

**Through Composed Song Analysis****/37****Schubert's Der Müller und der Bach, From the Song Cycle: Die Schöne Müllerin****Der Müller und der Bach****Wilhelm Müller**

DER MÜLLER:

Wo ein treues Herze  
In Liebe vergeht,  
Da welken die Lilien  
Auf jedem Beet.

Da muss in die Wolken  
Der Vollmond gehen,  
Damit seine Tränen  
Die Menschen nicht sehn.

Da halten die Englein  
Die Augen sich zu,  
Und schluchzen und singen  
Die Seele zu Ruh'.

DER BACH:

Und wenn sich die Liebe  
Dem Schmerz entringt,  
Ein Sternlein, ein neues  
Am Himmel erblinkt.

Da springen drei Rosen,  
Halb rot und halb weiss,  
Die welken nicht wieder  
Aus Dornenreis.

Und die Engelein schneiden  
Die Flügel sich ab,  
Und gehn alle Morgen  
Zur Erde herab.

DER MÜLLER:

Ach, Bächlein, liebes Bächlein,  
Du meinst es so gut:  
Ach, Bächlein, aber weisst du,  
Wie Liebe tut?

Ach, unten, da unten,  
Die kühle Ruh'!  
Ach, Bächlein, liebes Bächlein,  
So singe nur zu.

**Shower of tears****Translation by Richard Wigmore**

THE MILLER:

Where a true heart  
dies of love,  
the lilies wilt  
in their beds.

There the full moon  
must disappear behind clouds  
so that mankind  
does not see its tears.

There angels  
cover their eyes  
and, sobbing, sing  
the soul to rest.

THE BROOK:

And when love  
struggles free of sorrow,  
a new star  
shines in the sky.

Three roses,  
half-red, half-white,  
spring from thorny stems  
and will never wither.

And the angels  
cut off their wings,  
and every morning  
descend to earth.

THE MILLER:

Ah, brook, beloved brook,  
you mean so well:  
ah, brook, but do you know  
what love can do?

Ah, below, down below,  
is cool rest!  
Brook, beloved brook,  
sing on.

You are required to interpret poetry on your ARCT Analysis examination, despite not being trained to do so in advance. I will provide hints for this poem utilizing Jungian Archetypes. Typically in mythology, fairtales, art, and dreams: **water** represents the subconscious and chaos and uncertainty; **flowers** and **orchids** symbolizes the self, and the number **three** is divine, but incomplete. The orbiting **moon** represents the cyclic journey we all take though light (consciousness) and darkness (subconsciousness) as we experience day and night.

## 1. First Page

- a) How does the opening texture exemplify the millers current emotional state? /3

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- b) Is the opening phrase of this song a sentence or a period? /1

sentence     period

- c) The word *Liebe* (love) is set to the highest note of the opening melody mm.5. /1  
Why did Schubert choose this word as the melodic high point?

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- d) What best describes the harmony in mm. 8? /1

Italian Augmented 6th     Neapolitan     Common Tone Diminished 7th

- e) In what way is the harmony in mm. 8 indicative of the text? /3

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## 2. Second Page

a) How does the new accompaniment texture represent word painting? /3

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b) What is the relationship between the new key and the home key? /1

- relative minor    relative major    parallel major    the dominant key

c) The word *ein neues* (new star) is set to the highest note of the opening melody mm. 34.

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

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d) The brook's response is full of religious imagery including the birth of stars, angels descending to earth, and immortal roses which are both red and white and emerge out of thorns. What might the brook be suggesting to the miller?

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e) Analyze the harmony and provide functional chord symbols from mm. 29-36. /1

f) Locate and label a cadence anywhere on the second page of the piece. /1

### 3. Last Page

a) How does Schubert combine the material from page one and two to create page three?

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b) How did the miller react to the brook's statements? What does the text suggest the miller now desires?

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c) Define "*through composed*" leider, and explain why this art song fits this category.

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d) Explain why some might argue that this song is not through composed, but is actually in ternary form?

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19.  
Der Müller und der Bach.

*Mäßig.*

(Der Müller.)

Wo ein treu - es Her - ze in Lie - be ver -

geht, da wel - ken die Li - lien auf je - - dem Beet; da muß in die

Wol - ken der Voll - mond gehn, da - mit sei - ne Trä - nen die Men - schen nicht

sehn; da hal - ten die Eng - lein die Au - gen sich zu und

schluch - zen und sin - gen die See - le zur Ruh! Und

(Der Bach.)

50

29

wenn sich die Lie-be dem Schmerz ent - ringt, ein Sternlein, ein neu-es, am

35

Him - mel er - blinkt, ein Sternlein, ein neu-es, am Him - mel er - blinkt; da

41

springen drei Ro-sen, halb rot und halb weiß, die wel-ken nicht wieder, aus

47

Dor - - nen - reis; und die En - ge-lein schneiden die Flügel sich ab und

53

gehn al - le Morgen zur Er - de her - ab, und gehn al - le Morgen zur

59

(Der Müller.)

51

Er - de her - ab. Ach Bäch - lein, lie-bes Bächlein, du meinst es so

65

gut; ach Bäch - lein, a - ber weißt du, wie Lie - - - be tut? Ach

71

un - ten, da un - ten die küh - - le Ruh! ach Bäch - lein, lie-bes Bäch-lein, so

77

sin - ge nur zu, ach Bäch - lein, lie-bes Bächlein, so sin - ge nur zu.

83