–45), before momentarily settling into C minor, where the phrase reaches an HC in m. 47. A post-cadential suffix follows, beginning with a first-inversion C-minor harmony, and then traversing through a chromatically descending bass line, reaffirming C-minor with another HC in m. 52. The final phrase opens in the same manner, on a first-inversion C-minor harmony, establishing a dominant-tonic relationship through a  $i^6-V4/3-i$  progression, then shifts to E $\flat$  minor, the second section's opening key with another dominant-tonic relationship (mm. 53–58). Hensel then pivots to suggest F-major, using the same dominant-tonic strategy, but alters F minor's dominant to its minor mode, acting as a pivot into G minor (mm. 59–62). The motion to G minor is Hensel's final tonal shift in the piece, concluding the phrase first with a dominant prolongation (mm. 62–64), then moving to a  $i-Fr.^{+6}$ -cadential  $6/4-i$  cadential progression that reaches an IAC in mm. 66–67.

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<sup>77</sup> The term prolongational closure comes from Caplin (2018). Additionally, I provide a detailed discussion of prolongational closure in Chapter 6. See also Rodgers and Osborne (2020) for an additional exploration of prolongational closure in Hensel's music.

alliteration (A) (A') (B)

Voice  
 Dir zu e - röff - nen mein Herz ver - langt mich; an dei-nem Her - zen, dar-nach ver - langt mich; wie blickt so

Piano

B♭: I ii<sup>6</sup> V<sup>7</sup> I V<sup>7</sup>/IV ii<sup>6</sup> V<sup>7</sup> I g: III i

6 antecedent  
 trau - rig die Welt mich an! Al - le Ge - dan - ken seh - nen und ran - ken sich um die Lie - be

6 V<sub>5</sub> iv V B♭: V<sub>3</sub><sup>4</sup> I (pedal) #vi<sup>4</sup><sub>2</sub>

15 consequent  
 mei - nes Ge - lieb - ten! Al - le Ge - dan - ken Seh - nen und ran - ken sich um die Lie - be

15 V<sub>5</sub><sup>6</sup> V<sup>7</sup>/IV ii V I

23 *con espress.*  
 mei - nes Ge - lieb - ten! Mei - nes Ge - lieb - - - ten! Wie Mor - gen -

23 ii<sup>6</sup> V<sub>4</sub><sup>6</sup> I eb: V i V<sub>5</sub><sup>6</sup>

I: PAC

31  
 ker - zen Bli - cken her - ein, ach, sei - ne Lei - den, sie sind auch mein.

31 i V vii<sup>o7</sup> V V

B♭: I vii<sup>o7</sup> early-pedal prolongational closure → I

Example 5.19: "Dir zu eröffnen mein Herz," H-U 158.



38  
 Mein Le-ben will ich nur zum Ge - schäf - te von sei-ner Lie - be von heut an ma - chen, ich den - ke

*accel.* *rit.*

I V<sup>7</sup>/V V<sup>7</sup> I vi vii<sup>6</sup><sub>5</sub>/ii  
 f: vii<sup>6</sup><sub>5</sub>

44  
 sei - ner, ich den - ke sei - ner, mir blu -

suffix

9-8  
i 4-3

6  
V<sub>5</sub>/V  
c: V<sub>5</sub><sup>6</sup>

ii: HC i<sup>6</sup>

50  
 tet - das Herz. Kraft hab ich kei - ne als ihn zu lie - ben, so recht im Stil - len;

*p* *pp*

VI<sup>6</sup> vii<sup>7</sup> i vii<sup>7</sup>/V V i<sup>6</sup> V<sub>3</sub><sup>4</sup> i V<sub>5</sub><sup>6</sup>/III  
 ii: HC eb: V<sub>5</sub><sup>6</sup> i

59  
 was will das wer - den, will ihn um - ar - men und kann, und kann es nicht.

vii<sup>6</sup>/ii  
 F: vii<sup>6</sup> V<sub>5</sub><sup>6</sup> I ii<sup>6</sup>  
 g: iv<sup>6</sup> V<sup>7</sup> i Fr.+<sup>6</sup> V<sub>4-3</sub><sup>6-5</sup> i  
 vi: IAC

Example 5.19 (continued): "Dir zu eröffnen mein Herz," H-U 158.

"Dir zu eröffnen mein Herz" establishes a different level of directional tonality than "Verloren." While "Verloren" begins and ends in different keys,

Hensel never establishes the tonic through phrase-level closure. In “Dir zu eröffnen mein Herz,” Hensel establishes the tonic both through phrase-level closure in m. 29, and also shows the prevalence of B $\flat$  through its tonal pairing with the minor subdominant in mm. 30–37, which results in a second moment of repose that features the B $\flat$  tonic harmony. Hensel, however, gives a hint that the submediant is viable tonal environment within the first phrase, through its G-minor HC. Using “Dir zu eröffnen mein Herz” as a case study exhibits a level of directional tonality that goes beyond strophes that each end in different keys; it shows a tangible diminution of the home key as each section progresses. The tonic is fully present in the opening phrases, faces opposition through the minor subdominant, then finally loses out to the submediant as the piece reaches its conclusion.

Hensel uses a directional tonality trajectory that borders upon tonal pairing in “Der Schnee, der ist geschmolzen,” H-U 256. In this piece, Hensel avoids any cadential gesture in the opening tonic, opting instead for a series of cadences that suggest either HCs in the tonic or HCs in the dominant, consistently relegating the tonic to a harmony that does little more than initiate the piece’s periodic phrases. Hensel begins “Der Schnee, der ist geschmolzen” in G major, as indicated by the key signature and the opening harmony (Ex. 5.20). While a rapid deviation from the tonic key area is not unusual in Hensel’s music, her minimal emphasis given to G major, as a key and harmony is crucial in this work. Hensel begins the opening asymmetrical period with a prototypical antecedent that exhibits a two-measure basic idea and contrasting idea (mm. 1–4). The phrase opens with one measure in

G major before shifting to tonicize the dominant for the remainder of the subphrase with a I–V–V<sup>7</sup>/V–V progression. The consequent mirrors the antecedent's structure, beginning with G major, and then irreversibly moving toward the dominant, which now becomes mired in five measures of circular asymmetry by repeating the same contrasting motive twice in the vocal melody and once in the piano, before reaching a dominant-key PAC in m. 10.

In the second strophe, Hensel exactly recalls the initial antecedent's basic idea, but now transposes the theme to the supertonic, A minor (mm. 10–12). A new contrasting idea in mm. 13–14 avoids a detour to the dominant, remaining in A minor until the mid-phrase IAC (m. 14). Hensel then shifts back to the G-major tonic using an emphasis on the dominant and recalls the circular motivic nature from the earlier consequent phrase, though in the second strophe, she abandons the asymmetry that characterizes the opening phrase (mm. 15–18). The consequent begins without reiterating the basic idea, and instead moves directly to three repeats of a one-measure idea that solidifies the original tonic through a V–I progression before reaching repose with an HC in m. 18. Following the HC, Hensel adds a four-measure cadential suffix that continues to emphasize G major's dominant, moving through an expanded cadential progression to arrive at another HC in m. 22.

The final strophe's antecedent reflects back to the first strophe's structure with one prominent change: it begins in the minor tonic. Again, Hensel begins the subphrase with a basic idea that moves from the tonic to the dominant, and

remains in the dominant until the mid-phrase HC (mm. 23–26). Like the second strophe, Hensel bypasses the basic idea in the consequent subphrase, moving directly to a motivic loop that highlights a  $V^7/V-V$  progression three times before ending with an HC in the dominant (mm. 27–30). Hensel once more adds a post-cadential suffix after the dominant HC, which in relation to the previous subphrase’s dominant prominence, suggests a plagal ending that becomes stuck on a recurring I–iv progression (mm. 31–33). After the third repetition, Hensel finalizes the phrase—and the piece—without full closure: suggesting by the  $\hat{1}-\hat{3}-\hat{5}$  bass motion another HC, but in relation to the preceding tonal environment, a plagal cadence.

antecedent

Voice  
Der — Schnee, der ist — ge - schmol - zen, die Ler - che, sie steigt und jauchzt in die Luft. Es —

Piano

G: I  $\begin{matrix} 6-5 \\ V_4-3 \end{matrix}$   $V^7/V$  V I: HC

consequent

circular asymmetry

5 — la - chen die grü - nen Bee - te, die Fer - ne — sie winkt — mit

I V I

D: I V I

Example 5.20: “Der Schnee, der ist geschmolzen,” H-U 256.

9 antecedent

blau - em Duft. Es flü - stern die klei - nen Grä - ser auf hor - chen die Blätt - lein im

6-5 V4-3 | v 6-5 V4-3

V: PAC a: i

14 ho - hen Baum. Mai - blu - me wiegt ihr Glo - cken - haupt.

V<sup>7</sup> i G: ii V I 6-5 V4-3

I: HC

19 suffix

Ach, Früh - ling, du bö - ser, sü - ber, bö - ser, sü - ber Traum! Und wie - der ist kom - men der Win - ter,

vii<sup>o</sup><sub>3</sub> 4 1<sup>6</sup> V i 6-5 V4-3

I: HC

25 ein - sam und tot - liegt al - ter - Raum. Mai - blu - men krän - zen dein

i V V<sup>7</sup>/V V

D: iv I V I

29 lie - bes Haupt. Ach, Früh - ling, du bö - ser,

g: i V i

iv I iv

D: V<sup>7</sup>

Example 5.20 (continued): "Der Schnee, der ist geschmolzen," H-U 256.

33 *rit.*  
 sü - - - Ber Traum!  
 33  
 g: i V  
 D: iv I  
 i: HC?  
 V: PC?

Example 5.20 (continued): “Der Schnee, der ist geschmolzen,” H-U 256.

Hensel’s *tonal trajectory* in “Der Schnee, der ist geschmolzen” creates a nebulous conclusion that offers little clarification to the piece’s perpetual tonal fluctuations. In one regard, the HCs that permeate the piece create an expectation where a final cadence on the dominant would not be surprising; however, the final harmony’s relationship with the preceding cadence—an HC in V—syntactically situates the dominant ending to sound more like an AC than an HC. Despite Hensel’s amorphous conclusion, she demonstrates a magnetism for the dominant key over the tonic, insinuating that although the ending could be an HC, the syntactic result leans more toward a directionally tonal perspective than one that implies a non-authentic final cadence.

The previous three analyses each begin with clear allusions to the global tonic, which Hensel then drifts away from to favor a different concluding tonal destination. By establishing a tangible opening tonal region that manifests either through cadential confirmation or dominant-tonic relationships, Hensel shifts the tonal balance toward genuine directionally tonal readings rather than interpretations that might suggest an auxiliary cadence. The *Andantino*, H-U 102, is

an example where the large-scale tonal trajectory is more difficult to determine. The piece's key signature determines B $\flat$  major as the home key, yet for 33 measures, this tonal landscape is distant at best. Hensel opens the *Andantino* with a 16-measure sentence, which remains almost exclusively in the dominant, F major (Ex. 5.21). The basic idea begins in F major, then moves to V $^7$  in mm. 2–3, which suggests a resolution to the tonic, yet Hensel avoids the expected destination and instead chooses to prolong the dominant harmony. The repetition in mm. 5–8 follows the same path, staying in the global dominant for the entire subphrase. The continuation slightly diverts from the F major emphasis by beginning in C minor in m. 9 and progressing to the first unaltered B $\flat$ -major harmony in m. 10, yet the written tonic functions as a passing chord within a larger chromatic descent that lasts until m. 14, culminating with an IAC in m. 16 that is not in the dominant, but in E $\flat$  major: perceptually the subtonic.

The second phrase, also a 16-measure sentence, follows a sequential stepwise repetition model, moving from E $\flat$  major in the basic idea to F major in the repetition, and then opening the continuation in G minor (mm. 17–25). Hensel continues to use the V $^7$ /IV diversion in each subphrase, yet when she reaches G minor in the continuation, utilizes the projected motion to C minor as a pivot to a new tonal area: the minor tonic. In m. 27, the G $^7$  harmony moves to a second-inversion C-minor harmony, briefly tonicizing the global supertonic through m. 31. The C-minor tonal center destabilizes in m. 32 when Hensel introduces a second inversion B $\flat$ -major chord that reinterprets the previous C minor harmony as a

predominant, which then moves to a cadential 6/4 in the global tonic and elides with the ensuing section B to create an IAC in the minor tonic (mm. 31–33).

The contrasting section B introduces the first explicit tonic-key phrase, complete with an initiating function in B $\flat$  minor (m. 33). Hensel continues to utilize the 16-measure modulating sentence structure established earlier in the piece, though now she alters the trajectory by establishing dominant-tonic relationships during the presentation that are unhindered by persistent pedal points, and solidifies the modulation in the continuation through a prototypical cadential progression (mm. 33–48). The first phrase in section B begins with a structural  $i-V^7-i$  progression in B $\flat$  minor (mm. 33–40), then utilizes the a first-inversion submediant as a tonic substitution to preserve  $\hat{1}$  in the bass while initiating a progression that both solidifies the modulation to the major submediant and provides a complete cadential progression that concludes with slight cadential disconnect (mm. 41–48). The subsequent 16-measure sentence continues in the submediant, G $\flat$  major, following a similar tonic-dominant structure in the presentation, but then diverts to suggest E $\flat$  minor through the common-tone transformation of G $\flat$ 's dominant into a B $\flat^7$  harmony (mm. 49–56). The continuation opens using E $\flat$  minor's  $ii^{o6}$  in m. 57, then progresses to the local  $vii^{o7}/V$ , which Hensel uses as the impetus for a shift back to B $\flat$  minor, the key in which the phrase ultimately concludes with in mm. 62–63 with a PAC. Following the B $\flat$ -minor PAC, Hensel completes the piece's ternary form by returning to the A section. Hensel exactly repeats the section A's 16-measure sentence for 11 measures (mm. 65–75),







65

F: I V<sup>7</sup>/IV

72

I v<sup>6</sup> IV<sup>6</sup> Fr.+<sup>6</sup> (circle of fifths sequence)

78

F: ii I  
 Bb: vi IV ii<sup>6</sup> V<sup>7</sup> I: PAC

84

Example 5.21 (continued): *Andantino*, H-U 102.

What makes Hensel's *Andantino* pivot more towards directional tonality than an extensive auxiliary cadence? What, also, when considering the A section's tonal trajectory, makes B $\flat$  major a significant tonal environment except for Hensel's written key signature? By beginning in the dominant, Hensel creates a counterintuitive ternary form. The overwhelming majority of ternary forms begin in the tonic, move to a contrasting key for the B section, and then return to the tonic to conclude the piece. Hensel, on the other hand, begins in what seems like the tonic—F major—then moves to the actual tonic's minor mode in the B section, which masquerades as the minor subdominant region. The F-major quasi-tonic

returns when Hensel recalls A-section material, though despite the sensation of a tonal arrival, F major fades away to B $\flat$  major for the final cadence, creating a ternary structure that recalls Bailey's ambiguous I–V versus IV–I schema. Through a combination of formal structure and F major's consistent emphasis, I suggest that Hensel's *Andantino* is an example of directional tonality that does not move away from the tonic, but instead, achieves the tonic. How then does *Verlust* play into this work? Perhaps the loss in this example is not one where something dear permanently escapes one's grasp. Rather, the loss is of something that never fully existed; an unrealized dream is given up in favor of the reality that is at hand.

### **Is Home Now in Sight?**

The journey, regardless of how fantastical it might be, must eventually end. Perhaps closure in the musical plot means returning home through the infinite regress and return of *Sehnsucht*, as experienced in works where Hensel employs diversion types to build the tonal landscape; perhaps the return home is colored by the memories (*Erinnerungen*) that the protagonist acquires along the journey, as exemplified in pieces where tonal pairing blurs the line between tonal reality and fiction. Finally, home might not even be the same place that the protagonist departs from initially; their original homeland is no longer home at the journey's end, as observed in pieces that feature directional tonality. By engaging with Hensel's strategies that depart from home and build large-scale tonal landscapes, there is only one more step to observe before fulfilling the classical plot model: the end. In Chapter 6, I examine Hensel's cadential models to observe how she depicts the

final return to home, and how it might differ from the homeland that she initially departs from.

## CHAPTER VI:

### CADENCES: *HEIMWEH*, *HEIMKEHR*, AND RETURNING HOME

A portion of this chapter was published as “Prolongational Closure in the *Lieder* of Fanny Hensel,” co-authored with Stephen Rodgers in *Music Theory Online* 26.3.

“The only drawback is the feeling that we must so soon be leaving this paradise.”

—Fanny Hensel’s diary, May 3, 1840.<sup>1</sup>

“Our last farewell...was not easy work. But I retain in my mind an eternal, imperishable picture, which no lapse of time will affect.”

—Fanny Hensel’s diary, June 1, 1840.<sup>2</sup>

There was something carrying me, as on the strong wings of desire, to my home: I wished to escape...the wild tones which, amid the softest music, chide us.

—Ludwig Tieck, *The Trusty Eckart*.<sup>3</sup>

“Returning home” is a common descriptive metaphor for when a musical work recapitulates a main thematic motive in the tonic key after modulatory diversions to other tonal regions. Closure at a phrase’s end provides relief—a moment of repose—that confirms a tonality, even if that tonality is not the piece’s “home”; it is a temporary location to rest along the larger journey. While a piece may find temporary arrest in many locations, most pieces in the tonal repertory are seen as

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<sup>1</sup> Hensel, Sebastian (1881, 104–05).

<sup>2</sup> *Ibid.* (1881, 121).

<sup>3</sup> Tieck, Ludwig (1898, 299).

teleologically directed towards a tonic-key conclusion. By returning to the tonic key, the composer has symbolically brought the listener home from journeys that introduce *fremde Länder und Menschen*. Fanny Hensel's tonal journeys, however, do not always provide the moments of repose or relief upon returning home.

According to classical plotting trajectories, a tale must end. N. J. Lowe notes, that due to its nature, a plot's beginning demonstrates greater flexibility than its ending; a beginning signals the temporal and causal narrative's onset, while endings "loom on the far horizon."<sup>4</sup> Vladimir Propp describes a similar sentiment in his functions for *dramatis personae*, suggesting that homecomings in fairy tales have "no need of attaching a special function to follow a return, since returning already implies a surmounting of space."<sup>5</sup> Propp proceeds to amend his statement with an interesting caveat: "Sometimes return has the nature of fleeing."<sup>6</sup> A fleeing return has particular relevance for a selection of Hensel's *Lieder*, where in certain instances, the musical events leading to, or surrounding, the final cadence result in conclusions that are far closer on the plot's horizon than they appear.

Even if the plot's final moments occur in a fleeing manner, what prompts a return home after journeys through the various musical subplots? Robert Dye proposes that a character who is "propelled by *Sehnsucht*, is everywhere a guest in

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<sup>4</sup> Lowe, N. J. (2000, 38–39).

<sup>5</sup> Propp, Vladimir (1968, 55–56).

<sup>6</sup> *Ibid.* (1968, 56).

search of love, enlightenment, and home.”<sup>7</sup> Home, from a perspective of *Sehnsucht*, might manifest in various forms. Perhaps it might evoke Ludwig Tieck’s poem, “Ferne,” that Hensel set in 1823, where the persona asks “O, ancient, sweet homeland, where will I find you again?”, which suggests a known destination for the wandering soul. In contrast, a *Sehnsucht*-driven home might channel Goethe’s Werther, who finds rest only by coming to terms with his own destruction that is fueled by loss:

Everything is so still all around me and my soul so quiet. Thanks be to God that He has granted me this warmth, this strength, in these my last moments.<sup>8</sup>

Whether the return is to home in its literal sense, or a location that alludes to higher enlightenment, the plot must reach a conclusion. Though, as Lowe notes, the terminal moments that follow apotheosis might demonstrate a quality that “may vary considerably from the Aristotelian sense of ‘end’ as the terminus of a self-constrained causal chain.”<sup>9</sup> For Hensel, these returns sometimes evoke an abrupt awakening from a musical dreamscape, or an unresolved musical plot that leaves elements from the story in a tonal limbo: the piece certainly concludes, but the ending is fragile.

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<sup>7</sup> Dye, Robert (1989, 194).

<sup>8</sup> Goethe (2012, 109).

<sup>9</sup> Lowe (2000, 27).



To begin this chapter, I will address prototypical classical cadences and the various ways that this “emblematic” aspect of tonal music achieves a state of closure.<sup>10</sup> Afterwards, I will explore strategies specific to nineteenth-century music that deviate from the classical archetype. I then move to the crux of this chapter, methods that Fanny Hensel uses to evoke homesickness or homecoming in her music; specifically, instances when Hensel destabilizes a return by avoiding traditional cadence strategies, or follows a cadence with material that hesitates to settle into familiar surroundings.

### **A Map that Leads Home: Cadential Expectation**

Cadences most frequently occur in three forms: the perfect authentic cadence (PAC), imperfect authentic cadence (IAC), and half cadence (HC).<sup>11</sup> Cadences are described as teleological—or, goal-oriented—musical events that can occur at phrase midpoints, phrase endings, sectional endings, or piece endings.<sup>12</sup> The cadential goal is based in harmonic arrival points: specific chords that provide a sense of finality or halt in “musical motion.”<sup>13</sup> Cadence signaled by harmony is described by Kofi Agawu as *syntactical* closure, in which “the syntactical

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<sup>10</sup> Rothstein, William (1989, 5).

<sup>11</sup> Sears, David (2014, 398).

<sup>12</sup> Kostka, Stefan and Dorothy Payne (2013, 145).

<sup>13</sup> Ibid. (2013, 145); Aldwell, Edward and Carl Schachter (2011, 117).

component is the melodic-harmonic event that closes the overall structure."<sup>14</sup>

William E. Caplin also promotes the syntactical model for cadence, advocating for the differentiation between syntax and rhetoric in cadential explanations. Other cadential explanations are grounded in rhetorical cues, which suggest that surface-level musical changes signal closure. These rhetorical aspects can include rhythm, motives, or formal considerations.<sup>15</sup> My explorations of cadences in Hensel's music will incorporate both syntax and rhetoric, yet for the purpose of my study, harmony remains the primary foundation.

For Caplin, cadential closure in tonal music is built from two primary parts: a conventional harmonic formula accompanied by a conventional descending melodic contour.<sup>16</sup> These cadential schemata provide hierarchical levels of closure, with the PAC and IAC, which move from root-position dominant to root-position tonic harmonies, being perceptually the most satisfying. In contrast, the HC is less satisfying through its cessation at the dominant harmony, necessitating an answering phrase to bring salient closure by means of a tonic-confirming PAC or IAC. While the PAC, IAC, and HC are the most common closure types, a wealth of

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<sup>14</sup> Agawu, Kofi (1991, 67).

<sup>15</sup> Laitz, Stephen (2011, 106); Aldwell and Schachter (2011, 118); Anson-Cartwright, Mark (2007, 2). Anson-Cartwright, however, states that many rhetorical—or secondary parameters—"are much less conducive to general models [of closure] than are harmony and voice-leading."

<sup>16</sup> Caplin (1998, 11).

other root-motion based cadential categorizations have been addressed by scholarship, which include the plagal cadence (PC), and deceptive cadence (DC).

Some cadential types, however, avoid root-position motion, or alternately, modify preexisting cadence schemas. Studies from Anne Hyland, Richard Cohn and Douglas Dempster, and Mark Anson-Cartwright emphasize closure forms that defy a purely syntactical construction and advocate for “plural unities.”<sup>17</sup> A pluralist approach to closure may describe a number of techniques, to which Anson-Cartwright cites “tonal closure,” “formal closure,” “thematic closure,” and “rhetorical closure” as but a few possibilities.<sup>18</sup> With the exception of tonal closure, Anson-Cartwright’s examples all have the potential to be “rhetorical,” defined by Hyland as events “which are not tonal in nature” that constitute closure.<sup>19</sup> While still syntactical in nature, Caplin categorizes alternate cadential formulae that appear as classical traditions begin to erode in the nineteenth-century’s more experimental musical culture.<sup>20</sup> Specifically, his discussion of *prolongational closure* opens doors to explain and further categorize some nonnormative closure strategies employed by Romantic composers, which range from closure via inverted dominants to closure without a dominant at all.<sup>21</sup> While some cadence

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<sup>17</sup> Cohn, Richard and Douglas Dempster (1992, 176).

<sup>18</sup> See Anson-Cartwright (2007); Hyland, Anne (2009).

<sup>19</sup> Hyland (2009, 113).

<sup>20</sup> Caplin (2018); see also forthcoming, Ch. 9.

<sup>21</sup> *Ibid.* (2018, 2).

subtypes drastically alter traditional closure requisites, others employ slight modifications to common cadence schema. Janet Schmalfeldt exemplifies such transformations in her studies regarding the *Nineteenth-century half-cadence* and the “one-more-time” technique.<sup>22</sup>

Addressing current definitions regarding cadential motion is necessary before I proceed to examine Hensel’s closure strategies. However, before I go too far by proposing additional cadential subtypes, it is beneficial to step back in time and explore theoretical texts known to have been in Hensel’s teacher, Carl Friedrich Zelter’s, library. R. Larry Todd’s monograph on Felix Mendelssohn’s musical education provides necessary information about Felix’s—and therefore, Fanny’s—composition lessons with Zelter.<sup>23</sup> Discussions regarding closure in late eighteenth-century treatises were looser, showing more diverse harmony-driven possibilities capable of achieving cadential repose than current theoretical studies recognize. Theorists including Johann Kirnberger and Georg Joseph Vogler proposed phrase-ending cadences, or even piece-ending, cadences that vary—sometimes drastically—from current cadential formulas.<sup>24</sup> While the extent to which Zelter used treatises such as Vogler’s *Tonwissenschaft und Tonkunst* (1776) is unknown, it is clear by Todd’s examination of the Mendelssohns’ musical

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<sup>22</sup> Schmalfeldt, Janet (1991 and 1992).

<sup>23</sup> Todd, R. Larry (1983).

<sup>24</sup> Grave, Floyd (1987, 24), Kirnberger, Johann (1982, 116–18).

education that Kirnberger's *Die Kunst des reinen Satzes in der Musik* (1771–79) was a preeminent treatise.<sup>25</sup> Fanny Hensel's exposure and knowledge about the multiplicity of cadential formulas found in these treatises is uncertain, yet Zelter's library catalogue and his attentiveness to contemporaneous literature suggests that he was aware of these cadential schema, particularly those from Kirnberger's writings.

Kirnberger's and Vogler's discussions regarding closure are pertinent to this study due to their greater flexibility amongst late eighteenth-century practical texts in what entails a cadence. Even while the V–I progression provides the basis for many closing gestures, it is not the only functional event that may punctuate a phrase's conclusion. Todd notes that Zelter "borrowed the theoretical basis for much of Mendelssohn's training in composition" from Kirnberger's treatises.<sup>26</sup> Kirnberger's discourse on cadences promotes the *full-close* (authentic cadence) as the strongest possible closure, highlighting the "perfection" a composer may achieve when the "penultimate chord is a fifth above the tonic."<sup>27</sup> Yet despite Kirnberger's clear propensity of root-position dominant to tonic closure, he presents

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<sup>25</sup> Todd (1983, 1–15). Additionally, Todd proposes Zelter's emphasis on Kirnberger's treatises comes from the Berlin society's growing interest in J. S. Bach's music. Kirnberger, a student of Bach's—and consequently an advocate for Chorale study—is an obvious influence to music teachers and scholars in Berlin.

<sup>26</sup> Ibid. (1983, 9).

<sup>27</sup> Kirnberger, Johann (1982, 112).

an analogue to Caplin’s prolongational closure, by saying closure *can* occur following an inverted dominant, but this closure is no longer “full” (Fig. 6.1).<sup>28</sup>

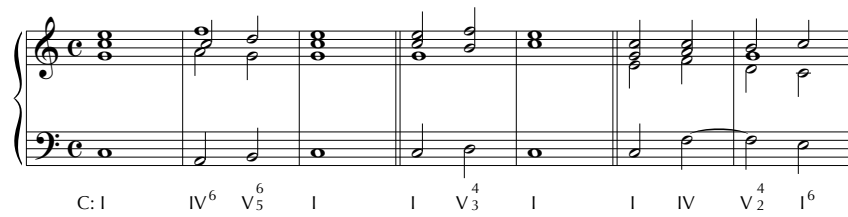


Figure 6.1: Kirnberger’s cadential possibilities.

The more eccentric Vogler presents ten types of closure that arise by including the possible raised fourth scale degree found in his “natural” scale (Fig. 6.2). After outlining three diatonic cadences—the authentic cadence, half cadence, and plagal cadence—he suggests additional cadences may occur using the supertonic chord (ii–V), inverted raised fourth ( $\#iv^6$ –V), dominant substitute ( $vii^\circ$ –I) in major, and the leading tone diminished chord ( $\#vii^\circ$ –i) in minor.<sup>29</sup> Although Vogler presents many options for closure, he is careful not to include secondary dominants to dominant as a cadential subtype, as it would constitute “an actual modulation to the key of the fifth.”<sup>30</sup> The ten cadential possibilities are plausible to Vogler for a critical reason: the presence of a leading-tone via  $\#4\text{--}\hat{5}$  or  $\#7\text{--}\hat{1}$ , to which “our ears are naturally attuned to the possibility of a [cadence].”<sup>31</sup> While

<sup>28</sup> Ibid. (1982, 116–17). Additionally, Kirnberger provides examples of “weakened” half cadences “by way of inversion.”

<sup>29</sup> Grave (1987, 24).

<sup>30</sup> Ibid. (1987, 24).

<sup>31</sup> Ibid. (1987, 23–24).

both Kirnberger and Vogler recognize the possibility of non-authentic forms of closure that extend beyond the HC, their treatises—Kirnberger’s in particular—still imply a cadential hierarchy with root-position dominant-to-tonic motion as the most satisfactory conclusion. Despite authentic cadence motion still dominating theoretical texts into the nineteenth century, Hensel takes liberties to divert from standardized closure strategies to employ evocative, nonnormative forms of closure.

The figure displays two musical systems, each consisting of a grand staff (treble and bass clefs) and a sequence of five chords. Below each system are Roman numerals and labels for cadence types.

**System 1 (C major):**

- Chord 1: C: V
- Chord 2: I (PAC)
- Chord 3: I (HC)
- Chord 4: IV I (PC)
- Chord 5: ii<sup>o6</sup> I
- Chord 6: vii<sup>o6</sup>/V V (HC)

**System 2 (A major):**

- Chord 1: a: V
- Chord 2: i (PAC)
- Chord 3: i V (HC)
- Chord 4: vii<sup>o6</sup> i
- Chord 5: It.<sup>+6</sup> V (HC)
- Chord 6: Fr.<sup>+6</sup> V (HC)

Figure 6.2: Vogler’s cadential possibilities.

In the analyses that follow, I adopt the perspective that cadences are not cut and dry closing gestures that must include a dominant–tonic progression. Like Kirnberger and Vogler, I suggest that closure is adaptable, and while the V–I progression is indisputably a full close, it is not the only type of close.<sup>32</sup> In the cadence types I highlight below, it becomes apparent that closure options such as

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<sup>32</sup> Other scholars attest that other types of closure exist, such as Caplin (2018; forthcoming) and Hyland (2009), yet these types most frequently take a backseat to authentic cadences.

those in Figures 6.1 and 6.2 are viable options not only within a piece, but also to conclude it. Anson-Cartwright provides a particularly apropos sentiment regarding closure, suggesting, “if we wish to appreciate closure in the many senses that tonal music affords, we must not feel bound at all times by a single conceptual scheme.”<sup>33</sup>

### **Homesickness and Homecoming: Evoking the Wanderer through Cadences.**

At times, Hensel uses radically diverse examples of cadences that usurp traditional closure schema. As a composer writing in the 1820s–50s, normative cadence schemata are the most prevalent in her songs; however, cases in which she elects to use nonnormative options to close a phrase or piece yield dramatic results. These nonnormative closure strategies cover a wide spectrum, ranging from harmonic alterations to “open endings,” which I address below.<sup>34</sup> For example, Stephen Rodgers and I apply Caplin’s prolongational closure—a nineteenth-century loosening where a phrase might end with a “prolongational” progression rather than a “cadential” progression<sup>35</sup>—to Hensel’s music by proposing three subtypes:

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<sup>33</sup> Anson-Cartwright, Mark (2007, 12).

<sup>34</sup> I use David Ferris’s definition of “open ending” here (2000, 106–107). Ferris states that the open ending has “closure at the end of the song, but its conclusiveness is compromised in some way” (106). He goes on to say that an “[Open ending] is quite different from those songs that lack harmonic and melodic closure and are thus *simply inconclusive*” (107) [emphasis mine].

<sup>35</sup> Caplin (2018, 14–16).



the  $\hat{5}$ - $\hat{1}$  fill, dominant substitution, and early pedal.<sup>36</sup> The songs that Rodgers and I examine each hold a common text-based narrative of pain through separation, leading to the question of how musical closure coincides with emotional closure.<sup>37</sup> Beyond harmonic alterations like those found in prolongational closure, Hensel also alters the melodic contour that signals rhetorically strong closure. I call these events *cadential disconnect* and define them as moments where the voice, or melodic voice, ends before the accompaniment voice completes a full phrase-functional progression.<sup>38</sup> In such cases, the melody tends to drop suddenly to  $\hat{5}$  and decline any further motion to the goal of  $\hat{1}$ ; the accompaniment then proceeds to  $\hat{1}$  without the melodic focus. Further still, a more uncommon cadential strategy Hensel uses concludes the voice before the harmonic progression is complete—similar to cadential disconnect—but rather than using the accompaniment to achieve closure, both voices continue on, as if to repair the missed cadential opportunity. Although some instances of *receding closure* are similar to the textbook evaded cadence—*i.e.* the motion from a root-position dominant to a tonic

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<sup>36</sup> Rodgers, Stephen and Tyler Osborne (2020, 4–5).

<sup>37</sup> Rodgers and Osborne (2020, 27).

<sup>38</sup> I use cadential disconnect in a way similar to Mark Richards’s description for “separated cadences” (2010, 35). For Richards, a separated cadence is a delay in the melody or bass to reach a cadence—a separation that is usually brief (contained within a measure), and rhetorically strong (the cadential goal is immediately evident)—yet more complex examples appear in Beethoven’s sonatas (specifically Op. 31, No. 2). My use of the term gravitates to more extreme examples in which the early cessation of one voice leads to noticeably weaker rhetorical closure.

inversion—receding closure does not predictably move to a first-inversion tonic; these cadences have a rhetorically strong ending, particularly in the melody, but avoid a tonic conclusion, instead opting to proceed to closure that is rhetorically weaker, almost reminiscent of an afterthought.

By considering cadences as musical metaphors for “rest” or “home,” it is useful to explore how satisfying or less satisfying closure contributes to analogues of homesickness or homecoming. As pieces move away from the tonic key, a tonal journey begins. Regardless of which tonalities a piece modulates to, the large-scale teleological trajectory remains the same: an eventual return to the home key—a tonal homecoming. The most absolute sense of stability within a new tonality or return to the tonic comes through the PAC, while passages that conclude with weaker cadences imply a homesickness (*Heimweh*) or restlessness (*Unruhe*). I suggest evocations of *Heimweh* or *Unruhe* are most vivid when nonnormative cadences in the global tonic occur after modulating away from the tonic for some period of time. Events such as these bring the listener back to the tonal homeland, but the return’s conclusion is less than satisfactory, as if one is reluctant to see the journey end or still lost in memories from the journey.<sup>39</sup>

I begin the exploration of *Heimkehr* in Hensel’s music with two analytical vignettes from pieces that she chose to publish during her lifetime, then diverge to

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<sup>39</sup> The reader should note that the “journeys” I allude to are not necessarily explicit in the song’s text or a poetic topic.

address other pieces that utilize the three types of nonnormative closure I alluded to above: prolongational closure, cadential disconnect, and receding closure.

### **Closure in Hensel's Published *Lieder***

During her lifetime, Hensel published 19 pieces for solo voice and piano. The earliest publications appear in Felix Mendelssohn's Op. 8 (1827), *Zwölf Lieder*, with Fanny's songs included anonymously as numbers two, three, and twelve. Three of Hensel's works subsequently appear anonymously in Felix's Op. 9 (1830), and two more appear later in anthologies dating from 1837 and 1839, which attribute her as the composer.<sup>40</sup> In 1846 and 1847, Hensel published her Op. 1 and Op. 7 collections, both containing six songs. Interestingly, out of the 19 total songs that Hensel chose to publish, she elects to include only two examples that use nonnormative closure strategies: "Die Äolsharfe auf dem Schlosse zu Baden" (in *Rheinsagen und Lieder*, 1839) and "Bitte" (Op. 7, No. 5). The cadence types from Hensel's published works up to 1850 are shown in Table 6.1. Note that Opp. 9 and 10 were published posthumously, with pieces likely selected by Wilhelm Hensel or Felix Mendelssohn.

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<sup>40</sup> Citron, Marcia (1987B, 153). Hensel's works appearing in anthologies are "Die Schiffende," H-U 199, and "Die Äolsharfe auf dem Schlosse zu Baden," otherwise titled "Schloss Liebeneck," H-U 179.

Opus	Title	Progression	Cadence
1, No. 1	Schwanenlied	V <sup>7</sup> -i + coda	PAC
1, No. 2	Wanderlied	vii <sup>o7</sup> /V-V-I	PAC
1, No. 3	Warum sind die Rosen so Blass	ii <sup>o</sup> 4/3-V <sup>7</sup> -i + coda	PAC
1, No. 4	Mayenlied	ii <sup>6</sup> -V <sup>7</sup> -I + coda	PAC
1, No. 5	Morgenständchen	V <sup>7</sup> -I + codetta	PAC
1, No. 6	Gondellied	V6/5/V-V <sup>7</sup> -I	PAC
7, No. 1	Nachtwandrer	V <sup>7</sup> -I	PAC
7, No. 2	Erwin	vii <sup>o7</sup> /V-V <sup>7</sup> -i	PAC
7, No. 3	Frühling	Ger. <sup>+6</sup> -V <sup>7</sup> -I + coda	PAC
7, No. 4	Du bist die Rüh	IV-V-I	PAC
7, No. 5	Bitte	vii <sup>o</sup> 4/3-I + codetta	<b>PC</b>
7, No. 6	Dein ist mein Herz	vii <sup>o7</sup> /V-V <sup>7</sup> -I	PAC
9, No. 1	Die Ersehnte	IV-V-I	PAC
9, No. 2	Ferne	iv <sup>6</sup> -V <sup>7</sup> -i	IAC
9, No. 3	Der Rosenkranz	IV-V <sup>7</sup> -I	IAC
9, No. 4	Die Frühen Gräber	IV-V <sup>7</sup> -I	IAC
9, No. 5	Der Maiabend	IV-V <sup>7</sup> -I + coda	PAC
9, No. 6	Die Mainacht	vii <sup>o7</sup> /V-V <sup>7</sup> -I + coda	PAC
10, No. 1	Nach Süden	ii-V <sup>7</sup> -I	PAC
10, No. 2	Vorwurf	ii <sup>o</sup> 6/5-V <sup>7</sup> -i	PAC
10, No. 3	Abendbild	V6/5/V-V <sup>7</sup> -I + coda	PAC
10, No. 4	Im Herbste	V6/5/V-V <sup>7</sup> -I	PAC
10, No. 5	Bergeslust	ii <sup>o</sup> 6/5-V <sup>7</sup> -I	PAC
	Die Schiffende	V <sup>7</sup> -I	PAC
	Schloss Liebeneck	Ger. <sup>+6</sup> -V6/4-5/3	<b>HC</b>

Table 6.1: Cadences in Hensel's publications, 1837–1850.

The cadential content in “Die Äolsharfe auf dem Schlosse zu Baden,” H-U 179, and “Bitte,” H-U 440 are anomalies in comparison to Hensel's other published songs, as neither reaches final closure with an authentic cadence. In “Die Äolsharfe auf dem Schlosse zu Baden,” Hensel uses tonal pairing to obscure the final cadence in mm. 18–19, distorting the tonal landscape to create a syntactic HC that occurs with a tonic-based harmony (Ex. 6.1a). (I show in Chapter 7 how the G-based tonic proliferates the piece's teleological trajectory and ultimately

obscures the final cadence.) “Bitte,” by contrast, has no authentic cadences.<sup>41</sup> In fact, the first moment of temporary arrest, a HC in m. 5, is the strongest of the piece (Ex. 6.1b). Hensel gradually weakens the ensuing cadential opportunities as the piece progresses, using examples of what I call receding closure (mm. 12–16) and then prolongational closure (mm. 15–16), which I address in detail later in this chapter (Ex. 6.1c).

g: iv<sup>6</sup>  
c: i<sup>6</sup> N<sup>6</sup>

16  
g: Ger.<sup>+6</sup>/iv 6 4 3 5 3 (vii<sup>o7</sup>) I  
c: Ger.<sup>+6</sup> V 4 3 5 3 (vii<sup>o7</sup>/V) V  
i: prolongational closure?  
iv: HC?

Example 6.1a: “Die Äolsharfe auf dem Schlosse zu Baden,” H-U 179. Mm. 10–20.

<sup>41</sup> See Rodgers (2020A) for his analysis of “Bitte” and the quasi “plagal” ending brought about by the vii<sup>o</sup>4/3.

**Larghetto**

Voice  
Weil auf mir du dunk - les Au - ge ü - be dei - ne gan - ze Macht, ern - ste

Piano

A♭: I ii V  
I: HC

Example 6.1b: “Bitte,” H-U 440. Mm. 1–5.

receding closure

rei - che, un - er - gründlich su - ße Nacht un - er - gründlich su - ße Nacht.

A♭: V<sup>7</sup> ♭VI iv<sup>6</sup> V<sub>4-6</sub><sup>?</sup> vii<sub>3</sub><sup>4</sup> I  
I: EC I: °PC

Example 6.1c: “Bitte,” H-U 440. Mm. 11–18.

In the preceding examples, the nonnormative cadences allow for musical plot events that evoke topics of homesickness, homecoming, and unrest in the overall narrative. The tonal pairing between the tonic and subdominant in “Die Äolsharfe auf dem Schlosse zu Baden” leads to a syntactical repurposing of the global tonic. Although the piece ends on a G-based harmony—a HC in C minor—the syntax behind the return home is strikingly different than a defined return to G minor with a full cadential progression to prepare the cadence. “Bitte” begins and ends with the same harmony, A♭ major, but weakens the cadential gestures throughout the piece. Although the song concludes with a return home to a tonic-based cadence, there is a palpable trepidation about the homecoming.

Did Hensel's recognition that many pieces were for private consumption and personal edification perhaps influence her use of less normative cadences? As many Hensel biographers have noted, her father and brother frequently discouraged her from any involvement in the professional world, despite her lauded talents. In Sebastian Hensel's family memoirs, he notes the effects of Fanny's father's heavy hand in her professional endeavors:

She [Fanny] never in her thoughts loses sight of that letter of her father's in which he calls the vocation of a housewife the only true aim and study of a young woman...It is her constant task and endeavor to shape two natures into one harmonious integrity, and to keep this in accordance with her surroundings.<sup>42</sup>

The letter that Sebastian alludes to is from Abraham Mendelssohn to Hensel in July, 1820. In this correspondence, he chides the teenaged Fanny that for her, "[music] can and must only be an ornament, never the root of your being and doing."<sup>43</sup> Felix similarly dissuades Hensel from publishing her pieces for many years, though he finally welcomes her into the "guild" after she submitted her Op. 1 to Bote and Bock in 1845.<sup>44</sup> Yet, as Todd notes, Hensel composed with an "internal drive, not by the demands of publisher or the public," creating an extensive corpus heard

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<sup>42</sup> Hensel (1882, 167).

<sup>43</sup> Todd (2010, 28).

<sup>44</sup> Ibid. (2010, 316). While Felix did eventually give Fanny his approval for her publishing aspirations, he notably had corresponded with their mother, Lea Mendelssohn, in 1837, saying "but to *encourage* her to publish I cannot do, since it runs counter to my views and convictions" (209).

primarily by family and friends.<sup>45</sup> Only Hensel could attest that her adventurous cadential strategies were inspired by a mostly-private audience, or if her nonnormative closure techniques would have been present even in a long-lived publishing career. While one cannot definitely say one way or the other, the pieces where Hensel circumvents cadential norms provide valuable case studies for evolving concepts of closure in the nineteenth century.

### **Prolongational Closure**

The term prolongational closure first appears in Caplin's 2018 article, "Beyond the Classical Cadence: Thematic Closure in Early Romantic Music." Of particular interest among the seven Romantic-era closure tropes that Caplin identifies are prolongational closure and the dissipated cadence. In prolongational closure, themes conclude with prolongational progressions instead of cadential progressions, in which composers might opt for an inverted dominant rather than a root-position harmony to conclude a phrase or piece.<sup>46</sup> The dissipating cadence, according to Caplin, occurs when melodic liquidation occurs over the *ultimate* dominant alongside a fading dynamic, giving the perception that the cadential expectation "dissipates" into thin air.<sup>47</sup> Caplin's new cadential types introduce

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<sup>45</sup> Ibid. (2010, 206).

<sup>46</sup> Caplin (2018, 14–16).

<sup>47</sup> Ibid. (2018, 22); see also Caplin (forthcoming) Ch. 9 for three additional cadence types that nineteenth-century composers use with more regularity: the *feigned plagal cadence*, the *detour cadence*, and the *iconic cadence*.



positive new categories that describe the loosening attitudes toward closure in Romantic music, yet these additional categorizations come with a caveat: a “broader formal unit,” and by proximity, the piece itself, “still requires an authentic cadence.”<sup>48</sup>

As Rodgers and I show in “Prolongational Closure in the Lieder of Fanny Hensel,” Caplin’s proposition is not infallible.<sup>49</sup> Rodgers and I examine four *Lieder* from Hensel’s catalogue, three of which are unpublished, that use prolongational closure as their *structural* cadence. If the “broader formal unit” in Romantic-era music must end with an authentic cadence as Caplin suggests, what leads Hensel to compose nine songs—mostly from the 1820s—that end using a tonic-prolonging progression? These songs are shown in Table 6.2 (p. 330).

While it is remarkable that Hensel occasionally avoids root-position dominants during structural cadential progressions, it is fascinating that she uses three different strategies to do so: the  $\hat{5}$ – $\hat{1}$ -fill, early pedal, and dominant substitution. For Hensel, the  $\hat{5}$ – $\hat{1}$ -fill strategy is the least common, with the only two occurrences in her catalogue occurring in instrumental works.<sup>50</sup> The  $\hat{5}$ – $\hat{1}$ -fill schema, while not explicitly named, comes directly from Caplin’s forthcoming monograph, where he uses Edvard Grieg’s “Ase’s Death” from the *Peer Gynt Suite*

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<sup>48</sup> Ibid. (2018, 16).

<sup>49</sup> Rodgers and Osborne (2020).

<sup>50</sup> The gap-fill strategy is found in *Klavierstücke* (H-U 146) and in the third movement of the E $\flat$ -major string quartet (H-U 277).

*No. 1*, to show what appears to a cadential dominant arriving in m. 7. However, rather than going directly from a root-position dominant to root-position tonic, Grieg descends by step from  $\hat{5}$  to  $\hat{1}$  in the bass voice, providing a prolongational descent, or “fill,” to the eventual tonic arrival in m. 8. The early pedal strategy is more common to Hensel’s *Lieder*. For early pedal prolongational closure to occur, a bass  $\hat{1}$  enters during a tonic prolongation and remains the lowest voice until the rhetorical cadential arrival, usurping the anticipated structural dominant that would provide bass  $\hat{5}$ . In the early pedal schema, it is not uncommon for Hensel to place cadential progressions over sustained  $\hat{1}$ —a tactic similar to Bach’s preludes with codas that avoid post-cadential dominants.<sup>51</sup> The final prolongational subtype I address with Rodgers is the dominant substitution, in which a non-syntactical dominant harmony, usually with  $\hat{4}$  as the root, replaces the anticipated dominant.<sup>52</sup> Hensel frequently uses the  $\text{vii}^{\circ}4/3$  chord when she employs this schema, creating a blend between plagal function—due to  $\hat{4}$  in the bass—and dominant function—due to the shared pitch content between  $\text{vii}^{\circ 7}$  and  $V^7$  chords.

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<sup>51</sup> Similar examples in Bach can be seen in *Das Wohltemperierte Klavier I*, Prelude in C minor (BWV 847) and Prelude in E $\flat$  minor (BWV 853). Additionally, see Anson-Cartwright (2008) for examinations of the aforementioned preludes as “embellished cadences.”

<sup>52</sup> See also Rodgers (2020A) for his discussion of other cadential strategies in which Hensel replaces the dominant harmony with a chord built on bass  $\hat{4}$ .

Title	H-U	Date	Type	Specifics
An die Entfernte	105	1823	Dominant substitution	vii°4/3-I (mm. 11–12)
Glück	125	1824	Early pedal	V <sup>7</sup> over tonic pedal-I (mm. 33–34), followed by IAC in piano alone
Der Eichwald brauset	170	1826	Dominant substitution <sup>53</sup>	Vii°4/3-I (mm. 32–33)
Der Sprosser	180	1826	Early pedal	vii° <sup>7</sup> over tonic pedal-I (mm. 59–60)
Marias Klage	188	1826	Dominant substitution or early pedal	vii° <sup>7</sup> -I (mm. 66–67) or vii° <sup>7</sup> over tonic pedal-I (V <sup>7</sup> /IV) (mm. 72–73)
Kein Blick der Hoffnung	197	1827	Early pedal	vii° <sup>7</sup> over tonic pedal-I (mm. 16–17)
Über allen Gipfeln ist Ruh	285	1835	Dominant substitution	“ii <sup>7</sup> ”-I (mm. 34–35)
Fichtenbaum und Palme	328	1838	Early pedal	vii° <sup>7</sup> over tonic pedal-I (m. 31)
Bitte	440	1846	Dominant substitution	vii°4/3-I (mm. 15–16)

Table 6.2: Hensel’s pieces that use prolongational closure. Reproduced from Rodgers and Osborne (2020).

Below I briefly examine passages from seven of Hensel’s nine vocal *Lieder* that utilize prolongational closure, and also draw from her instrumental works to further exemplify these strategies when applicable.<sup>54</sup>

<sup>53</sup> In Rodgers and Osborne (2020), we label “Der Eichwald brauset” as an example of early pedal prolongational closure. After further reflection, I propose the dominant substitution option when considering the phrase lengths and melodic contour to  $\hat{1}$  in m. 33.

<sup>54</sup> Note that while prolongational closure also appears in Hensel’s instrumental works, the technique is less prevalent. Rodgers and I mention the instrumental pieces that use our three prolongational strategies (2020). Of these pieces, however, few are written in the instrumental *Lieder* style I refer to previously, therefore for consistency, I choose to omit pieces that do not fall into this aesthetic. The complete instrumental examples of instrumental prolongational closure are: *Klavierstück* (Andante con moto), H-U 146 (gap fill in mm. 57–58); *Streichquartett in Es-Dur* (III), H-U 277 (gap fill in mm. 173–81); *Klavierstück* (Andante con espressione), H-U 181 (early pedal in m. 90); *Klavierstück*, H-U 202 (early pedal in

Although prolongational closure is most noticeable at a piece's conclusion, I begin my exploration with a compelling example that occurs midway through a piece. "Dir zu eröffnen mein Herz" H-U 158, is a piece with an interesting background. In 1816, Goethe sent the poem, originally from *West-östlicher Divan*, to Zelter. A week later, Zelter had set the poem to music, though with a substantially different second strophe than in Goethe's original.<sup>55</sup> Zelter's version appears as *Aus der Ferne* in his *Sechs Deutsche Lieder für die Bass-Stimme*, published in 1826. Hensel's unpublished version, written in 1825, uses Zelter's modified second strophe, but alters it even further.<sup>56</sup> In Zelter's modification, the morning sun sheds light upon a shared pain; however, Hensel makes one substantial change in her own version, changing the sentiment from pain (*Schmerzen*) to suffering (*Leiden*). Hensel's and Zelter's different modifications in comparison to Goethe's original strophe appear in Figure 6.3.

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m. 81); Sonata for Piano in E-flat Major, III (Largo molto), H-U 246 (dominant substitution in m. 53); and *Klavierstück*, H-U 405 (early pedal in m. 55).

<sup>55</sup> Goethe, Johann Wolfgang von (1872, 299). The information cited above comes from Loeper's footnote, which reads, "Goethe sent the poem to Zelter on March 11, 1816, with the additional variant in the second stanza, "Morgenkerzen" instead of "Sonnenaufgang." On the 18<sup>th</sup> of the same month, Zelter had already set the poem to music, but had changed the text very much as he was often did" (my translation). *Goethe sandte das Gedicht am 11. März 1816 an Zelter (Briefw., II. 220) mit der fernern Variante in der 2. Strophe: "Wie Morgenkerzen," ft. Wie Sonnenaufgang. Am 18. desselben Monats hatte Zelter das Gedicht bereits in Musik gefeßt dabei aber den Text wiederum sehr verändert, wie er das liebte.*

<sup>56</sup> Hensel's unpublished version exists in the *Staatsbibliothek zu Berlin Mendelssohn-Archiv*, MA Ms. 35.

Goethe	Zelter	Hensel
In meinem Sinne Wohnt mein Freund nur, Und sonst keiner Und keine Feindspur. Wie Sonnenaufgang Ward mir ein Vorsatz!	Alle Gedanken Sehnen und ranken Sich um die Liebe Meines Geliebten, Wie Morgenkerzen <u>grüssen</u> herein, Ach! seine <u>Schmerzen</u> Sie sind auch mein.	Alle Gedanken Sehnen und ranken Sich um die Liebe Meines Geliebten! Wie Morgenkerzen <b>Blicken</b> herein, Ach, seine <b>Leiden</b> Sie sind auch mein.

Figure 6.3: Goethe's, Zelter's, and Hensel's second strophes in "Aus der Ferne."

Prolongational closure in Hensel's setting begins as the morning candlelight's glow shines through the poetic persona's window. In m. 29, Hensel moves away from the tonic key, B $\flat$  major, to the minor subdominant, and sets the strophe's final three lines as a non-parallel period (Ex. 6.2). The antecedent-concluding HC in m. 33 never fully pulls away from the B $\flat$ -major harmony, resulting in a conflation between Schmalfeldt's "standing-on-the-dominant" and a tonic prolongation. As the prolongation continues through the consequent, the persistent bass B $\flat$  diverts to a lower neighbor vii<sup>o7</sup> in m. 35, then moves immediately back to the B $\flat$  pedal—never establishing a dominant to set up the rhetorical closure in m. 37. The harmonic and bass functions at the second strophe's conclusion establishes another conflation: one between an early pedal and dominant substitution prolongational closure. While the vii<sup>o7</sup> in m. 35 is a typical candidate for dominant substitution, the pedal B $\flat$ 's return one beat later mars its function as a replacement for the dominant.

*con espress.*  
 Voice: lieb - - - ten! Wie Mor - gen - ker - zen  
 Piano: Bli - cken her - ein, ach, sei - ne Lei - den, sie sind auch mein.  
 Bb: V<sub>4</sub> 6 5 3 | I | eb: V<sup>6</sup> i  
 V<sup>7</sup> V  
 iv: HC  
 Bb: I | vii<sup>°7</sup> (pedal) | I: prolongational closure

Example 6.2: “Dir zu eröffnen mein Herz,” H-U 158. Mm. 26–37.

### **Early Pedal Prolongational Closure**

Glück, H-U 125, provides an interesting first case study for early pedal prolongational closure. Hensel sets Ludwig Tieck’s enigmatic poem to three open-ended phrases—the first two ending in half cadences, and the third with an early tonic pedal that undermines the structural dominant. In fact, the only cadence, a tonic IAC, appears as a brief post-cadential suffix in the accompaniment. The opening subphrase delivers the strophe’s first three lines in a breathless eighth-note figure (mm. 1–3), then repeating the third line, “so it is no dream?” (*So ist es kein Traum?*) in mm. 4–5 to set up the held HC with  $\hat{7}$  in the melody (Ex. 6.3). The second phrase is best described as a rote schema. A basic idea introduces the phrase (mm. 5–7), repeats sequentially (mm. 7–9), then repeats the basic idea a

third time before a contrasting idea arrives at a second held HC, which now seems more urgent with an unstable  $\hat{4}$  in the melody. After two HCs that show increasing instability, Hensel provides a tonic in the third subphrase that refuses to yield to other harmonies in the accompaniment. The third subphrase, which repeats the text from the sentence, reflects the previous standalone antecedent, though in a truncated form. Yet the harmonies do not agree: an early tonic pedal undermines the otherwise functional progression in the right hand and displaces the actual cadence until mm. 17–18 where the piano arrives at an IAC after the voice's conventional  $\hat{4}-\hat{2}-\hat{7}-\hat{1}$  cadential melodic schema (mm. 15–16). In "Glück," Hensel uses early pedal prolongational closure to postpone a structural progression's conclusion and the structural cadence until after the vocal melody completes what seems to be a cadential gesture, evoking both prolongational closure and cadential disconnect, which I describe in the proceeding section.

antecedent

consequent (rote)

Voice

Willst du des Ar-men dich gnä-dig er-bar-men? So ist es kein Traum? So ist es kein Traum? Wie rie-

Piano

C: I

Ger. V I: HC

A<sup>1</sup>

A<sup>2</sup>

seln die Quel-len, wie tö-nen die Wel-len, wie rau-

Example 6.3: "Glück," H-U 125. Mm. 1–18.

Example 6.3 (continued): “Glück,” H-U 125. Mm. 1–18.

Early pedal prolongational closure occurs three times in “Der Sprosser,” H-U 180.<sup>57</sup> The piece, an ABA’B’ form, contains only one authentic cadence as a sectional border—a PAC in C major at the B section’s conclusion (mm. 28–29)—leaving the other sections open-ended through intrusive early tonic pedals. The first stanza of Amalia von Selt’s poem is set to an eighteen-measure period’s antecedent, ending with an HC in m. 8 (Ex. 6.4a). Following the HC, Hensel alters the ten-measure consequent subphrase to function as a conditionally asymmetrical period. An IAC could predictably occur in m. 16, which would maintain symmetry between the two subphrases, yet the phrase moves forward, using a relentless tonic pedal to undermine any authentic cadence upon reaching repose in m. 18, despite the cadential iv–V<sup>7</sup> progression that occurs above (m. 17).

<sup>57</sup> See also Rodgers’s analysis of “Der Sprosser” (2020B).



antecedent

Voice: Was zieht mit leis' ver-klung'-nem Be-ben, was weht mit wel-chem Flö-ten-ton als wollt' es auf zum Him-mel schwe-ben, als trü-gen

Piano: C: I

7 consequent

Voice: En-gels es da-von? Das sind des Spros-sers Lie-bes-kla-gen, es ü-ber-strömt das klei-ne Herz; er hat nicht Wor-te es zu

Piano:  $V_3^4$   $V_7^i$  *rit.* *a tempo* iv

I: HC

14 conditional

Voice: sa-gen, in Tö-nen spricht sein tie-fer Schmerz.

Piano:  $V_7^i$   $i$  *rit.* (iv  $V_7^i$ ) I

I: cadential disconnect

Example 6.4a: “Der Sprosser,” H-U 180. Mm. 1–18.

In the B' section (mm. 50–60), also a conditionally asymmetrical period, Hensel alters the early tonic pedal to take on a more striking form of closure (Ex. 6.4b). The consequent subphrase, (mm. 54–60) contains only one functional dominant harmony—a  $V^6$  in m. 55—before the tonic pedal takes hold in m. 56; however, unlike in the A and A' sections, no cadential progression occurs above the C pedal. Instead, Hensel utilizes mode mixture and fully diminished chords (iv–i–vii<sup>o</sup><sub>4/2</sub>) to preface the final tonic chord. The conclusion in “Der Sprosser” avoids using a pedal point to undermine an archetypal cadential progression or a plagal

dominant substitution progression, and relies solely on the melodic contour and tonic harmony to indicate closure.

antecedent consequent

Voice  
 Du hast dein Lieb - chen nun ge - fun - den, sie hör - te, hol - der Sän - ger, dich, ihr ju - belt bei - der nun ver -

Piano  
 f: i vii°7 i C: iv

55 *dolce*  
 bun - den, und ich, ich wei - - ne still für mich.

vii°5 / V5 i (vii°7) iv i vii°7

i: early pedal prolongational closure

Example 6.4b: “Der Sprosser,” H-U 180. Mm. 49–60.

“Kein Blick der Hoffnung,” H-U 197, pairs early pedal prolongational closure with tonal ambiguity to undermine the final cadence’s conclusiveness. Ludwig Höltz’s poem is from the perspective of a man experiencing his lover’s death and then pleading for his own death so they can reunite in the afterlife. Hensel’s musical interpretation uses tonal conflation between the tonic and subdominant along with an open ending to effectively remove any notion that the poetic persona’s wish comes to fruition. The piece’s first phrase suggests an eight-measure parallel period, although the harmonic function distorts from the six-measure tonic pedal that undermines an antecedent-ending cadence (Ex. 6.5). A fleeting HC occurs as the consequent concludes (m. 9), suggesting a sixteen-

measure phrase structure. Hensel modulates from E $\flat$  minor to A $\flat$  minor as she moves into the second phrase (mm. 9–17). A $\flat$ , however, is conspicuously absent throughout the first subphrase (mm. 9–13), which instead favors the local subdominant harmony, D $\flat$  major through a second insistent pedal point. As the second subphrase begins, the bass ascends chromatically from D $\flat$  to E $\flat$  (mm. 13–15), introducing what seems like the beginnings of a cadential 6/4 with the second-inversion A $\flat$  minor triad’s arrival in m. 15. The pseudo-cadential 6/4 then descends using parallel major triads in m. 16, before resolving to E $\flat$  major in m. 17. Unexpectedly, E $\flat$  major concludes the strophe: Hensel’s cadential 6/4 functions as a tonal ruse that blurs the boundaries between tonic and subdominant key areas in tandem with the boundaries between authentic closure and prolongational closure. In “Kein blick der Hoffnung,” a seemingly incomplete cadential 6/4 is actually early pedal prolongational closure, leaving the piece without clear boundaries, and the poetic persona without a definite answer to his pleas.

The image shows a musical score for the piece "Kein blick der Hoffnung" by Hensel. It consists of two systems of music, each with a voice line and a piano accompaniment. The first system is labeled "antecedent" and the second "consequent". The tempo is marked "Allegro agitato". The key signature is E-flat major (three flats). The time signature is 6/4. The piano part features a prominent pedal point on E-flat in the bass. The voice part has the following lyrics: "Kein Blick der Hoffnung heitert mit trüben Licht der Seele Dunkel! Nimmer, o nimmer". The piano part includes harmonic annotations: "e $\flat$ : i (tonic pedal)" under the first system, and "vii $^{\circ}$ 7/V" and "V" under the second system. The piano part also includes a dynamic marking "p" (piano) in the second system.

Example 6.5: “Kein blick der Hoffnung,” H-U 197.

Example 6.5 (continued): “Kein blick der Hoffnung,” H-U 197.

The untitled *Klavierstück*, H-U 403, utilizes the pedal point as a defining characteristic for its main theme, with the trait eventually undermining the structural cadence through early pedal prolongation. The piece’s A section, a rounded binary form bookended by parallel periods, dwells on a tonic pedal through the first four-measure antecedent (mm. 1–4), then moves to tonicize the dominant in the consequent, ending with an HC in m. 8 (Ex. 6.6a). When the theme recapitulates in m. 14, the tonic pedal returns, relenting at the antecedent’s conclusion with a shift to the mediant (m. 18), giving the consequent opportunity to reach a PAC in m. 21–22. As the main theme returns for a final time in m. 56, Hensel slightly alters the tonic pedal character (Ex. 6.6b). Now, the antecedent

begins with two beats of  $\hat{5}$  in the bass before  $\hat{1}$  enters—effectively starting the phrase with a cadential 6/4 (mm. 56–57). Once Hensel reestablishes  $\hat{1}$  in the bass, it remains for the phrase's duration, negating any further attempt at a conclusive authentic cadence. Despite having a tonic-key cadential 6/4, the *Klavierstück* ends without traditional closure. The figure's placement within the theme's first measure withholds salient cadential function through its hypermetric location within the phrase, proximity to new material (the B section), and familiarity of the phrase as a small ternary form. Experience suggests the main theme should return in its entirety, and indeed, it does—still with a relentless tonic pedal, and now with only a dominant-substitute  $\text{vii}^\circ 4/2$  to conclude the piece.

Piano

g: i (tonic pedal)

7

$V^7/V$  V

i: HC

12

antecedent

i (tonic pedal)

Example 6.6a: *Klavierstück*, H-U 403. Mm. 1–22.

consequent

III ii°6 V I

I: PAC

Example 6.6a (continued): *Klavierstück*, H-U 403. Mm. 1–22.

Piano

Eb: I (pedal)

antecedent

vii°<sub>3</sub>/V

g: ii°<sub>3</sub> 4 V<sub>4</sub> 6—5 3 i (tonic pedal)

cadential arrival?

(vii°<sub>2</sub>) I

Example 6.6b: *Klavierstück*, H-U 403. Mm. 51–63.

### ***Dominant Substitution Prolongational Closure***

“An die Entfernte,” H-U 105, Hensel’s first work to exhibit prolongational closure, uses the dominant substitution strategy.<sup>58</sup> More specifically, the dominant substitution in “An die Entfernte” is what Rodgers would call a *diminished plagal*

<sup>58</sup> See Rodgers (2020B) for his perspective on “An die Entfernte.”

*cadence*—a specific instance where a  $\text{vii}^\circ 4/3$  moves to the tonic harmony, employing  $\hat{4}-\hat{1}$  motion in the bass and  $\hat{7}-\hat{1}$  in an upper voice.<sup>59</sup> Hensel sets Goethe’s poem, “To the Distant Beloved,” as a compact, strophic form in E minor—a twelve-measure sentence without an authentic cadence (Ex. 6.7). The three-measure basic idea in the tonic and its repetition that tonicizes the subdominant both begin by establishing a tonic-dominant relationship in their respective key areas. Both elements in the presentation also ascend past the local dominant by a half-step to the VI chord, evoking what Rodgers suggests to be a “musical equivalent” to the questions the poetic persona asks in Goethe’s poem.<sup>60</sup> The continuation exploits the half-step motive, ascending from  $F\#$  to  $C\sharp$  in mm. 6–10, finally breaking when the bass descends to G in m. 10 before rising to A, the likely predominant, in the next measure. Upon the predominant arrival in m. 11, the vocal melody takes a sinister turn: the melody, which was purely diatonic, falls stepwise from  $\hat{5}$  to  $\flat\hat{2}$ —a slight alteration that carries with it an unsettling enormity. At this moment, Hensel’s setting freezes harmonically, dwelling on the  $N^6$  for two beats in m. 12 before raising  $\hat{2}$  to the  $F\#$  that creates the  $\text{vii}^\circ 4/3$  as the dominant substitute that leads to the final E-minor tonic.

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<sup>59</sup> Rodgers (2020A, 157).

<sup>60</sup> Rodgers and Osborne (2020B, 11–12).

The image shows a musical score for the song "An die Entfernte" by Friedrich Hensel. It consists of three systems of music, each with a voice line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked "Lento".

**System 1 (measures 1-4):** Labeled "basic idea" and "repetition". The voice part has the lyrics: "So hab ich wirk - lich dich ver - lo - ren, Bist du, o". The piano part has a bass line with notes E, G, B, D, F#. Harmonic analysis below the piano part shows: e: i, V, VI, iv, a: i.

**System 2 (measures 5-8):** Labeled "continuation". The voice part has the lyrics: "Schö - ne, mir ent - flohn? — Noch klingt in den ge - wohn - ten Oh - ren Ein je - des". The piano part continues the accompaniment. Harmonic analysis below the piano part shows: V, VI.

**System 3 (measures 9-12):** The voice part has the lyrics: "Wort, — ein je - der Ton. — Ein je - des Wort, — ein je - der Ton." The piano part concludes with a final cadence. Harmonic analysis below the piano part shows: e: VI, i<sup>6</sup>, N<sup>6</sup>, vii<sup>4</sup>/<sub>3</sub>, i. A bracket under the last two chords (N<sup>6</sup> and vii<sup>4</sup>/<sub>3</sub>) is labeled "dominant substitute".

Example 6.7: "An die Entfernte," H-U 105.

Prolongational closure occurs at each strophe's conclusion in "Der Eichwald brauset," H-U 170. Hensel depicts Friedrich von Schillers poem about mourning lost love in a turbulent A minor with musical metaphors that suggest a sonic equivalent to the adage, "it was a dark and stormy night." In the first strophe, Schiller describes a maiden with "eyes blurred with tears" (*Die Auge von Weinen getrübet*) resting on a stormy shore. Hensel's sets the strophe as a contrasting period with simple asymmetry—a seven-measure antecedent (mm. 3–9), seven-measure consequent (mm. 10–16), and one measure of receding closure (mm. 16–



17)—that imparts an off-balance environment to Schiller’s scene: where the swirling tremolos and rushing left-hand scales further propel the ongoing storm’s imagery to the listener (Ex. 6.8). As the strophe comes to an end, Hensel avoids straightforward closure using a remarkable separation technique. The bass completes a  $\hat{4}-\hat{5}-\hat{1}$  in mm. 11–14, suggesting a structural cadential progression; however, Hensel’s harmonies do not follow suit, showing instead a  $iv-V-vii^{\circ 7}/V$  over  $\hat{1}$  to divert the possible cadence. The vocal melody pushes onward as the cadence unravels in the accompaniment, avoiding any semblance of repose. Following the unrealized cadence, Hensel moves back to the subdominant, as if giving the cadence a second attempt, but at the last second, she alters the D-minor sonority changes to a  $vii^{\circ}4/3$  and moves straight to the A-minor tonic with  $\hat{1}$  in the vocal melody (m. 16). Despite the tonic arrival, Hensel arpeggiates the vocal melody downward to  $\hat{5}$  over a dominant harmony, yet the tonic pedal obscures its structural role. Finally the stanza comes to rest on an IAC in m. 17 after a turbulent journey, storm-ravaged journey.<sup>61</sup>

The image shows a musical score for a voice and piano. The voice part is in the upper staff, and the piano part is in the lower staff. The tempo is marked 'Allegro agitato'. The key signature has one flat (B-flat). The time signature is 6/8. The lyrics are 'Der Eichwald brauset, die Wolken'. The score is labeled 'antecedent' and 'a: i'.

Example 6.8: “Der Eichwald brauset,” H-U 170.

<sup>61</sup> Note that in stanza two, the closure techniques are the same, despite Hensel’s slight modifications to the verse.

6  
ziehn, das Mägd - lein sit - zet an U - fers Grün. Es

6  
V<sub>4</sub> <sup>6</sup> — <sup>5</sup> — <sub>3</sub> i  
i: IAC

10  
consequent  
cresc. *f*  
bricht sich die Wel - le mit Macht, mit Macht, und sie singt hin - aus in die

10  
cresc. *f*  
iv V<sup>7</sup>

14  
fin - stre Nacht, das Au - ge vom Wei - ner ge - trü - bet.

14  
(vii<sup>o</sup>7/V) iv vii<sup>4</sup><sub>3</sub> i  
dominant substitute (receding closure)

Example 6.8 (continued): “Der Eichwald brauset,” H-U 170.

Hensel also uses dominant substitution as a tactic for prolongational closure in “Über allen Gipfeln ist Ruh,” H-U 285. Here, Hensel blurs the line between a gap-fill strategy and dominant substitution, using a ii<sup>o7</sup> rather than the quasi-plagal vii<sup>o</sup>4/3. Similar to “An die Entfernte,” Hensel again avoids any authentic cadences in “Über allen Gipfeln ist Ruh”; the only cadential arrival occurs at the opening twelve-measure phrase’s conclusion with an HC in the tonic key (Ex. 6.9a). In the expanded 23-measure sentence and coda that follows, Hensel has two

opportunities to give the poetic persona the rest (*Ruhe*) that they seek through musical closure, yet in both instances, other closure types occur (Ex. 6.9b). The first, at the continuation's conclusion in m. 29, masquerades as a deceptive cadence in the tonic key and also as an evaded cadence in the tonicized submediant. Although the cadence enforces the global tonic in the bass, the accompanying C#-minor harmony eludes the poetic persona's desire for rest. The slowly descending bass line that follows perhaps represents the wanderer who must continue their journey to find rest (mm. 29–35): the listener can almost sense the weariness through the natural-minor scale with  $\hat{3}$  in the bass, evoking heavy steps moving away. The bass descends a complete octave from E<sub>3</sub> to E<sub>2</sub>, where, once it arrives, it remains—again circumventing traditional closure. Such a bass line invites  $\hat{5}$ – $\hat{1}$  gap fill prolongational closure, yet as  $\hat{5}$  passes, it becomes apparent that there is no dominant function as it passes between a iv<sup>6</sup> and iv chord, placing the pitch still within the predominant area (mm. 31–33). As the descent concludes, the last chance for a true dominant (beat two in m. 34) never materializes, yielding only a ii<sup>o7</sup> as its substitute.

antecedent

Voice

Ü - ber al - len Gip - feln ist Ruh, in al - len Wip - feln spü - rest du kaum

Piano

E: I<sup>6</sup> ii<sup>6</sup> V<sup>6</sup>

Example 6.9a: “Über allen Gipfeln ist Ruh,” H-U 285. Mm. 1–12.

9  
ei - nen Hauch;  
9  
IV<sup>6</sup> V<sub>4</sub>  $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$   
I: HC

Example 6.9a: “Über allen Gipfeln ist Ruh,” H-U 285. Mm. 1–12.

23  
ru - hest du auch, bal -  
23  
c#: V<sub>4</sub>  $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$  i<sup>6</sup> E: vi<sup>6</sup> vi: EC  
32  
de ru - hest du auch.  
32  
V<sub>3/iv</sub> iv I<sup>6</sup> ii<sup>°7</sup> I  
(dominant substitution plus receding closure)

Example 6.9b: “Über allen Gipfeln ist Ruh,” H-U 285. Mm. 23–37.

In “Bitte,” Op. 7, No. 5, Hensel combines elements found in both “An die Entfernte” and “Über allen Gipfeln ist Ruh.” Again, Hensel avoids authentic closure completely, using two deceptive cadences to evade possible PACs at moments of phrase-level closure, and then employing a plagal bassline featuring vii<sup>°</sup>4/3 to conclude the piece (Ex. 6.10). The first subphrase (mm. 1–9) begins with a basic idea and contrasting idea in A<sup>b</sup> major, ending with an HC (m. 5). A similar rhythmic figure forms the consequent, yet the melodic structure fragments through

tonicizations of  $E\flat$  minor and  $F\flat$  major, reaching the first evaded cadence on an  $A\flat^7$ , local  $V6/5/vi$  (m. 9), which induces conditional asymmetry. Hensel moves to what seems like tangible cadential material in the minor tonic following the deceptive cadence via a  $iv$ -cadential  $6/4$  progression, yet again the deceptive cadence returns, now on  $F\flat$  major (global  $\flat VI$ ) in m. 13, expanding the conditional asymmetry even farther. Perhaps a third attempt at closure will bring the piece to rest—the beginnings of a cadential  $6/4$  in m. 15 bolster the cadential prospect—yet  $\hat{5}$  in the bass sinks to  $\hat{4}$ , a  $vii^\circ 4/3$  dominant substitution, concluding the piece with oscillations between  $I$  and  $Fr.^{+6}/IV$ . “Bitte” is, by far, the most radical example of closure in Hensel’s published pieces, yet the cadential indeterminacy suits Nikolaus Lenau’s text. Each strophe that Hensel sets presents the first couplet once, ending with the antecedent’s half cadence, while the second couplet is repeated three times, each time ending with an inconclusive cadential gesture, leaving the piece to “float forever and ever.”

Weil’ auf mir, du dunkles Auge  
 Übe deine ganze Macht,  
 Ernste, milde, träumerische,  
 Unergründlich süße Nacht.

Nimm mit deinem Zauberdunkel  
 Diese Welt von hinnen mir,  
 Daß du über meinem Leben  
 Einsam schwebest für und für.

(Linger on me, dark eyes- exert your entire power, somber, mild, dream-like, unfathomably sweet night. With your magic darkness take me from this world, so that above my life you alone will float forever and ever.)<sup>62</sup>

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<sup>62</sup> Translation by Emily Ezust. LiederNet Archive.

**Larghetto**

Voice  
 Weil auf mir du dunk-les Au-ge ü-be dei-ne gan-ze Macht, ern-ste mil-de träu-me-

Piano

Ab: I ii V  
 I: HC

7  
 rei-che un-er-gründlich-sü-be Nacht, ern-ste mil-de träu-me-rei-che, un-er-

Fb: I<sup>6</sup> V<sub>3</sub><sup>4</sup> V<sup>7</sup> V<sub>5</sub>/vi<sup>6</sup> vi  
 bVI: EC #1 Ab: iv V<sub>4</sub><sup>6</sup>

12  
 gründlich su-be Nacht un-er-gründlich su-be Nacht.

—5 —3 bVI iv<sup>6</sup> V<sub>4</sub><sup>6-?</sup> vii<sup>o7</sup> I (Fr. +<sup>6</sup>/iv) I  
 I: EC #2 I: °PC

(dominant substitution plus receding closure)

Example 6.10: "Bitte," H-U 440.

Hensel's *Andante con espressione*, H-U 181, begins as a continuous lyrical stream; a dreamlike *moto perpetuo* that blurs closure at every point. While Hensel does not avoid authentic closure in the *Andante* as she does in some of her *Lieder*, the cadences pass by without warning; as soon as a cadence occurs, it dissipates



65 basic idea repetition continuation

72 (diversion)

c: iv vii<sup>o7</sup>/V V<sub>4</sub><sup>6-5</sup>/<sub>3</sub> ... i

79 iv V<sub>4</sub><sup>6-5</sup>/<sub>3</sub> ... i<sup>6</sup>  
(elision plus i: EC)

86 V<sub>2</sub><sup>4</sup> V<sub>2</sub><sup>4</sup>/bII N<sup>6</sup> (It.+6) i (V<sup>7</sup>)  
dominant substitution

93

Example 6.11b: *Andante con espressione*, H-U 181. Mm. 65–94.

### Cadential Disconnect

In contrast to prolongational closure strategies that minimize the dominant's syntactic influence, cadential disconnect finds the melodic voice ending either prematurely or continuing past the accompaniment's structural close. Such a cadence, particularly at a piece's conclusion, clashes with the classical plot trajectory of a beginning, middle, and ending, by bringing the voice and



accompaniment to their conclusion at different teleological points. A melodic idea that ends temporally too soon introduces a strange conflict with a necessary precept to formal function: a conclusive PAC where all cadential elements—harmony, bass, and middle voices—arrive at the teleological goal simultaneously.<sup>63</sup> Cadential disconnect is similar to Mark Richards's concept of *separated cadence*, which he specifies will occur when either the melodic or bass voice arrives late, delaying the cadential arrival.<sup>64</sup>

To Richards, cadential delay via separated cadence, or an arrival with a tonic or dominant inversion, still constitutes closure, albeit rhetorically weaker than an authentic cadence.<sup>65</sup> Although one cadential constituent might arrive late, it does still arrive. I slightly modify Richards's description in my cadential disconnect analyses: rather than describing pieces where the melodic or bass voice arrives late, I address cases where the melodic voice seems to end early. However, an early melodic conclusion does not mean that the bass ends late. Cadential disconnect with early arrivals in Hensel's music have three variants, typically showing the following features: early  $\hat{1}$  arrival in the melody prior to the cadential tonic, transfer of melodic descent to a different voice after the vocal melody ends

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<sup>63</sup> Caplin (1998, 43). Caplin terms this teleological attainment the "cadential goal."

<sup>64</sup> Richards (2010, 37).

<sup>65</sup> Richards terms cadential arrivals with tonic or dominant inversion "closural function" (2010, 31–35). In these cases, a phrase might end with an inverted dominant (similar to prolongational closure) or inverted tonic, but still maintain a rhetorical strength signified by salient cues in the overall texture and melody.

prematurely, or by usurping melodic  $\hat{1}$  with a post-arrival arpeggiation to  $\hat{3}$  or  $\hat{5}$  prior to the cadential tonic harmony in the accompaniment.

A second difference between my approach and Richards's involves where these cadences occur in a piece. The separated cadence examples he cites appear either at phrase endings or sectional endings, making delayed closure appear to be an interior phenomenon. Cadential disconnect is certainly more likely to happen in a piece's interior, reserving the strongest syntactical and rhetorical cadence for the piece's conclusion; however, my analyses exhibiting cadential disconnect in Hensel's *Lieder* will focus primarily on examples where the separation occurs at the final cadence, thus creating a dialogue between *Heimkehr* and *Ferne* as a piece ends. In essence, these pieces come home, yet distance on varying levels interferes with the return, resulting in an ending that, despite reaching the goal, projects a certain trepidation surrounding the final homecoming.

My examination of cadential disconnect begins with some examples from Hensel's music that mirror the separated cadences that Richards finds in the music of Mozart and Beethoven. I will then address the more radical cases found in Hensel's songs that exemplify the separated cadence forms I mention above.

Separated cadences as Richards describes occur in Hensel's catalogue, though with limited frequency. For example, in "Frühlingsnähe," H-U 120, the periodic theme concludes over a cadential 6/4, hinting at a PAC in the melody before dropping to  $\hat{5}$  (m. 8), then leaves the accompaniment's harmony to catch up to complete the cadential idea (Ex. 6.12a). In contrast, the ambiguous final cadence

in “Der Schnee, der ist geschmolzen,” H-U 256, arrives seemingly as a rhetorically weak PC with melodic  $\hat{5}$  in m. 34, then arpeggiates upward to  $\hat{1}$  in the following beat, exemplifying Richards’s *late melody* separated cadence subtype (Ex. 6.12b). “Wandrer’s Nachtlied,” H-U 367, also concludes with a late melodic arrival where the melodic arrival on the tonic chord begins on  $\hat{3}$  in m. 38, and then fully arpeggiates upward to  $\hat{1}$ , moving again from an IAC to a slightly late PAC (Ex. 6.12c).

antecedent

Voice

Piano

g: i iv V4—3 i: HC

5 consequent

5 möch-test du lieb-lich-e Früh-lings-na-tur nur die-ses Mal noch säu-men. Nur

iv V4<sup>6</sup> 5 i

i: PAC/IAC ?  
separated cadence

Example 6.12a: “Frühlingsnähe,” H-U 120. Mm. 1–8.

Voice

Piano

D: V<sup>7</sup> I

Example 6.12b: “Der Schnee, der ist geschmolzen,” H-U 256. Mm. 27–36.



progression appear relatively early in Hensel’s output, with the first occurring in “Ferne,” H-U 97, written in 1823. The final phrase in “Ferne,” which I address in Chapter 1, is a sentential consequent within a compound period (Ex. 6.13). The continuation, beginning in m. 19, uses only two melodic pitches: a reiterative  $\hat{1}$  in mm. 19–22 that suddenly drops to  $\hat{5}$  in m. 23. Throughout the continuation, the harmonic rhythm changes every measure, rising stepwise from a first-inversion G-minor tonic to a first-inversion subdominant, which then sinks by half-step to the dominant harmony, simultaneous with the vocal melody’s fall to  $\hat{5}$ . Yet rather than moving to the tonic harmony along with the voice, the dominant holds on through mm. 23–24 before the repeat creates an elision with the introductory tonic in m. 1 to simulate an authentic cadence without the voice. An analogous technique concludes the piece as a whole, where the voice’s descent to  $\hat{5}$  occurs over the structural dominant, leaving the piano to achieve the final authentic cadence alone, symbolic of the poetic persona’s endless wandering. In “Ferne,” the cadential disconnect occurs as the vocal melody concludes prior to the song’s structural cadence, ending the melodic line on the dominant harmony rather than ascending from  $\hat{5}$  back to a pitch indicative of an authentic cadence.

The musical score for Example 6.13 shows the vocal and piano parts for measures 13-27 of "Ferne." The vocal line is in a 3/4 time signature and B-flat major. It begins with a "consequent" marking and a forte (*f*) dynamic. The lyrics are: "Wa - rum ver - folgst du mich? wa - rum er - tö - dtest mich? wa - rum er -". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Harmonic markings below the piano part are: *g: iv*<sup>6</sup>, *V*, and *i*. Dynamics include *f*, *dim.*, and *p*.

Example 6.13: “Ferne,” H-U 97. Mm. 13–27.

20

20

*pp*

tö - - dtest mich?

N<sup>6</sup> V<sub>3</sub><sup>4</sup>/iv iv<sup>6</sup> V<sup>4</sup>—3 i

cadential disconnect

Example 6.13 (continued): “Ferne,” H-U 97. Mm. 13–27.

In “Die Schläferin,” H-U 164, Hensel uses a strategy similar to that in “Ferne” for cadential disconnect. Johann Voß’s poem describes a person sleeping in clover with nature’s sounds surrounding them. The poetic persona muses over the sleeper, ending each of the two stanzas that Hensel sets with references to birdsong. As the persona mentions the birds’ tunes, the voice ends at a seemingly premature point on  $\hat{5}$  over the structural dominant, leaving the piano to once more reach the melodic conclusion alone, as if the rustling and singing birds disrupt the singer’s thoughts about the peaceful sleeper—perhaps even stirring her awake. The final phrase (mm. 14–18) repeats the basic idea from the first modulating period’s antecedent, yet Hensel modifies the contrasting idea (mm. 16–17) by accelerating rhythmic activity, hinting at a conclusive gesture using the predominant harmonies  $vii^{\circ 7}/ii-V^6-vii^{\circ 7}/V$  to anticipate the structural dominant in m. 17 (Ex. 6.14). The structural dominant arrives on the second beat of m. 17 as the vocal melody also moves to  $\hat{5}$ . Yet like in *Ferne*, the vocal melody stops here; there is no melodic motion to a pitch within the scope of an authentic cadence.

Voice *pp* basic idea contrasting idea  
 Rauscht' und ein die Vo Nach - gel ti - gall im Zwei flö - ge - lein? Rann die Quel Lieb' im blü -  
 Piano *pp*  
 A: I vii<sup>°</sup><sub>5</sub> / ii ii<sup>6</sup>  
 17  
 le zu laut?  
 hen - den Baum  
 vii<sup>°</sup><sub>7</sub> V<sup>7</sup> I  
 cadential disconnect

Example 6.14: “Die Schläferin,” H-U 164. Mm. 14–19.

Hensel’s setting of “Mignon,” H-U 176, also written in 1826, is taken from Goethe’s novel, *Wilhelm Meisters Lehrjahre*.<sup>67</sup> The poem, set frequently by other composers after its publication in 1795, is Mignon’s lament—her cry for understanding. Describing Mignon, Fritz Breithaupt notes, “everything about [her] suggests simplicity, but it is precisely her simplicity that makes her most mysterious...a mixing of opposites and extremes.”<sup>68</sup> Goethe’s twelve-line poem begins with Mignon’s declaration, *Nur wer die Sehnsucht kennt, weiß was ich leide* (Who hopeless love hath known, he knows what ails me).<sup>69</sup> Mignon expounds

<sup>67</sup> Goethe (2018, 616).

<sup>68</sup> Breithaupt, Fritz (2013, 79).

<sup>69</sup> Strangways, A. H. Fox (1942, 294).

upon her suffering in lines 3–10, leading her to conclude by reiterating the poem’s opening couplet in mm. 28–32 (Ex. 6.15). Hensel alters the restatement from what was initially a sigh motif to now evoke a melancholic wail (mm. 28–30) that gives way to a final diatonic descent (mm. 31–32). The melody arrives prematurely, reaching  $\hat{1}$  just as the cadential 6/4 begins, and then releasing the tonic pitch before the cadential suspension reaches the dominant harmony. Metaphorically, the cadential disconnect in “Mignon” might show the effect that suffering exerts on the protagonist. After Mignon’s final cry, her exhaustion is palpable as she cannot continue to the song’s structural conclusion.

24  
Voice  
brennt, es brennt mein Ein - ge - wei - de nur wer die Seh - sucht

24  
Piano

a: vii<sup>°</sup>7/V V<sup>4</sup>-3 i<sup>6</sup>  
e: iv<sup>6</sup> N<sup>6</sup>

30  
kennt weiß was ich lei - de.

30  
Piano

vii<sup>°</sup>7/V V<sup>4</sup> 6-5 3-2 I  
cadential disconnect

Example 6.15: “Mignon,” H-U 176. Mm. 24–34.



The previous excerpts each show cadential disconnect occurring through the vocal melody ending prematurely over the structural dominant. Hensel achieves a different disconnected effect by arriving at melodic  $\hat{1}$  as the accompaniment begins a cadential 6/4, resulting in the voice arpeggiating away from a potential PAC (Ex. 6.16). Hensel first uses this strategy in Voß's "Der Frühlingsabend," H-U 185. Voß uses two stanzas to describe a twilight scene where the poetic persona admonishes a nightingale for luring him into blossoming darkness (*blühende Dunkel*). Hensel divides Voß's six-line stanza into two groups of three lines—an alliteration schema in E major forms the first grouping (mm. 1–6), while the second grouping is written as a loose periodic form that emphasizes the dominant (mm. 7–15). The structural progression in the second phrase begins in the dominant (mm. 7–8), then moves through  $\flat\text{II}$  and  $\text{V}^7/\text{V}$ , prior to reaching an expanded cadential 6/4 in the tonic that establishes a cadential expectation (mm. 11–13). If the two-measure subphrase divisions are any indication, the cadence should arrive at m. 13—and the vocal melody alludes to such a cadential impulse. Yet beneath the melody, the cadential 6/4 restarts, leading to a downward arpeggiation in the melody to  $\hat{3}$  as the accompaniment reaches the structural close in m. 14.

Grave alliteration (A) (A') (B)

*dolce* *dolcissimo*

Voice: Nicht dein schmel-zen-der Zau-ber-hall lockt, me-lo-di-sche Nach-ti-gall, mich ins blü-en-de Dun - kel;

Piano: E: I V I: HC

7 antecedent *cresc.* *f*

nicht in We - hen der A - bend - luft nacht - vi - ol' und Ta -

B: I bII

10 *dim.* *p* consequent

zet - ten - duft, noch des Thau - - - es Ge -

V<sup>4</sup>—3 E: V<sup>7</sup>/V V<sub>4</sub>—5 V<sub>4</sub>—3

13 fun - - - kel.

V<sub>4</sub>—5 V<sub>4</sub>—3 I I: IAC

(restarts cadential 6/4) cadential disconnect

Example 6.16: "Frühlingsabend," H-U 185.

In "Neujahrslied," H-U 191, Hensel takes a similar path toward cadential disconnect, but blurs the function between the melody and accompaniment, as if the two elements keep barely missing a cadence together. The poem, also by Voß,

is an ode to the new year—a time with new blessings from a generous god, but also a reminder that all are mortal and must live without vanity. Hensel’s setting of Voß’s poem reflects a chorale, highlighting the genre’s polyphonic textures and phrase endings that balance between contrapuntal and tonal closure strategies (Ex. 6.17).<sup>70</sup> The final thesis subphrase begins with a three-beat pickup that hints at A minor (m. 12), then briefly tonicizes F major (m. 13), and concludes with a modulation into the submediant (B minor) via Phrygian half-cadence in m. 16. Hensel begins the final subphrase (mm. 16–23) without a harmonic initiating function, opting to stand on the submediant’s dominant instead. Once the dominant resolves in m. 18, Hensel begins a two-measure circle-of-fifths sequence that leads to what should be the structural authentic cadence (m. 21). The structural cadence, however, seems incomplete. While the accompaniment’s harmony achieves a V–I motion in the global tonic (mm. 20–21), the voice avoids  $\hat{1}$  and continues moving forward for an additional two measures to proclaim the strophe’s final word, *entflossen*, which creates asymmetry between the thesis and antithesis subphrases. Then, as the voice reaches  $\hat{1}$  in m. 23, the harmonic foundation evokes a plagal coda-like function, evading any conclusive tonic-dominant motion, and undermining possibilities for a more palpable cadential arrival.

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<sup>70</sup> See Todd (1983, 6–7) for an explanation of the chorale’s importance in Zelter’s pedagogical practice.



responded to Goethe, saying, “If I were to succeed in finding the right music for your words, perhaps I might...view myself a less unworthy possessor of such a treasure.”<sup>71</sup> Hensel’s setting begins with a 13-measure Sterne schema that reaches a subdominant PAC in m. 13. The second phrase, a thirteen-measure varied rote schema, begins with a four-measure basic idea in the major tonic (mm. 14–17), and a three-measure variation that concludes with an HC in mm. 18–20 (Ex. 6.18). The final subphrase (mm. 21–26) begins on a first-inversion tonic and quickly moves to an emphatic dominant arrival on A<sub>5</sub> in m. 23, which accrues intensity through the increasing harmonic rhythm in the accompaniment. As the accompaniment reaches the conclusive dominant (m. 25) the vocal melody starts a descending melisma that initially avoids  $\hat{1}$  (D<sub>4</sub>), instead coming to rest on  $\hat{5}$  before dropping one last time to arrive at  $\hat{1}$ . As was the case in “Neujahrslied,” the piano’s post-cadential material begins before the voice sings the strophe’s final word, which now falls over the V<sup>7</sup>/IV within a plagal coda progression. The vocal melody’s disconnection from the structural cadence simulates the poem’s final line, “Songs would break forth glad and clear,” suggesting the persona’s hesitancy to cease their song.<sup>72</sup>

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<sup>71</sup> Friedlaender, Max (1898, 116). Cited from Todd (2010, 111).

<sup>72</sup> Translation from Todd (2010, 111).

The image displays a musical score for the song "Wenn ich mir in Stillen Seele" by Franz Hensel. It consists of four systems of music, each with a voice line and a piano accompaniment. The first system (measures 13-19) is labeled with 'A' and 'A¹'. The piano part includes harmonic analysis:  $g: V$ ,  $i$ ,  $V$ ,  $V$ ,  $i$ ,  $V$ ,  $D: I$ , and  $iv$ . The second system (measures 19-22) is labeled 'A² (truncated)'. The piano part includes  $V^7$  and  $I^6$ . The third system (measures 23-26) is labeled 'B'. The piano part includes  $iv^6$ ,  $V_4$  with a line connecting 6 to 5 and 3, and  $I (V^7/IV)$  with the note '(coda progression)'. Below this system is the label 'cadential disconnect'. The fourth system (measures 27-29) shows the final chords:  $IV$ ,  $I$ , and  $I$ .

Example 6.18: “Wenn ich mir in Stillen Seele,” H-U 215. Mm. 13–29.

The cadential disconnect in “An einam Herbstabende,” H-U 182, while interesting in its musical function, is perhaps more fascinating due to Hensel having penciled in the disconnect after the initial draft was complete. In Figure 6.4, I provide a high-contrast image of the final measures from Hensel’s draft in *MA Ms.*

35 to show her edited score. In the opening period, the piece remains solidly in the F-minor tonic key, with only a brief tonicization of the B $\flat$  minor subdominant (mm. 5–6), before concluding with an HC in m. 8 (Ex. 6.19). The second phrase, an expanded sentential form, drifts to D $\flat$ -major for the first three measures of the presentation (mm. 9–12), then pivots back to the tonic key to prepare for the continuation. Hensel’s original ink indicates that the vocal melody initially fit into a PAC prototype; however, her penciled addition forgoes the  $\hat{7}$ – $\hat{1}$  melody and instead leaps upward from  $\hat{1}$  to  $\hat{6}$  in m. 16, holding the D $\flat$  over the accompaniment’s V<sup>7</sup>–i progression in mm. 16–17, before resolving through an implied dominant ( $\hat{5}$ – $\hat{7}$ ) and reaching  $\hat{1}$  over a shocking dissonant sonority made up of F, G and E $\flat$ . When considering Schultz’s text, Hensel’s edited ending nearly seems tongue-in-cheek. The poet begins by describing the glimmering moon and stars, then asks *sagt wozu leuchtet ihr?* (what are you shining for?)<sup>73</sup> The final statement, “but what you say has never been recognized by a mortal” holds substantially less gravitas when punctuated by a PAC than when it concludes with the rattling dissonance that Hensel amends with the sonority that accompanies the vocal resolution. Perhaps the dissonant sonority affirms the mortal not recognizing the celestial voices, just as such a dissonance was not necessarily recognized as a satisfying resolution.

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<sup>73</sup> I wish to thank Dr. Anja Bunzel from the Czech Academy of Sciences for her assistance in reading Hensel’s Sütterlin script in this manuscript. The translation for “An einam Herbstabende” is mine.

antecedent consequent

Voice  
 Du Mond in blau-er Fer - ne, was strahlst du ü - ber mir? Ihr mild er-hell-ten Ster - ne,

Piano

f: i vii<sup>6</sup><sub>5</sub> I<sup>6</sup> iv  
 bb: V<sup>6</sup> i

7 basic idea repetition continuation

sagt wo zu leuch-tet ihr? Wir se - hen eu-ren Schim-mer in un - serm trü-ben Land: — doch was ihr

V VI VI vii<sup>6</sup><sub>5</sub> V<sup>6</sup><sub>5</sub>  
 i: HC D<sup>b</sup>: I (V<sup>7</sup>) I

14

sagt hat nim - mer ein Sterb - li - cher er - kannt.

iv V<sup>7</sup> i  
 cadential disconnect

Example 6.19: "An einem Herbstabende," H-U 182.

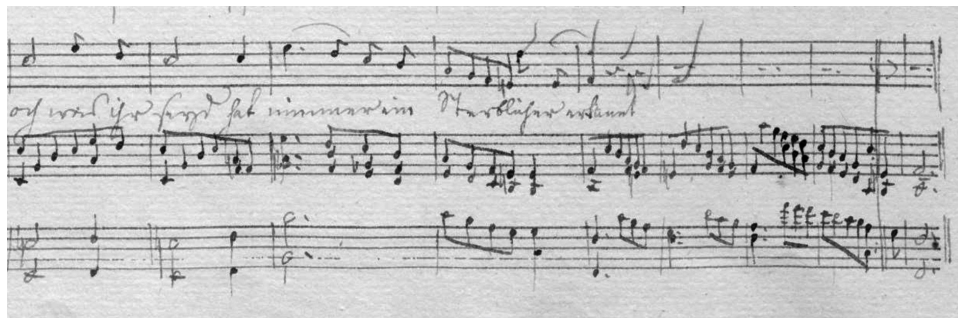


Figure 6.4: Hensel's manuscript for "An einem Herbstabende" with cadential edit.



Although the vocal melodies in the preceding analyses extend the poem's final line by a tonic-harmony arpeggiation, Hensel uses opposing techniques to achieve cadential disconnect. In "Der Frühlingsabend," the vocal melody leaves  $\hat{1}$  as the accompaniment prolongs a cadential 6/4, leaving the melody to move away from tonic as the harmonies resolve. "Neujahrslied" and "Wenn ich mir in Stillen Seele," in contrast, exhibit an accompaniment that reaches the structural endpoint and enters a plagal coda while the vocal melody completes the poetic stanza—the opposite effect from that seen in "Der Frühlingsabend."

While cadential disconnect's impact is most noticeable at a piece's conclusion, Hensel also uses the technique for pivotal cadences within a piece. An example comes from "Mond," H-U 154, where Hensel highlights the drastic mood change at the second stanza's conclusion with cadential disconnect. The poem, written by Ludwig Christoph Hölty, describes the moon's unwavering silver light (*Silberschein*) on a resting youth. In the first stanza, the moon "smiled peace on a happy boy"; however in the second stanza, the silver light provides no peace and instead illuminates the boy's tears. The concluding stanza finds the poetic persona addressing the moon, saying that soon those silver beams will shine on his tomb. Hensel's setting is a modified strophic form that features slight musical changes to each stanza's contrasting period form (Ex. 6.20). The first stanza, emphasizing the boy's happiness is a modulating period with an antecedent that ends with an HC in the G-minor tonic key (m. 4), while the consequent moves to the relative major, perhaps to accentuate the tranquil setting, ending with a PAC (m. 8). The moonlight

ceases to bring the boy peace (*Rüh*) in the second stanza's antecedent (mm. 9–12), Hensel alters the consequent to remain in the tonic key and avoid allusions to the earlier phrase's major-mode harmonies. The second stanza's prophetic highpoint, “my eyes moist with tears” (*Mein Auge thrännennaß*), infuses the texture with chromatic harmonies (mm. 14–15) leading up to the cadential disconnect in m. 16. Similar to cadential disconnect examples occurring at a piece's conclusion, “Mond” exhibits a cadence where the vocal melody reaches  $\hat{1}$  over an unstable harmony, in this case, a cadential 6/4 preparation in the subdominant.

The musical score is divided into three systems, each with a voice line and a piano accompaniment. The first system (mm. 1-6) shows an antecedent phrase (mm. 1-4) and a consequent phrase (mm. 5-6). The piano part includes harmonic analysis:  $g: i$  for the first measure,  $V$  for the second,  $i: HC$  for the third, and  $B\flat: vi$  for the fourth. The second system (mm. 7-12) also shows an antecedent (mm. 7-10) and consequent (mm. 11-12). The piano part includes harmonic analysis:  $ii^6$ ,  $V^7$ ,  $I$ ,  $V^7/vi$ ,  $III: PAC$ ,  $g: V^7$ ,  $i$ , and  $V$  for the final measure. The third system (mm. 13-16) shows a consequent phrase (mm. 13-16). The piano part includes harmonic analysis:  $ii^{\circ 6}$ ,  $V$ , and a cadential disconnect in the final measure, with a 6/4 preparation in the subdominant. The piano part includes a cadential disconnect (accompaniment) in the final measure, with a 6/4 preparation in the subdominant.

Example 6.20: “Mond,” H-U 154. Mm. 1–16.

“Der Rosenkranz,” H-U 168, also places an interior cadential disconnect over a cadential 6/4. The piece, like “Mond,” presents a modified strophic setting, though in “Der Rozenkranz,” the accompaniment remains consistent for three of the four strophes while only the vocal melody shows slight alterations with each repetition. The opening three strophes each conclude with cadential disconnect as the vocal melody emphasizes the subdominant over a IV–V<sup>7</sup> progression, leaving the accompaniment to reach the PAC alone in m. 13 (Ex. 6.21a). Hensel’s cadential disconnect in the first three strophes shows great attunement to the poem’s topical structure. The parallel period in mm. 1–8 describes the rose’s features and the maiden who gathers them, which Hensel follows with a cadential progression (mm. 9–14), bringing the tonal center back to the tonic, while also providing a summary of the actions that occur in the previous phrase. The cadential disconnect for *Der Rosenkranz* functions as an indication that the poetic narrative is not yet over. The narrator changes focus from the roses to the maiden in the fourth stanza, now describing her and the surrounding scenery for the first time. A purpose for gathering roses is now identified: the maiden is weaving a wreath, and when she sets it upon her head, the narrator excitedly sings, “what bliss it was for me when I arrived at that moment” (*Wohl mir Seligem, daß ich kam*).<sup>74</sup> In Hensel’s setting, the narrator’s blissful arrival comes as the voice and accompaniment at last reach an authentic cadence simultaneously in m. 56 (Ex. 6.21b).

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<sup>74</sup> Translation by Emily Ezust, LiederNet Archive.

antecedent consequent

Voice  
An des Bee - tes Um - bu - schung brach sie Ro - sen zum Kranz, feu - rig prang - te die Mi - schung rings im

Piano

E: I V (I) ii V<sup>7</sup>  
I: HC

7  
thau - i - gen Glanz. Ros' auf Ros' in das Körb - chen sank, pur - pur - roth und wie Sil - ber blank.

V V<sup>7</sup>/IV (pedal) IV V<sup>7</sup> I  
I: HC cadential disconnect

Example 6.21a: “Der Rozenkranz,” H-U 168. Mm. 1–14.

antecedent consequent

Voice  
Mit tief - sin - ni - ger Säum - niss flocht das Mäd - chen den Kranz, in der Lau - be Ge - heim - niss Lieb und Zärt - lich - keit ganz. Als auf's Haupt sie das Kränz - chen nahm, wohl mir Se - li - gen, wohl mir, dass ich kam.

Piano

E: I V ii V<sup>7</sup>  
I: HC

43  
lich - keit ganz. Als auf's Haupt sie das Kränz - chen nahm, wohl mir Se - li - gen, wohl mir, dass ich kam.

V V<sup>7</sup>/IV (pedal) IV V<sup>7</sup> I  
I: HC I: IAC  
no cadential disconnect

Example 6.21b: “Der Rozenkranz,” H-U 168. Mm. 43–57.

Hensel’s through-composed setting of Fredericke Robert’s “Nacht,” H-U 259, uses cadential disconnect to signify a similar topic to the sleeper’s tear in “Mond.” In “Nacht,” the first two stanzas describe a valley growing dark at twilight,

where small flowers are “drunk with sleep” (*schlummertrunken*) and mountains are “draped in black” (*schwarz umzogen*).<sup>75</sup> In the third stanza, beginning in m. 16, the poet reveals that she in this darkening vale alone, crying because love betrayed her (*weil mich die Liebe verreit*). Hensel sets the wanderer’s admission to a melody similar to that which begins the song, now transposed to D major, the dominant key, and compressing motifs from stanzas one and two into a single melodic idea (Ex. 6.22). When the poet speaks of love’s treachery, Hensel moves from the dominant into the minor tonic, coloring the words *weil mich die Liebe verriet* (because love betrayed me) with G-minor arpeggios, before making a diatonic descent over a cadential 6/4. As Hensel resolves the cadential 6/4, the bass drops from the texture, resolving the second-inversion G-minor sonority to an incomplete dominant with A<sub>4</sub> in the voice. The incomplete dominant falls during the piece’s the only meter change—one measure of 2/4—and completes the motion to tonic in the next measure with the piano reaching  $\hat{1}$  alone, where the phrase would end based on the hypermetric norms throughout the piece. In “Nacht,” like in “Mond,” Hensel concludes the vocal melody prematurely through cadential disconnect in moments where the poetic persona reveals their sorrow by relying on the accompaniment to achieve closure.

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<sup>75</sup> The translation of Fredericke Robert’s “Nacht” is my own.

Voice: Nur ich bin hier al - lei - ne, die Gril - le zirpt ein  
 Piano: D: I (pedal)  
 18 Lied, ich ste - he hier und wei - ne, weil mich die  
 (V<sup>7</sup>) | G: V<sup>7</sup> i  
 21 Lie - be, die Lie - be ver - riet. Die  
 V<sup>7</sup> i | V<sub>4</sub><sup>6</sup> — 5 — 3 | 8<sup>va</sup> — — — — —  
 I  
 cadential disconnect

Example 6.22: "Nacht," H-U 259. Mm. 15–24.

It is interesting to note that in the ten examples where Hensel uses cadential disconnect, either within a piece or at its conclusion, seven instances come from within two years in her compositional output, and four of those seven are by Voß. Further, whether or not Hensel uses the technique mid-song or at its conclusion, the strategies are consistent: the voice ends on  $\hat{1}$  on or before a cadential 6/4, or the voice goes beyond the accompaniment's structural cadence, and arpeggiates the poem's final words away from  $\hat{1}$ . The only exception to these schemata occurs in "An einam Herbstabende," where rather than prolonging the vocal melody through

a tonic arpeggiation, Hensel holds  $\hat{6}$  over the structural dominant and then resolves the melodic dominant after the structural close is complete.

### **Receding Closure and Codas**

Although relatively uncommon in Hensel's catalogue, receding closure occurs when a piece's structural cadence—a PAC or otherwise—is immediately followed by a second rhetorical closure that appears to destabilize the prior syntactically strong cadence. Receding closure may happen by following a PAC with an IAC, HC, cadential disconnect, or similar closure strategy. Danuta Mirka notes similar processes in eighteenth-century instrumental music, citing examples from Mozart and Haydn that she describes as either *overridden* or *twisted caesuras*.<sup>76</sup> The former strategy involves “staging a resting point” only to reach a second caesura shortly afterwards, while the latter “exploit[s] the predictive power of cadential schemata” to frustrate a listener's expectation of cadential arrival.<sup>77</sup> Where receding closure differs from Mirka's phrase expansion techniques is through the possibility that a composer might follow a syntactically strong cadence with one that is perceptibly less conclusive, which is a powerful closure technique particularly at a piece's conclusion. By undermining a strong cadence with one that is weaker, Hensel evokes what David Ferris describes as an “open ending.”<sup>78</sup> The closure in Hensel's

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<sup>76</sup> Mirka, Danuta (2010).

<sup>77</sup> Ibid. (2010, 243; 262).

<sup>78</sup> Ferris (2000, 106–07).

songs that use anti-effect strategies exists, yet the rhetorical or syntactical weakening render a sort of incompleteness despite the closure that occurs.

The following examples first provide a piece where Hensel strengthens a weak cadential moment, a caesura strategy similar to Mirka's twisted caesura, then I examine two instances in Hensel's songs where she follows a syntactically strong cadence with a receding, weaker closure.

"Genesungsfeier" (Recovery Celebration), H-U 252, provides a starting point to observe Mirka's twisted caesura. The poem, written by Hensel's husband, Wilhelm, celebrates Rebecka Mendelssohn's recovery from measles.<sup>79</sup> Wilhelm's text is rife with anticipation for Rebecka's health to improve, imploring her to "come back, come back from the darkness, from rest!" (*Kehre wieder, kehre wieder aus dem Dunkel, aus der Ruhe!*) and return to the family's "faithful circle" (*Kreis*).<sup>80</sup> Hensel's text uses closure strategies to heighten Wilhelm's imploring lines, ending three of his four strophes with HCs in the A-major tonic key. In strophes two and three, Hensel uses what initially appears to be a subdominant IAC (mm. 14–17), yet despite the rhetorical cues—a V6/5/V–V<sup>7</sup>–I progression in D major and a rest that follows the IAC—Hensel extends the phrase by three measure to conclude with a syntactically weaker HC in the tonic key (Ex. 6.23a). In the final strophe, Hensel shifts her tactic from weakening to strengthening closure through a twisted caesura. The strophe is set as a period with conditional asymmetry, where the four-measure

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<sup>79</sup> Todd (2010, 127).

<sup>80</sup> The translation of "Genesungsfeier" is my own.



antecedent ends with an IAC in the submediant (m. 38). Musical clues such as a one-measure hypermetric extension, cadential 6/4 (m. 42), and cadential melodic contour ( $\hat{3}\text{--}\hat{4}\text{--}\hat{2}\text{--}\hat{1}$ ) suggest an authentic cadence is on the horizon, but Hensel diverts the closure by accompanying the  $\hat{1}$  arrival with a first-inversion subdominant harmony, hinting at a DC in m. 43 (Ex. 6.23b). Hensel turns the false DC into a twisted caesura by continuing the phrase past the alluded-to closure, concluding with a PAC in the tonic key (mm. 44–45). The cadential expectation in m. 42 exploits cadential schema through melodic contour, harmonic preparation, and hypermetric location, yet an authentic cadence does not materialize due to the absent tonic chord, thus frustrating the listener’s expectation until the PAC arrives two measures later.

The image shows a musical score for 'Genesungsfeier' by Hensel, featuring a voice part and a piano accompaniment. The score is in 3/4 time and D major. The lyrics are: 'Hörst du nicht auf mei-ne Lie-der, möcht ich in den Früh-lings - chö - ren fra-gend bald die dei-nen hö - ren; al - le Vö - gel war - ten drauf.' The piano part includes harmonic analysis: D: V<sub>5</sub><sup>6</sup> / V<sup>7</sup>. The second system shows a receding closure with analysis: V<sup>7</sup> I? A: IV vii<sup>o</sup><sub>3</sub><sup>4</sup> I<sup>6</sup> V<sub>3</sub><sup>4</sup> / V<sub>4-3</sub><sup>6-5</sup> V<sub>4-3</sub><sup>6-5</sup>. A diagram below the analysis shows: IV: IAC → receding closure → I: HC.

Example 6.23a: “Genesungsfeier,” H-U 252. Mm. 10–22.

33 Keh-re wie-der, keh-re wie-der in die frei-e Him-mels-bläu-e, in den stil-len Kreis der

33 Treu-e schla-ge dei - ne Au - gen auf, al - les, al - les war - tet drauf.

A: I V<sup>7</sup> I vii<sup>6</sup><sub>5</sub> f#: ii<sup>6</sup><sub>5</sub> V<sup>6-4</sup><sub>5-3</sub> i vi: IAC

40 conditional

40 V<sup>6-?</sup><sub>4-?</sub> vii<sup>6-?</sup><sub>5-?</sub> IV<sup>6</sup> I<sup>6</sup> V<sup>7</sup> I (twisted caesura) I: PAC

Ex. 6.23b (continued): “Genesungsfeier,” H-U 252. Mm. 33–48.

If “Genesungsfeier” uses a twisted caesura to expand a phrase until syntactically strong closure occurs, then “Seufzer,” H-U 195, reverses such a concept—following a strong cadence with a weaker closure to extend a phrase to its expected length. Each strophe’s alliteration schema begins with a static basic idea and repetition that dwells on  $\hat{5}$ , then gains momentum while ascending the E-minor scale before Hensel briefly tonicizes C major using a  $V^7-I$  figure (mm. 5–6), proceeding to transpose the same figure in the A-minor tonic to end the phrase with a PAC (Ex. 6.24). Although the alliteration requisites are present in mm. 1–7, the phrase’s conclusion seems strikingly off-balance. To complete the hypermetric cycle, Hensel adds a two-measure piano figure that repeats the phrase’s basic idea, changing the strophe’s conclusion from a syntactically strong PAC to an HC that provides greater rhetorical finality due to its position in the metrical scheme. The

second strophe ends similarly, with a PAC followed by a HC, but now the rhetorically strong HC undergoes regression. Rather than using a rest to create a clear division between strophes as she did in m. 9, Hensel transforms the HC into a tonic prolongation that leads directly into the third strophe through a V–V4/2–i<sup>6</sup> progression in mm. 17–18. By beginning on a first-inversion tonic, the final strophe lacks the stability an initiating tonic provides. Hensel capitalizes on the instability by using only one other tonic chord before the phrase concludes—a root-position A-minor chord on beat three of m. 19. To end the phrase, Hensel follows the same cadential scheme as before: V<sup>7</sup>–I in C major with an immediate transposition to A minor to achieve a tonic PAC. The presentation motive still shadows the PAC in the piano to maintain eight-measure phrases, though now, rather than ending with the rhetorically strong HC, it moves to a major tonic IAC. Despite the IAC arriving at more regular metrical position than the PAC, it seems strikingly weaker than either the PAC or HC that occur earlier. In “Seufzer,” Hensel plays on cadential expectation to sufficiently alter the concluding IAC. The consistent schema of a HC following a PAC changes at the very last moment, leading to a receding IAC that drastically transforms the piece’s ending.

The image shows a musical score for "Seufzer" by Hensel, marked "Andante con espressione". It consists of a voice line and a piano accompaniment. The voice line has three phrases labeled A, A', and B. The lyrics are: "Die Nach-ti - gall singt ü - ber - all auf grü-nen Rei-sen die bes-ten Wei-sen, dass rings-um Wald und U-fer schallt." The piano accompaniment features a bass line with a presentation motive. Below the piano part, harmonic analysis is provided: "a: i" under the first measure, "V<sup>7</sup>" under the second measure, "V<sup>7</sup>/VI VI" under the third measure, and "V<sup>7</sup> i" under the fourth measure. An arrow points to the final measure with the text "i: PAC? →".

Example 6.24: “Seufzer,” H-U 195.

8  
 Manch jun-ges Paar geht dort, wo klar das Bäch-lein rau-schet, und steht, und lau-schet mit fro-hem

i V

receding closure → i: HC

14  
 Sinn der Sän-ge-rin. Ich hö-re bang' im dü-ster-n Gang der Nach-ti-

A: V<sup>7</sup> I i It.<sup>+6</sup> V  $\frac{4}{2}$  i<sup>6</sup>

I: PAC → receding closure → i: HC

20  
 gal-len Ge-sän-ge schal-len; denn ach! al-lein irr' ich im Hain.

a: V<sup>7</sup>/VI VI V<sup>7</sup> i (V i V<sup>7</sup>) I

i: PAC → receding closure → I: IAC

Example 6.24 (continued): “Seufzer,” H-U 195.

The receding closure in “Frühlingslied,” H-U 255, occupies a space somewhere between a structural close and a coda. Wilhelm Hensel’s text, written in November, 1830, awaits spring’s arrival, describing blue skies, budding forests, and sun-bathed flowers waiting to be picked in the first strophe, then, in the second strophe, praises the nightingale’s jubilant song. The structure of Wilhelm’s poem—a four-line first strophe and five-line second strophe—already presuppose some musical modifications between strophes to accommodate the additional fifth line.

Fanny's interpretation places line five (*Grüner, grüner wald und Nachtigallklang*) not expressly as a phrase extension or coda—two options for asymmetrical texts in *Lieder*—but instead as an intermediary between the two functions. The second strophe—a sentence with an expanded eleven-measure continuation that channels the rote schema (mm. 18–32)—appears to arrive at the piece's structural cadence, a PAC at m. 32, and then move into coda material in mm. 33–37 to fit Wilhelm's off-balance fifth line (Ex. 6.25a). Using the first strophe as a model might inspire a second interpretation. The first strophe ends with a nearly identical accompaniment, first arriving at an IAC (m. 11), then repeating the cadential figure to arrive at a stronger PAC, in a manner similar to Schmalfeldt's *one more time* technique, before moving to a post-cadential accompaniment motive (Ex. 6.25b).<sup>81</sup> Hensel uses a similar tactic to conclude the second strophe, only now she arrives first at strong cadences that should not require "one more time" to reach a satisfactory close. The second repetition (mm. 33–37) sets the poem's fifth line to the verse's opening motive, momentarily hinting at a third strophe before lapsing into a cadential V<sup>7</sup>-I. The cadential moment arrives four measures into the phrase, setting the second repetition in equal length to the earlier repetition in mm. 29–32, but Hensel expands the phrase to five measures to fit Wilhelm's text, and through the fifth measure diverts vocal  $\hat{1}$  to  $\hat{5}$  as the piano's coda motive arrives in m. 37. In "Frühlingslied," receding closure does not occur due to metric placement as it did

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<sup>81</sup> Schmalfeldt (1992).

in "Seufzer." Instead, Hensel skews the metric scheme to accommodate poetic irregularity, and in the process, weakens the original PAC.

löst sich in Le-ben und Lieb' und Lust. Strömt ju - belnd, ju-belnd da-

A: V I vii°7 V7 I

hin im Ge-sang. Grü - ner, grü - ner Wald und

(coda?)  
vii°7 V7 I

I: PAC

Nach - ti - gall - klang.

I (pedal) (V7) I

I: PAC? - - - -> IAC?  
cadential disconnect

Example 6.25a: "Frühlingslied," H-U 255. Mm. 26–40.

win - ken und win - ken und möch - ten ge bro - chen sein. Mäd - chen, wo -

A: V<sub>3</sub>/V V vii°7 V7

Example 6.25b: "Frühlingslied," H-U 255. Mm. 4–17.

Example 6.25b (continued): “Frühlingslied,” H-U 255. Mm. 4–17.

In “Wandrer’s Nachtlid,” H-U 367, Hensel parallels Goethe’s renowned poem about a wanderer who seeks heavenly peace with her own harmonic wanderings. The piece’s ternary form demonstrates contrasting A, B, and transitional sections in succession, yet Hensel brings the piece full-circle with a return to modified A material. In section A’, beginning in m. 29, Hensel uses a tactic that she often turns to in her instrumental works: one where an opening theme returns over a second-inversion tonic sonority (A $\flat$  major) and proceeds to avoid tonic harmonies afterward (Ex. 6.26).<sup>82</sup> Hensel uses section A’ as an extensive dominant prolongation, with only one passing root-position A $\flat$  in the harmonic palette before the final cadence in m. 38. The cadence is similar to what Richards

<sup>82</sup> I examine thematic returns over second-inversion tonics in Hensel’s three piano sonatas in Osborne (forthcoming).

might call a separated cadence, where the melodic voice appears to arrive slightly later than the harmonic structure in the bass suggests; in this case, the cadence begins as an IAC with  $\hat{3}$  in the vocal melody, but arpeggiates up to  $\hat{1}$  a beat later to rhetorically suggest a PAC.<sup>83</sup> In the spirit of Goethe’s wanderer, a PAC might be too conclusive for the journey. After the separated PAC in m. 38, the voice holds  $\hat{1}$  for three beats before descending through  $A\flat$ -major scale from  $\hat{3}$  to  $\hat{3}$ , while the accompaniment progresses through a brief, complete phrase model, ending with an IAC in m. 40. The coda that follows (mm. 41–46) further emphasizes the vocal melody’s IAC, again highlighting the  $A\flat$ -major scale beginning and ending on  $\hat{3}$ . “Wanderers Nachtlied,” like “Seufzer,” exhibits a syntactically strong cadence that occurs in a weak hypermetric location—the cycle’s sixth measure and on weak beat two—leaving the receding IAC to occur on the stronger metric position. The singer’s recurrent IAC does not offer full closure following the early PAC, perhaps figurative of the poetic persona’s invitation for peace to enter their open heart (*Süße Friede, komm, ach, komm in meine Brust!*).

The image shows a musical score for 'Wanderers Nachtlied' in A-flat major, 3/4 time. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: 'Komm, — ach komm in — mei — — — ne Brust, ach komm! Sü — ßer Frie — de,'. Below the piano part, there is a harmonic analysis:  $A\flat: V_{4-3}^{6-5}$  | I V ii |  $bb: i$  |  $V_{4-3}^{6-5}$  | I<sup>6</sup> iv V<sup>6</sup><sub>5</sub> |  $(e\flat: V^6$  i

Example 6.26: “Wanderers Nachtlied,” H-U 367. Mm. 27–44.

<sup>83</sup> Richards (2010).



Example 6.26 (continued): “Wandrer's Nachtlied,” H-U 367. Mm. 27–44.

Receding closure, which moves away from a strong cadence in favor of weaker closure, may also apply to larger formal units—particularly codas. Defining a coda is a task possibly more difficult than hearing the coda itself. Texts written in the last half-century often evade labeling a coda’s defining features, offering varying descriptions that range from “a special concluding section that can (optionally) be used with many formal types,” to “a section of music at the end of a movement, generally initiated after a strong cadence in the tonic, that extends the tonic area,” to simply “a stronger effect of closure.”<sup>84</sup> Such definitions, as James

<sup>84</sup> Koskta and Payne (2013, 645); Clendinning, Jane Piper and Betsy Marvin (2011, 377); Ratner, Leonard (1980, 230).

Hepokoski and Warren Darcy affirm, establish two criteria for pinpointing a coda: location and tonality.<sup>85</sup>

Stepping back in time, the coda's definition holds greater diversity. For Marx, the coda was repetition of a phrase's ending material (to prolong the antithesis), or a material's repetition following an *interrupted cadence*—a phrase-ending dominant without tonic resolution—until a PAC arrival.<sup>86</sup> To Arnold Schoenberg, a coda's tonal confirmation is a moot point: "The assumption that it [the coda] serves to establish the tonality is hardly justified; it could scarcely compensate for failure to establish the tonality in the previous sections."<sup>87</sup> Schoenberg proceeds to offer the generalization that codas are "richly elaborated cadences" that emphasize V and I, but ultimately occur because "the composer wants to say something more."<sup>88</sup> Finally, Stewart Macpherson mirrors Marx's ideas by describing a coda as a tonal reinforcement after a weak cadence, or as an element that avoids "an abrupt termination."<sup>89</sup> Macpherson proceeds to say that codas can function as "a kind of Epilogue, in which all that goes before finds its logical conclusion and consummation."<sup>90</sup>

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<sup>85</sup> Hepokoski, James and Warren Darcy (2006, 281).

<sup>86</sup> Marx, Adolph Bernhard (1856, 86–87; 205–06).

<sup>87</sup> Schoenberg, Arnold (1967, 185).

<sup>88</sup> *Ibid.* (1967, 185).

<sup>89</sup> Macpherson, Stewart (1915, 81).

<sup>90</sup> *Ibid.* (1915, 81).

Hensel's receding codas tend to align more with historical views on the coda. Such post-cadential additions do not reinforce the tonic through a binary tonic-dominant juxtaposition, but instead prolong the tonic with harmonic colorations, sometimes featuring Bach-like tonic pedals, and at other times, referencing tonal combinations from earlier in the work that align with Macpherson's concept of a coda "epilogue." Receding codas stand apart from Hensel's other coda techniques, in which the closing function is apparent, either through harmonic relationships—usually V-I or IV-I—or through a distinct conclusion in the vocal melody. In contrast, for a coda to "recede," the melody and accompaniment *both* continue past the structural cadence, deemphasize the dominant harmony, and recall earlier melodic material while avoiding a functional harmonic progression—effectively blurring the line between structural conclusion and "epilogue."

The receding coda in "Harfners Lied," H-U 162, recalls motivic material from earlier in the piece and alters its function from transitional to ambiguously conclusive. Hensel sets Goethe's poem as a through-composed recitative, stylistically emphasizing the poetic persona's monologue about loneliness and solitude (*allein* and *Einsamen*) through the genre's predilection for furthering narrative. The coda material, an unassuming tonic arpeggiation, initially appears as the second strophe concludes (mm. 12–19), functioning as a stepwise progression that closes the phrase with an HC (Ex. 6.27). Hensel's vocal melody increases in rhythmic activity in final eight-line strophe (mm. 20–31), depicting the pain and

increasing agitation caused by the persona's isolation. The persona's final utterance, "Only once, when I am alone in my grave, will it then truly leave me alone" (*Ach werd ich erst einmal einsam in Grabe sein, da lässt sie mich allein!*) arrives at the piece's only authentic cadence in the tonic key: an IAC in m. 27. A steady quarter-note rhythm presses through the major tonic cadence, falling back into the minor mode as the coda begins. The voice repeats the tonic arpeggiation originally from mm. 16–17 in mm. 28–29, beginning the coda in the minor tonic and then stepping down to a first-inversion minor dominant to support  $\hat{5}$  as the voice intones "alone" for a final time. As the coda concludes, Hensel avoids further allusion to the dominant, using the progression  $v-iv-ii^{\circ}6/5-I$ , bringing the piece to its end with quasi-plagal IAC. The coda in "Harfners Lied" fulfills the all of the conditions to be recessive: the voice and accompaniment both continue past the structural cadence, other harmonies gain priority over the dominant, and the melodic motive's return does not occur with a functional progression.

The image shows a musical score for "Harfners Lied" in 3/4 time, featuring a voice line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The voice part has lyrics in German: "Ja! laßt mich mei-ner Qual! Und kann ich nur ein-mal recht ein - sam sein so bin ich nicht al - lein." The score includes dynamic markings such as *cresc.*, *f*, *dim.*, and *p*. A bracket labeled "coda material" spans the final measures of the piano part, with harmonic analysis "g: i v6 iv6" written below it.

Example 6.27: "Harfners Lied," H-U 162. Mm. 12–31.

19 *a tempo* *cresc.*  
 Es schleicht ein Lie-ben-der lau-schend sacht, ob sei-ne Freun-din al-lein? So ü-ber-schleicht bei Tag und Nacht mich

V  
 i: HC

23 *f*  
 Ein-sa-men die Pein, mich Ein-sa-men die Qual. Ach könnt ich nur ein - mal ein-sam im Gra-be sein,

V I  
 I: IAC

28 *coda*  
 da läßt sie mich al - lein!

I i v<sup>6</sup> iv<sup>6</sup> ii<sup>o</sup><sub>5</sub> I  
 I: IAC  
 cadential disconnect

Example 6.27 (continued): “Harfners Lied,” H-U 162. Mm. 12–31.

In Josef von Eichendorff’s “Liebe in der Fremde,” H-U 402, Hensel uses a receding coda that features a tonic pedal, a recollection of the opening key, and elicits previous melodic motives to set previously unheard text. Eichendorff’s six-strophe poem describes a wandering zither player who reflects on the day’s joy as twilight falls on the valley. In the sixth strophe, the poetic persona plays his zither, knowing that the girl across the river will recognize his voice. Hensel’s interpretation removes the lover across the river, as she elects to omit Eichendorff’s

final strophe. “Liebe in der Fremde” is in a modified strophic form, with the first two musical strophes—texted strophes one through four—set in C minor, with the fifth strophe in C major. The fifth strophe’s asymmetrical periodic form mirrors the previous strophes, beginning with a five-measure antecedent, then concluding with a conditionally asymmetrical nine-measure consequent (Ex. 6.28). A prototypical cadential progression— $ii^6/5-V^7-I$ —brings the consequent to an IAC in mm. 43–45, serving as the piece’s structural cadence. The receding coda that follows begins by shifting back to the minor mode found in the first four strophes, as if reflecting on the poetic persona’s earlier happiness in the valley. Hensel dwells on a tonic C pedal point throughout the coda, destabilizing the otherwise functional progression built above it as the vocal melody reiterates the secret song deep in the persona’s breast while making its way to  $\hat{1}$  in m. 53 (*Ist heimlich mir, ein heimlich Singen, geblieben in der tiefsten Brust*). Without the tonic pedal, the arrival on  $\hat{1}$  would create the PAC that “Liebe in der Fremde” lacks, yet the unrelenting pedal disrupts the dominant function Hensel places above it, leaving the PAC like the distant lover in Hensel’s setting: nonexistent.

The image shows a musical score for a voice and piano. The voice part is in 6/8 time and begins with a five-measure antecedent, labeled 'antecedent'. The lyrics are: 'Die Freu - de kann nicht gleich ver - klin - gen, und von des Ta - ges Glanz und Lust,'. The piano accompaniment is in 6/8 time and features a tonic C pedal point throughout. The score is written for voice and piano.

Example 6.28: “Liebe in der Fremde,” H-U 402.

37 consequent (conditional asymmetry)

ist so auch mir ein heim - lich Sin - gen ge - blie - ben in der tief - sten Brust,

43 coda

ge - blie - ben in der tief - sten Brust, ist heim - lich mir, ein heim - lich

49

Sin - gen, ge - blie - ben in der tief - sten Brust.

(V<sup>7</sup> → (pedal) → I no cadence)

The image displays a musical score for three systems. The first system (measures 37-42) is labeled 'consequent (conditional asymmetry)'. It features a vocal line and piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. The second system (measures 43-48) is labeled 'coda'. It continues the vocal and piano parts. Below the piano part, harmonic analysis is provided: C: I<sup>6</sup>, ii<sup>6</sup>, V<sup>7</sup>, i (pedal), and i: IAC. The third system (measures 49-54) continues the vocal and piano parts. Below the piano part, a diagram shows a V<sup>7</sup> chord with an arrow pointing to an I chord, with the label '(pedal)' under the arrow and 'no cadence' under the I chord.

Example 6.28 (continued): “Liebe in der Fremde,” H-U 402.

“Kommen und Scheiden,” H-U 460, blends elements from both “Harfners Lied” and “Liebe in der Fremde” in its receding coda. As in “Harfners Lied,” a rhythmic motive presses through the structural cadence and leads to a coda that recalls the work’s opening motive; while similar to “Liebe in der Fremde,” a tonic pedal undermines an otherwise functional harmonic progression. Lenau’s brief, six-line text depicts a lover entering the poetic persona’s life, affecting his heart with her words, then leaving with nothing more than a wave—taking with her the poet’s

last youthful dream (*War's, ob der letzte Jungentraum mir schwand*).<sup>91</sup> As the lover departs in the third strophe, Hensel moves to the parallel minor, signifying a distinct emotional turn. The sixteen-measure rote schema repeats the poetic line *Und als Leb'wohl sie winkte mit der Hand, war's ob der letzte Jugendtraum mir schwand* twice, ending with a PAC in the minor tonic (mm. 48–49)—a less-than-subtle musical metaphor signifying lost love (Ex. 6.29). Hensel's setting does not end with a goodbye, but instead, with a return to the A-major opening motive as a receding coda. Hensel repeats the poem's final line with the motivic return over an unwavering tonic pedal through the coda that imparts a tonal stasis to the attempt at a functional progression. The persona's contemplation, "as if the last childhood dream was fading," when paired with music that once introduced burgeoning love, produces a heart-wrenching epilogue effect in the coda as the poet recalls the events the led to his ultimate loss.

Example 6.29: "Kommen und Scheiden," H-U 460. Mm. 34–54.

<sup>91</sup> Translation by Emily Ezust, LiederNet Archive.



42 *mf* A<sup>2</sup> *mf* *pp* *dim.* *p* *pp* *coda*  
 und als Leb - wohl sie wink - te mit der Hand, war's, ob der letz - te Ju - gend - traum mir schwand, als ob der  
 42 *mf* *dim.* *p* *pp*  
 a: lt.+6 iv<sup>6</sup> V <sup>6-5</sup><sub>4-3</sub> i I (major!)  
 i: PAC

51 *cresc.* *dim.* *pp*  
 latz - te Ju - gend - traum mir schwand, —  
 51 *pp*  
 I (pedal) (ii V<sup>7</sup>) I  
 no cadence

Example 6.29 (continued): “Kommen und Scheiden,” H-U 460. Mm. 34–54.

The A-minor *Andante con espressione*, Op. 8, No. 2, exhibits a receding coda in an instrumental *Lied*. Hensel’s *Andante*, Todd notes, has a “sense of harmonic destabilization” throughout,” which comes to rest only during the dominant arrival in m. 28 and the closing tonic statement (mm. 50–58).<sup>92</sup> The tonic arrival that Todd refers to begins a receding coda that answers many of the piece’s questions over a nine-measure epilogue. Harmonic destabilization occurs from the first subphrase (mm. 1–8), which opens with a melodic duet that continuously avoids the tonic pitch by emphasizing  $\hat{3}$  and  $\hat{5}$  (Ex. 6.30a). The HC in m. 8 suggests the A-minor tonic, but it is not until m. 9 that a root-position tonic chord appears,

<sup>92</sup> Todd (2008, 229). In this chapter, Todd provides an analysis focusing on the *Andante*, with passing comparisons to Felix Mendelssohn’s “Nachtlied,” Op. 71, No. 6.



C:V (pedal)

Example 6.30b: *Andante con espressione*, Op. 8, No. 2. Mm. 13–19.

a:V (pedal)

b: i<sup>6</sup>      vii<sup>4</sup><sub>3</sub>      i<sup>6</sup><sub>4</sub> (p)      vii<sup>4</sup><sub>2</sub>

Bb: I      a: N<sup>6</sup>      vii<sup>o</sup>7/V      <sup>6-5</sup>V<sub>4-3</sub>

i (pedal)      (N<sup>6</sup>)      ≠V i (dominant substitute)

i: IAC

Example 6.30c: *Andante con espressione*, Op. 8, No. 2. Mm. 33–58.

### Cadential Chronology

Hensel's cadential strategies that employ either prolongational closure, cadential disconnect, or fragile tonic closure, while not uncommon, are a small subgroups within her catalogue. The techniques that alter cadential expectation are

fascinating aspects of Hensel's music, yet one can learn more about these special cases by situating them in context of her own cadential norms.

To conclude my examination of Hensel's closure strategies I address how her nonnormative closure strategies alter—or dovetail into—musical structures that exemplify typical authentic cadences. I contextualize the cases presented above by providing a survey that details Hensel's cadential propensities, and establish a distinction between her typical closure aesthetics and those in her less-common cadential choices. For this context, I specifically look at the melodic contour leading toward final cadences and the concluding harmonic progression. When the cadential homecoming or restlessness brought about by returning home is understood as an extraordinary circumstance in Hensel's music, the musical effects become even more compelling.

The final melodic contours, harmonic progressions, and bass lines enable a recognition of abstract “style forms” for final cadences in Hensel's songs.<sup>93</sup> Style forms, according to Narmour, provide “an encompassing circle of ‘facts’ into which all relationships of similarity in the given repertory may be placed.”<sup>94</sup> The circle of facts that style forms address functions as general schemata—a statistically

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<sup>93</sup> Eugene Narmour defines style forms as “parametric entities which achieve enough closure so we can understand their functional coherence without reference to the specific intraopus contexts from which they come—all those seemingly time-independent patterns...which recur with statistically significant frequency” (1977, 173).

<sup>94</sup> *Ibid.* (1977, 173).

probable, likely-recurring musical event. Going beyond style-form categorizations allows for style structures, which remove abstractions from style forms by contextualizing the schemata within a repertory.<sup>95</sup> Robert Gjerdingen highlights the contrasts between style forms and structures, specifically noting that schema move from “context-free” to “context-specific”; from building “extraopus norms” to formulating “intra or interopus norms”; from creating “constructed classes” to identifying “parts of actual structures.”<sup>96</sup> The following closure schemata are “style forms” as abstract common cadential figures, but highlight crucial style structures in context of the cadential forms mentioned throughout this chapter.

Addressing melodic contour across Hensel’s songs and piano *Lieder* specifically highlights instances of cadential disconnect and receding closure. When Hensel uses receding closure toward a weaker cadence, it is given that the piece will end on either scale degree  $\hat{3}$  or  $\hat{5}$ . Out of Hensel’s 286 pieces that are either vocal or piano *Lieder*, only 30 do not end on  $\hat{1}$ . Further, when closure drops from  $\hat{1}$  to another tonic pitch class prior to a complete cadential progression yields a scant nine examples—all within the vocal *Lieder* corpus. To place these rare cadential tactics in context, I show the final four melodic pitches from the songs I address in this document classified as cadential melodic schema in Table 6.3. A stepwise approach to cadences— $\hat{7}-\hat{1}$  or  $\hat{2}-\hat{1}$ —is the overwhelming majority, with 113 occurrences for the former and 85 for the latter. Additionally, a leap to  $\hat{1}$

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<sup>95</sup> Gjerdingen (1988, 41).

<sup>96</sup> Ibid. (1988, 42). See specifically Gjerdingen’s Figure 3-2.

provides another 45 final cadences. In Table 6.3, I also show that Hensel’s final approach to  $\hat{1}$  divides into 15 ending schema—with one additional category for singular occurrences—of three consistent ending pitches with a variable first pitch, shown as “X.” The 15 approaches to  $\hat{3}$  only have two consistent categories using the aforementioned design, with five arrivals that are singular occurrences. The 16 approaches to  $\hat{5}$  are less consistent, with only one three-pitch schema ( $\hat{2}-\hat{1}-\hat{5}$ ) that yields four arrivals on  $\hat{5}$ . Remaining  $\hat{5}$  IACs are either singular occurrences or double occurrences of the same schema ( $\hat{1}-\hat{5}-\hat{6}-\hat{5}$  and  $\hat{2}-\hat{1}-\hat{6}-\hat{5}$ ).

Cadential Melodic Schema: $\hat{1}$								
	$\hat{7}-\hat{1}$ schema							Total
Melody	X771	X671	X571	X471	X371	X271	X171	
Frequency		30	23	30	0	13	16	113
	$\hat{2}-\hat{1}$ schema							
Melody	X721	X621	X521	X421	X321	X221	X121	
Frequency	3	0	3	20	59		1	85
	$\hat{5}-\hat{1}$ schema							
Melody	X751	X651	X551	X451	X351	X251	X151	
Frequency	1	11		9	1	5	2	29
	$\hat{3}-\hat{1}$ schema							
Melody	X731	X631	X531	X431	X331	X231	X131	
Frequency	0	0	1	11		3	0	15
	Other							
Melody						X241		
Frequency						1		1
	Bass motion accompanying final four melodic pitches							
Bass line	7-5-1	6-5-1	5-1	4-5-1	3-5-1	2-5-1	Other	
Frequency	0	20	151	45	3	14	10	243
Cadential Melodic Schema: $\hat{3}$								
	$\hat{4}-\hat{3}$ schema							
Melody	X743	X643	X543	X443	X343	X243	X143	
Frequency	1	1	7		0	0	2	11
	Other							
Melody		X653		X423			X153	
Frequency		1		2			1	4
	Bass motion accompanying final four melodic pitches							
Bass line	7-5-1	6-5-1	5-1	4-5-1	3-5-1	2-5-1	Other	
Frequency	0	1	9	2	0	0	3	15

Table 6.3: Cadential melodic schema in Hensel’s *Lieder* corpus. Thirteen of Hensel’s compositions do not fit any of the schema above.

Cadential Melodic Schema: $\hat{5}$								
$\hat{6}-\hat{5}$ schema								
Melody	X765	<del>X665</del>	X565	X465	X365	X265	X165	
Frequency	1		2	1	0	0	2	6
	Other							
Melody	XX75		XX15			XX25		
Frequency	1		7			2		10
Bass motion accompanying final four melodic pitches								
Bass line	7-5-1	6-5-1	5-1	4-5-1	3-5-1	2-5-1	Other	
Frequency	0	3	6	3	1	0	4	16

Table 6.3 (continued): Cadential melodic schema in Hensel's *Lieder* corpus

### Heimweh or Heimkehr?

Stay not fettered in inaction,  
 Venture briskly, briskly roam!  
 Head and arm, in glad connexion,  
 Everywhere we will be at home.  
 Where beneath the sun we revel  
 Care with us will ne'er abide;  
 Space there is for all to travel,  
 Therefore is the world so wide.  
 —Goethe, *Wilhelm Meisters Wanderjahre*.<sup>97</sup>

The closure strategies in this chapter show a few paths that Fanny Hensel uses to bring a song home. Certainly, some roads home are worn more than others, yet the road less-travelled remains enticing to those with an adventurous spirit. The occasional traversal down scenic paths to closure is what makes these excursions in Hensel's songs special. Sometimes these strategies seem to cut the journey short, as if the wanderer, busy observing unfamiliar surroundings, looks up and is suddenly home, restored to the reality of a familiar place. Other times, the arrival

<sup>97</sup> Goethe, Johann Wolfgang von (1902, 292).

home does not provide the repose or contentment the wanderer might expect, as if home is only a stopping place along the extensive journey.

For Hensel, a homecoming usually results in the wanderer finding rest, although in some cases it is evident that there is more to see despite the wanderer's return home. Various musical metaphors regarding closure emphasize a state of harmonic, rhythmic, and melodic rest, which provide repose throughout the plot, or denote that the plot is over upon reaching the final cadence. The pieces explored in this chapter, however, suggest reaching closure is not so straightforward. Scott Burnham suggests "The phenomenological feeling of unequivocal closure leads the listener to infer material exhaustion of the composition—nothing else could possibly remain to be said."<sup>98</sup> I propose that homecoming does not infer that the musical journey is exhausted—conclusions, neither in music nor in literature, do not automatically mean finality. Instead, the spirit of *Heimkehr* or *Heimweh* finds its roots in a certain nostalgia. While homecoming can satisfy nostalgic inclinations, it can conversely point to a longing for the journey: a sense of travel-sickness or *Fernweh*. Musically, the conclusive cadence heals the *Heimweh*—home is the destination; the less-than-conclusive cadence conjures *Fernweh*—home is just a stop along the way.

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<sup>98</sup> Burnham, Scott (1995, 150).



## CHAPTER VII

### THREE ANALYTICAL TALES: SYNTHESIZING MUSIC, PLOT, AND HENSEL'S LOVELY HARMONIC DISORDER

A portion of this chapter was published as “Prolongational Closure in the *Lieder* of Fanny Hensel,” co-authored with Stephen Rodgers in *Music Theory Online* 26.3, and as “You Too May Change: Tonal Pairing of the Tonic and Subdominant in Two of Fanny Hensel’s *Lieder*,” Chapter 6 in *The Songs of Fanny Hensel*, ed. Stephen Rodgers. Oxford University Press.

“Do not take my story for a fairy tale, however strange it may sound...”  
—Ludwig Tieck, from *Eckhart the Fair*.<sup>1</sup>

“To romanticize the world is to make us aware of the magic, mystery, and wonder of the world; it is to educate the senses to see the ordinary as extraordinary, the familiar as strange, the mundane as sacred, and the finite as infinite.”  
—Novalis, from “Vorarbeiten 1798,” no. 105.<sup>2</sup>

In the preceding chapters, I have explored numerous strategies that Fanny Hensel uses to create her distinctive musical language. The techniques that contribute to Hensel’s musical voice range from phrase construction to nonnormative cadential strategies, and while these characteristics are fascinating as singular events within the larger plot, a perspective that exhibits these techniques working in tandem to build an entire plot trajectory amplifies Hensel’s idiosyncratic aesthetic. To conclude my study of Hensel’s “lovely harmonic disorder,” I offer three synthesis analyses: the first pair examines two exceptional cases of large-scale tonal

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<sup>1</sup> Tieck, Ludwig (2000, 36).

<sup>2</sup> Novalis (1798, 334), excerpted from Frederick C. Beiser (1998, 294).

trajectories and closure from “Die Äolsharfe auf dem Schlosse zu Baden,” H-U 179, and “Marias Klage,” H-U 188. The second analysis traces the narrative plot in “Fichtenbaum und Palme,” H-U 328, which displays a coalescence of tonal pairing, opening phrase-modulations, and closure strategies. In the final analysis, I look at a *Lieder ohne Worte*, the *Allegro Moderato*, H-U 313, as a vehicle to apply musical plot trajectories to a piece where text offers no underpinning for the storyline.

### **Memories, Losses, and Surprising Homecomings**

1826 was an adventurous year in Hensel’s *oeuvre*, boasting some of her most experimental endeavors involving tonality and closure. “Die Äolsharfe auf dem Schlosse zu Baden” and “Marias Klage” each follow intricate musical plots, rife with detours, diverse tonal landscapes, and musical manifestations of *Verlust*, *Erinnerung*, and *Heimkehr*. Although the pieces have similar plot features and *dramatis personae*, Hensel’s strategies to introduce these characters and enact the twists and turns are patently different. Hensel sets “Die Äolsharfe auf dem Schlosse zu Baden” as a brief strophic form, while “Marias Klage” is set as a lengthy modified strophic form with a contrasting final section; her tonal strategy in “Die Äolsharfe auf dem Schlosse zu Baden” employs tonal pairing between the tonic and subdominant, while “Marias Klage” is directionally tonal; cadences in “Die Äolsharfe auf dem Schlosse zu Baden” exist in a half-cadential hinterland, while “Marias Klage” gradually weakens closure from authentic cadences to prolongational closure. This intrinsically Romantic tale involving memory, loss, and

surprise homecomings begins with a short story that harkens back to the distant past, then advances to a longer narrative that describes a woman's crossing into the afterlife to reunite with her lover.

### ***Tonality of Times Past: A Short Story***

"The memories of my life back then still seem strange to me now."  
—Ludwig Tieck, from *Eckhart the Fair*.<sup>3</sup>

O schöne Zeit, als Schloß und Zinne  
Froh widerschallt' vom Lied der Minne  
Wo Tanz und Spiel im goldnen Saale,  
Wo Harfenklang beim heitern Mahle,  
Und Lanz und Schwerdt nur Ritter trugen,  
Die sich für Ehr' und Liebe schlugen.

O schöne Zeit, du mußttest schwinden,  
Wir sind noch hier es zu verkünden,  
Wie Lieb' und Treu' von hier gewichen,  
Wie Ros' im Garten ist verblichen,  
Da wo sich wild nun Epheu ranket,  
Hat Lieb mit Gegenlieb gedanket.

O schöne Zeit, du bist ertronnen  
Zerstörung hat hier frech begonnen.  
Hoch wo wir stehn in Zug und Winde  
Erzählen wir's dem Enkelkinde  
Wie mächtig hier dies Schloß gestrahlet,  
Und wie Vergangnes Zukunft mahlet!

(Oh beautiful time, when castle and parapet joyfully echoed with the song of courtly love, where there was dancing and dalliance in the golden hall, where there was the clang of goblets at the merry feast, and lance and sword were carried only by knights who battled over honor and love. Oh beautiful time, you had to vanish. We are still here to proclaim it, how love and faithfulness departed from here, how the rose in the garden has

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<sup>3</sup> Tieck (2000, 42).

faded, there where ivy now twines wildly, love once exchanged thanks with reciprocated love.

Oh beautiful time, you have flown. Here, destruction has audaciously begun. High up where we stand in draft and wind. We will tell it to our grandchild, how mightily this castle glowed and how the past paints the future.)<sup>4</sup>

The scenes depicted in “Die Äolsharfe auf dem Schlosse zu Baden,” also titled “Schloß Liebeneck,” evidently held a special allure to Hensel. R. Larry Todd notes that this was one of Hensel’s favorite songs, and that she revised it multiple times throughout her life, eventually leading to an 1839 publication in the second volume of *Rhein-Sagen und Lieder*.<sup>5</sup> Although the multiple versions of this work each differ slightly, Hensel preserves one fascinating plot twist: they all exploit the functional ambiguity of the tonic as both i and as V/iv. In “Die Äolsharfe auf dem Schlosse zu Baden”, the tonic, G minor, quickly gives way to the subdominant, C minor, and never returns, blurring the line between tonal pairing and directional tonality.

Friederike Robert’s text addresses bygone scenes from a once vibrant castle, whose walls are now decaying. The castle’s residents and their experiences are long gone, but they live on in memory, enshrined in the remains of the crumbling

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<sup>4</sup> Thanks to Sharon Krebs for kindly providing a translation to Friederike Robert’s tricky poem.

<sup>5</sup> Todd, R. Larry (2010, 97). I use MA Ms. 128 for reference. Other known versions may be found in the *Staatsbibliothek zu Berlin*, MA Ms. 31 (10), and MA Ms. 35 (67–68). A fourth version, as published in *Rhein-Sagen und Lieder* in 1839, can be found in the archive of the *Landesbibliothekszenrum Rheinland-Pfalz*, Band 1, Heft 2 (1839, 141–42).

walls. The same hall still stands, but now it is fundamentally changed; it is only a shadow of what it once was. The tonal transformation of the song—from G-as-tonic to G-as-dominant—becomes a powerful musical metaphor for the physical transformation described in the poem. The poetic speaker stands before the same structure that once housed knights and courtly events, but the meaning of the structure has changed. What was a past emblem of presence and vitality has become, through the passage of time, an emblem of absence and decay. So too does the meaning of the tonic change, from a sign of stability to a sign of instability.

To begin the piece, G minor is present but not firmly established. The vocal melody provides the skeleton of the tonic triad, solidifying G minor as the musical analogue of the “schöne Zeit” (beautiful times) of the past (Ex. 7.1). Yet already, by m. 2, the intrusion of chromatic harmonies begin to detour from G minor, using E $\flat$  and C $\sharp$  as diversions toward D minor. The transformation of i $^6$  into V $^7$ /VI through common-tone voice leading in mm. 3–4 diminishes recollections of the past through the G-minor tonic and moves toward an irreversible modulation into the subdominant through another minimal shift from B $\flat$  $^7$  to vii $^{\circ 7}$ /iv as the second subphrase begins. In m. 5, Hensel abandons G minor to favor C minor, the key in which the song will end. G minor slowly fades from view, just as the beautiful times in the poem also gradually disappear into the recesses of memory. The G-major cadence in m. 7 signals a turning point in the ambiguous relationship between the tonic and subdominant. Interestingly, the version published in *Rhein-Sagen und Lieder* has a defined D $^7$ –G progression at the cadence point in mm. 6–7,

suggesting that G minor remains throughout the opening phrase (Ex. 7.2), while Hensel's other manuscripts use either a  $vii^{\circ 6}$  or  $vii^{\circ 6}/4$ , which creates a plagal motion of C to G in the bass, which blurs the tonal center. By considering this cadence within a C minor tonicization, it would resolve with a dominant substitute,  $vii^{\circ 6}$  in favor of the original tonic; however, if C minor becomes the new tonic in m. 5, this would function as a half-cadence in the subdominant. Despite the prevalence of C minor in this passage, remnants of G minor still exist through the presence of F#, which maintains a persistent gravitation to G as the dominant of C minor. Shifts in both time and tonality are palpable as Hensel's plot moves away from the gilded halls as the subdominant proliferates the harmonic texture.

**Andante**

Voice  
 O schö - ne Zeit, wo Schloß und Zin - ne, froh wie - der - haltt vom Lied der Min - ne, wo  
 O schö - ne Zeit, du muß - test schwin - den, Wir sind noch hier, es zu ver - kün - den, wie  
 O schö - ne Zeit, du bist ent - ron - nen, Zer - stö - rung hat hier frech be - gon - nen, Hoch,

Piano  
 g: i (vii<sup>o7</sup>/V) vii<sup>o7</sup> i (i<sup>6</sup>) V<sup>7</sup>/VI vii<sup>o7</sup>/iv  
 c: vii<sup>o7</sup>

5  
 Tanz und Spiel im gold - nen Saa - le, wo Be - cher - klang beim hei - tern Mah - le  
 Lieb' und Treu' von hier ge - wi - chen, wie Ros' im Gar - ten ist ver - bli - chen!  
 wo wir stehn in Zug und Win - de, er zäh - len wir's dem En - kel - kin - de,

5  
 c: i vii<sup>o6</sup>/V V V<sup>6</sup> i  
 iv: HC

Example 7.1: "Die Äolsharfe auf dem Schlosse zu Baden," H-U 179.

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c: VI<sup>6</sup> v<sup>6</sup> vii<sup>o6</sup>/V iv<sup>6</sup> V<sub>4</sub><sup>6</sup>—? V<sub>2</sub><sup>4</sup> i<sup>6</sup> N<sup>6</sup>

g: N<sup>6</sup> i<sup>6</sup> vii<sup>o6</sup> ? V<sub>2</sub><sup>4</sup>/iv iv<sup>6</sup>

(no cadence)

16

Ger. +<sup>6</sup> V<sub>4</sub><sup>6</sup>—<sup>5</sup>/<sub>3</sub> V iv: HC?

Example 7.1 (continued): “Die Äolsharfe auf dem Schlosse zu Baden,” H-U 179.

Andante

Voice

Piano

g: i vii<sup>o7</sup> i (i<sup>6</sup>) V<sup>7</sup>/VI vii<sup>o7</sup>/iv

c: vii<sup>o7</sup>

Example 7.2: “Schloss Liebeneck,” from *Rhein-Sagen und Lieder*. Band 1, Heft 2 (1839, 141–42). Mm. 3–12.

Tanz und Spiel im gold-nen Saa - le, wo Be - cher-klang beim hei - tern Mah - le  
 Lieb' und Treu' von hier ge - wi - chen, wie Ros' im Gar - ten ist ver - bli - chen!  
 wo wir stehn' in Zug und Win - de, er - zäh - len wir's dem En - kel - kin - de,

iv 6 N<sup>6</sup> V<sup>7</sup> I  
 i 6 VI<sup>6</sup> V<sup>7</sup>/N V?  
 i: IAC

Example 7.2 (continued): “Schloss Liebeneck,” from *Rhein-Sagen und Lieder*.  
 Band 1, Heft 2 (1839, 141–42). Mm. 3–12.

Beginning in m. 8, C minor becomes more than a secondary key; it becomes the indisputable tonal center. Notably, Hensel largely avoided G minor’s dominant in the opening phrase, never establishing a dominant-tonic relationship in the home key. Once the subdominant key’s influence becomes prominent in m. 5, Hensel quickly enforces numerous dominant and dominant-substitute harmonies, providing G major with a different function while alluding to C minor as the new tonic. In mm. 8–13, the phrase is clearly in C minor, through Hensel exerts the G-major dominant’s influence by both beginning and ending the subphrase with the harmony. Further, the subphrase also features harmonies that function in both C minor and G minor, which offer fleeting reminders of the initial tonic. The first inversion A $\flat$ -major chord in m. 10, for example, could be interpreted as a submediant in C minor, though the subsequent G-minor and F $\sharp$ -diminished sonorities suggest that the harmony may function as the N<sup>6</sup> in G minor. An F-minor chord in m. 11, which functions as C minor’s subdominant, leads to what promises



to be an inevitable point of closure in C minor with the arrival of a cadential 6/4. Hensel, however, avoids a key-confirming cadence through a bass descent from G to F to E $\flat$  in mm. 13–14. The evaded cadence propels the phrase onward, spiraling into harmonic territory that is far removed from the original tonic key. Hensel then tonicizes D $\flat$  major (♭II in C minor) in mm. 14–16, functioning as a large-scale predominant that leads to a cadential 6/4 in m. 17 before resolving to V in m. 19.

The final G-major chord invites multiple interpretations. Todd suggests that the piece concludes with a G tonic and a Picardy third, evoking “an antiquated, historically remote cadence.”<sup>6</sup> I propose that the expanded cadential 6/4 in mm. 17–19 suggests a half-cadence in the global subdominant, C minor, particularly since each G major harmony in the piece functions as a dominant, and also, because memories of the home tonic are far removed at this point, having last sounded in m. 10. This would suggest that “Die Äolsharfe auf dem Schlosse zu Baden” is directionally tonal, governed more by C minor than G minor, with the fascinating attribute that it begins and ends on a G-based harmony. In short, this is a piece that may return to the same G-rooted chord, just as the poetic speaker stands before the same castle, but does not return to the tonic, just as the speaker experiences the castle differently from those who once called it home. By the piece’s conclusion, G minor is neither an actual homecoming, nor is it an ultimate destination.

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<sup>6</sup> Todd (2010, 97).

While most instances of tonal pairing ultimately present a monotonal structure, “Die Äolsharfe auf dem Schlosse zu Baden” resists a monotonal reading. Hensel’s striking use of tonal pairing does not fit comfortably within the premise that a piece with a conflicting key region will eventually resolve in favor of the global tonic.<sup>7</sup> Measures 8–20 so clearly articulate C minor that any attempt to present a monotonal reading in G minor becomes difficult to support. Additionally, Hensel employs a harmonic language that completely excludes the global dominant, and provides cadential figures that are ambiguous-at-best. In fact, Hensel avoids authentic cadences in *both* keys, thwarting melodic arrivals on  $\hat{1}$  in both the tonic or subdominant keys. What, then, is the piece’s tonal trajectory? I present two possibilities using reductive analysis: in the first reading, I interpret the piece as directionally tonal, with separate fundamental structures in the tonic and the subdominant; then, in the second reading, I interpret the piece as a large auxiliary cadence in C minor—except that the primary key center does not match the key signature.

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<sup>7</sup> Patrick McCreless (1982) and Kevin Korsyn (1996) suggest that a monotonal piece will resolve in favor of the tonic, despite any conflict that arises from other key. McCreless states that any non-tonic key “must eventually be resolved in terms of the tonic” (1982, 91). Korsyn also notes that “monotonal genres tend to be monologic...in which any resistance to the primary key is ultimately defeated” (1996, 59).

In the first reduction, I suggest that the song begins with a  $\hat{5}$ -line in G minor (Ex. 7.3a). A descent of  $\hat{5}-\hat{4}-\hat{3}$  occurs through the piece's first phrase. By this reading, the subdominant is only a tonicized key area in the opening phrase, which is punctuated with a  $iv-I$  plagal cadence that concludes with a G-major chord in m. 7. As the subdominant becomes more prominent in the second half of the piece, the possible G-minor descent loses out in favor of what promises to be a  $\hat{3}$ -line in C minor. An upper-neighbor  $F\sharp$  in m. 8 leads to a primary tone  $E\flat$  in C minor. The descent in C minor beginning in m. 9, however, also stops short; the piece ends with an interruption in the subdominant. An alternative reading (Ex. 7.3b) treats G minor as subsidiary to C minor. This reading views the G major chord in m. 7 as the arrival of a half cadence in C minor—an interruption using an implied  $\hat{2}$ —that divides the piece into two phrases ultimately with C minor as the tonic key. This reduction proposes a double interruption in C minor that never resolves to the tonic.

measure: 1 2 3 4 5 6 7 8 9 11 15 16 17 19

$g: \hat{5}$   $\hat{4}$   $\hat{3}$   $c: \hat{3}$   $(\hat{2})$

$g: i$   $vii^\circ 7/iv$   $iv^6$   $I$   $c: V_5$   $i$   $N^6$   $Ger: +6$   $V_{4-3}^{6-5}$

$g: PC?$   $c: HC?$

Example 7.3a: Reduction of “Die Äolsharfe auf dem Schlosse zu Baden” as a directionally tonal piece.

measure: 1 2 3 4 5 6 7 8 9 11 15 16 17 19

c: (v ?)      vii°7 i      6 V      V<sub>5</sub><sup>6</sup> i 6      N<sup>6</sup> Ger:<sup>+6</sup> V<sub>4-3</sub><sup>6-5</sup>

i: HC      i: HC

Example 7.3b: Reduction of “Die Äolsharfe auf dem Schlosse zu Baden” as an auxiliary cadence.

My purpose is not to argue that one reading is more viable than another, but rather to suggest that “Die Äolsharfe auf dem Schlosse zu Baden” is open to multiple interpretations, and that this multiplicity is in part what makes Hensel’s setting so tonally ingenious. The piece hovers between two keys and establishes a tonal drama that clearly responds to the subtleties of the poem’s emotional—and temporal—drama. The blurring between the tonic and subdominant illustrate the juxtaposition of the past and present in Robert’s poem; while the G-minor tonic fades quickly at the beginning of the piece, remnants of “G” as a harmony remain as a musical memory. By beginning and ending on a G-rooted chord, Hensel keeps this harmony as recurring character throughout the piece with an expressive use of tonal relationships and, in this particular piece, allows the past to paint the future.

### ***Moving Heavenward: Darker Adventures in Tonal Narrative***

In “Die Äolsharfe auf dem Schlosse zu Baden,” Hensel utilizes a plot grounded in tonal maneuvers to blur the lines between the past and present. Although the tonal

boundary between the tonic and subdominant is hazy at best, the tonic pitch remains as a constant reminder of a vibrant past, which, even through the final cadence, draws into question how ancient castle's decaying vestiges might color the perceptions of present visitors. In "Marias Klage," H-U 188, Hensel builds a narrative with different musical characters: rather than highlighting tonal ambiguity to construct musical analogues to the plot, Hensel uses nonnormative closure strategies to amplify the poetic persona's grieving and supplications for death to reunite her with her lost love. While Hensel's closure techniques provide a fascinating window into the musical plot, they are not the only character. "Marias Klage," like "Die Äolsharfe auf dem Schlosse zu Baden," also ends in a different key than it began, though now the tonal shift does not signify a coalescence of past and present: now it symbolizes the passage from earthly life to an eternal reunification.

Fließt, o Thränen, netzt den Schleier,  
Fließt aufs Brautgeschenk hinab,  
Das beim Abschied jüngst mein Treuer  
Mir mit Kuß und Thränen gab!  
Wiederkehr und Hochzeitsfeier,  
Jüngling, schwand mit dir ins Grab!

Nein, versenkt im wüsten Meere,  
Wogt dein Lieb um Klipp' und Bank,  
Unbestattet, ohne Zähre,  
Ohne Lied und Glockenklang;  
Traurig dir zur letzten Ehre  
Scholl des Meers und Sturms Gesang.

Jetzt am fernen Strande klaget  
Dich dein armes Mädchen hier;  
Wann es nachtet, wann es taget,  
Nimmer ruht der Jammer mir;  
Kein Gedank' und Wunsch behaget,  
Als vereint zu sein mit dir.

Ausgeduldet! Kurze Dauer  
Hat mein Leben und mein Schmerz!  
Aus des Elends dunkler Trauer  
Laß mich aufschaun himmelwärts!  
O mich labt ein süßer Schauer;  
Dort im Himmel wohnt mein herz!

Manche Nachterscheinung deutet,  
Selber bald werd' ich verblüht:  
Dumpher hall von Glocken läutet,  
Bahr' und Leichenfolger ziehn.  
Komm, o Tod, der hin mich leitet,  
Ihn zu schaun, auf ewig Ihn!

(Flow, o tears, moisten the veil, flow down upon the bridal gift, that upon parting my love recently gave me with kisses and tears! Your return and the wedding ceremony, young one, disappeared with you into the grave! No, sunk in the wild seas, your love surges around cliffs and banks, unburied, without tears, without song and tolling bells; to pay you last respects the sea and storm's song will resound sadly. Now, here on a distant shore your poor girl mourns you; when darkness falls, when day breaks, my misery never ceases; no thought and desire would please me as much as being united with you. Enough with suffering! My life and my pain will end soon! Out of the misery of dark mourning let me gaze heavenward! Oh, I am refreshed with a sweet chill; there in heaven lies my heart! Some apparition of night signals that soon I myself shall fade: muffled echoes of ringing bells are followed by the bier and the funeral procession. Come, o death, who leads me there to behold him, forever him!)<sup>8</sup>

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<sup>8</sup> The translation for "Marias Klage" is my own.

Johann Heinrich Voß's poem is a first-person narrative in which Maria, the protagonist, struggles to accept the loss of her lover.<sup>9</sup> The newlywed Maria's husband has met his demise at sea; he receives no funeral ceremony, no last respects, and no proper burial. The widow's unbearable grief consumes her, until she persuades death to take her away during the night so that she can be reunited with her beloved. Yet before returning to her love, she is given what her husband never had: a funeral ceremony with mourners and tolling bells.

Hensel arranges Voß's text into five sections, one for each of the five stanzas: ABB'A'C. Section A consists of parallel period in the tonic key, G minor (mm. 1–8), and a modulating transitional subphrase (mm. 9–12) that shifts the tonal center to B $\flat$  major (Ex. 7.4). The period and the subsequent transition both end with normative cadences: an IAC in the G-minor tonic in m. 8 and a PAC in its relative major in m. 12. The cadences correspond with the exclamation points that punctuate the strophe's complete sentences: musical and poetic syntax, in essence, are aligned, which perhaps explains Hensel's choice to end the antecedent phrase without a proper HC but instead with a vii<sup>o7</sup>. Voß's second line, *Fließt aufs Brautgeschenk hinab*, the end of the antecedent, closes with a comma and is followed by a dependent clause; the lack of cadential closure at the end of the antecedent underlines the lack of poetic closure at the end of the first couplet.<sup>10</sup> To

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<sup>9</sup> Voß's poem originally has six stanzas, but Hensel omits the third stanza in her setting.

<sup>10</sup> Notably, when the A section returns in mm. 46–58, Hensel substitutes a V chord for the previous vii<sup>o7</sup>; the couplet associated with this phrase—"Ausgeduldet! Kurze

this point in “*Marias Klage*,” Hensel’s plot is less experimental: there is no rapid diversion away from the tonic, the phrase structures are regular, and authentic cadences with temporary arrest in the melody create clear boundaries within the opening strophe. Although the musical setting establishes a normative environment, it corresponds with Voß’s poetic plot in the opening strophe. Hensel is prefacing the drama with a relatively static scene of character introduction, describing Maria as she grieves over her lost love; the world for a “dynamic structure” that allows the plot to “modulate between...successive states” is taking shape.<sup>11</sup>

The ensuing section B and its varied repetition disrupt the plot stability encountered so far (mm. 14–41). The second strophe opens with an arresting image of the bridegroom’s love surging around cliffs and banks, as though the raging seas were expressing his sadness. Hensel evokes the surging currents by heightening chromaticism, fluctuating between G minor and C minor, and by avoiding authentic cadences entirely. The only cadences in the section are mid-phrase HCs in G minor in mm. 21 and 36: the music is as restless as the sea and the lover’s emotions that churn within it. Section B ends with a six-measure cadential extension, setting it palpably off-balance from the piece’s previous four-measure phrase rhythm (mm. 22–27). A harmonic surprise underlines the moment of

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Dauer / Hat mein Leben und mein Schmerz!”—*is syntactically complete, and so is the music associated with it.*

<sup>11</sup> Lowe, N. J. (2000, 31).



disruption, where instead of following the  $ii^6$  in m. 25 with a dominant and subsequent HC or AC, Hensel lands violently on a  $C\sharp^{o7}$  chord and stalls, prolonging the harmony for an additional two measures before B' begins (mm. 26–27). The accompanying text in this phrase reads *Traurig dir zur letzten Ehre / Scholl des Meeres und Sturms Gesang* (Until you are paid your last respects / The sea and storm's song will resound sadly); Hensel's cadence-avoiding plot twist is an apt musical metaphor for the endless lament, by elongating the key words *Meeres* and *Sturms* with expressive melismas, and by undercutting cadential expectation in mm. 26–27. Here the lack of cadential closure relates not to the poem's lack of syntactical closure—as with the antecedent-ending  $vii^{o7}$  mentioned above—but instead to a lack of emotional closure.

B' progresses almost identically to B, but with two intriguing exceptions. First, the final phrase of the section is now five bars long rather than six, silencing the singer even sooner than in the analogous section (mm. 37–41); and second, the phrase concludes not with a  $C\sharp^{o7}$ , but with an  $A^9$ , which uses common tones to reach the  $F\sharp^{o7}$  that anticipates section A's return. Despite these differences, however, B' still evades cadential closure, emphasizing the fact that the speaker's misery will not cease until she is reunited with her beloved.

A

antecedent consequent

Voice

Fließt, o Thrä - nen, netzt den Schli - er, fließt auf's Braut-ge-schent hin - ab, das bei'm

Piano

g: i iv I vii<sup>o7</sup> i

no cadence

5

Ab - schied jü - ngst mein Treu - er mir mir kuß und Thrä - nen

iv V<sub>4</sub> 6—5 3

8

transitional

gab! Wie - der - kehr und hoch - zeit - sei - er Jüng - ling, schwand mit dir in's —

i VI V<sub>2</sub> V<sub>5</sub> V 6—5 4—3

i: IAC B $\flat$ : IV V<sub>2</sub> V<sub>5</sub> V 6—5 4—3

12

B

Grab! Rein, ver-senkt im wüs - ten Mee - re,

I V

III: PAC g: V/III Fr.+6 V

16

wogt dein Lieb um Klipp' und Bank, Un - be - stat - tet, oh - ne Zäh - re, oh - ne Lied und

g: i

Example 7.4: "Marias Klage," H-U 188. Mm. 1–45.

21 extension (six measures)

Glo - cken - klang; Trau - rig dir zur letz - ten Eh - re scholl des Meers

V  
i: HC B $\flat$ : V/vi V $_3^4$  I vii $^{\circ 6}_5$ /ii ii $^6$

25 und Sturms Ge - sang. Tetz am fer - nen

ii $^6$   
g: iv $^6$  vii $^{\circ 4}_3$ /V! V

30 Stan - de kla - get dich dein ar - mes Mä - chen hier; wann es nach - tet,

g: i $^6$  V  
i: HC B $\flat$ : V/vi V $_3^4$  I

34 extension (five measures)

wann es ta - get, nim - mer ruht der Jam - mer mir; kein Ge - dank' und

g: i $^6$  V  
i: HC B $\flat$ : V/vi V $_3^4$  I

38 Wunsch be - ha - get, als ve - reint, ve - reint zu sein mit

I $^6$  vii $^{\circ 6}_5$ /ii ii $^6$   
g: iv $^6$

Example 7.4 (continued): "Marias Klage," H-U 188. Mm. 1-45.

41

dir!

41

$V^9/V$   $vii^{\circ 2}_4/V$   $vii^{\circ 7}$

Example 7.4 (continued): “Marias Klage,” H-U 188. Mm. 1–45.

If Maria’s reunion seems impossibly distant in stanzas two and three, it becomes more within reach in the stanzas that follow—especially in the final stanza. Following a varied repetition of A that corresponds to the fourth strophe (mm. 46–58), the song diverts once again to B $\flat$  major in m. 54: the key where it will remain (Ex. 7.5). In the final stanza, Maria is drawn toward the afterlife, led on by the muffled tolling of distant bells. The piano plays its own bell-like tones, sounding above an unstable second-inversion *pianissimo* B $\flat$  tonic, beginning in m. 60. The lowest voice of the piano meanders around F, as if the music were in a state of suspended animation, awaiting the transfiguration that is to come. Slowly, however, Hensel moves toward B $\flat$ , finally settling on the tonic pitch just before Maria pleads with death to take her (*Komm, o Tod...*) in m. 67. Once B $\flat$  arrives, it does not let it go: the pulsating eighth notes over a tonic pedal continue until the final bar, giving no opportunity for a cadential progression to occur. As Maria beseeches death to at last grant her peace, Hensel’s song not only evades closure within the overall plot, but also forsakes the G-minor tonic in favor of a B $\flat$ -major conclusion, leaving the plot open-ended in two crucial ways.

46 A'

Aus - ge - dul - det! kur - ze Dau - er hat mein Le - ben und mein

46

i iv I

50

Schmerz! aus des E - lends dun - kler Trau - er laß mich

50

iv V<sup>9</sup> i

53

transitional

aus-schaun him - mel - wärts! O mich labt ein fü - Ber Schau - er; dort im

53

6 5  
V<sub>4</sub> 3 i VI V<sub>5</sub> / V V

i: IAC B<sup>b</sup>: IV

57

Him - mel wohnt mein Herz! Man - che Nach - ter - schei - nung

57

V 6 5 I 6  
4 3 III: PAC 1 4

pp

61

deu - tet, Sel - ber bald werd' ich ver - blühn: Dump - ser hall von

61

Example 7.5: "Marias Klage," H-U 188. Mm. 46–75.

65  
 Glo - cken läu - tet, Bahr' und Lei - chen - fol - ger ziehn. Komm, o  
 Tod, der hin mich lei - tet, Ihn zu schau, \_\_\_\_\_  
 Ihn zu schau \_\_\_\_\_ auf e - - - wig Ihn!

65  
 $vii^{\circ}_3$   $IV_4 (p)$   $vii^{\circ}_7$  I (tonic pedal)  
 dominant substitution prolongational closure?

71  
 Ped. *pp*  
 (IV  $V^7$   $V^7/IV$ )  
 early pedal prolongational closure?

74

Example 7.5 (continued): “Marias Klage,” H-U 188. Mm. 46–75.

The extensive tonic pedal in mm. 67–75 with no cadential activity suggests another instance of early-pedal prolongational closure. Hensel could have written a PAC in B $\flat$  major in m. 73, but the presence of a persistent pedal tone undermines the would-be cadence, resulting in a prolongational progression to end the piece. Several plot features in the final nine measures support this interpretation. The

musical features of this section are consistent with Hensel's characteristic closing gestures—in particular the vocal highpoint and melisma leading to  $\hat{1}$  in mm. 72–73—suggesting perhaps that the tonic pedal is not a coda, but instead a passage that leads to the song's structural close, albeit a prolongational ending rather than an archetypally cadential ending. Furthermore, from a poetic perspective, it makes sense to align that structural close with the promise of the lovers' reunion in heaven, conveyed in the final two lines (Come, o death, who leads me there / To behold him, forever him!). In this light, the otherworldliness of mm. 67–75 evokes the peace that Maria will soon find upon reuniting with her husband—a peace that Hensel musically conveys with a static tonic pitch that remains as other harmonies undulate overhead.

A second interpretation might argue that Voß's poetic subject it is, in fact, the experience of death. Perhaps, even, that Maria's fate was determined as early as the section A's  $B\flat$ -major PAC in m. 12, as a premonition of her passing. Death is evocatively conveyed by the third and fourth lines of the final strophe (Muffled echoes of ringing bells / Are followed by the bier and the funeral procession): Maria's worldly suffering is over and the promise of a reunion between husband and wife, expressed in the final two lines, signifies a new beginning. Hensel's handling of earlier strophes lends support to this interpretation. In each of the previous strophes, Hensel clearly provides closure at the end of the fourth line: a G-minor IAC in m. 8, a G-minor HC in m. 21, another G-minor HC in m. 36, and a final G-minor IAC in m. 54. In each case, these moments of closure separate the

initial four lines from the final two lines, which conclude either with a cadence in a different key—such as the B $\flat$  cadence at the end of strophes 1 and 3—or without a cadence at all—such as the vii<sup>o7</sup> chords at the end of stanzas 2 and 4. If a similar structure occurs in the final stanza, the cadential expectation would occur four lines into the stanza (m. 67). In mm. 66–67 Hensel moves from vii<sup>o7</sup> to I, a typical choice for the dominant-substitution prolongational closure schema, before the final tonic pedal begins. According to this reading, m. 67 is the piece's structural close, and what follows is an ethereal receding coda: the funeral bells that fade as Maria's life on earth itself dissipates into the distance while she is guided back to her husband.

Both of these options for closure reveal significant connections to the text, and both rely on apropos musical metaphors to justify a structural close in one place or the other. My interpretation follows a classical-plotting style conclusion, treating m. 73 as the piece's structural ending, thus regarding it as the product of an early pedal. By placing the cadence in m. 73, it allows the possibility for dominant substitution in m. 67 to act as a climax, but a plot's zenith does not equate to its functional ending. As much as my interpretation may be aesthetically consistent with other songs by Hensel, and with other parts of this song, the dominant-substitution interpretation is also evocative, since it suggests that the sudden shift from an address to the beloved to an address to death itself is a pivotal moment in the plot, an act that separates all that follows it from all that preceded it. Most importantly, however, is that prolongational closure can profoundly complicate,



and thereby enrich, the sense for how endings “work” from structural, expressive, musical, narrative, and poetic perspectives; and as a listener, one must work even harder to fathom the many, often paradoxical, meanings to these events that occur in the large-scale plot.

Topics of *Erinnerung*, *Verlust*, and *Fernweh* permeate both “Die Äolsharfe auf dem Schlosse zu Baden” and “Marias Klage,” where Hensel uses musical events to augment the preexisting poetic plot. The tonal pairing of the tonic and subdominant in “Die Äolsharfe auf dem Schlosse zu Baden” preserves the tonic harmony’s memory throughout the piece just as the poet preserves the castle by immortalizing its vibrant past. In “Marias Klage,” directional tonality from the tonic to mediant provides a musical metaphor to Maria’s loss and transformation: her grieving, signified by the G-minor tonic, retains common harmonic elements as Maria gradually experiences the pleasure of reunification with her love through the shift to B $\flat$  major. Over the course of Maria’s journey, the pain from the tonic key area is lost, first through the foreshadowing mediant PACs in sections A and A’, and then through the eventual, irreversible motion to the mediant as Maria rejoins her husband. In both pieces, closure strategies also contribute to the musical plot. In “Die Äolsharfe auf dem Schlosse zu Baden,” the cadential ambiguity reflects the castle’s transformation: its essence is retained, but at the same time, is markedly different. In “Marias Klage,” the cadences gradually weaken to eventually conclude the song with prolongational closure, giving the plot an open ending that does not explicitly end Maria’s escape from worldly pain. For the castle, homecoming does

not mean the original residents return, but that new visitors can still observe it as a home to events of olden days; for Maria, homecoming is not a location, but a departure: the conclusion to a journey where her new home is a heavenly arrival.

### **Of Foreign Lands and Keys: Dreams of Distant Tonalities**

“Die Äolsharfe auf dem Schlosse zu Baden” and “Marias Klage” develop two contrasting plots—a short, descriptive tale, and an extended narrative—that accomplish similar means: directionally tonal pieces that thwart efforts to achieve closure throughout. In “Fichtenbaum und Palme,” H-U 328, written twelve years after the preceding pieces, Hensel exhibits an intricate plot that juxtaposes two distinct environments, creating a narrative of wildly different landscapes and a longing to relocate to improved circumstances. Yet, as Hensel shows through her musical plot twist, the dreams of relocation do not result in an improved existence, but instead, in a twisted perception of reality.

Ein Fichtenbaum steht einsam,  
Im Norden auf Kahler Höh’;  
Ihn schläfert; mit weißer Decke  
Umhüllen ihn Eis und Schnee.

Er träumt von einer Palme,  
Die, fern im Morgenland,  
Einsam und schweigend trauert  
Auf brennender Felsenwand.

(A spruce tree stands lonely, naked on a northern height. And drowns; a white blanket enshrouds it in ice and snow. It dreams of a palm tree, which, far away in the east, grieves lonely and silent on a blazing wall of rock.)<sup>12</sup>

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<sup>12</sup> Translation adapted from Richard Stokes (2005, 142).

Heinrich Heine's poem is about a spruce tree that longs for a new home in warmer lands inhabited by palm trees. The first stanza describes the spruce, standing atop a mountain and sleeping under a blanket of snow; the second stanza describes the spruce's dream: it longs to trade places with the palm tree that lives in a warmer climate. Yet in the poem's last two lines Heine reveals that the palm is no happier than the spruce in a typically Heine-esque *Stimmungsbruch*.

*Stimmungsbruch*, translated literally, is a "mood break": an "ironic reversal" that "functions as a return to reality by triggering the destruction of some illusory dream or fantasy."<sup>13</sup> In "Fichtenbaum und Palme," the ironic reversal occurs in the poetic text as the spruce tree comes to realize that the palm is also in a lonely and hostile environment, and musically, as Hensel merges both the spruce's and palm's musical landscapes to create an environment that is inhospitable to both trees' desires.

Hensel sets the poem in two contrasting sections, which she concludes with a quasi-recapitulation that combines elements of the previous sections.<sup>14</sup> In Hensel's ternary setting, section A corresponds with the spruce tree (mm. 1–9), section B with the palm tree (mm. 10–28), and section C that merges the two

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<sup>13</sup> Binder, Benjamin (2013, 5).

<sup>14</sup> Larry Todd interprets "Fichtenbaum und Palme" as a ternary extension to Heine's binary pair, changing the poem's construction from AB to ABA'. Todd also suggests, as I do, that the distinct moods of sections A and B as geographical distinctions (2010, 223–224).

environments (mm. 29–34). Section A evokes the stationary, solitary spruce tree with a persistent  $E_b$  tonic pedal. As the spruce drifts off to sleep, the song diverts to the submediant key, perhaps alluding to the tree’s discontent (mm. 3–4). The submediant diversion is more implied than fully realized, however, since Hensel pointedly evades a C-minor authentic cadence in mm. 6–7, as the bass descends to  $E_b$  (Ex. 7.6). Yet the return to the  $E_b$ -major tonic is just as insecure; the A section closes not with an authentic cadence in the home key but with a plagal cadence, foreshadowing the tonal pairing that will emerge more prominently later in the song (mm. 8–9). The lack of authentic cadential closure in any key robs the music of a teleological goal; like the spruce tree that is rooted to one spot, unable to do anything but dream of warmer lands, the music is rooted to the tonic, unable to create any real sense of tonal motion.

The musical score for Example 7.6, "Fichtenbaum und Palme," is presented in two systems. The first system shows the voice and piano parts for measures 1-4. The voice part begins with a rest, followed by the lyrics "Ein Fich-ten-baum steht ein - sam im Nor-den auf kah-ler Höh. Ihn". The piano accompaniment features a persistent  $E_b$  tonic pedal in the bass. The second system shows measures 5-7, with the voice lyrics "schlä - fert; mit wei - ßer Dek - ke um - hül - len ihn Eis und". The piano accompaniment continues with the same  $E_b$  tonic pedal. Roman numerals and figured bass notation are provided for both systems.

Example 7.6: "Fichtenbaum und Palme," H-U 328.

7 tonic-subdominant ambiguity

Schnee, mit wei - ßer Dek - ke um - hül - len ihn Eis und Schnee.

*f*

B: I

I: PC

Chord symbols: Eb: vi<sup>6</sup> V<sub>2</sub><sup>4</sup>/IV IV<sup>6</sup> iv I iv I

11

Er träumt von ei - ner

*p*

*f* *dim.* *p*

I V<sub>4</sub><sup>6-5</sup> I

16 tonal pairing of I and iv begins

Pal - me, die, fern im Mor - gen - land,

B: I iv (ped.) I

e: V V<sub>4</sub><sup>6-5</sup> I

19

ein - sam und schwei - gend trau - ert auf bren - nen - der Fel - sen -

*sfz* *dim.* *p* *sfz*

e: vii<sup>4</sup><sub>3</sub> i<sup>6</sup> vii<sup>4</sup><sub>3</sub> V<sub>2</sub><sup>4</sup>

Example 7.6 (continued): “Fichtenbaum und Palme,” H-U 328.

22 *cresc.*  
 wand, ein - sam und schwei - gend - trau -

B:  $V_2^4$        $vii^{\circ 7}$   
 e:  $V_2^4/V$        $vii^{\circ 7}/V$

25  
 - ert auf bren - nen - der Fel - sen -

$V^7$        $V^7/iv$   $\flat 9$        $iv^6$        $vii^{\circ 4}_3$   
 $V^7/V$        $V^7$        $i^6$        $vii^{\circ 4}_3/V$

28 **C** tonic-subdominant ambiguity  
 wand. Er träumt von ei - ner Pal - me, die, fern im Mor - gen - land,

$E\flat: \flat VI$        $V_3^4/iv$        $iv$        $I$        $V_2^4/IV$        $IV^6$        $iv$        $I$  (tonic pedal)

(dominant substitution)  
 (prolongational closure)

31 *p*  
 ein - sam und schwei - gend trau - ert auf bren - nen - der Fel - sen - wand, auf

$(vii^{\circ \flat 9}/iv)$        $iv$        $vii^{\circ 7}$        $I$   
 (early pedal prolongational closure)

Example 7.6 (Continued): "Fichtenbaum und Palme," H-U 328.

Example 7.6 (continued): “Fichtenbaum und Palme,” H-U 328.

As an image of the palm tree emerges, Hensel places this tree in its own unique musical landscape: in the distant key of B major—enharmonically,  $\flat VI$ —in a higher register of the piano, and with a more active accompaniment. Despite the distance between the spruce’s and palm’s tonal regions, Hensel handles the tonal landscapes similarly: B major, like  $E\flat$  major, is not secured with an authentic cadence. Hensel could well have placed an IAC in m. 26, resolving the  $F\sharp^7$  from the previous measure. Instead she uses minimal voice leading to arrive at a  $V^{b9}/iv$ ; the musical phrase presses onward—as well it should, since the poetic phrase does the same. Heine’s text features an enjambment between the third and fourth lines of this stanza (*Einsam und schweigend trauert / Auf brennender Felsenwand*), and Hensel musically represents the absent punctuation with an absent cadence. With the lack of an authentic cadence, section B concludes with  $vii^{\circ}4/3-I$  in B major (mm. 27–28), using dominant-substitution prolongational closure. The  $vii^{\circ}4/3-I$  progression could have easily been written as a  $V^7-I$  progression, leading to a PAC. Using my own hypothetical recomposition, I show how the passage would function if it ended with an authentic cadence (Ex. 7.7). Hensel’s actual version harkens back to the  $\hat{4}-\hat{1}$  bass motion that ended section A; because of the tonicization of E

minor in mm. 26–27, the B-major chord at the end of this section, like the E $\flat$ -major chord at the A section’s conclusion, sounds at once like a tonic and like a dominant of the subdominant. For these reasons, the lack of cadential closure and the weakening of the B-major tonic due to tonal pairing, sections A and B are more similar than they first seem. Both the poem and the music suggests that the trees are not so different after all.

Example 7.7: “Fichtenbaum und Palme.” Recomposition of mm. 24–28.

After section B evades authentic closure, Hensel repeats Heine’s second stanza, setting it to musical material that blends aspects of the previous two sections. Motives reminiscent of the spruce’s environment return to the piano, while the vocal melody reflects the palm’s more active lines. In contrast to the other sections, section C does not establish a tonic from the start; instead, a third



instance of tonal pairing treads the line between the tonic and the subdominant.<sup>15</sup> An E $\flat$  pedal returns in the accompaniment's right hand, but A $\flat$  minor is even more prevalent than it was in section A's ending cadential gesture. In mm. 30–31, the E $\flat$  pedal descends from the right to the left hand, where it will remain until the song concludes, creating the early tonic pedal that creates a moment of prolongational closure rather than cadential closure. Following the iv–I bass motion in m. 30, E $\flat$  sounds beneath the remaining harmonies, which outline a pre-dominant–dominant–tonic progression: V $^{\flat 9}/iv$ , iv, vii $^{\circ 7}$ , I. Again, it need not have been this way. I provide a recomposition that utilizes authentic closure in Example 7.8, so that “Fichtenbaum und Palme” concludes with a more conventional PAC.

The musical score consists of two systems. The first system (mm. 30-31) shows a vocal line with lyrics and piano accompaniment. The piano part has a descending E $\flat$  pedal from the right hand to the left hand. The harmonic progression is labeled as Eb: vii $^{\circ 7}/iv$ , iv, V $^{\flat 9}/7$ , and I: PAC. The second system (mm. 33-34) shows a vocal line with lyrics and piano accompaniment. The piano part features a descending E $\flat$  pedal from the right hand to the left hand. The harmonic progression is labeled as Eb: vii $^{\circ 7}/iv$ , iv, V $^{\flat 9}/7$ , and I: PAC.

Example 7.8: “Fichtenbaum und Palme.” Recomposition of mm. 31–34.

<sup>15</sup> Interestingly, by highlighting A $\flat$  minor in section C, Hensel retains the  $\flat\hat{6}$  pitch (C $\flat$ /B $\flat$ ) that characterizes the palm.

What is the expressive effect of Hensel's unorthodox prolongational ending? Why does she repeat the second stanza, with its depiction of the palm tree, and recast it as an amalgamation of the A and B sections, with a tonic pedal that persists to the very end? I suggest that the final prolongational cadence relates to earlier cadences, creating a musical analogue to Heine's *Stimmungsbruch*.

Consider the closure found in sections A and B. In section A, a plagal cadence concludes the musical landscape Hensel creates for the spruce. Although the tonic and subdominant tonal pairing obscures this cadence's finality, it is still a defined example of a section-concluding plagal cadence. As the poetic environment shifts to warmer lands in section B, Hensel weakens the concluding cadence further as the tonal pairing aspects grow stronger. Here, glimmers of section A's plagal cadence remain through the  $\hat{4}$  to  $\hat{1}$  root motion, yet the subdominant harmony is substituted for  $\text{vii}^\circ 4/3$ , blurring the distinction between dominant substitution and plagal function. The tonic-subdominant tonal pairing in section B introduces additional ambiguity, making the final  $\text{vii}^\circ 4/3$ -I exist somewhere between an HC in E minor and a plagal cadence in B minor. In sections A and B, tonal pairing gradually creeps in and manifests most clearly at the weakened cadential point; in contrast, section C is immediately overtaken by tonal pairing, which incites ambiguity from the section's onset and gives the most ambiguous cadence of the piece.

Just as Heine's use of *Stimmungsbruch* breaks the spruce's idealized dream of warmer lands, Hensel's use of distinct tonal landscapes that avoid closure shows

each tree's discontent, and the eventual fusion of these traits in section C "breaks the mood" by creating a complete lack of resolve as the spruce assumes traits of the palm. The irony to Hensel's *Stimmungsbruch*, however, is that the final cadence is undermined by the tonic pitch, resulting in prolongational closure with early pedal. Gradual cadential weakening throughout "Fichtenbaum und Palme" naturally leads to a moment of closure that is nearly non-cadential. Hensel arrives at a musical conclusion that mirrors the plight of Heine's spruce tree: just as the tree wakes from its dream still on the frigid mountainside, the piece ends back where it began, rooted in E $\flat$  and without true resolution.

Hensel's musical plot in "Fichtenbaum und Palme" builds upon topics of tonal pairing, defined harmonic landscapes, nonnormative cadences, and musical manifestations of poetic irony. As the pine recalls its dreams of warmer lands, tonal pairing emerges in the harmonic texture, creating a blurry boundary between the reality and imaginary circumstances. To represent the differences between the poem's contrasting environments, Hensel utilizes harmonic and textural distinction to create stark differences in the musical plot, juxtaposing the tonic key with the enharmonic flat submediant. Despite the distance between E $\flat$  and B major, Hensel weaves a common thread through the plot: the pitch C $\flat$ , which initially appears as the pine drifts off to sleep in section A. The progressively weakening cadences throughout the piece channel both *Fernweh* and *Heimkehr* through connections to the poetic plot. The pine longs for a distant landscape that could provide a new home, yet although the piece concludes without a definitive cadence, the

harmonic location is the same as where the piece began: even though a new home is dreamt of, the pine's roots remain deep in the frozen mountain.

### ***Erzählung ohne Worte: A Narrative Without a Voice***

The previous analyses in this chapter show how Hensel utilizes musical strategies to amplify a text. In the first pair of *Lieder*, closure and tonality both function as events that create a dialogue between the past and present, or depicts Maria's struggle to cope with her lost love. Hensel uses tonal acrobatics and nonnormative closure in "Fichtenbaum und Palme" to create a different storyline; here, she uses tonal regions to signify distinct landscapes, blurs the distinction between the keys to elevate Heine's *Stimmungsbruch*, and progressively weakens closure as the musical landscapes distort through tonal pairing. These plots, however, become more vivid through the accompanying text. What plot might transpire when words are erased from the pages?<sup>16</sup> In an instrumental work without text, one can only speculate about diverse landscapes, lost loves, and decaying castles, yet perhaps it is restrictive to propose that these pieces lack a plot. Consider Felix Mendelssohn's response to Marc André Souchay when asked what musings inspired his Op. 19 *Lieder ohne Worte*: "Only the song can say the same thing, can arouse the same feelings in one person as in another, a feeling which is not expressed, however, by

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<sup>16</sup> Todd has explored the lyric potential of Felix Mendelssohn's and Hensel's *Lieder ohne Worte*, notably in his contributions to *Mendelssohn Perspectives* (2012) and *The Songs of Fanny Hensel* (2020).

the same words."<sup>17</sup> While the *Lieder* explored earlier in this chapter offer mutual musical and literary plots, the following analysis of the *Allegro moderato*, H-U 313, relies solely on musical aspects to shape the tale's trajectory.

Hensel's B-major *Allegro moderato* exploits closure techniques, frequent changes in tonal landscape, and a persistently recurring thematic character that functions as a fundamental musical plot event in the piece's storyline. As these strategies play out, Hensel creates a tale that, even without words, evokes the wanderer's spirit, while also inferring that the protagonist does not necessarily find solace at the end of their journey. Even the piece's large-scale form presents a somewhat different plot from many of Hensel's piano character pieces. Like her brother, Felix's, *Lieder ohne Worte*, Hensel frequently utilizes a ternary form (ABA), or less commonly, development of a single theme to emulate a strophic form.<sup>18</sup> In the *Allegro moderato*, however, Hensel's ternary form comes into sharp relief through section B's dramatic contrast, while both iterations of section A are off-balance binary forms with substantially shorter B themes. A further difference in the *Allegro moderato's* large-form aesthetic arises in the texture. While each theme in sections A and B display sufficient contrast, the same rhythmic figure, a perpetual stream of sixteenth notes, underlies the thematic content for 90 measures without repose, creating a musical trajectory that forces the plot ceaselessly forward.

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<sup>17</sup> Todd (2012, 205). Mendelssohn's response to Souchay reflects the notion of *Sprachskepsis* described in Ch. 2.

<sup>18</sup> Ibid. Todd notes that Felix Mendelssohn's *Lieder ohne Worte* "often employ a ternary song form" (2012, 207).

The protagonist enters as Section A begins, appearing as a modulating asymmetrical parallel period that shifts from the B-major tonic to the supertonic (Ex. 7.9). Despite the opening theme's unassuming character, Hensel creates an introductory subphrase that is dense with musical events that foreshadow the plot ahead. The antecedent's opening harmony, a first-inversion tonic, does not provide a secure opening function. When  $\hat{1}$  occurs in the bass in m. 2, the accompanying harmony is not the tonic, but instead, a second-inversion subdominant that resolves to the tonic by beat three, before beginning a  $V4/3/V-V$  progression to the HC (m. 4). The HC arrival in m. 4 quickly shifts the dominant from major to minor, repurposing the minor dominant as the new subdominant, allowing Hensel to pivot toward the supertonic, C# minor, as the consequent subphrase begins. The consequent opens with a root-position C#-minor harmony, a more salient initiating function than the antecedent provides, and proceeds to hold the temporary tonic as a pedal point that alternates between the tonic and subdominant (mm. 5–7). Prior to releasing the pedal, Hensel begins an extensive mix of asymmetry techniques that expand the consequent from a four-measure mirror to the antecedent into an eighteen-measure subphrase that develops the protagonist, appearing as a nested rote schema. As the consequent unfolds, Hensel shifts briefly back to the B-major tonic (mm. 7–9), then to its dominant, F# major (mm. 9–14), before restarting the schema in m. 15. In its second iteration, the rote mirrors the consequent's opening motive by restating the basic idea in the supertonic (mm. 15–16), reroutes to the

submediant, G# minor (mm. 16–21), and finally, to the mediant, D# minor (mm. 21–22).

Through the opening 22-measure theme, Hensel dwells in the tonic region for only six measures, creating the opportunity for the protagonist to pass through four complementary tonal landscapes and six tonicizations. The initial plot stages place the basic idea's character into a constantly fluctuating environment where thematic protagonist appears in three different transpositional situations: the tonic, supertonic, and submediant. Notably, in the opening theme, Hensel only utilizes one moment of temporary arrest, occurring as the HC in m. 4. For the remainder of the rote schema, the plot presses forward without even a rhetorical moment of repose.

In m. 23, a new character suddenly emerges as section B within the opening binary form. With the absent closure and persistent basic idea in the first theme, the secondary character nearly appears out of thin air, yet it soon becomes evident that this theme's construction follows a more prototypical trajectory than the protagonist's theme. Analogous to the opening theme, Hensel constructs section B as a parallel period with a modulating antecedent that moves from D# minor to its mediant, F# major, ending with an HC in m. 26. Unlike the theme from section A, however, Hensel returns to the D#-minor temporary tonic to open the consequent phrase in m. 27. The consequent follows the same tonal trajectory as the antecedent, moving again to F# major in m. 30 as the subphrase reaches its archetypal four-measure length. Hypothetically, Hensel could have concluded

section B with a dominant-key PAC in m. 31, but closure is not yet an element in the plot: rather than a cadence, the secondary character moves from a cadential 6/4 in m. 30 to an unexpected  $\text{vii}^{\circ 7}/\text{V}$ , which ushers in the turbulent, large-scale section B within the piece's ternary form. To this point, Hensel has evoked *Abschied* and *Sehnsucht* through the early, relatively permanent, departure from the home key, and the consistent tonal wandering where both characters find themselves subjected to multiple tonal environments within their initial statements. Topics of departure, longing, and wandering are further compounded through a lack of cadential activity, which would serve to contextualize a key center. Both sections utilize a HC to conclude the antecedent, though in each consequent subphrase, Hensel resists a cadential answer, and instead continues to forge through other tonal landscapes.

The ternary section B disguises the second character, transforming its surface-level aesthetic from a placid temperament into an agitated, *ben marcato* persona. Hensel shifts into the contrasting scene with little warning, using the cadence-evading  $\text{vii}^{\circ 7}/\text{V}$  in m. 31 as a springboard into a series of chromatically-inflected arpeggiations in the minor dominant that decorate a  $\text{i6/4-VI-Ger.}^{+6}$  progression (mm. 31–38). In m. 39, Hensel reveals a development of the second character that divulges a drastic shift in the musical plot where the theme, rather than drifting above and below the unwavering sixteenth-note rhythm, now becomes nearly indiscernible within a mechanistic *moto perpetuo*. As the arpeggiated texture calms, a faint glimmer of the second character materializes in



the minor dominant, dwelling on a pedal point that emphasizes a V-i relationship (mm. 39–42). Hensel then sequentially repeats the theme in G minor, maintaining the same dominant-tonic progression. The second character then disappears from the plot as quickly as it returned, whisked away as tempestuous arpeggiation figures again enter invade the texture (mm. 47–50). Another plot twist arises from the textural shift: the protagonist's theme returns, with support from an unstable second-inversion D-major harmony (mm. 51–52), but Hensel quickly eradicates the protagonist's memory with a *forte* outburst as the arpeggiation resurfaces as a cadential 6/4 in A minor (mm. 53–54). The protagonist reemerges in m. 55 over a more stable root-position A-minor harmony, but again the arpeggio figure prevails, pressing toward E minor with another cadential 6/4 progression (mm. 55–58). Not to be defeated, the protagonist returns a third time in what proves to be its least stable, yet most insistent, iteration. In mm. 59–62, the truncated theme occurs twice over F# minor's vii<sup>o7</sup>, then repeats over a root-position V<sup>7</sup> in the B-major tonic (mm. 63–66). Hensel exploits B major's dominant through mm. 67–70, creating anticipation that a conclusion to the plot, or a moment of repose at the very least, might be on the horizon, but the wanderer has not completed their journey: *Sehnsucht* has yet to be fulfilled.

While ternary section B provides a substantial contrast to section A, Hensel utilizes the opportunity to further the musical plot. What at first seems to be an opposing formal section actually develops the characters from the piece's opening, transporting them not only to distant tonal landscapes, but also by transforming

their textural environment, as is the case for the second character, and by placing them in dialogue with the arpeggiated figure that introduces the section as a whole, as the protagonist does in mm. 51–59. Still, throughout section B, Hensel avoids closure, even in the rhetorical sense. The tumult presses the characters through a series of plot events that happen in rapid succession, leaving no potential for repose as the characters navigate the twists and turns in Hensel's the musical narrative.

Hensel recapitulates section A in m. 71, where two final events that surround the thematic protagonist occur. First, with the first statement in mm. 71–80, the theme returns in the B-major tonic, presenting a nearly prototypical modulating period phrase model: a substantial character change from the initial 22-measure rote schema. Second, the section A' antecedent now opens with a root-position tonic harmony, a shift from the I<sup>6</sup> chord that began the piece, while the remainder of the subphrase exactly adheres to the harmonic scheme from its first appearance in mm. 1–4, ending with a tonic HC (m. 74). Following the HC, Hensel uses the same harmonic strategy of pivoting with a minor dominant, but rather than diverting to the supertonic, the consequent shifts to D major before drifting into F# minor (mm. 75–78). Despite the more normative phrase structure, closure still eludes the protagonist. The consequent phrase evades closure in its fourth measure, and instead follows a progression of V/V–ii–V4/3, building from a hushed *pianissimo* over the three-measure phrase expansion, broadcasting what promises to be a decisively climatic plot event. In m. 81, Hensel delivers the plot's zenith,

revisiting the main theme for a seventh time, now amplified through a *forte* dynamic, melodic octaves, and an arpeggiated accompaniment. Even in its final statement, Hensel avoids closure in the protagonist's theme, which, after four measures of dominant pedal during the consequent's extension (mm. 89–92), diminuendos from its exultant return and concedes to binary section B. The concluding thematic entrance revives the secondary character, which was last encountered in the midst of the mechanistic arpeggiations of ternary section B. Hensel reserves one final plot twist for the theme's reentry: it does not feature some tonal triumph by returning in the tonic or revisit its earlier tonal landscape in the mediant; instead, its final entry occurs in the submediant, imparting a serene and haunting departure from the emphatic tonic brought about by the protagonist. The theme revisits its parallel period structure from earlier in the plot and again alternates between third-related keys, G# minor and B major, eventually settling to favor the tonic in m. 99. Hensel concludes the plot with an ever-diminishing dominant pedal (mm. 100–102), as the piece drifts toward a sparse PAC in m. 103: the first, and only, PAC in the piece.

While the tonic key return in m. 81 masquerades as an event that leads to the fulfillment of the wanderer's longing, the second character's return projects an unexpected post-arrival conclusion. What does protagonist's concession to the second character, both in musical momentum and tonal region, mean for the plot as a whole? Hensel opens the piece with a plot event that evokes the desire for travel; the tonic key lasts for only four measures before it sets off through different

tonal landscapes. The wanderer quickly passes through key areas, encounters a secondary character, which displays a wavering tonal center that exploits mediant relationships. Beyond departure and far-sickness, the *Allegro moderato* channels longing; the protagonist's theme quickly leaves home, explores diverse tonal landscapes and settings, and portrays reaches the plot's most climactic moment upon its return to the B-major tonic. The return, however, is temporary, as the protagonist yields to the second character. Just as binary section B exploited mediant relationships early in the plot, upon the theme's return, the mediant relationship reverses to the submediant, which divulges a fluctuation between G# minor and the tonic: a fluctuation that the tonic ultimately resolves. Here the second character transforms to create a relationship with the tonic key; yet on a larger scale, the protagonist's theme never achieves closure alone, perhaps leaving their *Sehnsucht* unresolved. Ultimately, Hensel's narrative is *ohne Worte*. I suggest, however, that even without words, the piece portrays a vivid narrative when taking Hensel's techniques such as avoiding closure, tonal diversions, and phrase construction into account. What imagery and scenes this creates can be different for each listener, but the content exists to leave us to our own words, plots, and twists.

The image shows a musical score for a piano piece. The title is "Allegro moderato, H-U 313." The score is in B major (two sharps) and 6/8 time. The melody is marked "La melodia ben tenuto" and "legato". The piano accompaniment is marked "Piano" and "p". The harmonic analysis below the staff shows the following chords: B: I<sup>6</sup>, IV, I, V<sup>6</sup>, vi, and V<sub>3</sub><sup>4</sup>/V. Above the staff, there are labels "A" and "A antecedent" indicating phrase structure.

Example 7.9: *Allegro moderato*, H-U 313.

consequent (A)

6—5  
3  
V<sub>4</sub>

I: HC c#: iv i (iv) i

(circular asymmetry)

(iv) i B: ii vii<sup>°</sup><sub>2</sub> V<sup>7</sup> vii<sup>°</sup><sub>2</sub> F#: vii<sup>°</sup><sub>2</sub>/iv

(A<sup>1</sup>) (conditional asymmetry)

V<sub>3</sub> (no cadence) I

(A<sup>2</sup>)

(IV) I c#: i

(A<sup>3</sup>)

(iv) i g#: iv vii<sup>°</sup><sub>5</sub> i

cadential

(iv) f#: ii ii<sup>°</sup><sub>3</sub> V<sup>7</sup> vii<sup>°</sup><sub>7</sub>/vi d#: vii<sup>°</sup><sub>7</sub>

Example 7.9 (continued): *Allegro moderato*, H-U 313.

B antecedent  
*a tempo*

vii<sup>o</sup>7 V<sup>7</sup> i VI iv<sup>6</sup>  
f#: ii<sup>6</sup>

6—5  
V<sub>4</sub>—3 iii: HC d#: i

VI iv<sup>6</sup> VII<sup>6</sup>/V V<sub>4</sub>—5  
f#: ii<sup>6</sup> (no cadence)

B  
*ben marcato*  
f vii<sup>o</sup>7/V i (p)

VI

(secondary character) →  
Ger.+<sup>6</sup> V

Example 7.9 (continued): *Allegro moderato*, H-U 313.

40 (seq. 1: f #)

$i^6$

43 (seq. 2: g)

$g: V$   $i^6$   $f$

46

$g: III$   $i^6$

49 (protagonist 1)

$g: III$   $i^6$   $V_4$   $dim.$

52

$a: ii^{\circ}_2$   $V_4$   $V_4$   $cresc.$   $f$

55 (protagonist 2)

$i$   $e: ii^{\circ}_5$   $V_4$   $cresc.$   $f$

Example 7.9 (continued): *Allegro moderato*, H-U 313.

58 (protagonist 3)  
vii°7/ii

61 V7/V  
B: V7

64 (V pedal)

67 (transitional)  
cresc.

70 A' dolce antecedent  
V7 I (IV) I V6

73 consequent  
V<sub>3</sub>/V V<sub>4</sub> v  
I: HC D: iii I

Example 7.9 (continued): *Allegro moderato*, H-U 313.





95

98

101

V<sub>4</sub>  $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$  I: HC

$g\# : V^7/III$  i

i V iv<sup>6</sup> B: ii<sup>6</sup> V<sub>3</sub>/V V (V pedal)

V<sup>7</sup> I I: PAC !!!

Example 7.9 (continued): *Allegro moderato*, H-U 313.

## A Final Cadence

Farewell. Let's hear from you soon.

–Fanny Hensel's final letter to Felix Mendelssohn. February 2, 1847.<sup>19</sup>

Throughout my dissertation, I have explored how music, literature, and plot are able to synthesize in ways that amplify theoretical analysis. My own narrative, focusing on aspects that consistently weave throughout German literature from the *Sturm und Drang* and early-Romantic periods, draws intriguing parallels to Fanny Hensel's musical language, specifically. The application of these tropes, however, are not limited to only Hensel's output. The reconsideration of phrase types and

<sup>19</sup> Citron, Marcia (1987A, 366).

suggestion of alternative phrase forms that move away from hybrid taxonomy in Chapter 3 can be applied widely to composers of character pieces and *Lieder* in the nineteenth century, but also might expand beyond my focus to composers of the classical era or to works written as the nineteenth century comes to an end. Similarly, early modulations and fluid perspectives on tonality are not limited to Hensel's *oeuvre*. I believe that my approaches to modulating opening phrases, tonal pairing, and fluid tonicizations all possess the potential to be equally applicable for other composers in their early departures from the home key and subsequent adventures through foreign tonal landscapes. Finally, by investigating Hensel's nonnormative cadences, I supplement the work of other nineteenth-century scholars who describe the changes to musical closure found throughout the romantic era. The musical techniques that I present were formed from recurring, tacit facts in Hensel's *Lieder*, yet I endeavor for each technique to retain flexibility in its application, similar to Hensel's treatment of harmony.

My journey writing this dissertation comes to a conclusion in a similar way to the *Allegro moderato*. I have built a classical plot throughout the document, encountered my own twists and turns, and now reach an ending where some questions still linger on. Throughout this document, I have defined many significant features of the lovely harmonic disorder in Hensel's *Lieder* corpus, yet more of Hensel's idiosyncratic stylistic features still wait to be discovered, and I find tremendous joy to know that future discoveries will blossom with even more frequency now that Hensel's complete songs are available. The Fanny Hensel

movement is no longer a “revival,” *per se*; her music now flourishes and lives on vibrantly through an expanding community of scholars, performers, and listeners, whose zealous advocacy for her music brings Hensel ever closer to the recognition that a woman of her talent deserves. I hope that my small part in bringing Hensel’s music to life alongside the tales and music that she personally engaged with will allow others to enjoy a similar excitement to what I have experienced while learning her music and writing this document. Further, I hope that my methods and the perspective in which I frame them opens up a special magic, mystery, and wonder in music and literature, similar to what Novalis described in his “Vorarbeiten.” When exploring musical language and style, let us remember to “see the ordinary as extraordinary, the familiar as strange...the finite as infinite,”<sup>20</sup> and the music as a transcendent tale with endless interpretive possibilities. *Lebewohl*.

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<sup>20</sup> Novalis (1798, 334), excerpted from Frederick C. Beiser (1998, 294).

# APPENDIX: UNPUBLISHED SCORES

## Erinnerung

Fanny Hensel  
Grillparzer  
H-U 68 (1823)

*Andante con moto*

Voice

Piano

Hab ich mich nicht los - ge - ris - sen, nicht mein Herz von ihr ge - wandt, weil ich

7 sie ver - ach - ten müs - sen, weil ich wert - los sie er - kannt? Wa - rum steht in hol - dem

13 Ban - gen sie denn im - mer noch vor mir? Wo - her die - ses Glut - ver - lan - gen, das mich

18 jetzt noch zieht zu ihr? Tau - send al - te - Bil - der kom - men ach, und je - des, je - des

23

spricht: ist der Pfeil auch weg - ge - nom - men, ists da - rum die Wun - de nicht.

## Lied der Fee

Fanny Hensel  
Casper  
H-U 73 (1823)

**Mäßig**

Voice

Lau - e A - bend - lüf - te we - hen mei - ne Seuf - zer in die  
spä - ten A - bend - stun - den, wo die Was - ser ein - sam

Piano

6

Fer - ne, und vom kla - ren Him - mel se - hen still he - rab die gold - nen Ster -  
rau - schen mei - ne Feen still ver - bun - den hin - ter Pal - men - bau - men lau -

11

ne, Und so kom - men und so ge - hen, Nächt' auf Näch - te, Tag' auf Ta - ge, und aus dem  
schen, schweb' ich mit Lau - ten klän - gen sanft ge - tra - gen von Ge - sän - gen von dem

16

Tag und Nacht er - ste - hen e - wig neu die al - ten Schmer - zen, e - wig neu die al - ten  
luft - gen Feen - schwarm in den stil - len Zau - ber - kreis, in den stil - len stil - len

21

Schmer - zen. Wenn in - ber - kreis.

## Die sanften Tage

Fanny Hensel  
Uhland  
H-U 75 (1823)

**Langsam**

Voice

Ich bin so hold den sanf - ten Ta - gen, wann in der er - sten Früh - lings -  
Dann steh' ich auf dem Ber - ge dro - ben und seh' es al - les, still er -  
Ich bin so hold den sanf - ten Ta - gen, wann ih - rer mild be - sonn - ten  
Die See - le, jüngst so hoch ge - tra - gen, sie sen - ket ih - ren stol - zen

Piano

5

484

9

streut; die Thä - ler noch von Ei - se - grau - en, der Hü - gel schon sich son - nig  
deiht. Ich bin ein Kind und mit dem Spie - le der hei - ter - en Na - tur ver -  
tur. Sie prangt nicht mehr mit Blüth' und Fül - le, all ih - re re - gen kräf - te  
nung. Da ist mir wohl im sanf - ten Schwei - gen das die Na - tur der See - le

13

hebt, die Mäd - chen sich in's frei - e trau - en, der Kin - der Spiel sich neu be -  
in ih - re ru - hi - gen Ge - füh - le ist ganz die See - le ein - ge  
grüßt, sie sam - melt sich in sü - ße Stül - le, in ih - re Tie - fen schaut sie  
ruhn, Es ist mir so, als dürft' ich stei - gen Hin - un - ter in mein stil - les  
gab. Es ist mir so, als dürft' ich stei - gen Hin - un - ter in mein stil - les

17

lebt.  
wiegt.  
nun.  
Grab.

## Die Liebende

Fanny Hensel  
Tieck  
H-U 98 (1823)

**Rasch und Lebhaft**

Bald hier, bald dort von Ort zu Ort, springt A-mor und sieht mich schwei - gend an. Springt



7

A-mor und sieht mich schwei - gend an. Was willst du Kind? O sa-ge ge-schwind, wo weit der lie-be, er-

13

wün - schte Mann, wo weit der lie - be, er - wün - schte

17

Mann. Wie Schat - ten-zü - ge, wie Wol - ken-flü - ge, ist wan - del - bar trau - rig und

23

froh - mein Sinn: Ist wan - del - bar trau - rig und froh - mein

27

Sinn: Es tönt her - ü - ber, o rufst du, Lie - ber? O rufst du, Lie - be? Ich

31

seh - ne mich fort, weiß nicht wo - hin, ich seh - ne mich fort, weiß nicht \_\_\_\_\_ wo -

36

hin.

## An die Entfernte

Fanny Hensel  
Goethe  
H-U 105 (1823)

**Lento**

Voice

So hab ich wirk - lich dich ver - lo - ren, Bist du, o  
So wie des Wan - drers Blick am Mor - gen Ver - ge - bens  
So drin - get ängst - lich hin und wie - ßer Durch Feld und

Piano

5

Schöne, mir entflohn? Noch klingt in den gewohnten Ohren Ein jedes  
in die Lüfte dringt, Wenn, in dem blauen Raum verbor-gen, Hoch über  
Busch und Wald mein Blick; Dich ru-fen al-le mei-ne Lie-der; O komm, Ge-

9

Wort, ein jeder Ton, Ein jedes Wort, ein jeder Ton,  
ihm die Lerche singt; Hoch über ihm die Lerche singt;  
liebte, mir zu-rück! O komm, Geliebte, mir zu-rück!

## Frage

Fanny Hensel  
Tieck  
H-U 118 (1824)

Voice

Lie-be, was willst du, was kannst du doch sa-gen? Ach, wa-rum mußst du doch al-so mich fra-gen? Wenn das

Piano

7

Au-ge sich ent-zü-det, Wenn das Herz will ahn-dend schla-gen, und der Mund nicht Wor-te

12

fin - det und das Schwei - gen doch ver - kün - det, Was man ger - ne möch - te — fra - gen, ach, in

17

die - sen schö - nen Ta - gen, wann sich Schaam und Muth ver - bin - det, Lie - be, was willst du, was kannst du doch sa - gen? Es er -

23

wach - en sü - ße Thrä - nen, die sich aus den Au - gen wa - gen an die Luft — sich zu ge -

28

wöh - nen und das Au - ge zu ver - schö - nen, Lie - be, was ist die - ses — Za - gen, kannst du

33

mir nicht Ant - wort sa - gen, Wo - hin ei - let die - ses Seh - nen? Ach wa - rum mußst du doch al - so mich

39

fra - - - - gen?

# Glück

Fanny Hensel  
Tieck  
H-U 125 (1824)

6

Willst du des Ar-men dich gnä-dig er - bar-men? So ist es kein Traum? So ist es kein Traum? Wie rie -

6

- - - - - seln die Quel - len, wie tö - - - - - nen die Wel - len, wie rau -

10

- - - - - schet der Baum, wie rau - - - - - schet der Baum! Wie rie - seln die

14

14

Quel-len, wie tö-nen die Wel-len, wie rau-schet der Baum!

Tief lag ich in  
Und soll ich es  
Wie frei und wie

20

20

ban - gen ge - mä - ern ge - fan - gen, nun grüßt mich das Licht! nun grüßt mich das Licht! Wie spie -  
glau - ben? Wird kei - ner mir rau - ben den köst - lich - en Wahn? den köst - lich - en Wahn? Doch Träu -  
hei - ter! Nicht ei - le nun wei - ter, der Pil - ger - stab fort! der Pil - ger - stab fort! Du hast -

24

24

- - - len die Strah - len! sie blen - - - - den und mah - len mein schüch -  
me ent - schwe - ben, nur lie - - - - ben heißt Le - ben: will - kom -  
ü - ber - wun - den, du hast - - - - ihn ge - fun - den, den se -

28

28

- - - tern Ge - sicht, Mein schüch - - - - tern Ge - sicht, Wie spiel - len die  
- - - me - ne Bahn! Will - kom - - - - me - ne Bahn! Doch Träu - me ent -  
lig - sten Ort! Den se - - - - lig - sten Ort! Du hast ü - ber -

32

Strah - len! sie blen - den und mah - len mein schüch - tern Ge - sicht.  
 schwe - ben, nur lie - ben heißt Le - ben: Wil - kom - me - ne Bahn!  
 wun - den, du hast ihn ge - fun - den, den se - lig - sten Ort!

# Leben

Fanny Hensel  
 Tieck  
 H-U 126 (1824)

**Andante**

Voice

Wech - selnd gehn des Bach - es Wo - gen, und er flie - ßet im - mer  
 E - wig gehn die Ster - ne un - ter, e - wig geht die Son - ne

Piano

4

zu, oh - ne Rast und oh - ne Ruh, Führt er  
 auf, Taucht sich roth in's Meer hin - unter, taucht sich

7

sich hin - ab - ge - zo - gen, sei - nem dun - keln Ab - grund  
 roth in's Meer hin - un - ter, roth be - ginnt ich Ta - ges -

10 zu, sei - nem dun - keln Ab - grund zu.  
 Lauf, röth be - ginnt ihr Ta - ges - Lauf.

14 Al - so - des Men - schen Le - ben, Lie - be, Tanz und  
 Nicht al - so des Men - schen Le - ben, sei - ne Freu - den

20 Saft der Re - ben Sind die Wel - len - me - lo - di - e,  
 blei - ben aus, denn dem To - de ü - ber - ge - ben

26 sie ver - stummt spat o - der früh, sie ver - stummt spat o - der  
 bleibt er dort im dun - keln Haus. Bleibt er dort im dun - keln



33

früh.  
Haus.

## Leiden

Fanny Hensel  
Eckermann  
H-U 134 (1824)

**Allegro**

Voice

Piano

Was zu al - lem Thun mir die Lust ver - lei - det, was voll Un - muth  
Ob es an - ders wär', könnt ich sie noch se - hen, ob es an - ders

6

6

mich hin und wie - der trei - bet, ach, ich weiß es - nicht! Was in Näch - ten  
wär', könnt ich bei ihr ste - hen, ach, ich weiß es - nicht! Ob die Ru - he -

11

11

mir al - len Schlum-mer scheu - chet, was die Rö - the mir von den Wan-gen blei - chet,  
je sich im Bu - sen meh - ret, und die Rö - the mir zu den Wan-gen keh - ret,

16

ach, ich weiß es nicht! ach, ich weiß es nicht, ach, ach, ich weiß es nicht!  
 ach, ich weiß es nicht! ach, ich weiß es nicht, ach, ach, ich weiß es nicht!

20

1. 2.  
 ich weiß es nicht! nicht!  
 ich weiß es nicht!

# Sonnenuntergang

Fanny Hensel  
 Eckermann  
 H-U 137 (1824)

Voice

Wenn ich am Ba - che steh, die Son - ne schei - den seh, dann wird mir so weh, so weh,  
 Wenn ich am Ba - che steh, die Son - ne schei - den seh, dann wird mir so weh, so weh, so

Piano

9

weh weh. Mich faßt ein un - end - li - ches Seh - nen, es weh.  
 So sank auch das Glück - mei - nes Le - bens. Ich

13

füllt sich mein Auge, mein Auge mit Thränen,  
sehne und weine, und weine vergebens!

17

ich weiß nicht wie mir geschehen,  
Rein Morgen roth giebt es zurück,

21

ich weiß nicht wie mir geschehen!  
Rein Morgen roth giebt es zurück.

## Verloren

Fanny Hensel  
Eckermann  
H-U 142 (1825)

Voice

Ich hatt' ein Täubchen so lieb! so schön! Ich muß es immer und immer sehn; war mir das

Piano

6

Lieb - ste der gan - zen Welt, — hätt's nicht ge - las - sen um al - les Geld. Das —

11

— hab' ich ver - lo - ren und such' es nun, und kann nicht blei - ben, und kann nicht ruhn' — ich such's im

16

Hain, — ich such's im Hain, — und find' es nim - mer, und kehr' al - lein, und seh' mit

22

Thrä - nen zur Fer - ne hin - aus: es ist ver - lo - ren! es blie - bet aus! — es ist ver -

27 *rit.*

lo - ren! es blie - bet aus! —

# Wandriers Nachtlid

Fanny Hensel  
Goethe  
H-U 147 (1825)

Voice

Der du von dem Him - mel bist, al - les Leid — und

Piano

Detailed description: This system contains the first two staves of the score. The voice staff is in treble clef with a key signature of three flats and a 3/4 time signature. It begins with a whole rest, followed by a quarter rest, then a quarter note G4, eighth notes A4 and Bb4, a quarter note C5, a quarter rest, eighth notes Bb4 and A4, and a quarter note G4. The piano accompaniment consists of two staves. The right hand starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, and then a triplet of eighth notes G4, A4, Bb4. The left hand plays a steady eighth-note accompaniment of G3, A3, Bb3, C4.

7

Schmer - zen stil - lest, den, der dop - pelt e - lend ist, — dop - pelt

Detailed description: This system contains the next two staves. The voice staff continues with eighth notes G4, A4, Bb4, C5, eighth notes Bb4 and A4, a quarter note G4, eighth notes F4 and E4, a quarter note D4, eighth notes C4 and Bb3, and a quarter note A3. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and eighth-note chords in the right hand.

11

mit Er - qui - ckung fül - lest, Ach ich bin des Trei - bens mü - del! was soll

Detailed description: This system contains the next two staves. The voice staff continues with eighth notes G4, A4, Bb4, C5, eighth notes Bb4 and A4, a quarter note G4, eighth notes F4 and E4, a quarter note D4, eighth notes C4 and Bb3, and a quarter note A3. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and eighth-note chords in the right hand.

15

all der Schmerz — und Lust? was soll all der Schmerz - und Lust? Sü - ßer

Detailed description: This system contains the final two staves. The voice staff continues with eighth notes G4, A4, Bb4, C5, eighth notes Bb4 and A4, a quarter note G4, eighth notes F4 and E4, a quarter note D4, eighth notes C4 and Bb3, and a quarter note A3. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and eighth-note chords in the right hand.

19

Frie - de, Sü-ber Frie - de Komm, ach komm in mei - ner Brust! Sü-ber Frie - de, Sü-ber

24

Frie - de komm ach komm in mei - ner Brust, komm, ach komm, ach,

28

komm in mei - ner Brust, komm in mei - ner Brust!

## Mond

Fanny Hensel  
Hölty  
H-U 154 (1825)

Voice

Dein Sil - ber schien durch Ei - chen-grün, das Küh - lung gab, auf mich he-rab, O Mond, und

Piano

6

lach - te Ruh mir froh - en Kna - ben zu. Wenn itzt dein Licht durch Fen - ster bricht, lachts kei - ne Ruh, mir

12

Jüng - ling zu, siehts mei - ne Wan - ge blaß, mein Au - ge thrä - nen - naß. Bald,

17

lie - ber Freund, ach, bald be - scheint dein Sil - ber - schein den Lei - schen - stein, der mei - ne As - che

22

birgt, des Jüng - lings A - - - sche birgt!

# Dir zu eröffnen mein Herz

Fanny Hensel  
Goethe  
H-U 158 (1825)

Voice



Dir zu e - röff - nen mein Herz ver - langt mich; an dei - nem Her - zen, dar - nach ver - langt mich; wie blickt so

Piano



6



trau - rig die Welt mich an! Al - le Ge - dan - ken seh - nen und ran - ken




13




sich um die Lie - be mei - nes Ge - lieb - ten! Al - le Ge - dan - ken Seh - nen und



20



ran - ken sich um die Lie - be mei - nes Ge - lieb - ten! Mei - nes Ge -





26 *con espress.*

lieb - - - - ten! Wie Mor - gen - ker - zen

32

Bli - cken her - ein, ach, sei - ne Lei - den, sie sind auch mein.

38

Mein Le - ben will ich nur zum Ge - schäf - te von sei - ner Lie - be von heut an ma - chen, ich

*accel.* *rit.*

43

den - ke sei - ner, ich den - - - ke sei - ner, mir blu -

49 *p*

tet — das Herz. Kraft hab ich kei - ne als ihn zu

49 *pp*

56

lie - ben, so recht im Stil - len; was will das wer - den, will ihn um - ar - men und

56

65

kann, und kann es nicht.

65

## Erinnerungen in die Heimat

Fanny Hensel  
Saaling  
H-U 163 (1825)

Voice

Wa - rum, o lie - bes Herz, so leicht Schlägst Du in mei - ner Brust? Der A - bend-wind, der  
Was flü - gelt mei - ne Schrit - te so, was locht mich in den Wald? Ist es das Vög - lein,  
Was zieht mich nach dem schma - len Steg, wo's Bäch - lein rie - seind fließt? Was läßt mich gar nicht  
Und erst an die - sem Ru - he - ort, wo sin in Frie - den weilt, möcht ich viel lie - ber  
Blick' ich nun nach dem Him - mels - zelt mit sei - nem Ster - nen - franz, So weiß ich, was mir

Piano

6

6

lieb-lich streicht, Er-füllt er-Dich mit Luft? Es ist der-sel-be lin-de hauch, der  
wel-ches froh sein Lied-chen mei-thin halt? Es ist der-sel-be lie-be Gang, der  
wie-der weg', wo bold das Blüm-chen schießt? Es ist die-sel-be Far-ben-pracht, die  
gar nicht fort, bis mich der Tod er-silt, Es ist bas-bel-be then-re Grab, die  
wohl ge-sält an sei-nem stil-len Glanz, Es ist die-sel-be Herr-lich-keit von

11

11

mich als Kind um-fä-chelt auch, schon in mei-ner Ju-gend Hang, mich als Kind schon an-ge-lacht,  
mei-ne Lie-be sanft hi-nab, Sonst und Jeßt in E-wig-keit

## Die Schläferin

Fanny Hensel  
Voß  
H-U 164 (1826)

**Commodo**  
*mf*

Voice

Du roth-wan-gi-ge Schlä-fe-rin, Ruhst so lieb-lich im Klee!  
Fremd, wie Böh-men und Spa-ni-en, Blickt das Mäd-chen mich an!

Piano

6

6

Nicht Ar-ka-di-ens Schlä-fe-rin ruh-te lieb-li-cher je! Wie so klar,  
Un-ter Blü-ten-kas-ta-ni-en stand ich lau-schend, und sänn: Denn die Wän-

11

aus den Äu - ge - lein um und ü - ber sie schaut!  
ge - lein rö - the - te Schlaf dir, o - der auch Traum;

14 *pp*

Rauscht' ein Vo - gel im Zwei - ge - lein? Rann die Quel -  
und die Nach - ti - gall flö - te - te Lieb' im blü -

17

- le - zu laut?  
hen - den Baum

## Am Grabe

Fanny Hensel  
Voß  
H-U 171 (1826)

Voice

Ru - he sanft be - stat - tet, du von Schmerz er - mat - tet, al - len Kum -  
See - len - hüll' o - wer - de, was du war - est, Er - de, von des Ra -  
Ru - he, Staub bei Stau - bel! Un - sers Freun - des Glau - be soll auch uns -

Piano

7

mer tilget das Grab. Wir, die letz-ten Bli-cke sen-kend, steh'n am Rand, und  
sens Blu-men schön. In ver-klär-tem Schim-mer he-bet stau-nend sich der  
das Herz er-höhn. Thrä-nend schei-den wir von hin-nen; doch wir kom-men

13

dein ge-den-kend streu'n wir Blu-men dir hi-nab.  
Geist, und schwe-bet En ein fro-gel-flug zu Got-tes höh'n.  
oft, und sin-nen Ach! hes, fro-hes Wie-der-sehn.

## Der Sproßer

Fanny Hensel

Selt

H-U 180 (1826)

Voice

Was zieht mit leis' ver-klung'-nem Be-ben, was weht mit wel-chem Flö-ten-ton als wollt' es auf zum Him-mel'

Piano

6

schwe-ben, als trü-ge-n En-gels es da-von? Das sind des Spros-sers Lie-bes-klagen, es ü-ber-strömt das klei-ne

6

*rit.*

12

Herz; er hat nicht Wor - te es zu sa - gen, in Tö - - nen spricht sein tie - fer

*a tempo* *rit.*

18

Schmerz. Ich ha - be, Ar - mer, dich ver - stan - den, dem Lieb - chen galt der Sehn - sucht

23

laut. Auch mei - ner zieht nach fer - nen Lan - den, doch hört — ihn kei - ne —

28

*dolce*

sü - ße Braut. Doch horch! was jauchzt da in den Blät - tern, was ju - belt

34

da aus vol - ler Brust? und tönt mit im - mer hel - lerm Schmet - tern in nie emp - fund - ner sel - ger Lust? Das sind des

40

*rit.*  
Spros - sers Ju - bel - lie - der; es ü - ber - strömt das klei - ne Herz, es halt die Lust in Tö - nen

45

wie - der, sie zie - hen dan - kend him - mel wärts. Du hast dein Lieb - chen nun ge -

51

fun - den, sie hör - te, hol - der Sän - ger, dich, ihr ju - belt bei - der nun ver - bun - den, und

56 *dolce*

ich, ich wei - - - ne still für mich.

## An einam Herbstabende

Fanny Hensel  
Schulz  
H-U 182 (1826)

Voice

Du Mond in blau-er Fer - ne, was strahlst du ü - ber mir? Ihr mild er - hell - ten

Piano

6

Ster - ne, sagt wo zu leuch - tet ihr? Wir se - hen eu - ren Schim - mer in un - serm trü - ben

12

Land; — doch was ihr sagt hat nim - mer ein Sterb - li - cher er -



18

kannt.

## Marias Klage

Fanny Hensel  
Voß  
H-U 188 (1826)

Voice

Fließt, o Thrä - nen, netzt den Schli - er, fließt auf's Braut - ge - schent hin -

Piano

4

ab, das bei'm Ab - schied jü - ngst mein Treu - er mir mir

7

kuß und Thrä - nen gab! Wie - der - kehr — und hoch - zeit -

10

sei - er Jüng - ling, schwand mit dir in's Grab!

13 *piu mosso*

Rein, ver - senkt im wüs - ten Mee - re,

16

wogt dein Lieb um Klipp' und Bank, Un - be - stat - tet, oh - ne Zähl - re,

20

oh - ne Lied und Glo - cken - klang; Trau - rig dir zur letz - ten Eh - re

24

scholl des Meers und Sturms Ge - sang.

29

Tetzt am fer - nen Stan - de kla - get dich dein ar - mes

32

Mäd - chen hier; wann es nach - tet, wann es ta - get, nim - mer ruht der

36

Jam - mer mir; kein Ge - dank' und Wunsch be - ha - get, als ve - reint, ve -

40

reint zu sein mit dir! \_\_\_\_\_

46

Aus - ge - dul - det! kur - ze Dau - er hat mein Le - ben und mein

50

Schmerz! aus des E - lends dun - kler Trau - er laß mich

53

aus - schau him - mel - wärts! O mich labt \_\_\_\_\_ ein fü - ßer

56

Schau - er; dort im Him - mel wohnt \_\_\_\_\_ mein \_\_\_\_\_ Herz!

59

Man - che Nach - ter - schei - nung deu - tet, Sel - ber bald werd' ich ver -

63

blühn: Dump - ser hall von Glo - cken läu - tet,

66

Bahr' und Lei - chen - fol - ger ziehn. Komm, o Tod, der hin mich

69

lei - tet, Ihn zu schau, Ihn zu schau auf

72

e - - - wig Ihn!

*pp*

## Neujahrslied

Fanny Hensel  
Voß  
H-U 191 (1826)

Voice

Mit An - dacht grüßt das neu - e Jahr! Es - bringt uns neu - e Se - gen  
Der du am Gra - be steht und weinst, an - dei - nem Grab' auch stehe man  
Es - haf - te nicht des Men - schen Geist an - eit - lem Gu - te, das nur

Piano

6

dar bon un - serm Gott ge - sen - det, der nicht be - gann, noch en - det!  
einst! doch bald ver - gißt man dei - ner, bald kennt die Stä - te kei - ner!  
gleißt! Wir sind des him - mels Er - ben, und le - ben auf durch Ster - ben!

12

Ein neu - er Trop - fen, aus dem Meer der E - wig - keit ge - gos - sen, er -  
 Stets wech - selnd lebt das Staub - ge - schlecht, das bald zum Stau - be keh - ret, Das  
 Emp - fangt denn, was auch Gott ver - hängt, mit Dank', und schafft euch Gu - tes, das

17

quickt mit heil die Welt um - ber, das sei - nem heil, das sei - nem  
 nimmt ge - walt - sam, der der bau - et, der zer - stö - ret,  
 kei - ner zei - ten We - chsel engt, und legt euch froh - es Mu - thes,

21

heil ent - flos - sen.  
 der zer - stö - ret.  
 froh - es Mut - hes!

## Seufzer

Fanny Hensel  
 Hölty  
 H-U 195 (1827)

*Andante con espressione*

Voice

Die Nach - ti - gall singt ü - ber - all auf grü - nen Rei - sen die bes - ten Wei - sen, dass rings - um

Piano

6

Wald und U-fer schallt. Manch jun-ges Paar geht dort, wo klar das Bäch - lein

12

rau - schet, und steht, und lau - schet mit fro-hem Sinn der Sän-ge - rin.

17

Ich hö-re bang' im dü-ster-n Gang der Nach-ti - gal - len Ge-sän-ge schal - len; denn ach! al -

22

lein irr' ich im Hain.



# An den Mond

Fanny Hensel  
Hölty  
H-U 198 (1827)

Andante

Voice

Piano

Was schau - est du so hell und klar durch die - se Ap - fel - bäu -  
blickst um - sonst so hell und klar in die - se Lau - be nie -  
wan - delt sie hin - fort ein mal an mei - ne Ru - he - stel -

6

Voice

Piano

me, wo einst dein Freund so se - lig war, und  
der; nie fin - dest du das fro - he Paar in -  
le, dann ma - che flugs mit trü - bem Stral des

11

Voice

Piano

Träum - te süs - se Träu - me?  
ih - rem Schat - ten wie der!  
Gra - bes Blu - men hel - le!

16

Voice

Piano

Ver - hül - le dei - nen Sil - ber - glanz, und schimm - re, wie du schimm -  
Ein schwar - zes, feind - li - ches Ge - schick ent - riss mir mei - ne Schö -  
Sie set - ze wei - nend sich aufs Grab, wo Ro - sen nie - der - han -

21

- erst, wenn du den frü - hen Tod - ten kranz der  
 - ne! Kein Seuf - zer zau - bert sie zu - rück, und  
 - genm und pflü - cke sich ein Blüm - chen ab, und

26

1, 2. 3.

jun - gen Braut be flim - merst! Du  
 kei - ne Sehn - suchts - thrä - ne! O  
 drück' es an die Wan - gen.

## Suleika

Fanny Hensel  
 Willemer  
 H-U 210 (1827)

**Adagio**

Voice

Wie mit in - nig stem Be - ha - gen, Lied, emp - find' ich dei - nen Sinn,  
 Ja, mein Herz es ist der Spie - gel, freund, wo - rin du dich er - blickt,

Piano

5

*molto vivace*

Lie - be - voll du scheinst zue sa - gen, daß ich ihm zur Sei - te bin; daß er e - wig mein ge -  
 Die - se Brust, wo dei - ne Sie - gel Kuß auf kuss her - ein - ge - drückt. Sü - ßes Dich - ten, lau - tre

5

9  
 den - ket, sei - ner Lie - be Se - lig - keit, im - mer dar der Fer - nen schen - ket, die ein Le -  
 Wahr - heit, Fes - selt mich in Sym - pa - thi - e, Rein ver - kör - pert Lie - bes klar - heit im Ge - wand

12  
 - - - - - ben ihm ge - weihet.  
 der Poe - si - e!

## Wenn ich mir in stillen Seele

Fanny Hensel  
 Goethe  
 H-U 215 (1828)

Voice  
 Wenn ich mir in stil - ler See - le sin - ge lei - se - Lie - der vor: Wie ich

Piano

7  
 füh - le, daß die feh - le, daß die feh - le, die ich ein - zig mir er -

7  
*cresc.* *cresc.* *p*

13

kohr; möcht' ich hof - fen, daß die sän - ge, was ich — ihr — so — gern ver -

17

traut; was ich ihr so gern ver - traut; \_\_\_\_\_

21

ach! aus die - ser Brust und En - ge Drän - gen fro -

24

he Lie - der laut.

# Abendluft

Fanny Hensel  
Hölty  
H-U 218 (1828)

Voice

Piano

We - het mir Früh-ling, ihr Lüf - te, wie-ge't mich sanft säu-selnd in Ruh', wie-ge't mich sanft säu -

Detailed description: This system contains the first five measures of the piece. The voice part is in a soprano register, starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8.

6

6

- selnd in Ruh'. Tra-ge't auf Flü - geln des Trau-mes mir das ent-schwund'-ne Glück her-

Detailed description: This system contains measures 6 through 11. The voice part continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment continues with similar rhythmic patterns. Measure 11 ends with a fermata over the final note of the voice line.

12

12

an. O wie so hold haucht ihr den Schmerz

Detailed description: This system contains measures 12 through 15. The voice part begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 15 ends with a fermata over the final note of the voice line.

16

16

mir von er - hei - ter-ter Wang hin - weg.

Detailed description: This system contains measures 16 through 20. The voice part begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns. Measure 20 ends with a fermata over the final note of the voice line.

# Aglaé

Fanny Hensel  
Goethe  
H-U 226 (1828)

Voice



Was ich al-lein be - hal - ten, das ist ein stil - ler Sehn. Da - rum ich al - len - thal - ben

Piano



7



ein - sam zu - frei - den bin. Nach man - chem lau - ten Ta - ge, nach man - cher lie - ben Pein, — ver - gess ich al - le



14



Kla - ge, kann ich nur ein - sam sein. Ich — denk' in mei - nem Sin - ne, ein - mal wird al - les



20



still, ob's lang - sam leis' ver - klin - ge ob's plötz - lich en - den — will.



# Wiegenlied

Fanny Hensel  
Dichter unbekannt  
H-U 266 (1832)

**Allegretto**

Voice

Piano

Wenn die Vö - gel mit Ge - san - ge froh be - grü - ßen Wies' und Wald, hell von  
Vö - gel mit Ge - san - ge froh be - grü - ßen Wies' und Wald, hell von

5

Voice

Piano

ih - rer Stim - men Klan - ge Wald und Wie - se - wie - der - halt;  
ih - rer Stim - men Klan - ge Wald und Wie - se - wie - der - halt;

10

Voice

Piano

auf den Gruß der Vög - lein sprin - gen Blu - men dann wie aus der Nacht und der -  
Knäb - lein wach in sol - cher Won - ne, wie die Blum' an Sonn' und Klang, Mut - ter -

15

Voice

Piano

- Son - ne - Strah - len brin - gen ih - nen Duft - und Far - ben -  
- aug' ist - dei - ne Son - ne, Mut - ter - stim - - - me dein - Ge -

20

1. 2.

pracht.  
sang.

Wenn die

## Wie dich die warmen Luft umschert

Fanny Hensel  
Platen  
H-U 292 (1836)

**Allegro con moto**

*f*

Voice

Wie dich die war - me Luft um - schert, — das schatt - ge Grün, o wie dichs

Piano

*f*

4

*p* *rit.* *cresc.*

fühlt! Wie leicht ist all das Weh ver - schmerzt, wie leicht ist all das Weh ver - schmerzt, das in der

9

*p*

See - le wühlt, das in der See - le wühlt.



# Die Stille

Fanny Hensel  
Eichendorff  
H-U 401 (1844)

**Andante con moto**

Voice



Piano



Es weiß und rät es doch kei - ner, wie mir so wohl ist, so wohl! Ach, wüßt es nur ei - ner, nur

6

Voice



Piano



ei - ner, kein Mensch es sonst wis - sen soll! Wie mir so wohl ist, so wohl!

11

Voice



Piano



So still ist's nicht drau - ßen im Schnee, so stumm und ver - schwie - gen sind die

16

Voice



Piano



Ster - ne nicht in der Höh, als mei - ne Ge - dan - ken sind. Als mei - ne Ge - dan -

22

- ken sind. Ich wünsch', es wä - re schon Mor - gen, da flie - gen zwei Ler - chen

28

auf, die ü - ber - flie - gen ein - an - der, mein Herz \_\_\_\_ folgt ih - rem Lauf. Mein Herz \_\_\_\_

33

folgt \_\_\_\_ ih - rem Lauf. Ich wünsch', ich wä - re ein

37

Vög - lein und zö - ge ü - ber das Meer, wohl ü - ber das Meer und wei - ter, bis

42

daß ich im Him - mel wär! bis daß ich im Him - mel wär

48

48

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