In "Die Stadt" by Franz Schubert, the diatonic passage in C minor from mm. 6-14 involves an articulation of C natural² by its diatonic upper neighbor, as shown in Example 1 below. Example 1: An Excerpt from the Vocal Line of "Die Stadt", mm. 10-12



At this point in an initial and un-prejudiced hearing of the piece, I hear no hypothetical meaning whatsoever to the D-natural²; it is simply an innocuous upper neighbor as a chord tone in a supertonic diminished triad leading to a dominant (not shown in the example). When Schubert revisits an analogous passage in the A['] portion of the work, something quite different occurs, as shown in Example 2:

Example 2: An Excerpt from the Vocal Line of "Die Stadt", mm. 31-33



The innocuous, bright D natural² of measure 11 turns to the dark, ominous D flat² of measure 32 as a musical setting of the narrator's recognition of loss sinking into his consciousness. At this D flat² in measure 32 we have an evident moment that causes us to re-hear and re-think the "innocuous" D natural² of measure 11 as bearing within it like a strange secret, the hypothetical potential to be turned dark into a D flat². The German draws attention to the cross-reference; not only does each image point to the city, but the rhythm of the passages is identical—a metric echo.