

Strophic Art Song Analysis

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Schubert's Tränenregen, From the Song Cycle: Die Schöne Müllerin

Tränenregen

Shower of tears

Wilhelm Müller

Translation by Richard Wigmore

Wir sassen so traulich beisammen
Im kühlen Erlendach,
Wir schauten so traulich zusammen
Hinab in den rieselnden Bach.

We sat together in such harmony
beneath the cool canopy of alders,
and in harmony gazed down
into the rippling brook.

Der Mond war auch gekommen,
Die Sternlein hinterdrein,
Und schauten so traulich zusammen
In den silbernen Spiegel hinein.

The moon had appeared too,
and then the stars.
They gazed down in harmony
into the silvery mirror.

Ich sah nach keinem Monde,
Nach keinem Sternenschein,
Ich schaute nach ihrem Bilde,
Nach ihren Augen allein.

I did not look at the moon;
I did not look at the stars.
I gazed only at her reflection,
and her eyes.

Und sahe sie nicken und blicken
Herauf aus dem seligen Bach,
Die Blümlein am Ufer, die blauen,
Sie nickten und blickten ihr nach.

I saw them nod and gaze up
from the happy brook;
the little blue flowers on the bank
nodded and glanced at her.

Und in den Bach versunken
Der ganze Himmel schien,
Und wollte mich mit hinunter
In seine Tiefe ziehn.
Und über den Wolken und Sternen
Da rieselte munter der Bach,
Und rief mit Singen und Klingen:
„Geselle, Geselle, mir nach!“

The whole sky seemed
immersed in the brook
and sought to drag me down
into its depths.
Above the clouds and stars
the brook rippled merrily,
and called me with its singing and
ringing: 'Friend, follow me!'

Da gingen die Augen mir über,
Da ward es im Spiegel so kraus;
Sie sprach: „Es kommt ein Regen,
Ade, ich geh' nach Haus.“

Then my eyes filled with tears
and the mirror became blurred.
She said: 'It's about to rain.
Goodbye. I'm going home.'

You are required to interpret poetry on your ARCT Analysis examination, despite not being trained to do so in advance. I will provide two hints for this poem utilizing Jungian Archetypes. Typically in mythology, fairytales, art, and dreams: **water** represents the subconscious; a **maiden** represents the male animus (soul); the orbiting **moon** represents the self and the cyclic journey we take though light (consciousness) and darkness (subconsciousness).

1. Introduction

/3

a) What is the quality of the first chord we hear?

- major minor diminished augmented half diminished

b) How does Schubert attempt to obstruct the meter in the introduction?

c) Name the cadence in mm. 4.

- Perfect Authentic Imperfect Authentic Deceptive Phrygian

2. Stanza 1 and 2

/3

a) The word *Erlendach* is set to the highest note of the opening melody mm.7.

Why did Schubert choose this word as the melodic high point?

b) The texture changes in mm. 12 and 13. What key are these two bars in? _____

/1

c) How does this new texture and activity support the text in verse 1?

/3

3. Stanza 3 and 4

- a) The man chooses to observe the maiden exclusively through her reflection in the brook. Explain the significance of this choice and its possible repercussions. /3

- b) Name the cadence between mm. 17 and 18. /2

PAC IAC Half Deceptive Phrygian

- c) What key did this cadence tonicize? _____

- d) How does this tonicization reflect the text here in stanza four? /3

4. Stanza 5 and Closing

- a) In stanza five it seems as though the brook, and the brook alone is hypnotizing the man to the point where he hears it speak. The maiden and the moon are not even mentioned. How might this stanza cause the listener to reinterpret what was previously said in the poem. /3

b) What key is the final stanza set to? _____ /1

c) *Spiegel so kraus* is set to the highest vocal note of the melody. Why is this significant?

_____ /3

d) Why does this force us to reinterpretation the entire song? /3

e) Look back at the first page of the song. There are a considerable amount of E sharps throughout the A major section. In retrospect, how might we reinterpret these E sharps knowing how the song ends? /5

X.
Thränenregen.

Ziemlich langsam.

Singstimme.

Wir sassen so traulich bei.
Ich sah nach kei - nem
Und in - den Bach ver -

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sam - men im kü - len Er - len - dach, wir schauten so traulich zu - sam - men hin -
Mon - de, nach kei - nem Ster - nen - schein, ich schaute nach ih - rem Bil - de, nach
sun - ken der gan - ze Himmel schien und woll - te mich mit - hin - un - ter in

11

ab in den rieselnden Bach. Der
ih - rem Auge al - lein. Und
sei - ne Tie - fe ziehn. Und

15

Mond war auch ge - kom - men, die Stern - lein hin - ter -
sa - he sie ni - eken und bli - eken her - auf aus dem se - ii - gen
ü - ber den Wol - ken und Ster - nen da rie - sel - te mun - ter der

18

drein, und schau-ten so trau-lich zu - sam - men in den sil - ber-nen Spie-gel hin -
 Bach, die Blüm-lein am U-fer, die blau - en, sie nick-ten und blickten ihr
 Bach, und rief mit Sin-gen und Klin - gen: Ge - sel - le, Ge - sel - le! mir

22

ein. Da gingen die Augen mir
 nach. nach.

26

ü - ber, da ward es im Spie-gel so kraus, sie sprach: es kommt ein Re - gen, a -

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de, ich geh' nach Haus.