

# Longing and Narrative

by Gretchen Hull

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*There are two sorts of countries that divide the face of the globe, new countries and old...which of these two sorts of countries would a man of reflection, a man of taste, a man whose heart beats with moral perceptions and feelings, choose to dwell in?...I conceive it to be one of the advantages which the fortune of my birth reserved for me, that I was born in an old country...I love to dwell in a country where, on whichever side I turn, I find some object connected with a heart-moving tale, or some scene where the deepest interests of a nation for ages to succeed have been strenuously agitated, and emphatically decided.*

*-Joseph Hunter as quoted by Susan Stewart (Stewart 1993, 142)*

*A child speaking of his country or his village may make every mistake in Mandeville or tell every lie in Munchausen, but in his statement there will be no psychological lies any more than there can be in a good song. Adam Wayne, as a boy, had for his dull streets in Notting Hill the ultimate and ancient sentiment that went out to Athens or Jerusalem. He knew the secret of the passion, those secrets which make real old national songs sound so strange to our civilization. He knew that real patriotism tends to sing about sorrows and forlorn hopes much more than about victory.*

*-G. K. Chesterton (Chesterton 1904, 133)*

Music often evokes a sense of remoteness, removedness, or otherness, either as a state or as a goal for which to long. This sense is created through various means, including impressions of spatial and temporal distance, both of which can be indexical for abstract or 'essential' remoteness. This investigation of *sehnsucht* will

be informed by the work of Susan Stewart, who in her book *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* delineates conditions for and processes of longing, introducing many common “souvenirs” of longing, or I might add, portals to a more transcendental *sehnsucht*. Conditions mentioned of such physical souvenirs (e.g. photographs, antiques, relics, etc...) might include age, ‘loss’ (of usefulness or historical context), ‘the exotic’, ‘the nostalgic’, ‘separation’, ‘promises of restoration,’ and ‘smallness.’ After a more detailed account of her work, I will locate musical elements that may function as potential signifiers for such conditions of longing, and then hypothesize qualities for which they are indexical. I will then turn to an analysis of three short works by Schubert, Grieg, and Chopin, determining in the above terms what immanent, poietic, or esthetic features evoke remoteness or provoke longing, considering in turn their narrative implications.

Stewart, in the chapter “Objects of Desire,” addresses the temporal and geographic removal of the souvenir, writing:

The double function of the souvenir is to authenticate a past or otherwise remote experience and, at the same time, to discredit the present. The present is either too impersonal, too looming, or too alienating compared to the intimate and direct experience of contact which the souvenir has as its referent. This referent is authenticity. What lies between here and there is oblivion, a void marking a radical separation between past and present. The nostalgia of the souvenir plays in the distance between the present and an imagined, prelapsarian experience, experience as it might be “directly lived.” The location of authenticity becomes whatever is

distant to the present time and space; hence we can see the souvenir as attached to the antique and the exotic.

The antique as souvenir always bears the burden of nostalgia for experience impossibly distant in time: the experience of the family, the village, the firsthand community. (Stewart 1993, 139-140)

Regarding the subject of national genealogy, she then notes the eventual replacement of the term “antiquity” with “folklore,” as a nation’s searching of the past seeks a continual narrative to legitimize its present. (140-142) Thus, the above epigraphs about the size and age of a country become relevant. She writes, “In order to entertain an antiquarian sensibility, a rupture in historical consciousness must have occurred, creating a sense that one can make one’s own culture *other*—distant and discontinuous.” (142) Rural/peasant life, and by extension pastoral topics, are craved souvenirs due to the mark of “a survival of an elusive and purer, yet diminished, past.” (143) She continues to describe the out-of-placeness of the souvenir, noting that part of its *sehnsucht*-potential lies in the minds of those who contemplate it. (“...The souvenir must be removed from its context in order to serve as a trace of it, but it must also be restored through narrative and/or reverie.” [143])

While absolute music itself is not a souvenir by Stewart’s description, many markers of the souvenir, and the accompanying mental processes regarding them, are relevant to compositional elements that signify remote, temporally removed, aged, exotic, or nostalgic qualities. Listener responses to these qualities may naturally involve longing, or to use Stewart’s terms, longing for “restoration.”

I wish at this point to make a technical clarification: while much music may provoke longing or *sehnsucht*, not all music aims toward such an experience even if it is effective in doing so. The focus of this paper is only that music which might be seen to intend a portrayal or provocation of *sehnsucht*, and thus the question of the listener response is not critical; it is a compositional, not an experiential focus, without any presumption toward an explanation of why in certain pieces longing is experienced some of the time but not all of the time, or by some listeners and not others.

The musical examples below will include instances of compositional techniques used to signify age (as distinct from past tense), the geographically remote, the foreign (excepting obvious national idioms), the pastoral, pastness itself, the nostalgic, smallness, and loss, recognizing that many of these elements are part and parcel of one another, while also hypothesizing that where more are present simultaneously, the sense of *sehnsucht* is augmented. The three examples progress from most textual to least, beginning with Schubert's setting of Goethe's poem *Nur wer die Sehnsucht kennt*, progressing to Grieg's lyric piece, *Fra Ungdomsdagene* (a work with a provocative title but no other text), and concluding with a work of absolute music, Chopin's Étude in C Sharp Minor, Op. 25 No. 7.

### **German Literary Sehnsucht**

It is impossible to discuss longing without referring specifically to the German literary concept of *sehnsucht*, specifically that which is exemplified in Friedrich Schiller's poem "Sehnsucht" or Johann Wolfgang von Goethe's poems "Nur

wer die Sehnsucht kennt” and “Selige Sehnsucht.” Robert Ellis Dye in “‘Selige Sehnsucht’ and Goethean Enlightenment” addressed analyses by Ewald Rösch, Konrad Burdach, Emil Staiger, and Hölscher-Lohmeyer of the short poem “Selige Sehnsucht.” By way of Goethe’s poetic depiction of a butterfly (Schmetterling) which after mating is distracted by a light, and longing to be near it, flies into the flame of a candle and dies, Dye makes several observations regarding Goethe’s *sehnsucht*, focusing on the critical final stanza:

Und so lang du das nicht hast,

Dieses: Stirb und werde!

Bist du nur ein trüber Gast

Auf der dunklen Erde.<sup>1</sup>

By way of the readings of Rösch, Burdach, Staiger, and Hölscher-Lohmeyer, Dye explores the theme of the “guesthood” (Dye 1989, 191) and “out-of-placeness on earth” (193) of this “trüber Gast,” comparing the subject to that of Faust, attempting to judge whether Faust finally achieves a sense of “at-homeness” and whether “Selige Sehnsucht” tells the reader that “at-homeness” is achieved in death. Writing about Hölscher-Lohmeyer’s analysis and the question as to whether the “trüber” nature of the guest is due to alterable “unenlightenment” or if it is due rather to the unalterably dim vision that life on earth can never shed, Dye states:

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<sup>1</sup> (Dye 1989, 190), from Goethe’s *Werke*. Dye’s translation:  
And as long as you don’t have that,/This: Die and become!/You’re only a gloomy  
[obfuscated] guest/On the dark earth.

At the end of the scene “Nacht,” ...however, when he hears the Easter music from a neighboring church, he recognizes his kinship with humanity, realizes that he is not peculiarly out of place, and gratefully concludes his soliloquy with the insight that he is where he belongs after all: “Die Erde hat mich wieder!” “The earth has me back!’ ...The joyous praise of an exemplary “Stirb und werde”—Christ’s mediatory death and resurrection—has reminded Faust of the contingency and dependence on mediation that he shares with all mortals and restored him to the earth as his proper abode. (192)

Dye goes on to point out that the reverse might be argued—that Faust’s alienation or exile lasts throughout the remainder of his life, despite him having one. (192.) He ultimately poses a hybrid interpretation:

...by retaining Staiger’s view of our guesthood on earth as inevitable but replacing his sense of “trübe” with Hölscher-Lohmeyer’s “unenlightened,” one can argue that we are not sufficiently enlightened to know that we are *not* at home on the dark earth but, ignorant of our true home, blissfully comfortable in a kind of fool’s paradise...This interpretation would mean that ownership of “Stirb und Werde” ...is prerequisite to a comprehension of human...out-of-placeness on earth—to a realization that we do not in fact belong here. ...here guesthood...is a truth we realize, somehow, through a process of dying and becoming or at least of undergoing the kind of mutation implied by estrangement—perhaps as a result of being overcome by a “fremde Fühlung” ‘strange sensation.’ (193)

The longing for death and the resultant transformation and illumination of which Dye speaks necessitate a crisis of identity—in a state of implied age, the ever-elusive future bursts into a present, and depending on the reading, there might exist the possible paradox that with the advent of enlightenment, death ensures that it is never enjoyed (196). As Dye writes, “Any becoming can be represented as a death and rebirth—the extinction of a prior existence and the creation of a new one.

There is continuity of essence, where identity resides, beneath the radical discontinuity of accident.” (196) The transgression of present into future implied in the word “become” seems to indicate an existence following “Stirb;” “death” does not have the last word, and therefore it is not a *final* death of which Goethe speaks, but rather a loss of an older self at the arrival of a “present” pregnant (very much so, in the case of “Selige Sehnsucht” with the “futureness” of “becoming.”

Raymond Monelle in the fifth chapter of *The Sense of Music* quote Georges Poulet in *Études sur le temps humain*, stating that the “present” in Romantic thought “is a void” (Monelle 2000, 115) which recognizes “all the distance that has to be crossed in order to discern...the dark, remote, and mysterious being of memory” (115). The mind may look backward to the past or forward to the future:

The past and future, infinitely desired and feared, occupy an area of being quite different from the empty and meaningless present. To pass through time is to move from the vague and aimless present back to the longed-for, alluring, and perfumed past, the world of an imagination that has no interest in “fixities” (Coleridge in the *Biographia literaria*); what is sought is usually a distant past, personal, ancient, mythic, or ethnic, sufficiently sundered from the present to be unavailable for a very

close inspection. The two temporalities, lyric, and progressive, have become two states of being, and art enters on a period of schizophrenia.

Certainly, Stewart's themes of separation, "pastness," loss, the exotic, and the antique as conditions of longing are pervasive in Monelle's thought. Central to his views on temporality is the common distinction between structure (also contrivance/narrative/plot/discontinuous time) and genre (also evocation/verisimilitude/continuous time/description/writing/fiction) (120). Similar to Adolph Bernhard Marx's categories of "Gang" and "Satz," (Davis 2014, 274) but for Monelle, including them (Satz being supplanted by "dance" [Monelle 2000, 142]), the forward resumption of action of "Gang" is associated, but not always simultaneously occurring with, development. Regression into "evocation" by frequent use of melody is characteristic of "genre," defined by Monelle as a sign-replete "elucidation of culture" (119), and associated with the time-halting effect of dance (142).

Benedict Taylor in *The Melody of Time* elaborates in detail upon the temporal complexity inherent in longing, *sehnsucht*, or nostalgia within the music of Franz Schubert. Again, temporal and geographic distance come into play:

This theme of memory easily spills over into the related idea of nostalgia. In its original, etymological meaning—as 'longing for home,' whether literally or more figuratively—the concept of nostalgia implies spatial distance more immediately over any temporal loss, but obviously relies on memory and thus may easily blur with the longing not so much for a lost place but as for a lost time—the sense in

which it is commonly used today. Thus nostalgia in music invokes pastness, specifically loss. It dwells on the absence or distance; it is memory with an emphasis on memory's affective modality, the emotive aspect of longing. Nostalgia has long been associated with Schubert. (Taylor 2016, 133)

Taylor eventually provides examples of ways in which Schubert's music might signify memory, "pastness," or nostalgia, which will become relevant below.

### **Schubert/Goethe: "Nur wer die Sehnsucht kennt"**

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!<sup>2</sup>

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<sup>2</sup> Goethe, translation by Lawrence Snyder:

*Only one who knows longing  
Knows what I suffer!  
Alone and cut off  
From all joy,  
I look into the firmament  
In that direction.*

*Ach! he who loves and knows me  
Is far away.  
I am reeling,  
My entrails are burning.  
Only one who knows longing  
Knows what I suffer!*

Goethe's poem is filled with indications of age, loss, loneliness, separation, sadness, removedness, unbelonging, pastness, pain, disorientation, and a sense of self being unknown to nearly all (henceforth "unknowledgedness"). Its setting by Schubert allows the reader to form a larger network of musical associations, broadening and deepening a constellation of poietic or immanent (rather than merely esthetic) signs for longing.<sup>3</sup>

But how exactly is this pastness conveyed? There is no "horn call," no "sense of nostalgia...created simply from an overriding mood of beauty and contentment." (Taylor, 147). But Taylor goes further: appealing to an Aristotelian view that memories are present images of the past, he concludes that pastness is nonessential to nostalgia or remembrance, and therefore asks the next question: "If the image of the object of memory is present to the mind, perceived in the now, what then differentiates the present perception of the image of memory with reality?" (149). The answer: "The image, the object of memory, is part of the present, though it relates to the past. It must somehow be marked in context as being unreal, weaker, a copy..." (49). And later:

This may be signed in numerous ways. Taking our cue from Berkeley and Hume, the status as memory might be indicated by a difference in intensity. Hence we find such familiar devices as music being heard more weakly through the use of a *pianissimo* dynamic, of timbral weakening (*una corda* pedal for the piano, *sul ponticello* effects), spatial distance in instrumentation (played only on the back desks of the violins or offstage), enveloped by a haze (tremolo or tonally obfuscatory

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<sup>3</sup> Klein (2004, 23-24) referring to Jean-Jacques Nattiez's terminology.

harmony), or lacking the reality of true grounding (in inversion, without bass support) (150).

To rehearse every element in the Schubert song which contributes to “haze,” “lacking grounding,” or “timbral weakening” would be an unnecessary and obvious repetition, but a few will suffice:

Example 1<sup>4</sup>

The image shows a musical score for Schubert's 'Mignon'. It begins with a piano prelude in 6/8 time, marked 'Langsam.' (Slow). The prelude is in the key of A minor and features a dotted rhythm in the melody. The piano part is marked 'pp ligato' and 'cresc.' (crescendo). The vocal entry begins with the lyrics: 'Nur wer die Sehnsucht kennt, weiss, was ich lei - de, nur wer die Sehnsucht kennt, weiss, was ich lei - de! Al - lein und ab - ge.trennt von al - ler Freu - de, seh''. The piano accompaniment continues with a dotted rhythm and chromatically altered pitches.

Schubert opens with a piano prelude, exhibiting a slow, dreamlike, plodding melody owing such characteristics to the dotted rhythm, chromatically altered pitches, and cyclical phrases (in the first two measures the melody circles back to the initial A, with which bass figure cycles in parallel). The melody is initially played in octaves, lending a solitary loneliness, or hollowness, to the sound. Measures 2-4

<sup>4</sup> All musical examples are taken from public domains scores on IMSLP, cited at the end.

begin with the same short motive which expends all its energy in the first half of the bar, each iteration thereby separated from the other.

The entrance of the singer takes on the hue of the previous octave-bearing melody, lonely by association with what precedes. The third line of the stanza seems to push the temporal scheme forward, as context and plot is given to inform the physiological state of the narrator. Quickly subsiding into the past yet again as a gaze toward the heavens lapses into evocation, a brief but critical two bars of interlude pull time into suspension with an unstable 2<sup>nd</sup> inversion of a V<sup>7</sup> chord. While not in itself particularly strange, it is the expectation of a cadence on that very bar that pulls the listener out of narrative and into genre.

Example 2

The musical score for Example 2 consists of three systems, each with a vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'a tempo'. The lyrics are in German.

System 1:  
Vocal: Es schwin\_delt mir, es brennt mein Ein\_ge.  
Piano: *cresc.* (crescendo)  
Lyrics: Es schwin\_delt mir, es brennt mein Ein\_ge.

System 2:  
Vocal: wei\_de, es schwin\_delt mir, es brennt mein Ein\_ge.  
Piano: *decresc.* (decrescendo)  
Lyrics: wei\_de, es schwin\_delt mir, es brennt mein Ein\_ge.

System 3:  
Vocal: wei\_de. Nur wer die  
Piano: *decresc.* (decrescendo), *pp* (pianissimo)  
Lyrics: wei\_de. Nur wer die

However, a second and last energetic attempt to escape from this temporal paralysis rushes in with inner turmoil and near disintegration as the far-away “one” is *remembered* (Example 2). This remembering is painful and disorientating, and it is only with the return of the opening couplet that the *status quo* is regained, a comparative peace attained not out of the struggle, but by fleeing it. The subject remains separated from the “one” who loves and knows, and as there is no hope of “knowedness,” there is only the meager consolation that the suffering itself is known by others who have likewise suffered. The bass movement from B flat (so *close* to A) by tritone ascent to E again signifies in no uncertain terms the rending pain of distance and separation, only to lead inevitably in cycle back to the first state, a empty present which looks back over a yawning, unbridgeable gap to the past.

### Grieg: “Fra Ungdomsdagene,” *Lyriske Stykker Op. 65*

In “From Youthful Days,” the first of the Op. 65 Lyric Pieces, there appears again a solitary subject, but this time a textural ambiguity begs the question, is this not the subject, the central persona, but rather the formality and drama of a narrator?

Example 3

Allegro moderato e tranquillo.

The image shows a musical score for the first system of 'Fra Ungdomsdagene' by Edvard Grieg. It is in 3/4 time and B-flat major. The tempo is 'Allegro moderato e tranquillo'. The score is marked with a first ending bracket (1.) and a piano dynamic (p). The melody is in the right hand, featuring a sequence of eighth notes with various ornaments (accents, slurs, and trills). The bass line is in the left hand, consisting of a simple harmonic accompaniment with chords and single notes. There are several asterisks (\*) under the bass line, likely indicating specific harmonic or performance details. The score is presented on two staves.

In a third possibility, perhaps the narrator *is* the subject, as the title might suggest; the subject could either be telling a tale from his youth to a second person, or drawing up from an aged mind memories, to be played out once again in the mind's inner, imaginative stage. In any case, the pianistic figures again seem to exhibit the “haze” of memory exemplified by a solo voice without “grounding,” minimal punctuation in bars 2, 4, and 6-8, and by even more “evocative” passages: a series of sequential, wind-blown lines, first on a subdominant G minor chord, and then, as the mind peers further backward over a long and mysterious gulf of time, repeated a third lower over a Neapolitan chord.

Example 4

The image shows a musical score for a piano piece, labeled 'Example 4'. It consists of two systems of music, each with a treble and bass clef staff. The first system has four measures. The first two measures have a treble staff with notes and rests, and a bass staff with chords. The third measure has a treble staff with notes and rests, and a bass staff with a chord. The fourth measure has a treble staff with notes and rests, and a bass staff with a chord. The second system has four measures. The first measure has a treble staff with notes and rests, and a bass staff with a chord. The second measure has a treble staff with notes and rests, and a bass staff with a chord. The third measure has a treble staff with notes and rests, and a bass staff with a chord. The fourth measure has a treble staff with notes and rests, and a bass staff with a chord. The score includes various musical notations such as fingerings (e.g., 5, 1, 4, 5, 4, 3, 2, 1), dynamics (Ped.), and articulation marks (\*).

Monelle wrote about pieces dominated or existing entirely within lyric/genre: “...the *Lyric pieces* of Grieg seem to some people more successful than his sonatas or Piano Concerto. The intermezzi of Brahms are free from the strain of his symphonies. Of course, these little pieces contain structure in the normal sense: phrasing, harmonic progression, and cadence, which are somewhat like grammatical structure. But structure in the sense of seriality, of successive events related by transformation, antithesis, development—structure as temporality—is not

generally present” (Monelle, 121). This holds true, for even the next “Gang”-like passage quickly fails to rise out of genre to narrative; the opening theme returns in two impassioned octaves, but for all that sound, the distance within their range is doubly hollow and therefore doubly alone, and this second utterance subsides deeper into the haze, a haze which functions as a change of scene:

Example 5

The musical score for Example 5 is presented in five systems, each with a piano (left) and treble (right) staff. The key signature is one flat (B-flat). The score features various musical notations including triplets, sixteenth-note runs, and dynamic markings. The first system includes a *ff* marking. The second system includes a *dim.* marking. The third system includes a *p* marking. The fourth system includes *dim.* and *pp* markings. The fifth system includes a *poco rit.* marking. The score concludes with a final chord in the treble staff.

And thus, pervasive through this first section (of ternary form), is a sense of age, loss, nostalgia, separation, pastness, and perhaps as in the Schubert, the sense of “unknowledgedness.”<sup>5</sup>

The middle portion is entirely different, and has the character of a folk dance, carrying with it associations of the pastoral, the national, and even the local and small. Its exuberance conveys not progressive, narrative time, but an observant suspension of time:

But the dance is, from the temporal point of view, a particularly interesting kind of movement, for it is nonprogressive activity, nonstructuring structure. The dancer moves, but has no goal; she depends on body-weight and momentum, muscular balance, movement-feel, but through these she achieves not narrative, but phenomenological stasis. She is the underlying movement of the lyric, prosody bereft of language and phrase (Monelle, 141-2).

#### Example 6

The musical score for Example 6 is presented in three systems. The first system includes a treble clef staff with a tempo marking of *Molto più vivo.* and dynamic markings of *poco rit.*, *pp una corda*, and *pp*. The bass clef staff has *senza Ped.* and *ped.* markings. The second system continues the bass clef staff with various rhythmic patterns and fingerings. The third system features a *cresc.* marking and *> tre corde* instruction, with *ped.* markings throughout.

<sup>5</sup> For an example of a keyboard work based upon a poem and conveying a sense of longing through the exotic, foreign, and generally geographically distant, see David Monrad Johansen’s “Fruga Ermelin” from *To Portrætter fra Middelalderen*, Op. 8.

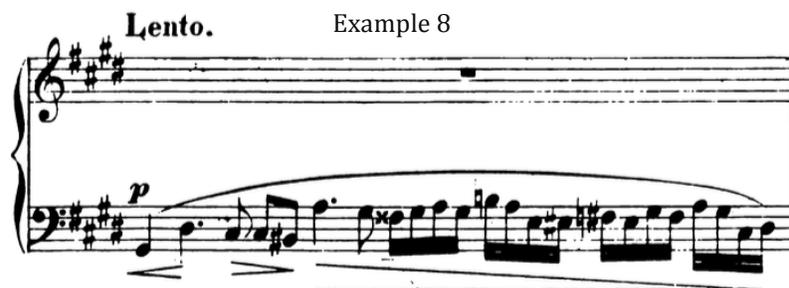
The inner dance is then closed off with a near exact repeat of the first section, excepting a last word or act; retaining the ambiguity of the opening, the question still remains as to whether this is voice is subject or narrator, diegesis or mimesis. After the last longing ascent and hopeful momentary mid-air suspension (and by now any expectation of the outcome is a pessimistic one), a final tragic utterance of resignation concludes, followed by a more narratorial major plagal cadence, once again effectively veiling and shrouding the past.

Example 7



**Chopin: Étude in C Sharp Minor, Op. 25 No. 7**

Informing my interpretation of the Chopin etude are the poietic and immanent qualities of the Schubert, as well as those of the Grieg. However, as Grieg a-chronologically succeeds Chopin, whatever *sehnsucht*-signifying qualities are immanent in “Fra Ungdomsdagene” will be considered esthetic in the Chopin as a part of our own present intertextual competency. The answer to the earlier question as to the capability of absolute music to immanently convey longing is by now (if it wasn’t before) quite apparent.



Example 8

Again, a piece is opened with a single solitary line, this time in an incredibly long phrase that extends beyond (through time? space? the interiority of memory?), attempting to cross a great chasm. Again, the same ambiguity is present—is this the thought of a longing subject or the expository contextualizing of a narrator? The emptiness and “lack of grounding” in addition to the striving, over-ambitious, and collapsing phrases recall Goethe’s poem and the “Schmetterling’s” ascent and following death. However, the arrival of the melody proper in the first measured bar retrospectively imbues the cadenza as contextualization—perhaps whoever has first spoken is an introspective and participatory narrator, or alternatively, a narrating subject.

Example 9



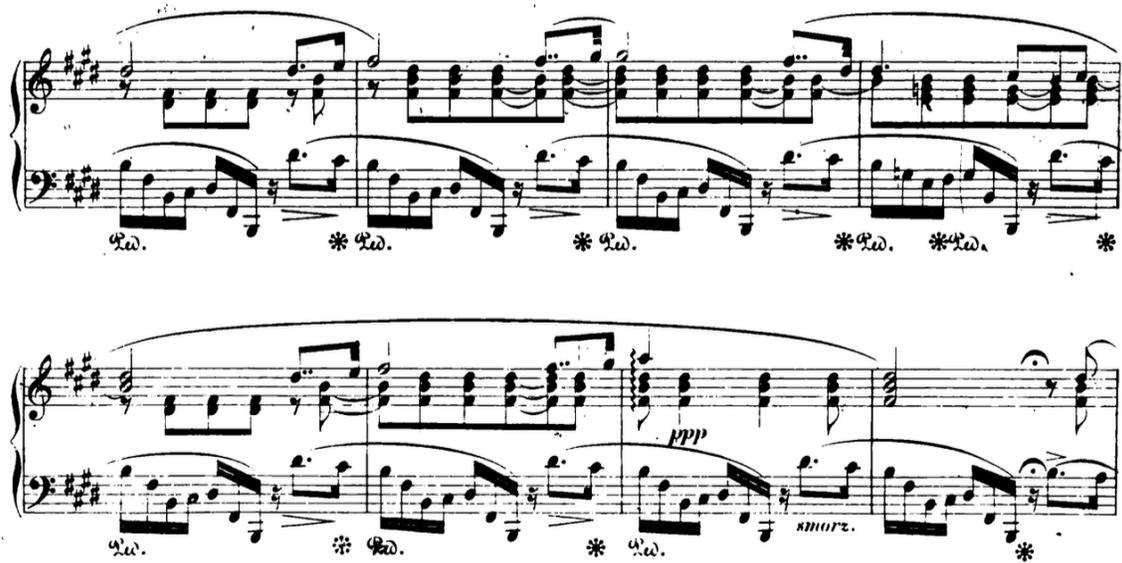
The pulsing eighths color the melody with unrest and intent, separating it from the melodic fragments above—fragments indexical perhaps of a mostly ineffectual attempt to observe, console, and bear with the longing sadness and increasing disorientation of the subject. Chromaticism and fitful, flailing sixteenths convey a sense of aged pain, loss, and unbelonging. Notably, this gives way to the horn-like pastoral melody in E major:

Example 10



Soon, however, the subject begins to strive (toward Goethe's light?) in increasing urgency, and even joy, before a contented resolution. And then, unexpectedly, the third bar of the opening melody is transfigured into a repetitive, soothing barcarolle figure above which the soprano melody aimlessly and leisurely upward floats. Energy and momentum ebbs out into silence.

Example 11



Here was perhaps that very "limpid simplicity and purity," "a sense of wholeness and beauty, a state of grace and innocence, which somehow is too good, too pure, to be true" (Taylor, 147). Taylor writes regarding Schubert's Piano Sonata in G, D. 894, "Like a childhood illusion or a *Märchen*, the Arcadian tone of the music is marked as distanced, past, or dreamlike—in other words, not reality" (147). And

so the pastoral is unveiled to contain the same pained, torn angst of the original melody, and the pastoral theme is transformed to, or rather revealed to be, minor.

Example 12



## Conclusion

From Schubert's incessant mono-reality of separation and alienation, to Grieg's portrait of reminiscence, age, and loss (with its pristine, crystalized memory of youthful energy, vigor, and ebullience), to Chopin's inconsolably and unaccompanied pain which holds only an illusion or delirious vision of the Arcadian idyllic, each work is a intricate welkin embedded with a unique constellation of *sehnsucht* signs. Textuality offers varying degrees of certainty and clarity, and the absence of text, far from precluding a network of associative imagery with complex and even delightful ambiguity of meaning and narrative, is enriched and even somewhat canonized by intertextuality.

As Chesterton wrote, it is loss—"sorrows and forlorn hopes"—which instill pride in the patriot, and perhaps it is fitting that such sorrow and affective power find musical expression in small forms as well as large—forms out of which the musical subject threatens to burst, so unexpectedly full with pathos these short

Austrian, Norwegian, and Polish works are. And finally, to tie in Joseph Hunter, Chesterton, Stewart, song, and the small form:

He knew that real patriotism tends to sing about sorrows and forlorn hopes much more than about victory. He knew that in proper names themselves is half the poetry of all national poems. Above all, he knew the supreme psychological fact about patriotism, as certain in connection with it as that a fine shame comes to all lovers, the fact that the patriot never under any circumstances boasts of the largeness of his country, but always, and of necessity, boasts of the smallness of it. All this he knew, not because he was a philosopher or a genius, but because he was a child. Anyone who cares to walk up a side slum like Pump Street, can see a little Adam claiming to be king of a paving-stone. And he will always be proudest if the stone is almost too narrow for him to keep his feet inside it.

(Chesterton 1904, 133-134)

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