

**FIFTY SONGS  
BY FRANZ SCHUBERT**



**FIFTY SONGS BY  
FRANZ SCHUBERT**

**EDITED BY  
HENRY T. FINCK**

**FOR LOW VOICE**



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*Franz Schubert*

*From a photograph of the original water-color portrait by Wilh. Aug. Rieder (1796-1880.)  
Painted in May, 1825*

# FRANZ SCHUBERT

## THE GREATEST OF SONG-WRITERS

[BORN JANUARY 31, 1797; DIED NOVEMBER 19, 1828]



IN 1838, ten years after Schubert's death, Liszt referred to him as "the most poetic musician that ever lived," and he confessed that his songs, as sung by Baron von Schönstein, had often moved him to tears.

Widely as musicians diverge in their opinions, in one thing all agree—that Schubert is the greatest of the song-writers. But he was not always so considered; his music was too original and too deep to be appreciated at once. Goethe, for instance, who always professed a great interest in music, and who was delighted with the shallow songs of Zelter (now forgotten), not once, in all his numerous books and countless letters, referred to Schubert, who set to music no fewer than eighty of his poems. A few years before his death, when Goethe was an old man, Schubert sent him three of his songs (*Postillion Kronos*, *To Mignon*, *Ganymede*) with this letter:

"If I should succeed by the dedication of these settings of your poems in expressing my boundless veneration of Your Excellency, and perhaps in winning some regard for my insignificant self, I should regard the realization of this wish as the most fortunate incident in my life."

On the day when Goethe got this humble note he also received a quartet from the sixteen-year-old Mendelssohn; to him he sent a gracious letter of thanks two days later, but Schubert he utterly ignored. Some years later, it is true, when he heard the great Schroeder-Devrient sing *The Erlking*, he kissed her on the cheek and exclaimed: "Thank you a thousand times for this grand artistic achievement. I heard this song once before when I did not like it at all; but when sung in your way it becomes a true picture." But poor Schubert never heard of this triumph, for he had

been laid in his grave two years before. He lived only thirty-one years—from 1797 to 1828.

There was one man who might have helped him to contemporary appreciation of his genius, and that man was Beethoven. But, strange to say, although Beethoven lived in the same city as Schubert for three decades, he did not discover his merits till shortly before his death. A friend brought him some of the Schubert songs, and after perusing them he exclaimed several times: "Truly, Schubert has the divine spark!" But it was too late to do anything for his modest young colleague, who, moreover, followed him into the other world a year and a half later.

In those days few concerts were given in Vienna, and it was not customary to sing *Lieder* in them. Opportunities were therefore lacking to make the general public acquainted with the songs of Schubert. A few families for whom he played, and his friend the tenor Vogl sang, knew about them; but even they would, no doubt, have been greatly astonished if some one could have told them that Schubert would be rated a century later as the greatest of all song-writers.

It is pitiable to read about this young composer's struggles with poverty. Like many other men of genius, he was too much of a Bohemian to occupy a regular position as conductor or teacher, and his compositions brought him a mere pittance. For his instrumental works there was hardly any market, and for his songs he was glad to get a few dollars; some of the very best of them, indeed (included in the *Winter Journey* cycle), he sold for twenty cents apiece,—and this was toward the end of his life!

A song-writer needs above all things a good piano; but Schubert was too poor to own one ex-

cept in the last years of his life, so he used to call on his friends when he felt like playing and improvising. He liked particularly to play on the instrument of Wilh. Aug. Rieder, the painter, who subsequently became custodian of the Belvedere Gallery. But sometimes Rieder was busy and did not wish to be disturbed; so it was arranged that Schubert should come only when the shade of a certain window was up. Neighbors often saw the composer hastening around the corner and looking eagerly at that window; if the shade was up, his face beamed with joy; if down, he sadly walked on.

It often happens, especially in German countries, that a man whose greatness was not understood during his lifetime, is fully appreciated immediately after his death. Sometimes, indeed, the pendulum swings too far in the opposite direction. This was not the case with Schubert. Even after his death, decades elapsed before the majority of musicians and music lovers began to realize that

he belonged in the very front rank of composers. The songs of Weber, Mendelssohn and others, vastly inferior to his own from every point of view, were sung in every household; while Schubert's, with a few exceptions, were neglected.

It was a pianist, and not a singer, who at last turned the tide and revealed the abundant treasures of Schubert's songs to an astonished and delighted world. Franz Liszt took a large number of the best Schubert *Lieder*, arranged, or rather translated them for the piano, and played them in the cities of Europe till the audiences "shouted for joy." The singers, professional and amateur, took the hint, and from that time on Schubert's supremacy as a song-writer was acknowledged; but the process of popularization was gradual, and it cannot be said that even now these songs are as often seen on concert programs as they should be. It requires temperament as well as technic to do them full justice; and few singers have temperament.

### CHARACTERISTICS OF SCHUBERT'S SONGS

THERE were many great composers before Schubert; why, then, did it remain for him to practically create the lyric art-song as late as the first quarter of the nineteenth century? Because Bach and Handel, Gluck, Haydn, Mozart, Beethoven, Weber, and the other great predecessors and contemporaries of Schubert, preferred to put their best melodies into larger works,—operas, oratorios, symphonies, etc. He was the first who put the very best that was in him into the short songs he wrote; and as his best was unsurpassable, he became at once the originator and the perfecter of the modern *Lied*, or art-song; which not only, like the best folk-songs, mirrors the mood of the poem to which it is wedded, but which also has a pianoforte part as eloquent and important as the vocal melody itself.

Before Schubert, we might say that sunflowers, hollyhocks and floweringshrubs and trees chiefly engaged the attention of all the musical gardeners. The humble violet was little regarded, although

Mozart paid it a pretty compliment.<sup>1</sup> What Schubert did for the small delicate flowers is comparable to what our modern gardeners have done for the fragrant violet's cousin, the pansy, making it a thing of beauty and a joy forever by creating an endless variety of quaint markings and rich colors which thrill every lover of flowers. And he composed many other kinds of flowers besides pansies!

Even if Schubert had not felt a special predilection for the lyric branch of his art, he could have afforded to squander immortal melodies on his songs, for he was a *melodic millionaire*,—the most inexhaustibly fertile and spontaneous melodist of all times and countries. It is a great mistake to suppose, as many still do, that Italy is the chief source of melody. Schubert alone utterly refutes that notion. In 1823—five years before he died—the Viennese were so intoxicated with Italian melody that the whole opera season was given over to Rossini exclusively, and no one

<sup>1</sup> See the first number in the collection of "Fifty Mastersongs by Twenty Composers."

would then have dreamed of ranking Schubert as high as him; but, as I have said elsewhere,<sup>1</sup> "what has become of Rossini's melodies? With the exception of the *Barber of Seville* and a few tunes from his other works, age has staled and withered them; whereas Schubert's melodies are as fresh and as modern as on the day they were born. Rossini's tunes had the ornamental stamp of fashion, and fashionable ornament is transient; whereas Schubert's melodies have the lasting quality of chaste folk-songs, with the added charms of the highest harmonic art. Schubert liked Rossini's music; but his instinct taught him a higher, nobler style which fashion cannot affect."

Some of the singers who produced Schubert's songs while he was still living used to urge him to make concessions to the taste of his time, and write ornamental passages,—runs, trills, roulades and other embellishments; but not an inch would he budge from what he considered to be in good taste. This stubbornness retarded popular appreciation of his genius; but he now has his reward, if immortality is a reward. The fifty songs in this volume will be sung as long as mankind retains its interest in any music written hitherto; and the general appreciation of high art has risen so much that very few music lovers to-day would fail to realize that embellishments of any sort would have marred the glorious perfection of these songs.

The gift of spontaneous, original melody is of superlative importance to a song-writer; it comes from heaven, and the "infinite capacity for taking pains," which has been miscalled genius, can never give it. But Schubert had other gifts, equally divine; preëminent among them an unprecedented faculty for modulation. A modulation is, as Philip Goëpp has aptly remarked, a musical *change of scene*; "it may be graded or sudden, as in wandering through a plain or over a mountain. Indeed, the quick surprise of new turn of view is just the same sort of pleasure as the charm of sudden shift of key." It has been said of Chopin's Opus 1, the *Rondo in C minor*, that it is "charac-

terized by a freedom of modulation such as Beethoven seldom permitted himself." Schubert came before Chopin, and he, too, from his earliest years indulged in this freedom of modulation, which constitutes one of the greatest charms of these two masters, and which revolutionized the art, ushering in the modern romantic spirit.

In harmonic modulation, even Schumann and the ultra-modern Liszt learned more from Schubert than from any one else; and so did Dvořák and Brahms. No musical historian has yet given Schubert full credit for his tremendous influence on these and other composers, especially from the harmonic point of view; he showed them that there is nothing that more deeply stirs the emotions of educated music lovers than an unexpected yet appropriate change of key.

Particularly characteristic of Schubert is the frequent alternation of major and minor keys. This is connected with his minute regard for word-pictures and changes of mood in the poems he set to music, and the effect is often thrilling. As Sir George Grove remarked: "In almost every song some example of such faithful painting may be found. A word will often do it. With Schubert the minor mode seems to be synonymous with trouble, and the major with relief; and the mere mention of the sun, or a smile, or any other emblem of gladness, is sure to make him modulate."

Schubert was the first to show on a large scale that, in the words of his friend Vogl, "the finest poems of our greatest poets may be enhanced, and even transcended, when translated into musical language." There is reason to believe that one cause of Goethe's disregard of Schubert was an instinctive jealousy of a composer whose genius was so great that it made even his best poems play second fiddle, so to speak, to the music.

On the other hand, it is most interesting to observe how Schubert's creative faculty was stimulated by good poetry. The editor of the present collection was himself surprised to find that the best seven<sup>2</sup> of the first two hundred and sixty-

<sup>1</sup> "Songs and Song Writers," New York, 1900. This volume includes a sketch of Schubert's life.

<sup>2</sup> Including "Nähe des Geliebten" beside the first six numbers of this collection.

two songs written by Schubert are all based on poems by Goethe. Sometimes, indeed, the paroxysm of inspiration was so overwhelming that he could write first-class music to a second or third rate poem; but as a rule the best poems evoked the best music. For this reason it is to be eternally regretted that Heine's verses, which are superior even to Goethe's for musical purposes, did not begin to appear till toward the close of Schubert's life.

It has often been said that Schubert was uncritical in the choice of his poems; but that is not true. Dr. Theodore Baker says: "As to his alleged carelessness in choice of subjects for musical setting, the fact is that he took seventy-two [eighty] poems by Goethe, forty-six by Schiller, forty-four by Wilhelm Müller, twenty-eight by Matthisson, twenty-three by Hölty, twenty-two by Kosegarten, thirteen by Körner, etc.—that is, the best at his command." And as Dr. Mandyzewski adds: "If we take the works of all the poets he utilized, it would be impossible to make better selections for musical purposes than those he made."

One thing cannot be denied: Schubert wrote too many songs. The Breitkopf and Härtel Edition, in ten volumes, comprises six hundred and three numbers. This includes fifty-two which appear in two versions, two in three versions, and three in four versions, so that the real number of songs is five hundred and thirty-eight. Schubert himself was aware that many of them were far below his high-water mark. Most of these belong to his early years. In 1815, when he was only eighteen, he wrote one hundred and forty-four, and in the following year one hundred and ten. Once he set to music eight songs in a single day.

Under such circumstances an editor has his uses. While it is true that Schubert had written about a dozen of his best songs (see table of contents of this volume) by the time he was twenty years old, a large proportion of the other three hundred is hardly any better than the majority of the songs composed before him and now deservedly neglected. A Schubert specialist will find many interesting details (flashes of genius) in

these, too; but the amateur, whose attention is claimed by a score or more of other great song-writers, wants only the mastersongs of each composer. The editor has attempted to bring together in the present volume those which represent Schubert's genius at its very best. Had he written only these fifty *Lieder*, he would still be the greatest of all song-writers; and it may be said without hesitation that there is as much genius, and almost as much variety, in these *Fifty Songs by Franz Schubert*, as in the numbers of the volume of *Fifty Mastersongs by Twenty Composers* included in this series.

The "Hints to Singers" contained in the volume just referred to may be commended to the attention of those who take up the study of Schubert. Bear in mind, too, what Schubert once wrote: "The way in which Vogl sings and I accompany, so that for the moment we seem to be one, is something quite new and unexpected to these people." Hiller wrote that "Schubert had little technique, and Vogl but little voice;" yet they moved their hearers to tears because they merged themselves in the music: "Voice and piano became as nothing; the music seemed to want no material help, but the melodies appealed to the ear as a vision does to the eye."

Only a small proportion of Schubert's songs was published during his lifetime, and the opus numbers of those printed before as well as after his death are purely arbitrary, and utterly misleading as to date and sequence. They should therefore be entirely discarded. In the present collection the songs have been arranged with reference to the dates of their composition, which was made possible by Schubert's good habit of nearly always writing the date of a completed song on the manuscript.

1. *Margaret at the Spinning Wheel—Gretchen am Spinnrade*. The first of the great Schubert songs—an epoch-making product in the history of the *Lied*—is *Margaret at the Spinning Wheel*. It is the thirty-first of the preserved songs, and when Schubert wrote it he was a boy of seventeen. Who had taught this youth to express the deepest feel-

ing of the human heart—a maiden's love—more eloquently in tones than Germany's greatest poet had expressed it in words? That is the miracle of genius. Goethe's *Faust* has inspired not a few of the great composers—among them Spohr, Gounod, Liszt, Berlioz—to write their masterworks; but in this case it inspired a boy to create a new thing in art,—the modern realistic song. How picturesquely the whirling, monotonous figure of the accompaniment suggests the motion of the spinning-wheel! Round and round it goes until Margaret,—and this is the finest stroke of genius,—in dwelling on her lover's charms and doings, recalls his kiss in a passionate outburst of song. Here her feelings are so overwhelming that she forgets the wheel, and it stops for several bars. Then, slowly and softly, the spinning, and a little later the song are resumed—softly, but more and more excitedly, until, at the close, there is a relapse into the melancholy, pensive mood—"My heart is sad."

2. *Hedge-Roses—Heidenröslein*. Goethe, as was intimated in the introductory remarks, was not enough of a musician to understand Schubert's original genius. ("I am no judge of music," he himself wrote in 1796.) It is not likely that he would have appreciated a through-composed song like *Margaret at the Spinning Wheel* (in which the music changes in the different stanzas), for he was old-fashioned enough to believe that the same melody should be repeated without change in the several stanzas of a poem. There was nothing, however, to prevent him from liking the *Hedge-Roses*, for that is of the strophic kind he wanted. It is simple as a folk-song, yet imbued with the fragrance of individual genius. It follows the accents and the spirit of Goethe's poem with charming fidelity, and must be sung tenderly and naïvely.

3. *Restless Love—Rastlose Liebe*. Sir George Grove speaks of "the almost fierce eagerness" with which Schubert attacked poems that seemed to him suitable for composition, and of "the inspiration with which the music rushed from his heart and through his pen." Regarding *Restless*

*Love*, Bauernfeld relates that when it was written the paroxysm of inspiration was so fierce that Schubert spoke of it years afterwards. With the same irresistible impulsiveness the singer and the pianist should reproduce this passionate love song.

4. *The Erlking—Der Erlkönig*. Schubert was only eighteen when he wrote what many judges consider the most wonderful of all *Lieder* ever composed,—*The Erlking*, the one hundred and seventy-eighth of his songs. Regarding its origin Spaun relates that one afternoon he went with a friend to call on Schubert. They found him all aglow reading Goethe's *Erlking* aloud. He walked up and down the room several times, book in hand, then suddenly sat down, and fast as pen could travel put the superb composition on paper nearly in its present form, though he subsequently made some changes. This ballad by the boy Schubert is as splendidly and realistically dramatic as anything Wagner wrote in his most mature years. The incessant galloping triplets in the piano part not only impersonate the horse, but conjure up the storm. The coaxing Erlking, the terrified child, the soothing father, have all a language of their own, different from the narrative, and the singer must modify his tone and style accordingly. The dissonance of the child's shriek was something new, thrilling, terrible, epoch-making in music. (See *Songs and Song Writers*, pp. 72-76.)

5. *Hunter's Evening Song—Jägers Abendlied*. A lover's reverie, this song must be sung very slowly and softly. It is one of the songs which Goethe probably would not have liked, because the music is so much more beautiful than the poem. Schubert, although he adored Goethe, had the courage to omit the third of the four stanzas, which has no poetic merit.

6. *The Wanderer—Der Wanderer*. Another one of the early songs that reveal Schubert's genius full-fledged. Were it not for *The Erlking* of the preceding year, it would seem almost impossible that such a *Lied* could have been written in a paroxysm of inspiration in one evening by a

youth of nineteen. It is, and has long been, one of the most popular of all songs, both in the parlor and the concert hall. Its publishers made twenty-seven thousand florins with it in the years 1822-1861, and to-day more copies are sold than ever; but poor Schubert, when he died, left worldly possessions valued at only twelve dollars. The passage in *The Wanderer* beginning with the words, "Die Sonne dünkt mich hier so kalt," was used by Schubert in 1820 as the theme of the adagio in his C major fantasia for pianoforte. He knew as well as any one when he had written something particularly good.

7. *Who ne'er with tears has eaten bread*—*Wer nie sein Brod mit Thränen ass*. Among the one hundred and five songs of the year 1816, three are preëminent,—*Who ne'er with tears has eaten bread*, *Hunter's Evening Song* and *The Wanderer*. The first-named is, like several other Schubert songs, based on the lyrics interspersed in Goethe's novel *Wilhelm Meister*, being the second of three *Songs of the Harper*. It is simple, yet full of feeling. Note the unconventional ending—one of Schubert's peculiarities.

8. *In Praise of Tears*—*Lob der Thränen*. This is one of the most tuneful of Schubert's songs—as simple and spontaneous as a bird melody. The piano part also is easy, and altogether it is a good *Lied* for singer, player and hearer to begin with in making the acquaintance of the greatest of song-writers. It is probable that the lovely melody rushed into Schubert's head as soon as he had read the first stanza, which sounds like a spring poem, for it is less appropriate to the other stanzas, which suggested the title of the poem.

9. *Death and the Maiden*—*Der Tod und das Mädchen*. No song ever written has so much genius and emotion condensed into such a few bars as this. Certainly there is none that conjures up a sombre mood with such simple means. After the poor girl has begged the "skeleton man" to pass her by because she is so young, how full of gloomy foreboding are the two bars leading over to the second speaker—Death! And while he asks

her in soothing words not to dread him, since he has come not to punish but to let her sleep gently in his arms, his monotonous, cavernous tones and the strange modulations tell us his real intentions. Note the simple but wonderful modulations from the words "bin nicht wild" to "schlafen." Sir George Grove, who did so much to popularize Schubert in England, refers to those celestial modulations in a letter to a friend: "I am glad to send you the theme, because it is too delightfully mournful to play, and the last three notes (mind you make the turn and catch the B natural) are like an escape into heaven." Schubert himself, who was twenty when he wrote this song, knew full well that its brief theme was pregnant with the suggestion of countless ravishing beauties. These he subsequently revealed in the slow movement of his D minor quartet—the most inspired set of variations in the whole range of music.

10. *The Trout*—*Die Forelle*. Still another song which Schubert subsequently utilized as a theme for variations in the quintet, Opus 114. With the exception of *The Erlking* it is the only one of his songs of which he made four versions. It was written at midnight, and the first manuscript has a large blotch of ink over its first bars, with a few explanatory lines in Schubert's handwriting at the bottom of the page: "Just as I was about to hurriedly throw on the sand, being somewhat sleepy, I seized the inkstand and calmly emptied it. What a calamity!"

11. *The Maiden's Lament*—*Des Mädchens Klage*. Schiller did not inspire so many mastersongs as Goethe. Of the forty-four of his poems used by Schubert only one, *The Maiden's Lament*, can be included among his best fifty songs; but this one is a gem, both poetically and musically,—a wonderful mood-picture. Never has the "ecstasy of woe" been more eloquently expressed than in this *Lied*. An interesting facsimile of one of its versions, dated May 15, 1818, is printed in Heuberger's *Franz Schubert*, page 33. The first two stanzas of Schiller's poem appear in his *Piccolomini*, Act III, Scene 7, where Thekla sings them to the accompaniment of her guitar.



12. *Faith in Spring* — *Frühlingsglaube*. Uhland's poem is like many others that express our joy at the return of spring; but few spring poems have received so spontaneous and melodious a setting as this one. Its air is like a spring zephyr.

13. *Mignon's Song* — *Lied der Mignon*. The Mignon poems, in Goethe's novel *Wilhelm Meister*, were special favorites of Schubert. Among them there are two settings of *So lasst mich scheinen bis ich werde*, which have been strangely neglected hitherto, although one of them was a favorite of Liszt, who arranged it for orchestra. The first of them, dated 1821, with which we are here concerned, is so exquisitely musical and spontaneous that it cannot have been dissatisfaction with it, but simply a delight in the poem, that induced Schubert five years later to give it another setting (see number twenty-six of this collection) entirely different. Both of them are ravishingly beautiful, pervaded by a euphony of melody and harmony such as was rare before Schubert.

14. *Thee, love, I greet!* — *Sei mir gegrüsst!* At first sight this song seems rather too cheerful for a lover's lament that his beloved is so far away. The key to the spirit lies in the last lines: "Time and space cannot affect true love. I am happy at the mere thought that I am holding her in my arms and kissing her lips."

15. *Wanderer's Night Song* — *Wanderers Nachtlied*. The famous poem on which this exquisite song is based was written by Goethe on a September night in 1780, with lead pencil, on the inside wall of a ducal hunting pavilion near Ilmenau. It is one of the briefest poems in all literature; yet what a wonderful picture of Nature at rest it conjures up before our eyes! Of Schubert's music it suffices to say that it is fully equal in beauty to the poem. Note particularly the ravishing effect of the climax at the word *balde* (soon). There are only fourteen bars in this song, but they are bars of gold, containing more of the quintessence of music than many a long symphony or opera.

16. *To be sung on the water* — *Auf dem Wasser zu singen*. In this song, as in so many others, the

pianist fully shares the honors with the singer, if he is an equally good musician. Indeed, while the voice adds much to its effectiveness, especially at the climax, it also makes a fine piece for piano alone. How admirably the accompaniment reflects the shimmer of the water over which the boat glides, and how varied to the ear is the seemingly monotonous rhythmical figuration!

*The Beautiful Miller-Maid* — *Die Schöne Müllerin*

THREE song cycles are included in the list of Schubert's works. The first of them is *The Beautiful Miller-Maid*, a setting of twenty poems by Wilhelm Müller (the father of Max Müller), which Schubert composed in one week — the first seven in one night! (See *Songs and Song Writers*, pp. 83-85.) They tell the story of a young man who has learned the miller's trade, and who one day follows a brook that leads him to a mill whose owner has a pretty daughter. He secures a place as assistant, and promptly falls in love with the girl. Apparently she loves him, too; but her mind is changed by the appearance of a gay young huntsman. The first ten songs present the various phases of the young miller's courtship. In the eleventh he is at last able to proclaim that the beloved maid is his; but with the fourteenth the hunter appears, exultation is displaced by jealousy and wounded pride; and convinced that she is lost to him forever, the young miller drowns himself in the brook, which in the last song sings his lullaby.

It is not customary to sing these twenty songs in succession. Not all of them are of equal value, and while it is not possible to admit all the good ones into this collection, it must be admitted that about half the numbers of the cycle fall considerably below Schubert's high-water mark. The five chosen for this volume will doubtless induce most singers to acquire and study the whole cycle for their own gratification. For the entertainment of others, it is allowable and preferable to take a few of the best songs separately; and nothing is lost by so doing, provided the hearer knows the general outline of the story as just

given. The bond of union is in the poems rather than in the music; although it might be said that the songs are musically united by the sound of the ever-present brook, which is represented by an amazing variety of rhythmic devices, modified to suit the diverse scenes of love and jealousy, hope and despair.

17. *Whither?—Wohin?* On listening to this, the second song of the *Miller* cycle, could any one fail to guess that he is supposed to hear the babbling of a brook, and the voices of the nixies who are telling the young miller to follow it as a guide to the pretty maid of the mill? Here is aquatic realism equalled only in the opening scene of Wagner's *Rhinegold*.

18. *The Questioner—Der Neugierige*. This, the sixth song of the cycle, was a special favorite of the Bohemian composer Smetana, who arranged it for pianoforte. The lover implores the brook to tell him: "Will she say Yes or No?"

19. *Impatience—Ungeduld*. The seventh song of the *Miller* cycle is not particularly well named. It does not express the lover's impatience so much as his eager desire to have every tree and flower and bird proclaim his love to the world. Nothing could be more superb than the outburst of passion with which he makes all nature proclaim to her: "Thine is my heart."

20. *Morning Greeting—Morgengruss*. Number eight of the *Miller* cycle. Lovers generally sing their serenades in the evening, but here is a morning serenade, or rather, *aubade*, which vies in melodic charm and spontaneity with any evening song ever sung by a romantic lover since courtship was invented.

21. *The Favorite Color—Die liebe Farbe*. Number sixteen of the *Miller* songs. The miller's rival is attired in green, and he hunts in the green forest—hence green has become the favorite color of the pretty maid whose heart he has stolen. In his despair the young miller asks himself, "Shall I, too, hunt in the green woods in green attire?" "But no," he replies, "my quarry is Death. Bury

me under the greensward—for green is her favorite color." The pathos of the situation is much heightened by the exquisitely tender and sad music. Note the lovely duo which the pianist's left hand sings with the voice. The F sharp in the right hand might be taken as symbolical of green, for it is as persistently repeated as the references to that color in the poem.

. . .

22. *My Peace Thou Art—Du bist die Ruh*. This favorite song belongs to the same year (1823) as the *Miller* songs, being separated from them by only one song. It is, as William Arms Fisher has aptly characterized it, "one of the most spiritual flights in all song literature."

23. *The Young Nun—Die junge Nonne*. "Who was Craigher, the author of this splendid song; and would he ever have been heard of but for Schubert?" asks Sir George Grove, who further remarks that in this wonderful *Lied*, which has also the advantage of a strong religious element, "the personal feelings and the surroundings are so blended—the fear, the faith, the rapture, the storm, the swaying of the house, are so given—that for the time the hearer becomes the young nun herself. Even the convent bell, which in other hands might be a burlesque, is an instrument of the greatest beauty." Though written in 1825, this song is ultra-modern in declamation, harmony, and general spirit—as modern as *Parsifal*, which was written fifty-six years later, and which it actually suggests at the words "und finster die Brust." *Parsifal* was Wagner's last work, and the Schubert songs were among the compositions which he continued to admire most to the end of his life.

24. *Ave Maria*. Another great religious song follows close upon *The Young Nun*—the far-famed *Ave Maria*, one of several settings of poems from Sir Walter Scott's *Lady of the Lake* made by Schubert. It was written in 1825, during the summer of which year he had the one delightful vacation of his life, seeing the fine mountain scenery of Austria, and with Vogl visiting friends and entertaining them with his ravishing new music. The

*Ave Maria*, being easy to understand, was particularly admired. He wrote that his newsongs from *The Lady of the Lake* had been very successful. "People were greatly astonished at the devotion which I have thrown into the Hymn to the Blessed Virgin, and it seems to have seized and impressed everybody. I think that the reason of this is that I never force myself into devotion, or compose hymns or prayers unless I am really overpowered by the feeling; that alone is real, true devotion."

25. *The Almighty—Die Allmacht*. Still another great religious song, surpassing even the other two in grandeur and fervor. It is worth noting how near together are these three religious songs—which may be safely sung on Sundays by the most pious; being numbers 469, 474 and 479 in the list of Schubert's *Lieder*. Liszt, who was as deeply religious as he was musically inspired, adored *The Almighty*, of which he made an arrangement for tenor solo, chorus and orchestra, in order to bring out all the sublime effects of which he felt it to be capable. But it can be made thrilling with the voice and piano alone, provided the singer and the player are endowed with emotional warmth and the gift of building up a dramatic climax. The greatest of religious composers—Palestrina, Bach, Handel, Liszt—at their best never surpassed this song.

26. *Think me the angel I soon shall be—So lasst mich scheinen*. See the comments on number thirteen, which is a setting of the same verses—one of the *Mignon* songs. Some of the poems of Goethe and Heine have been set to music by a hundred or more composers, and in a few instances (including *The Erlking*, *The Lotos Flower*, *Thou art like a flower*) several mastersongs have resulted. But who except Schubert could have written two mastersongs on the same text? The pianist must be careful not to spoil the climax by playing the chords of the crescendo in the seventh bar from the end incorrectly or stumblingly.

27. *None but the lonely heart—Nur wer die Sehnsucht kennt*. Beethoven composed the text of this song four times; Schubert five times. Beside using

it as a solo song, Schubert set it as a duo, and as a quintet for two tenors and three basses. In the version here given it is the best known of his *Mignon* songs.

28. *Hark! hark! the lark—Horch, horch, die Lerch'*. Not a few amateurs consider this the most delightful of Schubert's songs; like *The Erlking* it has also become very popular in Liszt's version for pianoforte. The circumstances under which this serenade was written admirably illustrate the spontaneity of Schubert's genius. One afternoon, as he was sitting with some friends in the garden of a tavern near Vienna, he saw a volume of Shakespeare on the table. He took it up and turned over the leaves till he came to *Hark! hark! the lark*, in *Cymbeline*. After looking at it a few moments, he exclaimed: "A lovely melody has come into my head; if I only had some music paper!" One of his friends drew a few staves on the back of a bill of fare, and Schubert, undisturbed by the tavern noises, jotted down this masterwork. An attempt has been made recently to cast doubt on this story, which was told by Schubert's friend Doppler. Heuberger points out that the manuscript is in a note-book containing several other songs. But this does not disprove Doppler's story, for Schubert may have copied the song from the bill of fare into his note-book when he got home. While generally known as a serenade, *Hark! hark! the lark* is really an *aubade*, or morning song.

29. *Who is Sylvia?—Was ist Sylvia?* Schubert composed three songs to Shakespearian poems, all in July, 1826. Next in popularity to *Hark! hark! the lark*, from *Cymbeline*, is *Who is Sylvia*, from *The Two Gentlemen of Verona*. The third, the drinking-song from *Antony and Cleopatra*, is less interesting. The music of *Who is Sylvia*, like that of all the Schubert songs, speaks for itself, and needs no parsing or analysis to make it comprehensible.

#### *Winter Journey—Winterreise*

SURELY the luckiest of all minor poets was Wilhelm Müller. In 1823 Schubert set to eternal

music his *Miller* songs. Four years later he immortalized him again by using his *Winter Journey* poems as a basis for a second song cycle. These poems were dedicated to Karl Maria von Weber; but a greater was destined to use them. It may be said without the slightest hesitation that the twenty-four numbers of this song cycle include the best songs ever written. Had Schubert composed nothing but these, he still would be the greatest of all song-writers. They are ineffably sad, like all that is best in art; and this sadness is partly the result of his artistic temperament (he had no comic vein), partly of the circumstances of his life, and partly of the gloom that pervades the poems. "My musical compositions," Schubert once wrote in his diary, "are the product of my intellect and my sorrows; those which were born of sorrow alone, appear to give the world the most satisfaction."

Spaun relates that for some time (in 1827) his friend Schubert had been in a melancholy mood. One morning he said to Spaun: "Come to Schober's to-day, I'll sing you a cycle of weird songs. I am anxious to know what you will say. *They have affected me more deeply than any of my other songs.*" Spaun went, and Schubert sang the whole of the *Winter Journey*. His friends were dumfounded by the gloomy mood of these songs, and Schober remarked that he liked only one of them—*The Linden Tree*. Schubert replied: "I like these songs better than any of the others, and you will come to like them too." He was right, for, as Spaun adds, "We soon became enthusiastic over these melancholy songs, which Vogl sang incomparably."

The opinion of these songs current in the highest musical circles is well summed up by Heuberger, who says: "We of to-day know that beside the most touching pages in the literature of all times, beside the Book of Job and many passages in Ecclesiastes, the *Winter Journey* of the thirty-year-old Schubert must be placed as equal in grandeur."

30. *Good Night*—*Gute Nacht*. Among the twenty-four numbers of the *Winter Journey* cycle (which

every amateur should possess complete), there are at least thirteen which cannot possibly be omitted from a collection of the best fifty Schubert songs. They are *Good Night*, *The Linden Tree*, *Spring Dreams*, *The Post*, *The Gray Head*, *The Raven*, *In the Village*, *The Stormy Morning*, *The Guide-Post*, *The Inn*, *Courage*, *The Mock Suns*, *The Hurdy-Gurdy Man*. The very first of these brings us into a new, bewitching musical atmosphere, even if we are familiar with the other Schubert songs; and in this atmosphere we remain to the end of the cycle. In *Good Night*, the transition from minor to major at the words "Will dich im Traum" is of ineffable beauty.

31. *The Linden Tree*—*Der Lindenbaum*. The *Winter Journey* poems (reveries and lamentations of a disappointed lover) do not tell a continuous story, as the *Miller* cycle does, wherefore they can with even more propriety be sung separately. Schubert himself did not follow the order adopted by the poet. *The Linden Tree* has long been a favorite in circles where its more doleful companions are unknown.

32. *Spring Dreams*—*Frühlingstraum*. A winter dream of spring and love in which joy and sadness, anticipation and longing, are mingled with Schubert's incomparable art. It is interesting to note that whereas in Müller's cycle this poem comes near the end (number twenty-one), Schubert, with keener psychologic insight, makes it an earlier number (eleven), rearranging the poems so that those which express the most poignant grief and despair come at the end.

33. *The Post*—*Die Post*. With number thirteen, the *Winter Journey* songs become more and more gloomy. *The Post* depicts the anguish of soul resulting from the failure of the coach to bring a letter from the city where the beloved dwells. This song is in major and rather animated in tempo; yet, as Sir George Grove has remarked, "Even in the extraordinary and picturesque energy of *The Post* there is a deep vein of sadness."

34. *The Gray Head*—*Der greise Kopf*. A deeper vein of sadness pervades this characteristic song,

in which the unsuccessful lover laments that the grave is still so far off.

35. *The Raven—Die Krähe*. In this gruesome poem the young man fancies that a raven has followed him from the town in the expectation of dining on his body. For days it has hovered over him—"faithful to the grave." *The Raven* was one of Rubinstein's favorites.

36. *In the Village—Im Dorfe*. Barked at by the chained dogs, the disappointed lover roams the streets while all others in the village are asleep, enjoying in their dreams the things they have not. "Why tarry among the sleepers?" he asks himself; "have I not dreamed my dream?"

37. *The Stormy Morning—Der stürmische Morgen*. Blustering rhythms introduce a song in which the unhappy youth fancies that the gray sky and the flying clouds are simply the reflection outdoors of the winter in his soul. In nineteen rapid bars Schubert has here portrayed a miniature storm as perfect in its way as the introduction to Wagner's *Valkyr*.

38. *The Guide-Post—Der Wegweiser*. Sadder and sadder become the poems, more woe-begone the music. *The Guide-Post* shows us the sign-post which points to the "undiscovered country from whose bourn no traveller returns." It is heart-rending music, and one of its sublime touches is the unchanging G of the melody during the six bars in which the lover's eyes stare fixedly at the guide-post. Here is musical realism in the highest sense of the word.

39. *The Inn—Das Wirthshaus*. If possible, a still greater miracle of genius and ineffable sadness than *The Guide-Post* is *The Inn*. This "tavern" is a graveyard which seems to invite the weary wanderer; but every room is taken, and there is no rest for him. Here again Schubert has written in a major key a song more pathetic than other composers have written in minor keys.

40. *Courage!—Muth!* The lover shakes off the snow, and tries to sing merrily to keep up his courage. But the song, though brisk, is mostly in

a minor key—a vain effort, disconsolate, like all the others.

41. *The Mock Suns—Die Nebensonnen*. Another doleful song in a major key! Schubert in every bar. What the three suns are is not clear from the poem. Max Müller wrote to Friedländer regarding his father's poem: "I share your belief that the sun and the two eyes of the beloved are meant. As these two suns shine no more, he wants the third, the real sun of life, to go down too."

42. *The Hurdy-Gurdy Man—Der Leiermann*. The disconsolate climax of the *Winter Journey* is reached in this wonderfully realistic and pathetic song. The hurdy-gurdy is an instrument played with a crank, but otherwise entirely unlike a hand-organ, though played in the streets. It is a stringed instrument, and two of its strings yield an unchanging drone-bass of two tones a fifth apart. This drone-bass Schubert imitates by repeating the notes A E (in the original key) incessantly throughout the sixty-one bars of the song, producing an ineffably melancholy and realistic effect, which is heightened by the equally characteristic melody. Though the music is thus simply a mirror of the text, one cannot help reading into it a bit of autobiography—for did not Schubert, also, sing on incessantly; and did not his tray, too, like that of the hurdy-gurdy player, remain forever empty? Lachner saw him selling some of these *Winter Journey* songs to a publisher for twenty cents apiece.

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#### *Swan-Songs—Schwanengesang*

SCHUBERT'S last pen-strokes were made in correcting the proof-sheets of the *Winter Journey* while he was in bed with typhoid fever. In the time between the writing and the printing of these *Lieder* he wrote thirteen more detached songs, beside the fourteen which form the *Swan-Song* cycle and which were published as his last gifts to singers. The title was of course given by the publisher, but it appears that Schubert had intended these fourteen songs, with more to come, to form a series, and that their sequence was de-

terminated by himself. There is no connection between these compositions, or between the poems, which are by three writers,—Rellstab, Heine and J. G. Seidl.

43. *Springtide Longings—Frühlingssehnsucht*. In 1825 Rellstab selected some of his lyrics, copied them on separate sheets of paper, and gave them to Beethoven for composition. After Beethoven's death they came into the hands of his friend Schindler. In his house Schubert came across them, and two days later he brought back three of them, including *My Abode*, set to immortal music. Four more were composed subsequently. The third of them is *Springtide Longings*, one of the most vivacious of Schubert's songs.

44. *Serenade—Ständchen*. Of all the Schubert songs this one is the most easily comprehensible, and therefore enjoys the widest popularity. The publishers were always begging him to write easier piano parts, and here he seems to have complied with their request.

45. *My Abode—Aufenthalt*. This is one of the compositions which made Rubinstein exclaim rapturously: "Once more, and a thousand times more, Bach, Beethoven and Schubert are the highest pinnacles in music!" It is a song which, if well sung, sends the cold shivers down one's back, whether it be heard the first or the hundredth time. There is in it as superb an energy as in *The Erlking*. The pedants by whom Schubert was surrounded (Lachner in particular) used to annoy him with the charge that he knew no counterpoint; and he had actually made up his mind, shortly before his death, to take lessons of Sechter. But if counterpoint is the art of making every voice or part in a composition melodious, where is there a better specimen of it than *My Abode*, with its glorious melodious bass, and melody in every note of the harmony? Schubert's genius taught him more about counterpoint, so far as it has any musical value, than a thousand Sechters could have taught him. Of other remarkable things, note the high G (in the original key) eighteen bars before the end—as grand

a climax as can be found in vocal music. The most delightful of interludes is the eight bars following the words "bleibet mein Schmerz." The A sharp (original key) in the sixth of these bars is one of those strokes of genius which make the study of the Schubert songs a source of ever-increasing delight. Only in the white heat of genius could that A sharp have been written.

46. *Atlas—Der Atlas*. The greatest calamity that ever befell the musical world was the early death of Schubert. Ever to be regretted, too, is the fact that Heine's *Book of Songs* did not appear till shortly before Schubert's death. Heine remains to-day the favorite poet of the great composers; and how well adapted his lyrics are to inspire immortal music is illustrated by the fact that of the six Heine songs set to music by Schubert, five clamor for a place among his best fifty songs. They are the last of his *Lieder*, except the last of all,—Seidl's *The Fishermaid*; and they are as different from one another as Shakespeare's plays, Chopin's preludes, Beethoven's symphonies and Wagner's operas. The first of them embodies the gloomy, tragic, heaving agony of Atlas, bearing on his shoulders the sorrows of a world. This song is as ultra-modern as *The Young Nun*. Compare the agonizing "brechen will mir das Herz" with the Amfortas music in Wagner's *Parsifal*.

47. *Her Portrait—Ihr Bild*. How utterly different from the gloom of Atlas is the tender pathos of the youth who, in *Her Portrait*, gazes at his beloved's picture as in a dream, and cannot believe that he has lost her. This is surely one of the ten best of Schubert's songs.

48. *The Town—Die Stadt*. In *The Town* the poet fancies himself being rowed away in a boat, and the rays of the setting sun give him a final glimpse of the city where his beloved dwells. In this song, as Mr. Elson has remarked, "the steady plash of the oar of the boatswain and the gray stillness of the waters at eventide are pictured with graphic power by a constantly recurring broken chord." There is much realism of this sort in Schubert.

49. *By the Sea—Am Meer*. The greatest of all songs of the sea. "Listen," says Philip Hale, "to the few chords that introduce and close *By the Sea*. They at once suggest a mood. They speak of the sea at nightfall, and yet how simple the main accompaniment! How simple the structure of the song itself!"

50. *My Phantom Double—Der Doppelgänger*. Just as Wagner created not only one epoch, but two epochs in the history of the opera, so Schubert created an epoch in the history of the *Lied* with his *Margaret at the Spinning Wheel* and *The Erlking*, and another one with *My Phantom Double*, the last but one of his songs. Heine's poem brings before our eyes a man who goes at night to gaze

at the house where his beloved used to dwell. In front of the house, to his dismay, he beholds a pale man gazing at her window, wringing his hands in agony; and the moonlight shows him that this other man is his own self—his phantom double. Schubert's music, bar by bar, would fit no other poem but this gruesome tale. The music enters into the minutest details of the scene, not only verse by verse, but word by word; so that we have here an anticipation not only of Schumann but even of Liszt. In declamation, in harmony, it is as modern as Wagner. It is the most thrilling, the most dramatic of all lyrics; and in penning it Schubert helped to originate the music of the future.

Henry T. Finck





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See also article in Wurzbach's Biographisches Lexicon and in Chrysander's Vierteljahrsschrift für Musikwissenschaft, 1893, pp. 166-185, and Deutsche Rundschau, Vol. XXIII, No. 5

∴

There are countless editions of the songs of Schubert. The most complete are those of Breitkopf and Härtel and of Peters. Grove's list is now superseded by the lists given in the above-mentioned works of Mandyczewski and Curzon.

SCHUBERT

*Is there a sweeter note than thou hast sounded?  
Has life some primal undiscovered chord  
Strung to the tenser moods of hope, and rounded  
In that diviner sphere where Love is Lord?*

WILLIAM J. HENDERSON

FIFTY SONGS  
BY FRANZ SCHUBERT



# MARGARET AT THE SPINNING - WHEEL (GRETCHEN AM SPINNRADE)

(Composed in 1814)

(Original Key, Dminor)

From "Faust"

JOHANN WOLFGANG von GOETHE (1749-1832,  
Translated by Frederic Field Bullard

FRANZ SCHUBERT, Op. 2

Allegro non troppo (Nicht zu geschwind) (♩.=72)

VOICE

PIANO

*sempre legato*  
*pp*  
*sempre staccato*

My  
Mei - ne

heart is lead, my peace is  
Ruh' ist hin, mein Herz ist

o'er; 'Twill nev - - er, 'twill nev - - er re -  
schwer; ich fin - - de, ich fin - - de sie

*cresc.* - - - *f*

turn to me nev - - - er - more!  
 nim - - - mer und nim - - - mer - mehr.

decresc.

Since my love is not  
 Wo ich ihn nicht

pp

mine, for death I pine; The  
 hab', ist mir das Grab, die

world with woe doth o - ver -  
 gan - - - ze Welt ist mir ver -

mf

flow. *gällt.* *Mein* ach - - - ing head is  
*ar - - - mer Kopf ist*

*cresc. - -*

sore dis - tressed, My ach - - - ing  
*mir ver - rückt, mein ar - - - mer*

*f*

heart is sore op - pressed.  
*Sinn ist mir ser - stückt.*

*cresc. decresc. -*

My heart is  
*Mei - ne Ruh' ist*

*pp*

lead, my peace is o'er; 'Twill  
 hin, mein Herz ist schwer; ich

nev - - - er, 'twill nev - - - er re - turn to me,  
 fin - - - de, ich fin - - - de sie nim - - - mer und

*cresc.* *f*

nev - - - er - more!  
 nim - - - mer - mehr.

*decresc.*

For him a - lone from the  
 Nach ihm nur schau' ich zum

*pp*



lat - - - - tice I stare, For him a -  
 Fen - - - - ster hin - aus, nach ihm - - - - nur

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note 'lat' followed by a dotted half note 'Fen'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

lone a - - - - broad I fare. How  
 geh' ich aus dem Haus. Sein

The second system continues the musical piece. The vocal line has a half note 'lone' and a dotted half note 'geh'. The piano accompaniment maintains the eighth-note texture in the right hand.

man - - - - ly his stride, his bear - - - - ing how  
 ho - - - - her Gang, sein' ed - - - - le Ge -

The third system shows the vocal line with a half note 'man' and a dotted half note 'ho'. The piano accompaniment in the right hand changes to a sixteenth-note pattern, and the left hand has a simple bass line. A *pp* dynamic marking is present.

high, And his mer - - - - ry laugh - ter, and the  
 stalt, sei - nes Mun - - - - des Lä - - - - cheln, sei - ner

cre - - - - scen - - - - do - - - -

The fourth system concludes the page. The vocal line starts with a half note 'high' and a dotted half note 'stalt'. The piano accompaniment continues with the sixteenth-note pattern in the right hand. The system ends with a double bar line.

might of his eye, The mag-ic  
 Au - - - - - gen Ge - - - - - walt, und sei - - - - - ner

*poco* *a* *poco*

flow of speech that is his,  
 Re - - - - - de Zau - - - - - ber - fluss,

*f* *cresc.*

His clasp of hand, Ah  
 sein Hän - - - - - de - druck, und

*acceler.* *ff*

*sf* *sf* *sf*

me! his kiss!  
 ach, sein Kuss!

*fz* *fz* *pp*

My  
Mei - ne

*stid.*

heart is lead, my peace is  
Ruh' ist hin, mein Herz ist

o'er; 'Twill nev - - er, 'twil' nev - - er re -  
schwer; ich fin - - de, ich fin - - de sie

*cresc. -* *f*

turn to me, nev - - er - more!  
nim - - mer und nim - - mer - mehr.

*Decresc. -*

I fain would  
Mein Bu - - - - - sen

*p* *cresc.*

fol - low on his track; Oh,  
drängt sich nach ihm hin. Ach,

*poco* *a* *poco*

would I might seize him and hold him  
dürft' ich fas - sen und hal - ten

*e* *accelerando* *f*

back! And kiss him a - gain, as  
ihn! und küs - sen ihn, so

*ff*

kiss I long, Al though that  
 wie ich wollt' an sei - - - - - nen

kiss - - ing were griev - - - - - ous wrong! Oh,  
 Küs - - sen ver - ge - - - - - hen sollt', o

could I but kiss him, as kiss I  
 könnt' ich ihn küs - - - - - sen, so wie ich

long, Al though that kiss - - - - ing were  
 wollt', an sei - - - - - nen Küs - - - - - sen ver -

griev - - - ous wrong, Al - though that  
ge - - - - - hen sollt', an sei - - - - - nen

*sf* *sf* *sf*

kiss - - - ing were griev - - - ous wrong!  
Küs - - - sen ver - ge - - - - - hen sollt'!

*sf* *sf* *decesc. e*

My heart is lead, my  
Mei - ne Ruh' ist hin, mein

*ritard.* *pp*

peace is der!  
Herz ist schwer!

*dimin.* *ppp*

# HEDGE - ROSES

## (HEIDEN - RÖSLEIN)

(Composed in 1815)

(Original Key, G)

JOHANN WOLFGANG von GOETHE (1749-1832)

Translated by Charles Fonteyn Manney

FRANZ SCHUBERT, Op.3, No.3

Con tenerezza (Lieblich) (♩ = 69)

VOICE

Once a boy a rose es - pied In the hedge-row bloom - ing:  
Sah ein Knab' ein Rös - lein steh'n, Rös - lein auf der Hei - den,

PIANO

*pp*

Fresh and young, the morn - ing's pride, Thinking not her charms to hide,  
war so jung und mor - gen - schön, lief er schnell, es nah zu seh'n,

All the air per - fum - ing. Lit - tle wild rose, wild rose red,  
sah's mit vie - len Freu - den. Rös - lein, Rös - lein, Rös - lein roth,

*cresc.* *pp rit.*

*a tempo*

In the hedgerow bloom - ing. Said the boy "I'll  
 Rös-lein auf der Hei - den. Kna - be sprach: ich

*a tempo*

gath - er thee, In the hedgerow blooming." Said the rose "My thorns you'll see,  
 bre - che dich, Rös-lein auf der Hei - den! Rös - lein sprach: ich ste - che dich

Pain - ful will the end - ing be Of your rash pre - sum - ing."  
 dass du e - wig denkst an mich, und ich will's nicht lei - den.

*cresc.*

*rit.* *a tempo*

Lit - tle wild rose, wild rose red, In the hedgerow bloom - ing.  
 Rös - lein, Rös - lein, Rös - lein roth, Rös - lein auf der Hei - den.

*pp rit.* *a tempo*



Un - dis - may'd he plucks the rose In the hedgerow  
 Und der wil - de Kna - be brach 's Rös - lein auf der

bloom - ing, Vain - ly she la - ments her woes Vain - ly doth her thorns oppose  
 Hei - den; Rös - lein wehr - te sich und stach, half ihr doch kein Weh unä Ach,

Gone her sweet pei - fum - ing. Lit - tle wild rose, wild rose red,  
 musst' es e - ben lei - den. Rös - lein, Rös - lein, Rös - lein roth,

*cresc.* *pp rit.* *rit.*

*a tempo*  
 In the hedge - row bloom - ing.  
 Rös - lein auf der Hei - den.

*a tempo*

# RESTLESS LOVE

(RASTLOSE LIEBE)

(Composed in 1815)

(Original Key, E)

JOHANN WOLFGANG von GOETHE (1749-1832)

Translated by Frederic Field Bullard

FRANZ SCHUBERT, Op. 5, No. 1

Allegro appassionato (Schnell, mit Leidenschaft) (♩ = 152)  
*sempre legato*

PIANO *p* *cresc.* *fp*  
*sempre staccato*

Thro' snow and snow - er, 'gainst  
 Dem Schnee, dem Re - gen, dem

tem - pest pow - er, In chill cre - vas - ses, up  
 Wind ent - ge - gen, im Dampf der Klüf - te, durch

fog - gy pass - es, Ev - er on!  
 Nebel düf - te im - mer su!

Ev - er on! Rest I  
im - mer zu! oh - ne

*cresc.*  
*fz*

laugh to scorn!  
Rast und Ruh!

*ff*

Bet - ter such dan - gers here to be dar - ing,  
Lie - ber durch Lei - den wollt' ich mich schla - gen,

*p*  
*fp*

Than all the pleas - ures of life to be  
als so viel Freu - den des Le - bens er

*cresc.*  
*f*

shar - ing, All of this pair - ing of hearts in love -  
 tra - gen. Al - le das Nei - gen von Her - zen zu

mad - ness - Ah, but how sure - ly, brings pain and  
 Her - zen, ach, wie so ei - gen schaf - fet es

sad - ness. Then, shall I fly? for - est-ward  
 Schmer - zen! Wie, soll ich fliehn? Wäl - der-wärts

hie? All, nay, all's un - a -  
 zieh'n? Al - les, al - les ver -

vail - ing!  
ge - bens!

O roy - al,  
Kro - ne des

*decresc. p mf*

rest - less, joy in my heart, True love thou art, oh,  
Le - bens, Glück oh - ne Ruh', Lie - - be bist du, o

*fp p fp cresc.*

true love thou art! Joy in my heart, —  
Lie - - be bist du. Glück oh - ne Ruh', —

*p fz*

True love thou art. — O roy - al, rest - less  
Lie - - be bist du, — Kro - - ne des Le - - bens,

*f fz fz*

joy in my heart, True love thou art, Oh,  
Glück oh - ne Ruh', Lie - be bist du, o

*p* *fp* *cresc.*

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is on grand staff notation. Dynamics include piano (*p*), fortissimo piano (*fp*), and crescendo (*cresc.*).

true love thou art, True love  
Lie - be bist du, o Lie

*f* *ff* *fz*

This system contains the third and fourth staves of music. The vocal line continues on the treble clef staff. The piano accompaniment features a more active bass line. Dynamics include forte (*f*), fortissimo (*ff*), and fortissimo zwoelf (*fz*).

Oh, true love thou art!  
be, Lie - be bist du!

*cresc.* *fz* *p*

This system contains the fifth and sixth staves of music. The vocal line concludes with a phrase. The piano accompaniment includes a section with a piano (*p*) dynamic. Dynamics include crescendo (*cresc.*) and fortissimo zwoelf (*fz*).

*cresc.* *ff*

This system contains the seventh and eighth staves of music, primarily piano accompaniment. The bass line is highly active. Dynamics include crescendo (*cresc.*) and fortissimo (*ff*).

This system contains the ninth and tenth staves of music, primarily piano accompaniment. It concludes the piece with a final chord. Dynamics include fortissimo (*ff*).

# THE ERLKING (DER ERLKÖNIG)

(Composed in 1815)  
(Original Key, G minor)

JOHANN WOLFGANG von GOETHE (1749-1832)  
Translated by Arthur Westbrook

FRANZ SCHUBERT, Op.1

Allegro (Schnell) (♩ = 152)

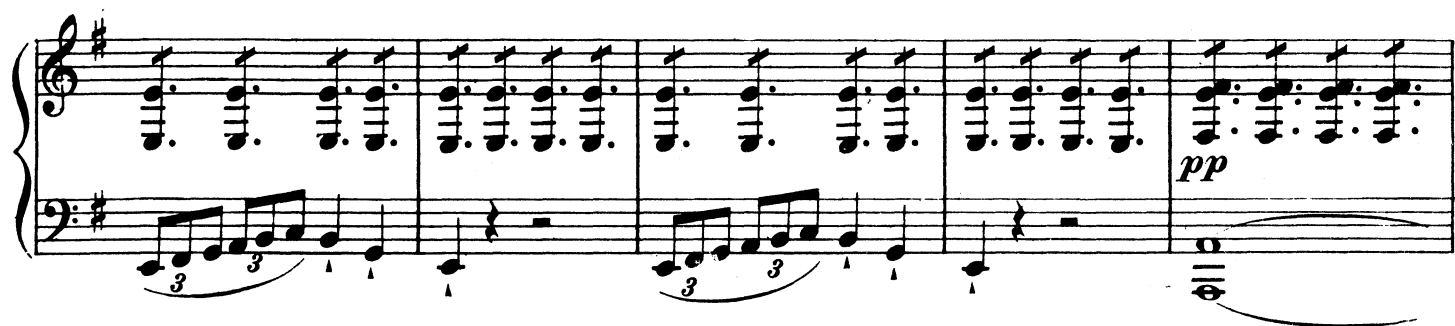
PIANO



The piano introduction consists of two staves. The right hand features a series of sixteenth-note triplets, starting with a forte (f) dynamic. The left hand has a more melodic line with some triplets and rests.



The first system of piano accompaniment continues the triplet patterns in both hands, with a mezzo-forte (mf) dynamic.



The second system of piano accompaniment continues the triplet patterns, ending with a piano-piano (pp) dynamic.

Who rid - eth so late through night and  
Wer rei - tet so spät durch Nacht und



The vocal line is on a single staff with lyrics. The piano accompaniment continues with triplets in both hands.

wind? It is the fa - ther with his  
 Wind? Es ist der Va - ter mit sei - nem

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It consists of a series of chords and moving lines in both hands, with a dynamic marking of *pp* (pianissimo) appearing in the lower staff.

child; He has the boy so safe in his  
 Kind; er hat den Kna - - ben wohl in dem

The second system continues the musical score. The vocal line has a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with chords and moving lines, featuring dynamic markings of *pp* and *f* (forte).

arm, He holds him tight - ly he holds him warm.  
 Arm, er fasst ihn si - cher, er hält ihn warm.

The third system continues the musical score. The vocal line has a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with chords and moving lines, featuring dynamic markings of *pp* and *f*.

My son, in  
 Mein Sohn, was

The fourth system continues the musical score. The vocal line has a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with chords and moving lines, featuring a dynamic marking of *pp*.



ter - ror why hid - est thy face? Oh,  
 birgst du so bang dein Ge - sicht? Siehst,

*cresc.* *f* *(pp)*

fa - - ther, see, the Erl - king is nigh!  
 Va - - ter, du den Erl - kö - nig nicht?

*mf*

The Erl - king dread - ed, with crown, and  
 den Er - len - kö - nig mit Kron' und

*p* *mf*

robe! My son, 'tis but a streak of mist.  
 Schweif? Mein Sohn, es ist ein Ne - bel - streif.

*p* *mf*

“My dear - - est child, come,  
 „Du lie - - bes Kind, komm,

*decresc.* *pp*

go with me! Such mer - - ry  
 geh mit mir! gar schö - - ne

plays I'll play with thee. For  
 Spie - le spiel' ich mit dir; manch

man - - y gay flow - - ers are bloom - - ing  
 bun - - te Blu - - men sind an dem

there, And my moth - er has man - y gold - en robes for  
 Strand, mei - ne Mut - ter hat manch gül - den Ge -

thee." My fa - ther, my fa - ther, and hear - est thou not What the  
 wand." Mein Va - ter, mein Va - ter, und hö - rest du nicht, was

Erl - king whis - pers so soft in 'my ear? Be  
 Er - len - kö - nig mir lei - se ver - spricht? Sei

qui - et, oh, be qui - et, my child; 'Tis but the dead leaves stirred by the  
 ru - hig, blei - be ru - hig, mein Kind; in dür - ren Blät - tern sau - selt der

wind.  
Wind.

"Come, love - ly boy, wilt thou go with me? My—  
„Willst, fei - ner Kna - be, du mit mir gehn? mei - ne

daugh - ters fair shall wait on thee, There my daugh - ters lead in the  
Töch - ter sol - len dich war - ten schön; mei - ne Töch - ter - füh - ren den

rev - els each night, They'll sing and they'll dance and they'll rock thee to sleep, They'll  
nächt - li - chen Reihn und wie - gen und tan - zen und sin - gen dich ein, sie

sing and they'll dance and they'll rock thee to sleep." My  
wie - gen und tan - zen und sin - gen dich ein." Mein

*f* *decresc.*

fa - ther, my fa - ther, and see - est thou not the Erl-king's daughters in  
 Va - ter, mein Va - ter und siehst du nicht dort Erl - kö - nigs Töcht - ter am

yon dim spot? My son, my son, I  
 dü - stern Ort? Mein Sohn, mein Sohn, ich

*decresc.*

see, and I know 'Twas on - ly the old-en wil - low so gray.  
 seh' es ge - nau, es schei - nen die al - ten Wei - den so grau.

*cresc.*

I  
 „Ich

*p*

love thee so, thy beau - ty has rav - ished my sense; And, will - ing or  
 lie - be dich, mich reizt dei - ne schö - ne Ge - stalt, und bist du nicht

*pp*

not, I will car - ry thee hence." My fa - ther, my  
 wil - lig, so brauch' ich Ge - walt." Mein Va - ter, mein

*fff*

fa - ther, now grasps he my arm, The Erl - king has  
 Va - ter, jetzt fasst er mich an! Erl - kö - nig

seized me, has done me harm!  
 hat mir ein Leid's ge - - than! The Dem

*accelerando*

fa - - ther shud - ders, he rides like the wind, He  
 Va - - ter grau - set's, er rei - tet ge - schwind, er

clasps to his bos - om the pale, sob - bing child;  
 hält in Ar - men hält das äch - zen - de Kind,

He reach es home with fear and  
 er - reicht den Hof mit Müh und

*Recit.*

dread;  
 Noth; Clasped in his arms— the child was dead.  
 in sei - nen Ar - men das Kind war todt.

*Andante*

# HUNTER'S EVENING SONG (JÄGERS ABENDLIED)

(Composed in 1816)

(Original Key, D $\flat$ )

JOHANN WOLFGANG von GOETHE (1749-1832)

Translated by Charles Fonteyn Manney.

FRANZ SCHUBERT, Op. 3, No. 4

Lento e piano (*Sehr langsam, leise*) (♩ = 63)

VOICE

1. I cross the fields with foot - - - fall  
 2. thou with sim - - - ple grace dost  
 3. thought of thee can soothe my

1. *Im Fel - - - de schleich' ich still und*  
 2. *wan - - - delst jetzt wohl still und*  
 3. *ist es, denk' ich nur an*

PIANO

*pp*

light, To hunt at day's de -  
 move Oer bloom - - - ing field and  
 breast Like moon - - - light's pur - - - est  
 wild, ge - - spannt mein Feu - - - er -  
 mild, durch Feld und lie - - - bes -  
 dich, als in den Mond zu



cline; Then comes to my en - rap - - tured sight  
 wold, Ah! dost thou ne'er with eye of love  
 beam; My spir - - it finds un - trou - - bled rest  
 rohr, da schwebt so licht dein lie - - bes Bild,  
 Thal, und ach, mein schnell ver - - rau - - schend Bild  
 seh'n; ein stil - - ler Frie - - de kommt auf mich,

*cresc.* *decresc.*

Thy face and form di - - vine, Thy  
 My vi - - sioned face be - - hold, My  
 A - - las, I do but dream, A  
 dein sü - - sses Bild mir vor, dein  
 stellt sich dir's nicht ein - - mal, stellt  
 weiss nicht, wie mir ge - - schehn, weiss

face and form di - vine. 2. When  
 vi - - sioned face be - hold. 3. The  
 las, I do but dream!  
 sü - - sses Bild mir vor. 2. Du  
 sich dir's nicht ein - mal? 3. Mir  
 nicht, wie mir ge - - schehn.

1.2. 3. *pp*

# THE WANDERER (DER WANDERER)

(Composed in 1816)

GEORG FILIPP SCHMIDT (1766-1849)  
Translated by Arthur Westbrook

(Original Key, E)

FRANZ SCHUBERT, Op. 4, No. 1

Adagio (Sehr langsam  $\text{♩} = 63$ )

PIANO

*pp* *cresc.*

The piano introduction consists of two staves. The right hand features a series of eighth-note patterns, starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. The left hand plays a simple bass line with half notes G2, B1, and D2. Dynamics range from *pp* to *cresc.*

I come here from my mountains lone,  
Ich kom - me vom Ge - bir - ge her,

The first vocal line begins with a half rest, followed by a quarter note G4, eighth notes A4, B4, C5, D5, E5, and F5. The piano accompaniment features a *fz* dynamic in the right hand and a *p* dynamic in the left hand. The piece concludes with a *pp* dynamic.

The vale is dim,                      The sea doth moan,    the sea doth  
es dampft das Thal,                      es braust das Meer,    es braust das

The second vocal line continues with a quarter note G4, eighth notes A4, B4, C5, D5, E5, and F5. The piano accompaniment features a *f* dynamic in the right hand and a *cresc.* dynamic in the left hand. The piece concludes with a *ff* dynamic.

moan.  
Meer.

I wan - der                      on with pain and care,  
Ich wand - le                      still, bin we - nig froh,

The third vocal line begins with a half rest, followed by a quarter note G4, eighth notes A4, B4, C5, D5, E5, and F5. The piano accompaniment features a *fp* dynamic in the right hand and a *pp* dynamic in the left hand. The piece concludes with a *pp* dynamic.

And ev - er asks my sigh - ing, "Where?" ev - - er, "Where?" The  
und im - mer fragt der Seuf - zer: Wo? im - - mer: Wo? Die

*ppp*

sun to me\_ seems here so\_ cold, The flow'rs are fad - ed and life\_ is old. Their  
Son - ne dünkt mich hier so\_ kalt, die Blü - - the welk, das Le - - ben alt, und

*pp*

speech doth seem but emp - ty sound, I feel a stran - ger ev - 'ry-where.  
was sie re - den, lee - rer Schall, ich bin ein Fremd - ling ü - ber - all.

*pp*

*Piu mosso (Etwas geschwinder)*

Where art thou, where art thou, My be - lov - ed land? In  
Wo bist du, wo bist du, mein ge - lieb - tes Land? ge -

*mf*

hope, I seek, yet nev - - - er  
sucht, ge - ahnt, und nie ge -

*Allegro (Geschwindigkeit)*

know. That land, that land where hope is green, where  
kannt! Das Land, das Land so hoff-nungs-grün, so

hope is green, The land where ro - ses bloom for me; Where roam the friends so  
hoff-nungs-grün, das Land, wo mei - ne Ro - sen blüh'n, wo mei - ne Freun - de

dear to me, Where all my dead will live a - gain, That land where they my  
wan-delnd geh'n, wo mei - ne Tod - ten auf - er - steh'n, das Land, das mei - ne

## Tempo I, Adagio- (Wie anfangs, sehr langsam)

lan - guage speak, O land, — where art thou?  
 Spra - che spricht, o Land, — wo bist du?

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The piano part begins with a series of chords in the right hand and single notes in the left hand. Dynamics include *fp* (fortissimo piano) and *pp* (pianissimo), with a *dim.* (diminuendo) marking towards the end of the system.

I wan - der on with pain and care, And ev - er  
 Ich wand - le still, bin we - nig froh, und im - mer

The second system continues the musical score. The vocal line has a melodic line with some rests. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamics are consistent with the previous system.

asks my sigh - ing, "Where?" ev - er, "Where?" In spir - it - voice the an - swer comes:  
 fragt der Seuf - zer: wo? im - mer: wo? Im Gei - ster - hauch tönt's mir zu - rück:

The third system features a vocal line with a melodic line and some rests. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include *ppp* (pianissimo) and *pp* (pianissimo).

"There, where thou art not, there is thy rest!"  
 „Dort, wo du nicht bist, dort ist das Glück!“

The fourth system concludes the musical score. The vocal line has a melodic line and some rests. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include *pp* (pianissimo).

# WHO NE'ER WITH TEARS HAS EATEN BREAD

(WER NIE SEIN BROD MIT THRÄNEN ASS)

(Songs of the Harper, No 2)

(Composed in 1816)

From "Wilhelm Meister"

JOHANN WOLFGANG von GOETHE (1749-1832)

(Original Key, A minor)

FRANZ SCHUBERT, Op.12, No 2

Translated by Frederic Field Bullard

Adagio (Langsam)

PIANO

*pp*

*una corda*

Who ne'er with tears has eat - en bread, Who  
 Wer nie sein Brod mit Thrä - nen ass, wer

*ppp*

ne'er at night the end - less hours Has wept a - way up -  
 nie die kum - mer - vol - len Näch - te auf sei - - nem Bet - - te

on his bed, He knows you not ce - les - - - - tial  
 wei - - nend sass, der kennt euch nicht, ihr himm - - - - li - schen

*cresc.*

pow - - - ers! Who  
Mäch - - - te! Wer

ne'er with tears has eat - - en bread, Who ne'er at night the end - less  
nie sein Brod mit Thrü - - nen ass, wer nie die kum - mer - vol - len

hours Has wept a - way up - - on his bed, He  
Näch - - te auf sei - - nem Bet - te wei - - nend sass, der

knows you not, ce - les - - - tial pow - - -  
kennt euch nicht, ihr himm - - - li - schen Mäch - - -

ers!  
te!

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a whole note followed by a quarter rest. The piano accompaniment features a flowing eighth-note melody in the right hand and a bass line in the left hand. The key signature has two flats, and the time signature is 3/4.

Ye lead us mor-tals in - to  
Ihr führt ins Le - ben uns hin -

*dimin.* *fp*

The second system continues the musical piece. The vocal line has a melodic phrase with a trill-like figure. The piano accompaniment includes a *dimin.* (diminuendo) marking and a *fp* (fortissimo) marking. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

life, Ye let the wretch for - sake his God, A -  
ein, ihr lasst den Ar - men schul - dig wer - den, dann

The third system continues the musical piece. The vocal line features a triplet of eighth notes. The piano accompaniment includes a *fp* (fortissimo) marking and a triplet of eighth notes in the right hand. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

ban - - don him to pain and strife: For ev - - 'ry sin  
ü - - ber-lasst ihr ihn der Pein; denn al - - le Schuld

*cresc.*

The fourth system continues the musical piece. The vocal line has a melodic phrase. The piano accompaniment includes a *cresc.* (crescendo) marking and a triplet of eighth notes in the right hand. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.



brings here its own re-ward. Ye  
 rächt sich auf Er - - - den. Ihr

*pp*

lead us mortals in - to life, Ye let the wretch for-sake his  
 führt ins Le - ben uns hin ein, ihr lasst den Ar - men schul - dig

*fp*

God, A - - ban - don him to pain and strife: For  
 wer - den, dann ü - - ber - lasst ihr ihn der Pein; denn

ev - - - - - 'ry sin brings here its own re - -  
 al - - - - - le Schuld rächt sich auf Er - - - -

*ff* *p*

*ppp*

ward. Ye let the wretch for - sake his  
 den, - ihr lasst den Ar - - - men schul - - - - dig

God, A - ban - - don him to pain and strife. For ev' - ry  
 wer - den, dann ü - - ber - lasst - ihr ihn der Pein; denn al - - le

sin brings here its own re - - ward.  
 Schuld rücht sich auf Er - - - - den.

*ffp* *pp* *ffp* *pp*

# IN PRAISE OF TEARS

## (LOB DER THRÄNEN)

(Composed in 1817)

(Original Key, D)

AUGUST WILHELM von SCHLEGEL (1767-1845)

Translated by Frederic Field Bullard

FRANZ SCHUBERT, Op. 13, No 2

Quasi adagio (Ziemlich langsam)

PIANO *pp*

1. Sun - ny show - - ers, fra - grant flow - - ers, Spring and  
1. Lau - e Lüf - - te, Blu - men - düf - - te, al - le

youth are in the air; Lips in kisses seek - ing  
Lenz- und Ju - - gend - - lust; fri - scher Lip - pen Kus - se

bliss - es, Soft - ly meet, a lov - ing pair; Vineyard's  
nip - pen, sanft ge - wiegt an sar - ter Brust; dann der

treas - - - ure, grow - ing pleas - ure, Mer - ry dance and jest - er's  
 Trau - - - ben Nek - tar rau - - - ben; Rei - hen - tanz und Spiel und

art; Each pleas - ance is to the sens - es: Can it sat - - - is - fy the  
 Scherz: was die Sin - nen nur ge - win - nen: ach, er - füllt es je das

heart? Can it sat - is - fy the heart?  
 Herz, a h, er - füllt es je das Herz?

2. When the ten - der tear - drops  
 2. Wenn die feuch - ten Au - gen

ren - der Trib - ute to a sor - row - true,      There re - flect - ed are de -  
 leuch - ten von der Weh - muth lin - dem Thau,      dann ent - sie - gelt, drin ge -

tect - ed Glimp - ses of the heav - en's - blue:      Oh, how sweet - ly and com -  
 spie - gelt, sich dem Blick die Him - mels - au.      Wie er - quick - lich au - gen -

plete - ly Wild - er pas - sions then are sped,      As the show - er makes the  
 blick - lich löscht es je - - de wil - de Gluth!      Wie vom Re - gen Blu - men

flow - er Lift on high its droop - ing head,      Lift on high its droop - ing  
 pfl - e - gen, he - bet sich der mat - te Muth,      he - bet sich der mat - te

head.  
Muth.

3. Not at moun - tains' flow - ing foun - tains Did Pro -  
 4. End - less long - ing, weep - ing, mourn - ing, Cover - ed  
 3. Nicht mit sü - ssen Was - ser - flüs - sen zwang Pro -  
 4. Ew' - ges Seh - nen floss in Thrä - nen, und um -

me - theus wet our clay, But with sad tears. So the  
 all the earth with tears. Earth, her eld - er, firm - ly  
 me - theus un - sern Leim: Nein, mit Thrä - nen; drum im  
 gab die star - re Welt, die in Ar - men sein Er -

long years, Weep - ing oft, we live to - day. Floods less  
 held her On her heart, throughout the years. Should thy  
 Seh - nen und im Schmerz sind wir da - heim. Bit - ter  
 bar - men im mer - dar um - flu - thend hält. Soll dein

bit - - - ter would be fit - - - ter For an earth im - pris - oned  
soul a - gain be whol - - ly Freed from taint of earth - ly  
schwel - - - len die - se Quel - - - len für den erd - - - um - fang' - nen  
We - - - sen denn ge - ne - - - sen, von dem Er - - - den - stau - be

soul; But we've ris - en from our pris - on Toward the Sea of Love Un -  
dust, Weep - ing e - ver, ceas - ing nev - er Swell that Sea of Tears you  
Sinn, doch sie drän - gen aus den En - gen in das Meer der Lie - be  
los, nusst im Wei - nen dich ver - ei - nen je - ner Was - - ser heil' - gem

told, Toward the Sea of Love Un - told.  
must, Swell that Sea of Tears you must.  
hin, in - das Meer der Lie - be hin.  
Schooss, je - ner Was - - ser heil' - - gem Schooss.

*pp*

# DEATH AND THE MAIDEN (DER TOD UND DAS MÄDCHEN)

(Composed in 1817)

(Original Key)

MATTHIAS CLAUDIUS (1743-1815)

Translated by Arthur Westbrook

FRANZ SCHUBERT, Op. 7, No 8

Moderato (Mässig) (♩ = 54)

PIANO *pp*

*poco più moto* (Etwas geschwinder)

(THE MAIDEN) Pass on - ward, Oh! pass on - ward, Go,  
(DAS MÄDCHEN) Vor - ü - ber! ach, vor - ü - ber! geh'

*p*

wild and blood - less man! I am still young, A -  
wil - der Kno - chen - mann! Ich bin noch jung. geh'

*cresc.*

way then, and touch me not, I pray, Oh, touch me not, I pray.  
lie - ber! und rüh - re mich nicht an, und rüh - re mich nicht an.



## Tempo I

(DEATH) Give me thy hand, my fair and ten-der  
(DER TOD) Gieb dei - ne Hand, du schön und zart Ge -

*pp dim.* *pp*

child, As friend I come, and not to chas - - - ten. Be of good  
bild! bin Freund und kom - me nicht zu stra - - - fen. Sei gu - tes

cheer! I bring thee rest; To sleep with - in these fond arms has -  
Muths! ich bin nicht wild, sollst sanft in mei - nen Ar - men schla -

ten!  
fen!

# THE TROUT (DIE FORELLE)

(Composed in 1817)

CHRISTIAN F. D. SCHUBERT (1799-1828)  
Translated by Frederic Field Bullard

(Original Key, D $\flat$ )

FRANZ SCHUBERT, Op. 32

Allegretto (Etwas lebhaft) *dimin.*

PIANO *p*

Down in a brook swift - run - ning A  
In ei - nem Bäch - lein hel - le, da

trout both small and wise Did dart with hap - py cun - ning, As  
schoss in fro - her - Eil' die lau - ni - sche Fo - rel le vor -

swift as ar - row flies. Up - on the bank I laid me, And  
ü - ber wie ein Pfeil. Ich stand an dem Ge - sta - - de und

watched, with sweet con - tent,      The wa - ters cool and shad - - y, The  
 sah in sü - sser Ruh'      des mun - tern Fisch - leins Ba - - de im

trout on pleas - ure bent,      The wa - ters cool and shad - - y, The  
 kla - ren Bäch - lein zu,      des mun - tern Fisch - leins Ba - - de im

trout on pleas - ure bent.  
 kla - ren Bäch - lein zu.

With rod and line an an - - gler A -  
 Ein Fi - scher mit der Ru - - the wohl

fish - ing came that way, And, cru - el - ly ex -  
 an - dem U - fer stand, und sak's mit kal - tem

ult - - ing, Saw where the trout - let lay. "If  
 Blu - - te, wie sich das - Fisch - lein wand. So

I am not mis - tak - - en" Quoth I, "the brook's so -  
 lang' dem Was - ser - Hel - - le, so dacht' ich, nicht ge -

clear The trout will ne'er be tak - - en, Tho'  
 bricht, so fängt er die Fo - rel - - le mit

long he per - se - vere, The trout - will ne'er be  
 sei - - ner An - gel nicht, so fängt - er die - Fo -

tak - - en, Tho' long he per - se - vere.  
 rel - - le mit sei - - ner An - gel nicht.

At  
 Doch

last the per - se - cu - - tor Stepped down the  
 end - lich ward dem Die - - be die Zeit zu

bank lang. And stirred and dimmed the crys - tal  
 Er macht das Bäch - lein tü - ckisch

*p* *cresc.*

wa - - ter; When, quick - - er than a word, His  
 trü - - be, und eh' ich es ge - dacht, so

*p*

cru - el rod was bend - ing; The trout, ah! the  
 zuck - te sei ne Ru - the, das Fisch - lein, das

trout had seized the bait, And I, with grief heart -  
 Fisch - lein zap - pelt d'ran, und ich mit re - gem

*p*

rend - - ing, Be - held his cru - el fate, And  
 Blu - - te sah die Be - trog' - ne an, und

I, — with grief heart - rend - - ing, Be - held his cru - el  
 ich — mit re - gem Blu - - te sah die Be - trog' - ne

fate!  
 an.

dim.

pp

# THE MAIDEN'S LAMENT (DES MÄDCHENS KLAGE)

(Composed in 1818)

FRIEDRICH von SCHILLER (1759-1805)  
Translated by Arthur Westbrook

(Original Key, C minor)

FRANZ SCHUBERT, Op. 58, No 3

Lento (Sehr langsam)

VOICE

PIANO

1. The trees are moan - ing, the clouds fly fast, — A  
 2. "My heart is brok - en; the world — no more, — The  
 1. Der Eich wald brau - set, die Wol - ken zieh'n, — das  
 2. „Das Herz ist ge - stor - ben, die Welt — ist leer, — und

maid — sits lone - ly, nor heeds — the blast. The bil - lows are break - ing with  
 fond — de - sires of my youth can re - store. Kindheav'n, hear my cry, when to  
 Mäd - lein si - tzet an U - - fers Grün, es bricht sich die Wel - le mit  
 wei - ter giebt sie dem Wun - sche nichts mehr. Du Hei - li - ge, ru - fe dein



might, with might, Her sighs breathe their sad - ness to  
 thee I call, The joys of this earth — I have  
 Macht, mit Macht, und sie seufzt hin - aus — in die  
 Kind zu - rück, ich ha - be ge - nos - sen das

- do

*p*

gloom - y — night; Her eyes — with hot tears — are o'er-flow - - ing.  
 known — them all, I've loved — and I've been — be - lov - - ed?  
 fin - stre - Nacht, das Au - ge vom Wei - nen ge - trü - - bet.  
 ir - dische Glück, ich ha - be ge - lebt — und ge - lie - - bet?'

*pp*

*p*

3. "My tears are fall - ing, un - seen — and vain, — No  
 4. "The tears are fall - ing, un - seen — and vain, — And  
 3. Es rin - net der Thrä - nen ver - geb - li - cher Lauf, — die  
 4. „Lass rin - nen der Thrä - nen ver - geb - li - cher Lauf, — es

tears can wa - ken the dead a - gain; Re -  
 grief ne'er wa - kens the dead a - gain; The  
 Kla - - ge, sie we - cket die Tod - - ten nicht auf; doch  
 we - - cke die Kla - ge den Tod - - ten nicht auf! Das

veal then, I pray, what brings peace to the breast, When with  
 sweet - est re - lief for the sor - row - ing breast, When the  
 nen - ne, was trö - stet und hei - let die Brust, nach der  
 sü - sses - te Glück für die trau - ern - de Brust, nach der

cre - scen - do

joys — of love — I no long — — er am blest, O  
 dear — est of all — has been laid — to — rest, Is  
 schö — — nen Lie — be ver — schwun — de — ner Lust; die  
 schö — — nen Lie — be ver — schwun — de — ner Lust, sind der

*p* *pp*

heav'n, — this sol — ace con — ced — — ing."  
 love's — own tears — ev — er flow — — ing."  
 Himm — li — sche, will's — nicht ver — sa — — gen.  
 Lie — be Schmer — zen und Kla — — gen."

*p*

# FAITH IN SPRING (FRÜHLINGSGLAUBE)

(Composed in 1820)

LUDWIG UHLAND (1787-1862)

(Original Key, A♭)

Translated by Charles Fonteyn Manney

FRANZ SCHUBERT, Op. 20, No 2

Assai lento (Ziemlich langsam)

PIANO

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time. The tempo is marked 'Assai lento (Ziemlich langsam)'. The music begins with a piano (*pp*) dynamic and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Musical notation for the first line of the song. It includes a vocal line and piano accompaniment. The lyrics are: "A - wa - ken'd are the / Die lin - den Lüf - te". The piano part continues with the same accompaniment as the introduction, with a *pp* dynamic.

Musical notation for the second line of the song. The lyrics are: "breez - es light, They mur - mur gen - tly day - and night, A / sind er - wacht, sie säu - seln und we - hen Tag - und Nacht, sie". The piano accompaniment remains consistent with the previous sections.

Musical notation for the third line of the song. The lyrics are: "prom - ise of spring they're bring - ing, a - prom - - ise bring - / schaf - fen an al - - len En - - den, an - al - - len En - -". The piano accompaniment continues throughout.

ing. New sounds a - rise and sweet perfume, and  
 den. O fri - scher Duft, o neu - er Klang, o

sweet perfume, Now, my poor heart, throw off thy gloom,  
 neu - - er Klang! Nun, ar - mes Her - ze, sei nicht bang!

Sor - row must change, must change — to sing - ing, Sorrow must change, must  
 nun muss sich al - les, a - - les wen - den, nun muss sich al - les,  
*cresc.*

change to sing - - ing.  
 al - les wen - - den.  
*pp*

The earth grows fair - er with  
Die Welt wird schö - ner mit

*pp*

ev - 'ry — day, With blos - soms bright — the fields are gay, Glad  
je - dem — Tag, man weiss nicht was — noch wer - den mag, das

songs of birds are ring - - ing, glad songs are ring - -  
Blü - - hen will nicht en - - den, es will nicht en - -

ing. And see, each vale is green a - gain,  
den; es blüht das fern - ste, tief - ste Thal,

each vale is green a-gain, Now, my poor heart, for -  
 es blüht das tief - - ste Thal: Nun, ar - mes Herz, ver -

get thy pain! Sor - row must change, must change — to sing - ing.  
 giss der Qual! nun muss sich al - les, al - - les wen - den,

Sorrow must change, must change to sing - ing.  
 nun muss sich al - les, al - les wen - - den.

*cresc.* *fp* *pp*

# MIGNON'S SONG (LIED DER MIGNON)

(Composed in 1824)

“Wilhelm Meister”

(Original Key, B)

JOHANN WOLFGANG von GOETHE (1749-1832)

Translated by Frederic Field Bullard

FRANZ SCHUBERT

Posthumous Works, No 48

Lento (Langsam)

VOICE

PIANO

Oh, think me the an - gel  
So lasst mich schei - nen,

I soon shall be; Still let this white robe me en - fold. I  
bis - ich - wer - de; zieht mir das wei - sse Kleid nicht aus! Ich

has - ten from this earth so love - ly To seek a dwell - ing dark and cold. I  
ei - le von der schö - nen Er - de hin - ab in je - nes dun - kle Haus, ich



has - ten from this earth so love - ly To seek a dwell - ing dark and cold.  
 ei - le von der schö - nen Er - de hin - ab in je - nes dun - kle Haus.

There shall I rest a short still mo - ment, Un - til shall dawn the per - fect day; Then  
 Dort ruh' ich ei - ne klei - ne Stil - le, dann öff - net sich der fri - sche Blick; ich

shall I cast my snow - y gar - ment, My gir - dle and my cross a - way, Then  
 las - se dann die rei - ne Hül - le, den Gür - tel und den Kranz zu - rück, ich

shall I cast my snow - y gar - ment, My gir - dle and my cross a - way.  
 las - se dann die rei - ne Hül - le, den Gür - tel und den Kranz zu - rück.

Nor will those heav'n-ly be - ings cen - sure, Or  
 Und je - ne himm - li - sche Ge - stal - ten, sie

*pp*

ask con cern - ing man and wife, And no at - tire, nor an - y  
 fra - gen nicht nach Mann und Weib, und kei - ne Klei - der, kei - ne

ves - ture, Shall veil the bo - dy's ra - diant life, And no at - tire, nor an - y.  
 Fal - ten um - ge - ben den ver - klär - ten Leib, und kei - ne Klei - der, kei - ne

ves - ture, Shall veil the bo - dy's ra - diant life. Al -  
 Fal - ten um - ge - ben den ver - klär - ten Leib. Zwar

*p*

tho' I lived with care-less mind, I felt my heart with sor-row wrung. For  
 lebt' ich oh - ne Sorg' und Mü - he, doch fühl ich tie - fen Schmerz ge - nung. Vor

ver - y grief my days de - clined, Make me for aye and ev - er young, For  
 Kum - mer al - tert' ich zu frü - he; macht' mich auf e - wig wie - der jung, vor

ver - y grief my days de - clined, Make me for aye and  
 Kum - mer al - tert' ich zu frü - he; macht' mich auf e wig

ev - er young.  
 wie - der jung.

# THEE, LOVE, I GREET!

(SEI MIR GEGRÜSST!)

(Composed in 1821)

FRIEDRICH RÜCKERT (1788-1866)

Translated by Frederic Field Bullard

(Original Key, Bb)

FRANZ SCHUBERT, Op 20, No 1

Lento (Langsam)

PIANO *pp*

*sempre con Pedale*

Thou who wert torn from me  
 O du Ent - riss' - ne mir

and from my kiss - es, Thee, love, I greet with kiss - es  
 und mei - nem Kus - se, sei mir ge - grüsst, sei mir ge -

sweet, with kiss - es sweet! Though on - ly long - ing can  
 küsst, sei mir ge - küsst! Er - reich - bar nur mei - nem

*pp*

bridge these a - byss - es, Thee, love, I greet with kiss - es  
 Seh - suchts - gru - sse, sei mir ge - grüsst, sei mir ge -

sweet, with kiss - es sweet! Thou who by Love's own  
 küsst, sei mir ge - küsst! Du von der Hand der

hand to my true heart wast giv - en, Thou from this fond - bos - om  
 Lie - be die - sem Her - zen ge - geb' - ne, du, von die - ser Brust — ge -

torn a-way! Though forth the tear flood press - es — Thee, love, I greet  
 nimm' - ne mir! mit die - sem Thrä - nen - gus - se sei mir ge - grüsst,

with kiss - es sweet,      with kiss - es sweet!      What though the  
 sei mir ge - küsst,      sei mir ge - küsst!      Zum Trotz der

dis - tance that us twain doth      sev - er      Keep both our lives so  
 Fer - ne,      die sich, feind - lich      tren - nend,      hat zwi - schen mich und

wide a-part! De - fy - ing en - vious fate that us op - press - es,      Thee, love, I  
 dich ge - stellt; dem Neid      der Schicksals - mäch - te zum Ver - drus - se      sei mir ge -

greet      with kiss - es sweet,      with kiss - es sweet!  
 grüsst,      sei mir ge - küsst,      sei mir ge - küsst!

As thou didst ev - er when first we learned to love, — with  
 Wie du mir je — im schön - sten Lenz der Lie - be mit

*pp*

Clasp — and kiss — thy lov - er meet, With all my soul's most  
 Gruss — und Kuss — ent - ge - gen kamst, mit mei - ner See - le

*f* *cresc.*

rap - turous ad - dress - es Thee, love, I greet  
 glü - hend - stem Er - gus - se sei mir ge - grüsst,

*ff* *p* *pp*

with kiss - es sweet, with kiss es sweet! One breath of  
 sei mir ge - küsst, sei mir ge - küsst! Ein Hauch der

*pp* *pp*

love doth ban-ish time and spac - es: I am with thee:  
 Lie - be til - get Räum und Zei - ten, ich bin bei dir,

thou art with me. I hold thee fast within these arms' ca -  
 du bist bei mir, ich hal - te dich in die - ses Arm's Um -

*ff* *f* *f*

ress - es Thee, love, I greet with kiss - es  
 schlus - se, sei mir ge - grüsst, sei mir ge -

*p* *pp*

sweet, with kiss - es sweet!  
 küsst, sei mir ge - küsst!

*pp*



# WANDERER'S NIGHT SONG (WANDERERS NACHTLIED)

(Composed in 1822)

JOHANN WOLFGANG von GOETHE (1749-1832)  
Translated by Arthur Westbrook(Original Key, B $\flat$ )

FRANZ SCHUBERT, Op. 96, No 3

*Lento (Langsam)*

VOICE

O'er the tree-tops all is at rest, In wood and  
U - ber al - len Gi - pfeln ist Ruh', in al - len

PIANO

*(p)*

val - ley scarce a breath stirs thro' the leaves: The birds are si - lent,  
Wi - pfeln spü - rest du kaum ei - nen Hauch; die Vög - lein schwei - gen,

si - lent in the for - est. On - ly wait, on - ly wait, ere long thou too shalt  
schwei - gen im Wal - de. War - te nur, war - te nur, bal - de ru - hest du

rest, On - ly wait, on - ly wait, ere long thou too shalt rest.  
auch, war - te nur, war - te nur, bal - de ru - hest du auch.

*pp*

*pp*

*cresc.*

*cresc.*

*p*

*pp*

# TO BE SUNG ON THE WATER

## (AUF DEM WASSER ZU SINGEN)

(Composed in 1823)

Count FRIEDRICH LEOPOLD STOLLBERG (1750-1819)  
Translated by Frederic Field Bullard

(Original Key, A $\flat$ )

FRANZ SCHUBERT, Op. 72

Allegro moderato (Mässig bewegt.)

PIANO

*pp* *simile*

The first system of the piano introduction consists of two staves. The right hand plays a flowing eighth-note melody, while the left hand provides a steady accompaniment of chords. The dynamics are marked *pp* (pianissimo) and *simile* (simile).

*fp*

The second system continues the piano introduction. The right hand melody becomes more active, and the left hand accompaniment features some chordal changes. The dynamics are marked *fp* (fortissimo).

*pp*

O - ver the shin - ing and  
Mit - ten im Schim - mer der

*pp*

The first system of the vocal and piano accompaniment. The vocal line begins with a half rest followed by a quarter note. The piano accompaniment continues with a similar rhythmic pattern. Dynamics are marked *pp* (pianissimo).

mir - ror - like bil - lows Glides, as the swans glide, our slow - sway - ing bark;  
spie - geln - den Wel - len glei - tet, wie Schwä - ne, der wan - ken - de Kahn;

*sempre simile*

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment remains consistent. Dynamics are marked *sempre simile* (sempre simile).

*mf* Ah, thro' great hap - pi-ness' soft shin-ing bil - lows On - ward the soul shapes her  
 ach, auf der Freu - de sanft - schim-mern-den Wel - len glei - tet die See - le da -

*cresc.*

*mf* *cresc.*

course, like the bark, Ah, thro' great hap - pi-ness' soft shin-ing bil - lows  
 hin wie der Kahn, ach, auf der Freu - de sanft - schim-mern-den Wel - len

*p*

*p*

*cresc.* On - ward the soul shapes her course like the bark,  
 glei - tet die See - le da - hin wie der Kahn;

*cresc.* *p*

*p* Now from the heav - en de - scends on the bil - lows, Danc - ing, the sun - set glow,  
 denn von dem Him - mel her - ab auf die Wel - len tan - zet das A - bendroth

light - ing the bark,                      Danc - - - - - ing, the  
 rund um den Kahn,                      tan - - - - - zet das

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). It begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment is in a bass clef, starting with a quarter note G2, followed by a quarter note A2, and then a quarter note Bb2. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

sun - set glow light - ing the bark.  
 A - bendroth rund um den Kahn.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The piano accompaniment features a dynamic marking of *f* (forte) at the beginning and *p* (piano) later in the system. The piano part continues with the eighth-note accompaniment.

The third system of music shows the piano accompaniment continuing. It features a dynamic marking of *fp* (fortissimo) at the beginning and *decresc.* (decrescendo) towards the end. The piano part continues with the eighth-note accompaniment.

O - ver the curve of the west - ly - ing mead - ow  
 Ue - ber den Wi - pfeln des west - li - chen Hai - nes

The fourth system of music features a vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *pp* (pianissimo) and contains a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment also features a dynamic marking of *pp* and continues with the eighth-note accompaniment.

Blinks at us kind-ly the soft, ros-y light; Un-der the boughs in the  
 win-ket uns freundlich der röth-li-che Schein; un-ter den Zwei-gen des

*mf*

*simile*

*mf*

east-ly-ing mead-ow Mur-murs the rush in the soft ros-y light,  
 öst-li-chen Hai-nes säu-selt der Kal-mus im röth-li-chen Schein,

*cresc.*

*cresc.*

Un-der the boughs in the east-ly-ing mead-ows Mur-murs the rush in the  
 un-ter den Zwei-gen des öst-li-chen Hai-nes säu-selt der Kal-mus im

*p*

*cresc.*

*p*

*cresc.*

soft ros-y light; Joy of the heav-en and  
 röth-li-chen Schein; Freu-de des Him-mels und

*p*

*p*

peace of the mead - ow Come to the soul in this ros - e - ate light,  
Ru - he des Hai - nes ath - met die Seel' im er - rö - thendem Schein,



Come to the soul in this ro - se - ate  
ath - met die Seel' im er - rö - thendem



light.  
Schein.



*pp*

Ah! but how quick-ly on pin - ions of morn - ing Time o'er the slow sway-ing  
 Ach, es ent - schwindet mit thau - i - gem Flü - gel mir auf den wie - gen - den

*pp*

*mf*

bil - lows is gone;  
 Wel - len die Zeit,  
 And on her soft - shining pin - ions at morn - ing  
 mor - gen ent - schwin - de mit schim - mern - dem Flü - gel

*mf*

*cresc.*

Time, as be - fore and to - day, will be gone,  
 wie - der wie ge - stern und heu - te die Zeit,  
 And on her soft - shining  
 mor - gen ent - schwin - de mit

*p*

*cresc.*

*p*

*cresc.*

pin - ions at morn - ing Time, as be - fore and to - day, will be gone,  
 schim - mern - dem Flü - gel wie - der wie ge - stern und heu - te die Zeit,

*cresc.*

Till I, on pin - ions more bright than the morn - ing  
 bis ich auf hö - he - rem strah - len - den Flü - gel

Far - ther than Time and his chan - ges have gone, Far -  
 sel - ber ent - schwin - de der wech - seln - den Zeit, sel -

- ther than Time and his chan - ges have gone.  
 - ber ent - schwin - de der wech - seln - den Zeit.

*fp*

*decresc.*



# WHITHER?

(WOHIN?)

(Composed in 1823)

"Die schöne Müllerin"  
WILHELM MÜLLER (1793-1827)  
Translated by Frederic Field Bullard

(Original Key, G)

FRANZ SCHUBERT, Op. 25, No 2

Moderato (Mässig)

VOICE

PIANO

*pp*

I heard a brook - let  
Ich hört' ein Bäch - lein

plash - ing From out a rock - y source; A - down the val - ley,  
rau - schen wohl aus dem Fel - sen - quell, hin - ab zum Tha - le

splash - ing, It took its crys - tal course. Its spell of pool and  
rau - schen so frisch und wun - der - hell. Ich weiss nicht, wie mir

shad - ow I do not un - der - stand The brook I needs must  
wur - de, nicht, wer den Rath mir gab, ich muss - te auch hin -

fol - - - low With al - pen - stock in — hand The  
un - - - ter mit mei - nem Wan - der - stab, ich —

brook I needs must fol - - - low With al - pen - stock in —  
muss - te auch hin - - un - - ter mit mei - nem Wan - der -

hand. And far - ther and far - ther ev - - - er I —  
stab. Hin - - un - - ter und im - mer wei - - - ter, und

fol - lowed the foam - ing brook, Which dull or si - lent  
im - mer dem Ba - che nach, und im - mer fri - scher

nev - - - er Its spark - ling high - way took; — Which,  
 rausch - - - te und im - - - mer hel - ler der Bach, — und

*cresc.*

dull or si - lent nev - - - er Its spark - ling high - way  
 im - mer fri - scher rausch - - - te und im - mer hel - ler der

took. And art thou then, my  
 Bach. Ist das denn mei - ne

*pp*

high - way, That leads me — tell me where! Oh,  
 Stra - sse? O Bäch - lein, sprich, wo - hin? wo -

where? tell me where! Thou holdst me with thy plash - ing as  
 hin?— sprich, wo - hin?— du hast mit dei - nem Rau - schen mir

in a mag - ic snare, Thou holdst me with thy  
 ganz be - rauscht den Sinn, du hast mit dei - nem

plash - - ing as in a mag - ic snare. And  
 Rau - - schen mir ganz be - rauscht den Sinn. Was

yet why call it plash - ing? That can no plash - ing  
 sag' ich denn vom Rau - schen? das kann kein Rau - schen

be;  
sein:

But, rath-er, Wa-ter - Nix-ies in mys-tic mel-o-  
Es - sin - gen wohl die - Ni - - xen tief un - ten ih - ren

dy,  
Reih'n,

But, rath-er, Wa-ter - Nix-ies in  
es - sin - gen wohl die - Ni - - xen tief -

mys - tic mel - o - dy. *pp*  
un - ten ih - ren Reih'n. Lass on, pret - ty friend, plash  
sin - gen, Ge - sell, lass

on - - ward, and sing thy hap - py theme! And  
rau - - schen, und wan - dre fröh - lich nach! Es

you will find a mill wheel in ev - 'ry crys - tal stream, And  
 geh'n ja Müh - len - rä - - der in je - dem kla - ren Bach, es

you will find a mill - - wheel in ev - 'ry crys - tal stream. Plash  
 geh'n ja Müh - len - rä - - der in je - dem kla - ren Bach. Lass

on, pretty friend, plash on - - ward, And sing thy hap - py theme, hap - py  
 sin - gen, Ge - sell, lass rau - - schen, und wan - dre fröh - lich nach, fröh - lich

*dim.*

theme, hap - py theme! \_\_\_\_\_  
 nach, fröh - lich nach! \_\_\_\_\_

# THE QUESTIONER (DER NEUGIERIGE)

"Die schöne Müllerin"  
WILHELM MÜLLER (1794 - 1827)  
Translated by Arthur Westbrook

(Composed in 1823)  
(Original Key, B)

FRANZ SCHUBERT, Op. 25, No. 6

*Lento (Langsam)*

VOICE

PIANO

*p* *pp*

I'll ques - tion not a  
Ich fra - ge kei - ne

flower, Nor ask the stars that glow; The flow'rs and the stars cannot tell me What  
Blu - me, ich fra - ge kei - nen Stern; sie kön - nen mir al - le nicht sa - gen, was

I de - sire to know. For I am not a gard'ner, The stars are far a - bove; O  
ich er - führ' so gern. Ich bin ja auch kein Gärtner, die Ster - ne steh'n zu hoch; mein

brooklet, tell me tru - ly, If blest will be my love. O  
Bächlein will ich fra - gen ob mich mein Herz be - log. O

## Molto lento (Sehr langsam)

brook - let, dearest brook-let, You ne'er were dumbbe-fore! I  
 Bäch - - lein meiner Lie - be, wie bist du heut' so stumm! Will

crave to know but one thing, One brief word o'er and o'er, One  
 ja nur Ei - nes wis - sen, ein Wört - chen um und um, ein

brief word o'er and o'er. "Yes" is the happy answer, The other word is  
 Wörtchen um und um. Ja, heisst das ei - ne Wörtchen, das an - dre heisset

"No"; Each lit - tle word com - pris - ing My world of joy or woe, Each  
 Nein, die bei - den Wört - chen schlie - ssen die gan - ze Welt mir ein, die



lit - tle word comprising my world of joy or woe. 0  
 bei - den Wörtchen schliessen die gan - ze Welt mir ein. 0

*cresc.*  
*p*  
*pp*

brook - - let, dearest brook - let, How strange you are to me! I'll  
 Bäch - - lein mei - ner Lie - be, was bist du wun - der - lich! Will's

ne'er reveal your se - cret, Say, does she love — but me, Say,  
 ja nicht wei - ter sa - gen, sag', Bäch - lein, liebt — sie mich? sag',

does she love — but me?  
 Bächlein, liebt — sie mich?

# IMPATIENCE (UNGEDULD)

(Composed in 1823)

“Die schöne Müllerin”  
WILHELM MÜLLER (1794-1827)

(Original Key, A)

FRANZ SCHUBERT, Op. 25, No 7

Allegro assai (Etwas geschwind)

PIANO

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The right hand plays a series of eighth-note chords, with the first measure marked with a piano (*p*) dynamic and a triplet of eighth notes. The left hand plays a simple eighth-note accompaniment. The second system continues the eighth-note chordal texture in the right hand and the eighth-note accompaniment in the left hand, with a triplet of eighth notes in the left hand.

1. I'd carve it on the bark of ev - 'ry tree, On  
 2. I'd train a young and ten - der star - ling dear, And  
 1. Ich schnitt' es gern in al - le Rin - den ein, ich  
 2. Ich möcht' mir zie - hen ei - nen jun - gen Staar, bis

The vocal line begins with a treble clef and a key signature of three sharps. It features two verses of lyrics. The piano accompaniment is shown in two systems below the vocal line. The first system is marked with a fortissimo (*fp*) dynamic and consists of a steady eighth-note accompaniment in the left hand and a series of chords in the right hand. The second system is marked with a piano (*p*) dynamic and continues the accompaniment.

ev - 'ry stone it should en - grav - en be; I fain would sow it in each  
 he should speak those words in tones so clear, As if my lips had said that  
 grüb' es gern in je - den Kie - sel - stein, ich möcht' es sä'n auf je - des  
 dass er spräch' die Wor - te rein und klar, bis er sie spräch' mit mei - nes

The vocal line continues with the second verse of lyrics. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and chords in the right hand.

gar - den green, In ear - ly cress it should be quick - ly seen, On  
 ten - der word Whose ech - o in my ar - dent heart is heard And  
 fri - sche Beet, mit Kres - sen - sa - men, der es schnell ver - rüth, auf  
 Mun - des Klang, mit mei - nes Her - zens vol - lem, hei - ssen Drang, dann

ev - 'ry page should be in - scrib'd for ev - er: } 1-2. Thine is my  
 he should sing it at thy win - dow ev - er: }  
 je - den wei - ssen Zet - tel möcht ich's schrei - ben: } 1-2. Dein ist mein  
 säng' er hell durch ih - re Fen - ster - schei - ben: }

heart, Thine is my heart, And shall be  
 Herz, dein ist mein Herz, und soll es

thine — for ev - - er, — ev - - er!  
 e - - wig, e - - wig — blei - - ben.

3. The morn - ing breeze my love to thee should blow, And  
 4. With - in mine eyes I deem my love doth speak, And  
 3. Den Mor - gen - win - den möcht' ich's hau - chen ein, ich  
 4. Ich meint', es müsst' in mei - nen Au - gen steh'n, auf

thro' the hedg - es should it sigh - ing flow, I'd have it shine in ev - 'ry  
 all must see it on my burn - ing cheek, And e - ven read it from my  
 möcht' es säu - seln durch den re - gen Hain, o, leuch - tet' es aus je - dem  
 mei - nen Wan - gen müsst' man's bren - nen seh'n, zu le - sen wär's auf mei - nem

flow - er star, And per - fume rare should waft it near and far, The  
 si - lent mouth, And ev - 'ry breath I draw doth bear it forth: And  
 Blu - men - stern! trüg' es der Duft su ihr von nah' und fern! ihr  
 stum - men Mund, ein je - der A - them - sug güb's laut ihr kund: und

stream should move the wheels to tell it ev - er, } 3-4. Thine is my  
 yet she seems to mark my sor - row nev - er. }  
 Wo - gen, könnt' ihr nichts als Rä - der trei - ben? } 3-4. Dein ist mein  
 sie merkt nichts von all' dem ban - gen Trei - ben. }

heart, Thine is my heart, And shall be thine for  
 Herz, dein ist mein Herz, und soll es e - - wig,

ev - er, ev - er. er.  
 e - wig - blei - ben. ben.

*fz*

# MORNING GREETING (MORGENGRUSS)

(Composed in 1828)

(Original Key, C)

“Die schöne Müllerin”  
WILHELM MÜLLER (1794-1827)  
Translated by Kate Brownlee Sherwood

FRANZ SCHUBERT, Op. 25, No. 8

Moderato (Mässig)

VOICE

PIANO

1. Good morn - ing, pret - ty mil - ler maid, Thou hid'st thy head as  
 2. Oh, let me stand a - far from thee, Tho' but a pass - ing  
 1. Gu - ten Mor - gen, schö - ne Mül - le - rin! wo steckst du gleich das  
 2. O lass mich nur von fer - ne steh'n, nach dei - nem lie - ben

half a - fraid That I have come to grieve thee.  
 glimpse I see, The land - scape all a - dorn - ing;  
 Köpf - chen hin, als wär' dir was ge - sche - hen?  
 Fen - ster seh'n, von fer - ne, ganz von fer - ne!

And does my greet - ing vex thee sore, My  
 To see with - in thy win - dow near Thy  
 Ver - driesst dich denn mein Gruss so schwer? ver -  
 Du blon - - des Köpf - chen, komm her - vor! her -

gla - ces pain thee more and more, Then I'll for ev - er  
 beau - teous gold - en head ap - pear, A bright star of the  
 stört dich denn mein Blick so sehr? So muss ich wie - der  
 vor aus eu - rem run - den Thor, ihr blau - en Mor - gen -

leave thee, Then I'll for ev - er leave thee, for ev - er  
 morn - ing, A bright star of the morn - ing, a star of  
 ge - hen, so muss ich wie - der ge - hen, wie - der  
 ster - ne, ihr blau - en Mor - gen - ster - ne, ihr Mor - gen -

leave thee.  
 morn - ing.  
 ge - hen.  
 ster - ne!

3. O, slum - ber - heav - y eyes of blue, O flow' - ret lad - en  
 4. Oh, wak - en from your drow - sy spell, And fair and sweet and  
 3. Ihr schlum - mer - trunk' - nen Äu - ge - lein, ihr thau - be - trüb - ten  
 4. Nun schüt - telt ab der Träu - me Flor, und hebt euch frisch und

with the dew, The morn - ing sun - shine hail - ing,  
 joy - ous tell, Of morn - ing's bless - ed glad - ness  
 Blü - me - lein, was scheu - et ihr die Son - ne?  
 frei em - por in Got - tes hel - len Mor - gen!

Ye have of late so wear - y grown, And  
 The lark is up on soar - ing wings And  
 Hat es die Nacht so gut ge - meint, dass  
 Die Ler - che wir - belt in der Luft; und



ye have wept and droop'd a - lone, Your lost de - light be -  
 hearts for - get the while he sings, That love is pain and  
 ihr euch schliesst und bückt und weint nach ih - - rer stil - len  
 aus dem tie - fen Her - zen ruft die Lie - - be Leid und

wail - - ing, Your lost de - light be - wail - - ing, de - light be -  
 sad - - ness, That love is pain and sad - - ness, is pain and  
 Won - - ne, nach ih - - - rer stil - len Won - - ne, nach ih - rer  
 Sor - - gen, die Lie - - - be Leid und Sor - - gen, Leid und

wail - - - ing.  
 sad - - - ness.  
 Won - - - ne?  
 Sor - - - gen.

# THE FAVORITE COLOR (DIE LIEBE FARBE)

(Composed in 1823)

(Original Key, B minor)

“Die schöne Müllerin”  
WILHELM MÜLLER (1794-1827)  
Translated by Arthur Westbrook

FRANZ SCHUBERT, Op. 25, No 16

Poco lento (Etwas langsam)

VOICE

PIANO

*p*

*pp*

1. A garb of green I'll find me In  
 2. The hunt I'll ea - ger-ly fol - low And  
 3. The grave my woe shall cov - er, With  
 1. In Grün will ich mich klei - den, in  
 2. Wohl - auf zum fröh - li - chen Ja - gen, wohl -  
 3. Grabt mir ein Grab im Wa - sen, deckt

weeping wil - lows wind me, My love likes green so well, My  
 range o'er hill and hol - low, My love likes hunt-ing so well, My  
 rush - es green spread o - ver, My love likes green so well, My  
 grü - ne Thrä - nen - wei - den: mein Schatz hat's Grün so gern, mein  
 auf durch Haid' und Ha - gen, mein Schatz hat's Ja - gen so gern, mein  
 mich mit grü - nem Ra - sem: mein Schatz hat's Grün so gern, mein

love likes green so well. I'll seek a down droop-ing  
 love likes hunt - ing so well The prey that I seek is  
 love likes green so well. No eb - on cross, no  
 Schatz hat's Grün so gern. Will su - chen ei - nen Cy -  
 Schatz hat's Ja - gen so gern. Das Wild, das ich ja - ge, das  
 Schatz hat's Grün so gern. Kein Kreuz - lein schwarz, kein

cy - press tree, Or rest in a field of rose - ma - ry, My  
 death I ween, De-spair drives me forth o - ver moor and fen, My  
 flow - 'ry bloom, Let green a - lone en - fold my tomb, My  
 pres - sen - hain, ei - ne Hai - de voll grü - nen Ros - ma - rein. Mei.  
 ist der Tod, die Hai - de, die heiss' ich die Lie - bes - noth. Mein  
 Blüm - lein bunt, grün, Al - les grün so rings um - her. Mein

love likes green so well, My love likes green so well.  
 love likes hunt - ing so well, My love likes hunt - ing so well.  
 love likes green so well, My love likes green so well.  
 Schatz hat's Grün so gern, mein Schatz hat's Grün so gern.  
 Schatz hat's Ja - gen so gern, mein Schatz hat's Ja - gen so gern.  
 Schatz hat's Grün so gern, mein Schatz hat's Grün so gern.

# MY PEACE THOU ART (DU BIST DIE RUH)

(Composed in 1823)

(Original Key, Eb)

FRIEDRICH RÜCKERT (1788-1866)  
Translated by Edward Rowland Sill

FRANZ SCHUBERT, Op. 59, No 3

Larghetto (Langsam)

PIANO *pp*

My peace thou art, thou  
Du bist die Ruh, der

art my rest; From thee my pain, in thee so  
Frie - de mild, die Seh - sucht du, und was sie

blest: En - ter mine eyes, this heart draw  
still. Ich wei - he dir voll Lust und

near, O come, O dwell for ev - er here,  
Schmerz zur Woh - nung hier mein Aug' und Herz,

for ev - er here.  
mein Aug' und Herz.

*pp*

En - ter, and close the door, and  
Kehr' ein bei mir, und schlie - ße

come, And be this breast thine end - less home;  
du still hin - ter dir die Pfor - ten su.

Shut out all woe, — all less-er care and woe, I would thy  
 Treib' an - dern Schmerz — aus - die - ser — Brust! voll sei dies

hurt — and heal - ing — know, — thy hurt and heal - ing  
 Herz — von — dei - ner — Lust, — von — dei - ner —

know.  
 Lust. —

Clear light that on my soul hath shone, my  
 Dies Au - gen - zelt, von dei - - nem Glanz al -

*cresc.*

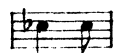
soul hath shone, — Still let it shine — from thee a -  
 lein er - helly, — o' füll' es — ganz, — o — füll' es —

lone, — Clear light that on my  
 ganz! — Dies Au - gen - zelt, von

\* soul hath shone, my soul hath shone, — Still let it —  
 dei - - nem Glanz al - lein er - helly, — o — füll' es —

shine — from thee a - lone. —  
 ganz, — o — füll' es — ganz! —

\* According to the original edition



The original MS. has not been found.

# THE YOUNG NUN (DIE JUNGE NONNE)

(Composed in 1825)

(Original Key, F minor)

JAC. NIC. CRAIGHER  
Translated by Arthur Westbrook

FRANZ SCHUBERT, Op. 43, No. 1

Moderato (Mässig)

PIANO *pp*

The piano introduction consists of two systems of grand staff notation. The first system shows the right hand with a series of chords and eighth notes, and the left hand with a bass line. The second system continues the texture with similar rhythmic patterns.

The second system of piano accompaniment continues the grand staff notation, featuring a steady bass line and chordal accompaniment in the right hand.

Now roars thro' the tree - tops the loud howling storm!  
Wie braust durch die Wi - pfel der heu - len - de Sturm!

*fp*

The first system of the vocal entry includes a vocal line with lyrics and a piano accompaniment. The piano part features a consistent bass line and chordal accompaniment.

The raft - ers are creak - ing and shivers the house!  
Es klir - ren die Bal - ken, es zit - tert das Haus!

The second system of the vocal entry continues the vocal line and piano accompaniment, maintaining the same musical texture as the first system.



The thun-derpeals loud-ly, the red lightnings flash,  
 Es rol-let der Don-ner, es leuch-tet der Blitz,

And dark is the night, and  
 und fin-ster die Nacht, und

*p*

dark is the night as — the  
 fin-ster die Nacht, wie — das

*pp*

grave!  
 Grab!

Well — and good, well — and good;  
 Im-mer-hin, im-mer-hin,

*ppp*

so raged once the tem - pest in me. The  
 so tobt' es auch jüngerst noch in mir! Es

fren - zy of liv - ing waxed fierce as the storm, My limbs — were all trem - bling as  
 brau - ste das Le - ben, wie je - tzo der Sturm, es beb - ten die Gli - der, wie

*cresc.*

quivers this house, My heart — flamed with love, e'en as yon lightnings flash,  
 je - tzo das Haus, es flamm - te die Lie - be, wie je - tzo der Blitz,

*f* *cresc.*

And dark was my soul, — and dark was my  
 und fin - ster die Brust, — und fin - ster die

*p*

soul as — the grave.  
 Brusi wie — das Grab.

*pp*

Now rage — on thy way, — O thou might - y storm, My  
 Nun to - be, du wil - der, ge - walt' - ger Sturm, im

*mf* *f*

bos - - om is tran-quil, my heart — is at rest; — The  
 Her - - zen ist Frie - de, im Her - - zen ist Ruh'; — des

*p*

bride — for the Bride - groom will pa - tiently wait, Her  
 Bräu - ti - gams har - ret die lie - ben - de Braut, ge -

*cresc.*

spir - it is tried in cleans-ing fires, \_\_\_\_\_ She trusts \_\_\_\_\_ to His  
 rei - nigt in prü - fen - der Gluth, \_\_\_\_\_ der e - - wi - - gen,

in - - fin - ite, in - - fin - ite love. I  
 e - - wi - gen Lie - - be ge - traut. Ich

wait for Thy com - ing with long - - ing full sore, O  
 har - re, mein Hei - land! mit seh - - nen - - dem Blick! - - komm,

Bride - groom of Heav - en, come for Thy bride,  
 himm - li - scher Bräu - ti - gam, ho - - le die Braut,

My spir - it set free from its  
er - lö - se die See - le von

*p* *pp*

pris - on of clay. Hark! peace - ful - ly  
ir - di - scher Haft! Horch, fried - lich er -

*pp*

sounds now the bell from yon tow'r! — It  
tö - net das Glöck - lein vom Thurm! — Es

calls to my soul insweet - est tone, — To seek Heav'n's e - ter - nal —  
lockt mich das sü - sse Ge - tön, — all - mäch - tig su e - wi - gen

*cresc.*

throne, — It calls to my soul in sweetest tone, — To  
 Höh'n, — es lockt mich das sü - sse Ge - tön, — all -

seek Heav'n's e - ter - - nal, e - ter - - nal throne.  
 mäch - - tig zu e - - wi - gen, e - - wi - gen Höh'n.

Al - le - - lu - - - ia!  
 Al - le - - lu - - - ja!

Al - le - lu - - ia!  
 Al - le - lu - - ja!

# AVE MARIA (HYMNE AN DIE JUNGFRAU)

(Composed in 1825)

(Original Key, B<sup>b</sup>)

“The Lady of the Lake”  
SIR WALTER SCOTT (1771-1832)  
German text by Dr. Adam Storck

FRANZ SCHUBERT, Op. 52, No 6

Molto lento (Sehr langsam)

PIANO

pp

Ped.

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a key signature of one flat (B-flat). The tempo is marked 'Molto lento (Sehr langsam)'. The music begins with a piano (pp) dynamic. The right hand plays a series of chords and triplets, while the left hand provides a simple harmonic accompaniment. A 'Ped.' (pedal) marking is present at the beginning.

A - - - ve Ma - ri - - -  
A - - - ve Ma - ri - - -  
A - - - ve Ma - ri - - -

Detailed description: This block shows the first system of the vocal line and piano accompaniment. The vocal line is in a soprano or alto register. The piano accompaniment continues with the same texture as the introduction. The lyrics are 'A - - - ve Ma - ri - - -'.

a! Maid - - - en mild! Lis - - ten to a maiden's  
a! Jung - - ti - - frau mild, er - hö - - re ei - ner Jungfrau  
a! gra - ti - a - - ple - na, Ma - ri - - a gra - ti - a

Detailed description: This block shows the second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics 'Maid - - - en mild! Lis - - ten to a maiden's'. The piano accompaniment remains consistent. The lyrics are 'a! Maid - - - en mild! Lis - - ten to a maiden's', 'a! Jung - - ti - - frau mild, er - hö - - re ei - ner Jungfrau', and 'a! gra - ti - a - - ple - na, Ma - ri - - a gra - ti - a'.

pray'r! For Thou canst hear though from the wild, 'Tis Thou canst save amid de -  
Fle - - hen, aus die - sen Fel - sen starr und wild, soll mein Ge - bet zu dir hin -  
ple - - na, Ma - ri a gra - ti - a - - ple - na, A - - ve, A - - ve Do - mi -

Detailed description: This block shows the third system of the vocal line and piano accompaniment. The vocal line continues with the lyrics 'pray'r! For Thou canst hear though from the wild, 'Tis Thou canst save amid de -'. The piano accompaniment remains consistent. The lyrics are 'pray'r! For Thou canst hear though from the wild, 'Tis Thou canst save amid de -', 'Fle - - hen, aus die - sen Fel - sen starr und wild, soll mein Ge - bet zu dir hin -', and 'ple - - na, Ma - ri a gra - ti - a - - ple - na, A - - ve, A - - ve Do - mi -'.

spair, a - mid despair. Safe may we sleep beneath Thy  
 we - nus, Do - mi - nus te - cum, Wir schla - fen si - cher bis zum  
 Re - ne - di - cta tu in - mu - li -

care, Tho' ban - ish'd out-cast and re-viled. O  
 Mor - ri - bus, ob Men - schen noch so grausam sind. O  
 et be - ne - di - ctus, et

Maid - en, see a maiden's sor - row, Moth - - er, hear a suppliant  
 Jung - frau, sieh der Jung - frau Sor - gen, o Mut - - ter, hör ein bit - tend  
 be - ne - di - ctus, fru - ctus ven - tris ven - tris tu - - i Je - ein bit - tend

*fp* *pp*

child! A - - - - ve Ma - ri -  
 Kind! A - - - - ve Ma - ri -  
 sus. A - - - - ve Ma - ri -



a!  
a!  
a!

A - - - ve Ma - ri - - - a!  
A - - - ve Ma - ri - - - a!  
A - - - ve Ma - ri - - - a!

un - - - de -  
un - - - be -  
Ma - ter - De -

filed!  
fleckt!

The flint - - y couch we now must share  
Wenn wir auf die - sen. Fels hin - sin - - - ken  
O - ra pro - no - bis pec - ca - to - - ri - bus, zum

Shall  
zum

seem  
Schlaf,

with down of ei - der piled,  
und uns dein Schutz be - deckt,  
O - ra - pro - no - bis,

If - Thy  
wird weich  
O - ra,

pro - tec - tion hov - er  
der har - te Fels uns  
O - ra pro - no -

there, — hov-er there. The murk - y cav - ern's air so heav - y Shall  
*dün -* *hö -* *Die* *lär -* *Ro -* *we -* *in*  
*his -* *ri -* *nunc* *et* *in* *ho -* *mor -* *in*  
*bus,* *ken.* *ra -* *mor -* *tis,* *in*

breathe of balm if Thou hast smiled; Then, maid - en, hear a maiden's  
*die -* *ser* *dump -* *fen* *Fel -* *sen -* *kluft.* *O* *Mut -* *ter,* *hö -* *re* *Kin -* *des*  
*ho -* *ra* *mor -* *tis* *no -* *stra,* *in* *ho -* *ra* *mor -* *tis,* *mor -* *tis*

plead - ing, O Moth - er, hear a suppliant child!  
*Fle -* *hen,* *o* *Jung -* *frau,* *ei -* *ne* *Jung -* *frau* *ruft!*  
*no -* *stra* *in* *ho -* *ra* *mor -* *tis* *no -* *stra.*

*fp* *pp*

A - - - ve Ma - ri - - - a!  
A - - - ve Ma - ri - - - a!  
A - - - ve Ma - ri - - - a!

A - - - ve Ma - ri - - -  
 A - - - ve Ma - ri - - -  
 A - - - ve Ma - ri - - -

a! stain - - - less stiled! Foul de - - mons of the earth and  
 a! Rei - - ne Magd! Der Er - - de und der Luft Dä -  
 a! gra - ti - a - ple - na, Ma - ri - - a gra - ti - a

air From this their wont-ed haunt ex - iled Shall  
 mo - - nen, von dei - - nes Au - ges Huld ver - jagt, sic  
 ple - - na, Ma - ri - - a gra - ti - a - ple - na. A

flee be - fore Thy pres-ence fair, Thy pres-ence fair. We  
 kön - nen hier nicht bei uns woh - Do - mi - - nen. Wir  
 ve, A - ve Do - mi - nus, Do - mi - nus - te - cum Be - ne -

bow us'neath our earth-ly bur - den, To Thy sweet guidance rec-on-  
 woll'n uns still dem Schick-sal beu - gen, du uns dein heil'-ger Trost an-  
 di eta tu in - nu - li - e - ri - bus, et be ne di -

ciled. Then hear, O Maid, a maiden's plea - ding, And  
 weht; der Jung - frau wol - le hold dich nei - gen, dem  
 etus, et be ne - di - otus fru - ctus ven - tris, ven - tris

for a fa - ther hear a child! A - - - ve Ma -  
 Kind, das für den Va - ter fleht! A - - - ve Ma -  
 tu i Je - sus. A - - - ve Ma -

ri - - - a!  
 ri - - - a!  
 ri - - - a!

dimin.

# THE ALMIGHTY

(DIE ALLMACHT)

(Composed in 1825)

JOHANN LADISLAV PYRKER (1772-1847)

(Original Key, C)

FRANZ SCHUBERT, Op. 79, No 2

Translated by Arthur Westbrook

Lento solenne (*Langsam, feierlich*)

PIANO

The piano introduction consists of two staves. The right hand features a series of chords, some with triplets, moving through various keys. The left hand plays a steady accompaniment of chords, also with some triplets. Dynamics include piano (p) and fortissimo (ff).

Great is Je - ho - vah, the Lord, The earth and the  
 Gross ist Je - ho - va, der Herr, denn Him - mel und

The vocal line begins with a long note on 'Lord' and 'Him-mel'. The piano accompaniment features a crescendo leading to fortissimo (f) dynamics.

heav - ens bear wit - ness to His might. Great is Je - ho - vah, the  
 Er - de ver - kün - den sei - ne Macht. Gross ist Je - ho - va, der

The vocal line continues with a melodic phrase. The piano accompaniment includes piano (p) and fortissimo (ff) dynamics.

Lord, The earth and the heav-ens bear wit-ness to His might. 'Tis  
 Herr, denn Him - mel und Er - de ver - kün - den sei - ne Macht. Du

The vocal line concludes with a final note on 'Du'. The piano accompaniment features piano (p) dynamics.

heard in the blasts of the storm, In the roar of the loud-thundering  
 hörst sie im brausen-den Sturm, in des Wald-stroms laut auf-rauschen-dem

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

stream; Great is Je-ho-vah, the Lord, 'Tis heard in the blasts of the  
 Ruf; gross ist Je-ho-va, der Herr, du hörst sie im brausen-den

The second system continues the musical piece. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment includes a dynamic marking of *p* (piano) and continues with similar rhythmic patterns.

storm, In the roar of the loud-thundering stream; Great is Je-ho-vah, the  
 Sturm, in des Wald-stroms laut auf-rauschendem Ruf; gross ist Je-ho-va, der

The third system features a vocal line with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment includes dynamic markings of *cresc.* (crescendo) and *f* (forte).

Lord, migh-ty is His pow'r. 'Tis heard in rus-ling leaves on the green forest  
 Herr, gross ist sei-ne Macht. Du hörst sie in des grü-nen-den Wal-des Ge-

The fourth system concludes the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment includes dynamic markings of *cresc.*, *ff* (fortissimo), *decresc.* (decrescendo), and *pp* (pianissimo).

branch-es, Seen in the fields rich with gold - en grain, In flow - ers the fair - est,  
 säu - sel, siehst sie in wo - gen - den Saa - ten Gold, in lieb - li - cher Blu - men

*pp*

blush - - ing at dawn, 'Tis seen where stars strew the blue vault of  
 glü - hen - dem Schmelz, im Glanz des ster - ne - be - sä - e - ten

*cresc.*

heav - - en 'Tis seen where stars strew the blue vault of heav - -  
 Him - - mels, im Glanz des ster - ne - be - sä - e - ten Him - -

*f* *p*

en In flow - ers the fair - est, blush - ing at dawn, 'Tis  
 mels, in lieb - li - cher Blu - men glü - hen - dem Schmelz, im

seen where stars strew the blue vault of heav - en, 'Tis  
 Glanz des ster - ne - be - sä - e - ten Him - mels, im

seen where stars strew the blue vault of heav - en.  
 Glanz des ster - ne - be - sä - e - ten Him - mels.

Fierce it sounds in the thunder's dread roll, And flames in the  
 Furcht - bar tönt sie im Don - ner - ge - roll und flammt in des

lightning's swift and death-dealing flash. Still  
 Bli - tzes schnell hin - zu - cken - dem Flug, doch



clear - er thy throb - bing heart pro - claims Je - ho - vah's pow'r and  
 kün - - det das po - chen - de Herz dir föhl - ba - rer noch Je - ho - va's

might, Still clear - er thy heart to thee pro - claims Je - ho - vah's  
 Macht, doch kün - det das Herz dir föhl - ba - rer noch Je - ho - va's

pow'r, the Lord God Al - might - - y,  
 Macht, des e - - - wi - gen Got - - tes,

When to heav'n thou dost pray Im - plor - ing grace and com -  
 blickst du fle - - hend em - por und hoffst auf Huld und Er -

pas - - - sion,                      When        to    heav'n    -    thou dost  
 bar - - - men,                      blickst        du    fle - - - hend em -

pray,                      Im - plor - ing grace    and com - pas - - - sion.  
 por                      und hoffst    auf Huld    und Er bar - - - - men.

*con forza (mit Kraft)*

Great is Je - ho - vah, the Lord,                      Great                      is Je -  
 Gross ist Je - ho - va, der Herr,                      gross                      ist Je -

ho - - - vah, the Lord.  
 ho - - - va, der Herr!

# THINK ME THE ANGEL I SOON SHALL BE

119

(SO LASST MICH SCHEINEN)

(Mignon's Song in "Wilhelm Meister")

JOHANN WOLFGANG von GOETHE (1749-1832)

(Composed in 1826)

FRANZ SCHUBERT, Op. 62, No. 3

Translated by Frederic Field Bullard

(Original Key, B)

Andante moderato (Nicht zu langsam)

VOICE

PIANO

*p* *pp*

Think me the  
So lasst mich

an - gel I soon shall be: Still let this white robe me en -  
schei - nen, bis ich wer - de; zieht mir das wei - sse Kleid nicht

fold, I has - ten from this earth so love - ly To seek a  
aus! ich ei - le von der schö - nen Er - de hin - ab in

dwel - ling dark and cold. There shall I  
je - nes dun - kle Haus. Dort ruh' ich

*pp* *pp*

rest a short still mo-ment, Un-til shall dawn the per-fect day; Then shall I  
 ei - ne klei - ne Stil - le, dann öff - net sich der fri - sche Blick; ich las - se

cast my snow-y gar-ment, My gir-dle and my cross a-way.  
 dann die rei - ne Hül - le, den Gür - tel und den Kranz zu - rück.

Nor will those heav'n - ly be - ings cen - sure Or  
 Und je - ne himm - li - schen Ge - stal - ten, sie

ask con - cern - ing man and wife; And no at - tire, nor an - y  
 fra - gen nicht nach Mann und Weib, und kei - ne Klei - der, kei - ne

ves - ture Shall veil the bo - dy's ra - diant life.  
Fal - ten um - ge - ben den ver - klär - ten Leib.

Al - though I lived with care - less mind, I felt my heart with sor - row  
Zwar lebt' ich oh - ne Sorg' und Mü - he, doch fühlt' ich tie - fen Schmerz ge -

wrung; For ver - y grief my days de - clined, Make me for ev - er, for  
nung Vor Kum - mer al - tert' ich zu - frü - he; macht mich auf e - wig, auf

aye and ev - er young!  
e - wig wie - der jung!

# NONE BUT THE LONELY HEART

(NUR WER DIE SEHNSUCHT KENNT)

(Mignon's Song in "Wilhelm Meister")

JOHANN WOLFGANG von GOETHE (1749-1832)

(Composed in 1826)

Translated by Arthur Westbrook

(Original Key, A minor)

FRANZ SCHUBERT, Op. 62, No 4

Lento (Langsam)

PIANO *pp legato* *cresc.*

The piano introduction is in A minor, 6/8 time, and Lento. It features a delicate, flowing melody in the right hand and a supporting bass line in the left hand. The dynamics range from pianissimo (pp) to a slight crescendo (cresc.).

None but the lone - ly heart Can know my  
Nur wer die Seh - sucht kennt, weiss, was ich

The first vocal line begins with a half rest, followed by the lyrics. The piano accompaniment continues with a soft, arpeggiated texture. Dynamics include pianissimo (pp).

sad - ness, None but the lone - ly heart Can know my  
lei - de, nur wer die Seh - sucht kennt, weiss, was ich

The second vocal line continues the melody. The piano accompaniment provides harmonic support. Dynamics include pianissimo (pp).

sad - ness! A - lone and part - ed far from joy and  
lei - de! Al - lein und ab - ge - trennt von al - ler

The third vocal line concludes the phrase. The piano accompaniment features a final chord with a pianissimo (pp) dynamic.

glad - ness, The arch of heav'n I see Spread out a - bove me.  
 Freu - de, seh' ich an's Fir - ma - ment nach je - ner Sei - te.

*ppp*

*molto p*  
 (sehr leise)

Ah in what dis - tant land Dwells one who loves me.  
 Ach! der mich liebt und kennt, ist in der Wei - te.

*dim. e rall.*

*a tempo*

My sens - es fail, a  
 Es schwin - delt mir, es

*cresc.*

burn - ing fire de - vours me, My sens - es fail, a  
 brennt mein Ein - ge - wei - de, es schwin - delt mir, es

*decresc.*

burn - - - ing fire de - vours me.  
brennt mein Ein - - - ge - wei - de.

*p* *decresc.*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment consists of a right-hand part with a steady eighth-note accompaniment and a left-hand part with a simple bass line. Dynamics include piano (*p*) and decrescendo (*decresc.*).

None but the lone-ly heart Can know my  
Nur wer die Schn-suchtkennt, weiss, was ich

*pp*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with quarter notes E5, F5, G5, and a half note A5. The piano accompaniment features a more active right-hand part with sixteenth-note patterns. Dynamics include pianissimo (*pp*).

sad - ness, None but the lone-ly heart Can know my sad - ness!  
lei - de, nur wer die Schn-suchtkennt, weiss was ich lei - - de!

*sf* *pp* *f* *p*

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line has a dynamic shift from *sf* to *pp*. The piano accompaniment also shows dynamic changes from *f* to *p*.

*cresc.* *pp*

Detailed description: This system contains the seventh and eighth lines of the musical score, which are piano accompaniment only. The right-hand part features a melodic line with a crescendo (*cresc.*) leading to a pianissimo (*pp*) section.



# HARK! HARK! THE LARK

## (HORCH, HORCH, DIE LERCH)

(Serenade from "Cymbeline")

WILLIAM SHAKESPEARE (1564 - 1616)

(Composed in 1826)

German of first verse by A. W. Schlegel

(Original Key, C)

FRANZ SCHUBERT (Posthumous)

Second and third German verses added by Fr. Reil, and  
Translated by Isabella G. Parker

Allegretto

PIANO

Musical notation for the piano introduction, starting with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegretto'. The music begins with a piano (p) dynamic. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords and eighth notes.

Musical notation for the piano accompaniment, continuing from the introduction. It features a treble and bass clef, a key signature of one sharp, and a 6/8 time signature. The music is marked 'Fine' at the end.

1. Hark! hark! the lark at heav'n's gate sings, And Phoebus 'gins to
2. Through all the silent, lovely night The starry hosts on
3. If this doth not awaken thee, When love-songs, for thy
1. Horch, horch, die Lerch' im Ae-ther blau! und Phöbus, neu-er
2. Wenn schon die lie-be gan-ze Nacht der Ster-ne lich-tes
3. Und wenn dich al-les das nicht weckt, so wer-de durch den

Musical notation for the piano accompaniment, marked 'pp' (pianissimo). It continues the accompaniment for the vocal lines above.

rise,	His steeds to wa-ter at those springs, On
high	A - bove thee watch, in or - der bright, And
sake,	Up - on the night rise ten - der - ly, Oh
weckt,	tränkt sei - ne Ros - se mit dem Thau, der
Heer	hoch ü - ber dir im Wech - sel wacht, so
Ton	der Min - ne särt - lich auf - ge - neckt! O

Musical notation for the piano accompaniment, concluding the piece with a final chord.

cha - liced flow'rs that lies, On cha - liced flow'rs that lies. And  
 hope, till morn is nigh, And hope, till morn is nigh, That  
 then wilt thou a - wake, O then wilt thou a - wake! How  
 Blu - men - kel - che deckt, der Blu - men - kel - che deckt. Der  
 hof - fen sie noch mehr, so hof - fen sie noch mehr, dass  
 dann er - wachst du schon, O dann er - wachst du schon! Wie

wink - ing Ma - ry - buds be - gin To ope their gold - en  
 thou wilt wake, their light to greet: Come, ope thy star - ry  
 Love thee to thy win - dow brings, Well knows he: ope thine  
 Rin - gel - blu - me Knos - pe schleusst die gold' - nen Aug - lein  
 auch dein Au - gen - stern sie grüsst. Er - wach! Sie war - ten  
 oft sie dich an's Fen - ster trieb, das weiss sie. drum steh'

eyes, With ev - 'ry thing that pret - ty bin, My la - dy sweet, a -  
 eyes! Since thou so star - like art, so sweet, My la - dy sweet, a -  
 eyes, And love thy sing - er while he sings! My la - dy sweet, a -  
 auf; mit al - lem, was da rei - zend ist du sü - sse Maid, steh'  
 drauf, weil du doch gar so rei - zend bist; du sü - sse Maid, steh'  
 auf, und ha - be dei - nen Sän - ger lieb, du sü - sse Maid, steh'

rise! With ev - 'ry thing that pret - ty bin, My la - dy sweet a -  
 rise! Since thou so star - like art, so sweet, My la - dy sweet a -  
 rrise! And love thy sing - er while he sings! My la - dy sweet a -  
 auf, mit al - lem was - da rei - zend ist - du sü - sse Maid, - steh'  
 auf, weil du doch gar - so rei - zend bist; du sü - sse Maid, - steh'  
 auf, und ha - be dei - nen Sän - ger lieb, du sü - sse Maid, - steh'

*cresc.*

rise! a - rise, a - rise, My la - dy sweet, a -  
 rise! a - rise, a - rise, My la - dy sweet, a -  
 rise! a - rise, a - rise, My la - dy sweet, a -  
 auf, steh' auf, steh' auf, du sü - sse Maid, - steh'  
 auf, steh' auf, steh' auf, du sü - sse Maid, - steh'  
 auf, steh' auf, steh' auf, du sü - sse Maid, - steh'

*f* *decresc.* *cresc.*

rise, a - rise, a - rise, My la - dy sweet, a - rise!  
 rise, a - rise, a - rise, My la - dy sweet, a - rise!  
 rise, a - rise, a - rise, My la - dy sweet, a - rise!  
 auf, steh' auf, steh' auf, du sü - sse Maid, - steh' auf!  
 auf, steh' auf, steh' auf, du sü - sse Maid, - steh' auf!  
 auf, steh' auf, steh' auf, du sü - sse Maid, - steh' auf!

*f* *decresc.* *p*

*Dal Segno*

# WHO IS SYLVIA? (WAS IST SYLVIA)

(Composed in 1826)

“The Two Gentlemen of Verona”  
WILLIAM SHAKESPEARE (1564 - 1616)

(Original Key, A)

FRANZ SCHUBERT, Op. 106, No. 1

Moderato (Mässig)

PIANO

*pp*

1. Who is Syl - via,  
1. Was ist Syl - via,

*pp*

What is she, — That all our swains com - mend her?  
sa - get an, — dass sie die wei - te Flur preist?

Ho - - - ly, fair — and —  
Schön und zart — sch' —

wise is she; — The heav'n's such grace did  
 ich sie nah'n, — auf Him - mels Gunst und

lend — her, That a - - dor - ed  
 Spur — weist, dass ihr - al - les

*pp*

she might be — That a - - dor - - ed  
 un - - ter - - than, — dass ihr al - - - les

she might be.  
 un - - ter - - than.

2. Is she  
2. Ist sie

*pp*

kind, — as she is fair? — For  
schön, — und gut da - - zu? — Reiz

beau - ty lives with kind - - - ness:  
labt wie mil - de Kind - - - heit;

To her eyes — love doth re - -  
ih - - - rem Aug' — eilt — A - - - - mor

pair, — To help him of his blind - - ness;  
 su, — dort heilt er sei - ne Blind - - heit,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'pair,' followed by a quarter rest, then a half note 'To', a quarter rest, a half note 'help', a quarter rest, a half note 'him', a quarter rest, a half note 'of', a quarter rest, a half note 'his', a quarter rest, a half note 'blind', a quarter rest, a half note 'ness;', a quarter rest, a half note 'Blind', a quarter rest, and a half note 'heit,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

And, be - - - ing help'd, — in -  
 und ver - - - weilt — in

*pp*

The second system continues the vocal line with a half note 'And,', a quarter rest, a half note 'be', a quarter rest, a half note 'ing', a quarter rest, a half note 'help'd,', a quarter rest, and a half note 'in -'. The piano accompaniment continues with the same eighth-note pattern, marked with a piano (*pp*) dynamic.

hab - - - its — there, — And, be - - ing  
 sü - - - sser — Ruh', — und ver -

The third system features a vocal line with a half note 'hab -', a quarter rest, a half note 'its', a quarter rest, a half note 'there,', a quarter rest, a half note 'And,', a quarter rest, a half note 'be -', a quarter rest, a half note 'ing', a quarter rest, and a half note 'und'. The piano accompaniment continues with the eighth-note pattern.

help'd, in hab - - - its — there.  
 weilt in sü - - - sser — Ruh'.

The fourth system concludes the vocal line with a half note 'help'd,', a quarter rest, a half note 'in', a quarter rest, a half note 'hab -', a quarter rest, a half note 'its', a quarter rest, a half note 'there.', a quarter rest, a half note 'weilt', a quarter rest, a half note 'in', a quarter rest, a half note 'sü -', a quarter rest, a half note 'sser -', a quarter rest, and a half note 'Ruh'.

3. Then to  
3. Dar - - - um

*pp*

Syl - via let us sing, That  
Syl - via, tön', o Sang, der

Syl - via is ex - cel - - ling, She ex -  
hol - den Syl - via Eh - - ren; je - den

cels each mor - tal thing Up -  
Reiz be - siegt sie lang, den



on the dull earth dwell - ing; To her  
 Er - de kann ge - wöh - ren, Krän - ze -

gar - lands und let us bring,  
 ihr - - - - - Sai - - - - - ten - - - - - klang,

To her gar - - lands let us bring.  
 Krän ze ihr und Sai - - - - - ten - klang.

# GOOD NIGHT (GUTE NACHT)

(Composed in 1827)

“Winterreise”  
WILHELM MÜLLER (1794 - 1827)  
Translated by Frederic Field Bullard

(Original Key, D minor)

FRANZ SCHUBERT, Op. 89 No 1

Moderato (Mässig)

VOICE

PIANO

1. A stran-ger come I hith - er, A stran-ger go - a -  
 2. For this my lone - ly jour - ney, The time I may not -  
 1. Fremd bin ich ein - ge so - gen, fremd zieh' ich wie - der -  
 2. Ich kann zu mei - ner Rei - sen nicht wä - len mit - der -

way. The love - ly May came thith - er, With man - y a flow - er -  
 choose, Nor whith - er I shall turn - me, How ev - er dark it -  
 aus. Der Mai war mir ge - wo - gen mit man - chem Blu - men -  
 Zeit, muss selbst den Weg mir wei - sen in die - ser Dun - kel -

gay. Of love then spoke the maid - en; Her moth - er of a  
grows. An ee - ry moon - light shad - ow Is my com - pan - ion  
strauss, Das Mäd - chen sprach von Lie - be, die Mut - ter gar von  
hett. Es zieht ein Mon - den schat - ten als mein Ge - fähr - te

*legato*

ring, Of love then spoke the maid - en; Her moth - er of a  
here, An ee - ry moon - light shad - ow Is my com - pan - ion  
Eh, das Mäd - chen sprach von Lie - be, die Mut - ter gar von  
mit, es zieht ein Mon - den - schat - ten als mein Ge - fähr - te

ring. But now the world's snow - lad - en, And  
here. While on the moon - lit mead - ow, I  
Eh, nun ist die Welt so trü - be, der  
mit, und auf den wei - ssen Mat - ten such'

*fp* *fp*

far a - way the spring, But now the world's snow - lad - en, And  
 track the tim - id deer, While on the moon - lit mead - ow I  
 Weg ge - hüllt in Schnee, nun ist die Welt so trü - be, der  
 ich des Wil - des Tritt, und auf den wei - ssen Mat - ten such'

far a - way the spring.  
 track the tim - id deer.  
 Weg ge - hüllt in Schnee.  
 ich des Wil - des Tritt.

*fp* *fp*

3. Now why should I be stay - ing Un -  
 3. Was soll ich län - ger wei - len, dass

*pp*

til they drive me out? Let va - grant curs go bay - ing Their  
 nan mich trieb hin aus? Lass ir - re Hun - de heu - len vor

master's house a - bout! All lov-ers love to wan - der. The good Lord made them  
ih - res Her - ren Haus! Die Lie - be liebt das Wan - dern. Gott hat sie so ge -

*pp legato*

so\_ And hearts thus put a - sun - der To oth - er hearts will  
macht\_ von Ei - nem zu dem An - dern. Gott hat sie so ge -

go. All lov - ers love to wan - der Fair  
macht. Die Lie - be liebt das Wan - dern. fein

love a last fare - well, And hearts are put a - sun - der Fair love, a last fare -  
Lieb - chen, gu - te Nacht, - von Ei - nem zu dem An - dern. fein Lieb - chen, gu - te

well!  
Nacht!

Your dreams shall be un - brok - en, Un - brok - en your re - pose. Nor  
Will dich im Traum nicht stö - ren, wär' Schad' um dei - ne Ruh'; sollst

shall a word be spok - en, And soft the door I'll close! I'll write up - on the  
mei - nen Tritt nicht hö - ren - sacht, sacht die Thü - re zu! Schreib' im Vor - ü - ber -

cas - ing "Good night, fair maid; a - dieu!" And you, up - on it gaz - ing Will  
ge - hen an's Thor dir: gu - te Nacht, da - mit du mo - gest se - hen, an

know I thought of you. I'll write up-on the  
 dich hab' ich ge - dacht. Schreib' im Vor - ü - ber -

cas - ing "Good night, fair maid, a - dieu!" And you, up-on it gaz - ing. Will  
 ge - hen an's Thor dir: gu - te Nacht, da - mit du mö - gest se - hen an

*un poco riten.*  
 know I thought of you, Will know I thought of you.  
 dich hab' ich ge - dacht, an dich hab' ich ge - dacht.

*pp un poco riten. a tempo*

*p pp dimin.*

# THE LINDEN TREE (DER LINDENBAUM)

(Composed in 1827)

"Winterreise"

WILHELM MÜLLER (1794 - 1827)

(Original Key, E)

FRANZ SCHUBERT, Op. 89, No 5

Translated by Arthur Westbrook

Moderato (Mässig)

PIANO

pp

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece begins with a series of triplet chords in the right hand and a simple bass line in the left hand.

cresc.

Musical notation for the piano accompaniment, continuing from the introduction. It features a treble and bass clef with a key signature of two sharps and a 3/4 time signature. The right hand has a flowing eighth-note melody, while the left hand provides a steady bass line. A crescendo marking is present.

Be - side the dooryard foun-tain There stands a lin - den -  
Am Brun - nen vor dem Tho - re da steht ein Lin - den -

fp ppp p

Musical notation for the first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, key signature of two sharps, and 3/4 time. The piano accompaniment is on two staves (treble and bass clef) with the same key signature and time signature. Dynamics include fortissimo piano (fp), pianissimo (ppp), and piano (p).

tree; How oft be - neath its shad - ow Sweet dreams have come to  
baum; ich träumt' in sei - nem Schat - ten so man - chen sü - ssen

Musical notation for the second vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, key signature of two sharps, and 3/4 time. The piano accompaniment is on two staves (treble and bass clef) with the same key signature and time signature.



me. Up - on its bark so fra-grant En - dear-ing words I've wrought; In  
 Traum, ich schnitt in sei - ne Rin - de so man - ches lie - be Wort; es

glad - ness or in sor - row Its friend - ly shade I've sought.  
 zog in Freud' und Lei - de zu ihm - mich im - mer fort.

To -  
 Ich

day I wander'd sad - ly While fell the deep'ning night, I  
 muss' auch heu - te wan - dern vor - bei in tie - fer Nacht, da

pass'd the tree in dark - ness, I screen'd it from my sight. The  
 hab' ich noch im Dun - kel die Au - - gen zu - ge - macht. Und

rus - tling of the branch - es Seem'd words but half ex - press'd: "Come  
 sei - - ne Zwei - ge rausch - ten als rie - - fen sie mir zu: komm'

here, be - lov - ed com - rade, And find \_\_\_ your form - er rest!"  
 her zu mir, Ge - sel - le, hier find'st \_\_\_ du dei - ne Ruh'!

The bit - - - - ter winds were  
 Die kal - - - - ten Win - de

blow - - ing So cold - - - ly in my  
 blie - - sen mir grad' in's An - - ge -

*sfz* *p*

face, My hat was borne be -  
 sicht, der Hut flog mir vom

*cresc.* *f*

hind me, I turn'd and fled the  
 Ko - - pfe, ich wen - - de - te mich

*decresc.*

place.  
 nicht.

*p* *decresc.*

Now ma - - ny leagues di - vide me From  
 Nun bin ich man - che Stun - de ent -

that dear lin - den - tree, Yet still I hear it mur - mur "Thou  
 fernt von je - nem Ort, und im - mer hör' ich's rau - schen: du

couldst find rest with me." Now ma - - ny leagues di - vide me From  
 fän - - dest Ru - he dort! Nun bin ich man - che Stun - de ent -

that dear lin-den-tree      Yet still I hear it mur - mur      "Thou  
fernt      von je - nem Ort,      und im -      - mer hör' ich's rau - schen:      du

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "that dear lin-den-tree" and continues with "Yet still I hear it mur - mur". The piano accompaniment includes a dynamic marking of *fp* (fortissimo piano) and features a series of chords and moving lines in both hands.

couldst find rest with me,      Thou couldst find rest with me."  
fän - - dest, Ru - he dort,      du fän - - dest Ru - he dort!

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "couldst find rest with me, Thou couldst find rest with me." and "fän - - dest, Ru - he dort, du fän - - dest Ru - he dort!". The piano accompaniment features a dynamic marking of *fp* and includes triplet markings (*3*) in both the vocal and piano parts.

The third system shows the piano accompaniment continuing. It features a dynamic marking of *pp* (pianissimo) and includes a *pp* marking in the bass line. The piano part consists of a steady stream of chords and moving lines in both hands.

The fourth system continues the piano accompaniment. It features a *decesc.* (decrescendo) marking in the bass line and a *dim.* (diminuendo) marking in the treble line. The piano part concludes with a series of chords and moving lines in both hands.

# SPRING DREAMS (FRÜHLINGSTRAUM)

(Composed in 1827)

“Winterreise”

(Original Key, A)

WILHELM MÜLLER (1794-1827)  
Translated by Arthur Westbrook

FRANZ SCHUBERT, Op. 89, No. 11

Poco animato (Etwas bewegt)

PIANO *pp*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It begins with a quarter rest followed by a series of eighth and sixteenth notes. The left hand starts with a bass clef and a 6/8 time signature, playing a steady eighth-note accompaniment.

I dreamt of the fair - est flow - ers, The  
Ihr traum - te von bun - - ten Blu - - men, so

The first system of the vocal line features a treble clef and a key signature of one flat. The melody is composed of eighth and sixteenth notes. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more active line in the right hand.

flow - ers that blos - som in May, I dreamt of the ver - dant  
wie sie wohl blü - hen im Mai; ich träum - te von grü - nen

The second system continues the vocal melody and piano accompaniment. The piano part features a consistent eighth-note accompaniment in the left hand and a melodic line in the right hand.

mead - - ows, Of birds with their car - - ols so gay, Of  
Wie - - - sen, von lu - sti - gem Vo - - gel - ge - schrei, von

The third system concludes the vocal line and piano accompaniment. The piano part maintains its eighth-note accompaniment in the left hand and a melodic line in the right hand.

Vivace (Schnell)

birds with their car - ols so gay. And when the cocks were crowing, I  
 lu - sti - gem Vo - gel - ge - schrei. Und als die Häh - ne kräh - ten, da

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked 'Vivace (Schnell)'. The lyrics are in English and German. The piano part includes dynamic markings of *mf* and *f*, and a triplet of eighth notes.

o - pen'd wide my eyes; But all was cold and gloom - y, O'er -  
 ward mein Au - ge wach; da war es kalt und fin - ster, es

The second system continues the musical score. The piano accompaniment features dynamic markings of *p*, *f*, *p*, *f*, and *ff*. It includes a triplet of eighth notes and a crescendo leading to the final *ff* dynamic.

head shrill'd the ra - ven's wild cries, But all was cold and  
 schrie - en die Ra - ben vom Dach, da war es kalt und

The third system shows the piano accompaniment with a *fz* (forzando) marking and a *p* marking. The piano part consists of a series of chords and a melodic line in the right hand.

gloom - - y O'er - head shrill'd the ra - ven's wild cries.  
 fin - - ster, es schrie - en die Ra - ben vom Dach.

The fourth system concludes the page. The piano accompaniment features dynamic markings of *fz*, *f*, and *ff*. The piano part includes a series of chords and a melodic line in the right hand.

## Lento (Langsam)

Yet on the frost-ed win-dow Who  
Doch an den Fen-ster-schei-ben, wer

*pp*

*legato*

drew all those leaf-y sprays? Yet on the frost-ed win-dow Who  
mal-te die Blät-ter da? doch an den Fen-ster-schei-ben, wer

drew all those leaf-y sprays? You laugh perchance at the dreamer, Whose  
mal-te die Blät-ter da? Ihr lacht wohl ü-ber den Träu-mer, der

*pp* *dim.*

flow'rs bloom in win-ter days, Whose flow'rs bloom in win-ter days?  
Blu-men im Win-ter sah, der Blu-men im Win-ter sah?

*dim.*



Poco animato (Etwas bewegt)

*pp*

I dreamt of a maid en - tran - cing, Whose ro - - sy lips met  
 Ich träum - te von Lieb' um Lie - be, von ei - ner schö - nen

*p*

mine, Of ten - der vows and em - bra - ces, Of rap - ture and bliss di -  
 Maid, von Her - zen und von Küs - sen, von Won - ne und Se - - lig -

Vivace  
(Schnell)

vine, Of rap - ture and bliss di - vine. And  
 keit, von Won - ne und Se - - - lig - keit. Und

when the cocks crowd loud-ly My heart a-woke in  
 als die Häh-ne kräh-ten. da ward mein Her-ze

pain; I sit a-lone re-call-ing My  
 wach; nun sitz' ich hier al-lei-ne und

beau-ti-ful dream a-gain, I sit a-lone, re-  
 den-ke dem Trau-me nach, nun sitz' ich hier al-

call-ing My beau-ti-ful dream a-gain.  
 lei-ne und den-ke dem Trau-me nach.

Lento (Langsam)

Once more mine eyes are clos - ing, Yet knows my heart no  
 Die Au - gen schliess' ich wie - - der, noch schlägt das Herz so

*pp*  
*legato*

rest; Once more mine eyes are clos - - ing, Yet knows my heart no  
 warm, die Au - gen schliess' ich wie - - der, noch schlägt das Herz so

rest; When shall I see leaves turn - ing green, then? And when hold my love to my  
 warm. Wann grünt ihr Blät - ter am Fen - ster? wann halt' ich mein Lieb - chen im

*pp* *dim.*

breast, And when hold my love to my breast?  
 Arm, wann halt' ich mein Lieb - chen im Arm?

*dim.*

# THE POST

(DIE POST)

(Composed in 1827)

“Winterreise”

WILHELM MÜLLER (1794 - 1827)

(Original Key, E<sup>b</sup>)

FRANZ SCHUBERT, Op. 89, No. 13

Translated by Arthur Westbrook

Piano

Poco animato (Etwas geschwind)

*p*

*sempre staccato*

Detailed description: This block contains the piano introduction. It features two staves: a treble clef staff with a 6/8 time signature and a key signature of three sharps (F#, C#, G#), and a bass clef staff. The music is marked 'Poco animato (Etwas geschwind)' and begins with a piano (*p*) dynamic. The bass line consists of a steady eighth-note accompaniment, while the treble line has a more melodic, eighth-note pattern. The instruction 'sempre staccato' is written at the bottom right of the first system.

From the  
Von der

*p*

Detailed description: This block shows the first line of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics 'From the / Von der' are written below the vocal line. The piano accompaniment continues with the same eighth-note pattern as the introduction. A piano (*p*) dynamic marking is present in the piano part.

road I hear the post-horn ring. Why does e-motion re-  
Stra - sse her ein Post - horn klingt. Was hat es, dass es so

*cresc.*

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'road I hear the post-horn ring. / Stra - sse her ein Post - horn klingt.' The piano accompaniment features a series of chords in the bass line, with a 'cresc.' (crescendo) marking. The lyrics 'Why does e-motion re- / Was hat es, dass es so' are written below the vocal line.

sist - less spring, My heart? \_\_\_\_\_  
hoch auf-springt, mein Herz? \_\_\_\_\_

*f* *p*

Detailed description: This block contains the final line of the vocal melody and piano accompaniment. The vocal line ends with the lyrics 'sist - less spring, My heart? / hoch auf-springt, mein Herz?'. The piano accompaniment continues with the eighth-note pattern. Dynamic markings for *f* (forte) and *p* (piano) are shown in the piano part.

Why does e-mo-tion re-sist-less spring, My —  
 was hat es, dass es so hoch auf-springt, mein —

*decresc.* *pp*

heart, — my — heart? — 1  
 Herz, — mein — Herz? —

*fp* *fp* 1

The post no let-ter brings to me. Then what — so  
 Die Post bringt kei-nen Brief für dich Was drängst — du

*pp*

strangely griev-eth thee, My heart, poor heart? — The  
 denn so wun-der-lich, mein Herz, — mein Herz? — Die

*pp* *p*

post no let-ter brings to me, My heart, — poor heart, — Then what so strangely  
 Post bringt kei-nen Brief für dich, mein Herz, — mein Herz, — was drängst du denn so

*cresc.* *p*

griev-eth thee, My heart, — poor heart? —  
 wun-der-lich, mein Herz, — mein Herz? —

*f* *p*

Yes, from the town the post is here, I  
 Nun ja, die Post kommt aus der Stadt, wo

once had there a love so dear, My heart! \_\_\_\_\_  
 ich ein lie - bes Lieb - chen hatt', mein Herz! \_\_\_\_\_

*cresc.* *f*

I once had there a love so dear,  
 wo ich ein lie bes Lieb - chen hatt',

*p* *decresc.* *pp*

My heart, \_\_\_\_\_ my heart! \_\_\_\_\_  
 mein Herz, \_\_\_\_\_ mein Herz! \_\_\_\_\_

*fp* *fp* 1

Wouldst ask if he some news can tell Of her thou  
 Willst wohl ein - mal hin - ü - ber seh'n und fra - - gen,

*pp*

lov-est still so well, My heart, — my heart? —  
 wie es dort mag geh'n, mein Herz, — mein Herz? —

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 3/4. The piano part includes dynamic markings *pp* and *p*.

Wouldst ask if he some news can tell, My heart, — my  
 willst wohl ein-mal hin - ü - ber seh'n, mein Herz, — mein

The second system continues the musical piece. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings *p* and *pp* are present.

heart, — Of her thou lov-est still so well, My heart, —  
 Herz, — und fra - gen, wie es dort mag geh'n, mein Herz, —

The third system shows the vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *pp*.

— my heart? —  
 — mein Herz? —

The fourth system concludes the piece. The piano accompaniment features dynamic markings *fp* and *p*.



# THE GRAY HEAD (DER GREISE KOPF)

157

(Composed in 1827)

"Winterreise"

WILHELM MÜLLER (1794 - 1827)  
Translated by Arthur Westbrook

(Original Key, C minor)

FRANZ SCHUBERT, Op. 89, No. 14

Poco lento (*Etwas langsam*)

VOICE

PIANO

cov-'ring white' the frost had strown Up - on — my head un - shield-ed;  
Reif hat ei nen wei - ssen Schein mir ü - ber's Haar ge - streu - et;

Me - thought an a - ged man I'd grown, The  
da glaubt' ich schon ein Greis zu sein und

thought con - tent - ment yield - ed. But  
*hab' — mich sehr — ge - freu - et.* *Doch*

soon did melt the fick - le frost, A - gain my hair is ra - ven, I  
*bald ist er hin - weg ge - thaut, hab' wie - der schwarze Haa - re, dass*

hoped that I my youth had lost - But  
*mir's vor mei - ner Ju - gend graut -* *wie*

dis - tant still the ha - ven! But dis - tant still the ha - ven!  
*weit noch bis zur Bah - re! wie weit noch bis zur Bah - re!*

They say, there's ma - nya head turned white From eve - till morn - ing  
 Vom A - bend - roth zum Mor - gen - licht ward man - cher Kopf zum

*pp* *p*

on - ly. Not so! When mine's still  
 Grei - se. Wer glaubt's? und mei - ner

black as night, Tho' long - my way - and lone - ly, Tho'  
 ward es nicht auf die - - ser gan - zen Rei - se, auf

long - my way and lone - - - ly!  
 die - ser gan - zen Rei - - - sel!

*f* *p* *pp*

# THE RAVEN (DIE KRÄHE)

(Composed in 1827)

“Winterreise”  
WILHELM MÜLLER (1794-1827)  
*Translated by Arthur Westbrook*

(Original Key, C minor)

FRANZ SCHUBERT, Op. 89, No 15

Poco lento (Etwas langsam)

PIANO

The piano introduction consists of two staves. The right hand plays a simple melody in 2/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a rhythmic accompaniment of eighth notes, starting with a triplet of G4, A4, and B4, followed by a triplet of C5, B4, and A4. The piece begins with a piano (*p*) dynamic.

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "There's a ra - ven" and "Ei - ne Krä - he". The piano accompaniment continues with the same rhythmic pattern as the introduction, featuring triplets in the left hand. The dynamic is marked *pp* (pianissimo).

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "with me flown" and "war mit mir". The piano accompaniment remains consistent with the previous system.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "Cir - cling round me, up and down," and "ist bis heu - te für und für". The piano accompaniment continues with the same rhythmic pattern.

Ra - ven, bird of o - men ill.  
Krä - he, wun - der - li - ches Thie

Nev - er from me stray - ing, Wilt thou, when in death I'm still  
willst mich nicht ver - las - sen? Meinst wohl bald als Beu - te hier

*cresc.*

On my corpse be prey - ing? Not much far - ther  
mei - nen Leib zu fas - sen? Nun, es wird nicht

can I rove Strength al - read - y leaves - me.  
weit mehr geh'n an dem Wan - der - - sta - - - be.

Ra - - ven, thou wilt con - stant prove Till the grave re -  
Krä - - he, lass mich end - lich seh'n Treu - e bis zum

*cresc.*

ceives me, Ra - ven, thou wilt con-stant prove,  
Gra - - - - - be, Krä - he, lass mich end - lich seh'n

*f sf p*

Till the grave re - ceives me!  
Treu - e bis zum Gra - - - - - be!

*p*

*dimin.*

# IN THE VILLAGE

(IM DORFE)

"Winterreise"

(Composed in 1827)

WILHELM MÜLLER (1794-1827)

(Original Key, D)

FRANZ SCHUBERT, Op. 89, No. 17

Translated by Arthur Westbrook

Piano *Poco lento (Etwas langsam)*



The piano introduction consists of two staves. The right hand plays a series of chords in a 12/8 time signature, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *pp* and accents.



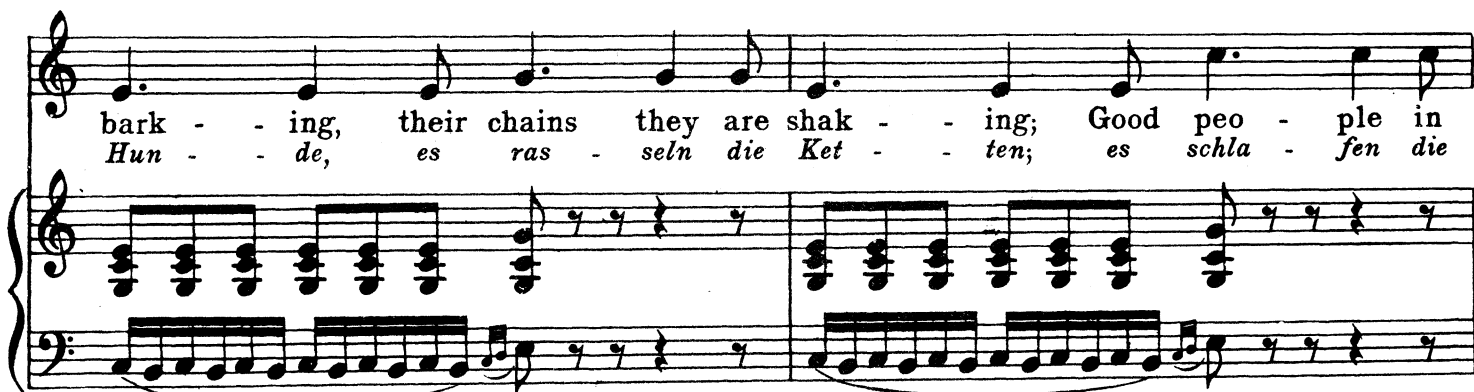
The piano accompaniment continues with two staves. The right hand features a melodic line with a *cresc.* marking, and the left hand maintains the rhythmic accompaniment. Dynamics include *p* and accents.

The watch - dogs are  
Es bel - - len die



The first vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. Dynamics include *pp*.

bark - - ing, their chains they are shak - - ing; Good peo - ple in  
Hun - - de, es ras - seln die Ket - - ten; es schla - fen die



The second vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves.

slum - - ber their rest — are tak - - ing,  
Men - - schen in ih - - ren Bet - - ten,



The third vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. Dynamics include *cresc.*

Dream - ing of pleas - - ure's hap - py il -  
 träu - men sich Man - - ches, was sie nicht

*p* *pp*

lu - - sion, Dreams good or e - - vil, of peace or con -  
 ha - - ben, thun sich im Gu - - ten und Ar - gen er -

*cresc.*

fus - - ion; When morn - ing  
 la - - ben. und mor - gen

*pp*

*rit.* *a tempo*  
 dawns de - parts ev - 'ry vi - sion!  
 früh ist Al - les zer - flos - sen.

*rit.* *a tempo dimin.*



Ah, well, ah, well, re-fresh'd has each man a - ris-en, Still  
 Je nun, je nun, sie ha - ben ihr Theil ge-nos-sen, und

*p*

hop - ing, still hop - ing, since sleep brought hours of rap-ture, Once  
 hof - fen, und hof fen, was sie — noch ü - brig lie-sen, doch

more in sooth-ing slum - ber, once more in sooth-ing slum-ber those dreams — to cap - ture.  
 wie - der - zu fin - den, doch wie - der zu fin - den auf ih - - ren Kis - sen.

*decresc.* *pp*



should I lin - ger where men are sleep - - ing? My dreams — have  
 will ich un - ter den Schlä - fern säu - - men? Ich bin — zu

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note 'should' followed by a quarter note 'I', then a dotted quarter note 'lin - ger', and continues with eighth notes for 'where men are sleep - - ing?'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. A dynamic marking 'p' is present in the piano part.

end - - ed in hope - - less\_ weep - - ing, Why  
 En - - de mit al - - len — Träu - - men, was

The second system continues the musical score. The vocal line has a half note 'end - - ed', a quarter note 'in', a dotted quarter note 'hope - - less\_', and eighth notes for 'weep - - ing, Why'. The piano accompaniment continues with similar chordal and rhythmic patterns. A dynamic marking 'pp' is present in the piano part.

should I lin - ger where men are sleep - - - - ing?  
 will ich un - ter den Schlä - fern säu - - - - - men?

The third system repeats the first line of the musical score. The vocal line and piano accompaniment are identical to the first system. Dynamic markings 'cresc.', 'fp', and 'pp' are present in the piano part.

The fourth system shows the piano accompaniment for the final part of the page. It consists of two staves (treble and bass clefs) with a rhythmic pattern of eighth notes. The system concludes with a double bar line and repeat signs.

# THE STORMY MORNING (DER STÜRMISCHE MORGEN)

(Composed in 1827)

"Winterreise"

WILHELM MÜLLER (1794-1827)

(Original Key, D minor)

FRANZ SCHUBERT Op. 89, No 18

Translated by Arthur Westbrook

Quasi allegro, ma energico (Ziemlich geschwind, doch kräftig)

PIANO

The musical score consists of four systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth and sixteenth notes, often with triplets and dynamic markings like *f* and *ff*. The vocal line is in D minor and includes the following lyrics:

How hath the tem - pest riv - en the hea - vens robe of gray! The  
 Wie hat der Sturm zer - ris - sen des Him - mels grau - es Kleid! die

clouds dis - or - derd driv - en En - gage in wild af - fray, En - gage in wild af - fray.  
 Wol - ken - fe - tzen flat - tern um - her in mat - tem Streit, um - her in mat - tem Streit.

The lu - rid flames dart fiercely A - thwart the strug - gling horde: With  
 Und ro - the Feu - er - flam - men ziehn zwi - schen ih - nen - hin: 'das

such a bois - t'rous morn - ing My soul is in ac - cord! My  
 nenn' ich ei - nen - Mor - gen so recht nach mei - nem Sinn! Mein

heart in yon - der hea - ven Its like - ness may be - hold There s  
 Herz sieht an - dem Him - mel ge - malt sein eig' - nes Bild - es

naught there - in save win - ter, There's naught there - in save win - ter, Save  
 ist nichts als der Win - ter es ist nichts als der Win - ter der

win - ter wild and cold.  
 Win - ter kalt und wild!

# THE GUIDE-POST

## (DER WEGWEISER)

(Composed in 1827)

“Winterreise”

WILHELM MÜLLER (1794-1827)

(Original Key, G minor)

FRANZ SCHUBERT, Op. 89, No. 20

Translated by Arthur Westbrook

Moderato (Mässig)

PIANO

pp

Why for - sake the beat - en high - ways, Where all oth - er trav - lers  
 Was ver - meid' ich denn die We - ge, wo die an - dern Wan - d'rer

go? Where-fore seek a rug - ged by - - way Thro' the  
 geh'n? su - che mir ver - steck - te Ste - - ge durch ver -

track-less moun - tain snow, Where-fore seek a rug - ged  
 schnei - te Fel - sen - höh'n? su - che mir ver - steck - te



find, Thro' these wilds a path to find!  
 nei-en, treibt mich in die Wü-ste- nei'n?

*pp*

There's a  
 Wei-ser

*p*

post at ev-'ry turn-ing Shows the way from town to town,  
 ste-hen auf den We--gen, wei-sen auf die Städ-te zu,

But all bound-ries I am spurn--ing, Seeking rest but find-ing  
 und ich wan-d're son-der Ma--ssen, oh-ne Ruh', und su-che



none, But all bound-ries I am spurn - ing, Seeking rest, but find - ing  
 Ruh', und ich wan - d're son - der - Ma - ssen: oh - ne Ruh', und su - che

none, but find - ing none. Yet I  
 Ruh', und su - che Ruh'. Ei - nen

see a guide - post stand - ing, Point - ing stern - ly, to one bourn; To one  
 Wei - ser seh' ich ste - hen un - ver - rückt vor mei - nem Blick; ei - ne

way my steps com - mand - ing, To one way my steps com - mand - ing, Whence no  
 Stra - sse muss ich ge - hen, ei - ne Stra - sse muss ich ge - hen, die noch

trav - - - - 'ler may re - turn. Yet I  
 Kei - - - - ner ging zu - rück. Ei - nen

'see a guide-post stand-ing, Point-ing stein-ly to one bourn: To one  
 Wei-ser seh' ich ste - hen un - ver - rückt vor mei-nem Blick; ei - ne

way my steps com - mand - ing Whence no trav - - - - 'ler may re -  
 Stra-sse muss ich ge - hen, die noch Kei - - - - ner ging zu -

turn, Whence no trav - 'ler may re - turn.  
 rück, die noch Kei - ner ging zu - rück.

# THE INN (DAS WIRTHSHAUS)

(Composed in 1827)

"Winterreise"

WILHELM MÜLLER (1794-1827)

Translated by Alexander Blaess

(Original Key, F)

FRANZ SCHUBERT, Op. 89, No 21

Adagio (Sehr langsam)

VOICE

PIANO

Up - on my end-less wan-drings a  
Auf ei-nen Tod-ten-a-cker hat

church-yard I be-hold. Here have I thought to rest me, with-in this qui-et fold.  
mich mein Weg ge-bracht All-hier will ich ein-keh-ren, hab' ich bei mir ge-dacht.

O ver - dant wreaths of wel - come! ye  
Ihr grü - nen Tod - ten - krän - ze könnt

of - fer a re - treat To pil - grims faint and wear - y, with  
wohl die Zei - chen sein, die mü - de Wan - d'rer la - den in's

bleed - ing hearts and feet. A -  
küh - le Wirths - haus ein. Sind

las! each place seems ta - - ken by dwell - ers strange - ly mute, To  
denn in die - sem Hau - - se die Kam - mern all' be - setzt? bin

death am I ex-haust - ed with grief and pain a - cute      Thou  
 matt zum Nie - der - sin - ken, bin tödt - lich schwer ver - letzt.      O

inn, of pit - y bar - ren, yet turnst thou me a - way? Then on, my staff e'er faith - ful, till  
 un - barm - herz'ge Schen - ke, doch wei - sest du mich ab? Nun wei - ter denn, nur wei - ter, mein

*cresc.* *p*

death my care al - lay,      Then on, my staff e'er faith - ful, till  
 treu - er Wan - der - stab,      nun wei - ter denn, nur wei - ter, mein

*cresc.*

death my care al - lay  
 treu - er Wan - der - stab!

# COURAGE!

(MUTH!)

“Winterreise”

(Composed in 1827)

WILHELM MÜLLER (1794 - 1827)

(Original Key, G minor)

FRANZ SCHUBERT, Op 89, No 22

Translated by Arthur Westbrook

Quasi allegro, energico (Ziemlich geschwind, kräftig)

VOICE

PIANO

The first system of music features a voice line and a piano accompaniment. The voice line is on a single staff with a treble clef, showing a few notes. The piano part consists of two staves (treble and bass clefs) with a grand staff brace. It begins with a forte (f) dynamic and includes various rhythmic patterns and accidentals.

When the snow \_\_\_\_\_ falls on my cheek      Off I gai - ly  
 Fliegt der Schnee \_\_\_\_\_ mir in's Ge - sicht,      schüttl' ich ihn her -

The second system continues the vocal and piano parts. The voice line has lyrics in English and German. The piano accompaniment continues with a piano (p) dynamic marking.

brush it.      Would my heart \_\_\_\_\_  
 un - ter.      Wenn mein Herz \_\_\_\_\_

The third system concludes the vocal and piano parts. The voice line has lyrics in English and German. The piano accompaniment includes a forte (f) dynamic marking and ends with a piano (p) dynamic marking.

— its trou-bles speak, Loud I sing to hush it;  
— im Bu - sen spricht, sing' ich hell und mun - ter;

I'll not heed \_\_\_\_\_ when it com - plains, Deaf to mel - an - chol - y,  
hö - re nicht, \_\_\_\_\_ was es mir sagt, ha - be kei - ne Oh - ren,

I'll not feel \_\_\_\_\_ its fears and pains,  
füh - le - nicht, \_\_\_\_\_ was es mir klagt,

Fear - ing is but fol - ly.  
Kla - gen ist für Tho - ren.

Mer - ri - ly I — ramp a - long 'Gainst the wind and weath - er!  
Lu - stig in die — Welt hin - ein ge - gen Wind und Wet - ter!

God on earth does not be - long,  
will kein Gott auf Er - den sein,

We're all gods to - geth - er!  
sind wir sel - ber Göt - ter!



Mer - ri - ly I — tramp a - long 'Gainst the wind and weath - er!  
 Lu - stig in die — Welt hin - ein ge - gen Wind und Wet - ter!

*mf*

God on earth does not be - long,  
 will kein Gott auf Er - den sein,

*f* *mf*

We're all gods to - geth - er!  
 sind wir Göt - ter sel - ber!

*f*

*f*

# THE MOCK SUNS

## (DIE NEBENSUNNEN)

"Winterreise"

WILHELM MÜLLER (1794 - 1827)

Translated by Arthur Westbrook

(Composed in 1827)

(Original Key, A)

FRANZ SCHUBERT, Op 89. No 23

Non troppo lento (*Nicht zu langsam*)

VOICE

PIANO

Three  
Drei

suns I saw in the win - try sky, And long I watched them si - lent-ly.  
Son - nen sah ich am Him - mel steh'n, hab' lang' und fest — sie an - ge - seh'n;

And they stood still, and on me shone, As though they'd ne'er — from  
und sie auch stan - den da so stier, als woll - ten sie — nicht

me be gone.  
weg von mir.

A - las! ye suns are none of  
Ach. mei - ne Son - nen seid ihr

mine!                      On oth - ers let your bright-ness shine.                      Three  
 nicht!                      schaut an - dern doch in's An - ge - sicht!                      Ja,

suns I once could call my own; The fee - blest now is left a - lone.  
 neu - lich hatt' ich auch wohl drei; nun sind hin - ab die be - sten zwei.

*decresc.*                      *pp*

And should the third but leave me now, And  
 Ging' nur die dritt' erst hin - ter - drein! Im

*dim.*                      *p*

all grow dark — 'twere bet - ter so.  
 Dun - keln wird — mir woh - ler sein.

*pp*                      *f*                      *p*                      *pp*

# THE HURDY-GURDY MAN

## (DER LEIERMANN)

(Composed in 1827)

"Winterreise"

WILHELM MÜLLER (1794-1827)  
Translated by Frederic Field Bullard

(Original Key, A minor)

FRANZ SCHUBERT, Op. 89, No 24

Poco lento (*Etwas langsamer*) *pp*

PIANO

Down be-hind the vil-lage stands an or-gan man  
Drü-ben hin-ter'm Dor-fe steht ein Lei-er-mann,

And with stiff-ened fin-gers turns as best he can.  
und mit star-ren Fingern dreht er, was er kann.

Bare-foot in the cold he walk with fee-ble gait;  
 Bar-fuss auf dem Ei-se wankt er hin und her,

Sel-dom falls a pen-ny on his lit-tle plate,  
 und sein klei-ner Tel-ler bleibt ihm im-mer leer,

Sel-dom falls a pen-ny on his lit-tle plate.  
 und sein klei-ner Tel-ler bleibt ihm im-mer leer.

No one cares to lis-ten, no one looks his way,  
 Kei-ner mag ihn hö-ren, Kei-ner sieht ihn an,

And the vil - lage dogs a - -  
und die Hun - de knur - ren

bout him growl and bay.  
um den al - ten Mann.

But he lets the world neg -  
Und er lässt es ge - hen

lect him as it will,  
al - les, wie es will,

Turns his lit - tle or - gan,  
dreht, und sei - ne Lei - er

that is nev - er still,  
steht ihm nim - mer still,

Turns his lit - tle or - gan  
dreht, und sei - ne Lei - er

that is nev - er still.  
steht ihm nim - mer still.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in the first measure, followed by rests. The piano accompaniment consists of a steady bass line in the left hand and a more active treble line in the right hand, with some phrasing slurs.

Won - der - ful old play - er, may I go with  
Wun - der - li - cher Al - ter, soll ich mit dir

The second system continues the musical piece. The vocal line has a longer melodic phrase starting in the second measure. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

you? Will you on your or - gan play my bal - lads too? -  
geh'n? Willst zu mei - nen Lie - dern dei - ne Lei - er dreh'n? -

The third system shows the vocal line with a question mark, indicating a phrase that might be optional or a specific performance instruction. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

The fourth system is primarily piano accompaniment. It features dynamic markings: a forte (*f*) marking at the beginning, a piano (*p*) marking in the second measure, and a pianissimo (*pp*) marking in the third measure. The piano part includes various phrasing slurs and articulation marks.

# SPRINGTIDE LONGINGS (FRÜHLINGSSEHNSUCHT)

(Composed in 1828)

LUDWIG RELLSTAB (1799-1860)  
Translated by Frederic Field Bullard

(Original Key, Bb)

FRANZ SCHUBERT  
"Schwanengesang," No 3

**PIANO**

Vivace (Geschw.  $\frac{3}{2}$ )

*p* *cresc.*

*p*

1. Mur - mur - ing breez - es,	blown o'er the mead,	Lad - en with per - fumes
3. Sun smil - ing wel - come	through laugh - ing gold	You bring the joys that
1. Säu - seln - de Lüf - te	we - hend so mild,	blu - mi - ger Duf - te
3. Grü - ssen - der Son - ne	spie - len - des Gold,	hof - fen - de Won - ne

soft - ly you speed!	Mur - mur - ing breez - es
Win - ter fore - told,	Sun smil - ing wel - come
ath - mend er - füllt!	säu - seln - de Lüf - te
brin - gest du hold,	grü - ssen - der Son - ne



blown o'er the mead, — Lad - en with per - fumes soft - ly you speed! —  
 through laughing gold, — You bring the joys that Win - ter fore - told. —  
 we - hend so mild, — blu - mi - ger Duf - te ath - mend er - füllt! —  
 spie - len - des Gold, — hof - fen - de Won - ne brin - gest du hold. —

How glad are your greet - ings, as swift - ly you run! Oh,  
 Your glo - ri - ous pres - ence my heart doth be - guile! The  
 Wie haucht ihr mich won - nig be - grü - - ssend an! wie  
 Wie labt mich dein se - lig be - grü - ssen - des Bild! es

what to my wild throbbing heart have you done? For fain would I  
 deeps of the a - zure of heav'n seem to smile And tears fill my  
 habt ihr dem po - chen - den Her - zen ge - than? es möch - te euch  
 lä - chelt am tief - blau - en Him - mel so mild und hat mir das

fol - low the way you have gone, For fain would I fol - low the way you have  
 eyes to o'er - flow - ing the while, And tears fill my eyes to o'er - flow - ing the  
 fol - gen auf luf - ti - ger Bahn, es möch - te euch fol - gen auf luf - ti - ger  
 Au - ge mit Thrä - nen ge - füllt, und hat mir das Au - ge mit Thrä - nen ge -

gone! But where? But where?  
 while! But why? But why?  
 Bahn! Wo - - hin? wo - hin?  
 füllt! Wa - - rum? wa - rum?

2. Gay sil - ver brook - lets, splash - ing that run, Haste to the val - leys,  
 4. For - ests and hill - sides, more ver - dant grow; Flow'rs fill the fields, like  
 2. Bäch - lein, so mun - ter rau - schend zu - mal, wol - len hin - un - ter  
 4. Grü - nend um - krän - zet Wäl - der und Höh! schim - mernd er - glän - zet

ev - ry one, Gay sil - ver brook - lets  
 new fall - en snow. For - ests and hill - sides  
 sil - bern in's Thal. Bäch - lein, so mun - ter  
 Blü - then - - schnee! Grü - nend um - krän - zet

plash - ing that run, Haste to the val - leys, ev - 'ry one.  
 more ver - dant grow; Flow'rs fill the fields, like new fall - en snow.  
 rau - schend zu - mal, wol - len hin - un - ter sil - bern in's Thal.  
 Wäl - der und Höh! schim - mernd er - glän - zet Blü - then - - schnee!

The bil - low - ing waves to their des - ti - ny fare! Where-  
 Thus ev - 'ry thing strives to be born in - to light; The  
 Die schwe - ben - de Wel - le, dort eilt sie da - hin! Tief  
 So drän - get sich al - les zum bräut - li - chen Licht; es

in field and sky find a mir - - ror rare. Now whith - er, O  
 seed - lings are swell - ing, the blos - soms are white. And each finds the  
 spie - geln sich Flu - ren und Him - mel da - rin. Was ziehst du mich,  
 schwel - len die Kei - me, die Knos - - pe bricht; sie ha - ben ge -

*cresc.*

long - ing, my soul would you bear? Now whith - er O long - ing, my soul would you  
 goal of his long - ing in sight, And each finds the goal of his long - ing in  
 seh - nend ver - lan - gen - der Sinn, Was ziehst du mich, seh - nend ver - lan - gen - der  
 fun - den, was ih - nen ge - bricht, sie ha - ben ge - fun - den, was ih - nen ge -

*fp*

bear A - - way, A - way?  
 sight: And thou? And thou?  
 Sinn, hin - - ab? hin - ab?  
 bricht: und du? und du?

*pp*

5. O yearn-ing glad-ness! O burn-ing brain! Know ye but  
 5. Rast-lo-ses Seh-nen! Wün-schen-des Herz, im-mer nur

sad-ness, weep-ing and pain?  
 Thrü-nen, Kla-ge und Schmerz?

O yearn-ing glad-ness! O burn-ing brain! Know ye but  
 Rast-lo-ses Seh-nen! Wün-schen-des Herz, im-mer nur

sad-ness, weep-ing and pain? I,  
 Thrü-nen, Kla-ge und Schmerz? Auch

too, feel the sway of this pow - er di - vine? Who'll quench me the  
 ich bin mir schwel - len - der Trie - be be - wusst! Wer stil - let mir

fires of this love that is mine? To free my heart's warm  
 end - lich die drän - gen - de Lust? Nur du be - freißt den

spring-tide is thine! To free my heart's warm spring-tide is thine, is  
 Lenz in der Brust, nur du be - freißt den Lenz in der Brust, nur

thine, — is thine! —  
 du, — nur du! —

*decresc.* *p*

# SERENADE (STÄNDCHEN)

(Composed in 1828)

LUDWIG RELLSTAB (1799-1860)  
Translated by Arthur Westbrook

(Original Key, D minor)

FRANZ SCHUBERT  
"Schwanengesang," No 4

Moderato (Mässig)

PIANO

Thro' the night my songs en-treat-ing Gen-tly plead with thee;  
 Lei-se fle-hen mei-ne Lie-der durch die Nacht zu dir;  
 Thro' the leaves the night winds mov-ing, Mur-mur low and sweet;

While the si-lent hours are fleet-ing  
 in-den stil-len Hain her-nie-des,  
 To- thy cham-ber win-dow rov-ing,

Dear-est, come to me!  
 Lieb-chen, komm zu mir!  
 Love hath led my feet.

\* Another version

Whisp'ring bran - ches soft - ly mur - mur In the moon - light clear,  
 Flü - sternd schlan - ke Wi - pfel rau - schen in des Mon - des Licht,  
 Si - lent prayers of bliss - ful feel - ing Link - us though a - part,

*pp*

In the moon - light clear, None may watch and none can harm thee,  
 in des Mon - des Licht; des Ver - rä - thers feind - lich Lau - schen  
 Link - us though a - part. On the breath of mu - sic steal - ing

There is naught to fear, There is naught to fear.  
 fürch - te, Hol - - de, nicht, fürch - te, Hol - - de, nicht.  
 To - thy dream - ing heart, To - thy dream - ing heart.

*f*

*mf* *pp*

Night - in - gales, for  
Hörst die Nach - ti -  
Moon - light on the

me - im - plor - ing Sing in notes di - vine,  
gal - len schla - gen? ach! sie fle - hen dich,  
earth is sleep - ing Winds are rust - ling low.

Ev - 'ry tone of sweet la - ment - ing Breathes a sigh of  
mit der Tö - - ne sü - ssen Kla - gen fle - - hen sie für  
Where the dark - ling streams are creep - ing, Dear - est, let - us

mine.  
mich.  
go!

Well they know the  
Sie ver - steh'n des  
All the stars keep



bos-om's yearn - ing Where love sheathes his dart, Where love sheathes his  
*Bu - sens Seh - nen, ken - nen Lie - bes - schmerz, ken - nen Lie - bes*  
 watch in hea - ven, While I sing to thee, While I sing to

*pp*

dart, With their sil - - v'ry ca - dence mov - ing ey - 'ry droop - ing  
*schmerz. rüh - ren mit den Sil - ber - tö - - nen je - des wei - - che*  
 thee; And the night for love was giv - en, Dear - est, come to

heart, Ev - 'ry droop - ing heart let the sound to pit - y  
*Herz je - des wei - che Herz. Lass auch dir die Brust be -*  
 me, Dear - est, come to me. Sad - ly in the for - est

*f* *cresc.*

move thee, List the ten - der song, Trem - bling I - a -  
*we - gen, Lieb - chen, hö - re mich, be - - bend harr'ich*  
 mourn - ing, Waits the whip - poor - will, And the heart for

*f*

wait thy com - ing!  
dir ent - ge - gen!  
thee is yearn - ing,

For thy love I  
Komm, be - glü - cke  
Bid it, love, be

*p*

long!  
mich!  
still.

For thy love I long!  
Komm, be - glü - cke mich,  
Bid it, love, be still,

For  
be - -  
Bid it,

*f* *3* *decresc.*

thee  
glü - - -  
love,

I  
cke  
be

long!  
mich!  
still.

*pp*

*dimin.*

# MY ABODE

## (AUFENTHALT)

LUDWIG RELLSTAB (1799-1860)  
Translated by Louis C. Elson

(Composed in 1826)  
(Original Key, E Minor)

FRANZ SCHUBERT  
"Schwanengesang" No 5

Not too quickly, yet with force (*Nicht zu geschwind, doch kräftig*)

PIANO

The piano introduction consists of two staves. The right hand features a series of six triplet chords, each marked with a '3' and a slur. The left hand plays a simple, rhythmic accompaniment of quarter notes and half notes. The music is in E minor and 2/4 time, starting with a piano (*p*) dynamic.

Swift rush - ing stream, loud moaning wood, Rock bleak and scarred, my  
*Rau-schen - der Strom, brau-sen - der Wald star-ren - der Fels mein*

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are written below the vocal line. The piano accompaniment continues with the triplet chords in the right hand and a simple accompaniment in the left hand.

wild a - bode, Swift rush - ing stream, loud moaning wood, Rock bleak and  
*Auf - ent - halt, rau-schen - der Strom, brau-sen - der Wald, star - ren - der*

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with the triplet chords in the right hand and a simple accompaniment in the left hand.

scarred, my wild a - bode.  
*Fels, mein Auf - ent - halt.*

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment concludes with a final chord in the right hand and a simple accompaniment in the left hand. The dynamic marking *fp* (fortissimo piano) is present.

Bil - lows on bil - lows chase o'er o - cean's breast. So, too, are flow - ing my  
Wie sich die Wel - le an Wel - - le reiht, flie - ssen die Thrä - nen mir

*cresc.*

tears with-out rest, so, too, are flow - - - ing my tears, my  
e - wig er - neut, flie - ssen die Thrä - - - nen mir - wig

*f*

tears with-out rest so, too, are flow - ing my tears with-out rest.  
e - wig er - neut, flie - ssen die Thrä - nen mir e - wig er - neut.

*decresc.*

Winds o'er the tree-tops are nev-er at peace, My heart's wild throbbing, like  
 Hoch in den Kro-nen— wo-gend sich's regt, so un-auf-hör-lich mein

*p*

*ben marcato*

them, will not cease, Winds o'er the tree-tops are nev-er at peace, My  
 Her - - ze schlägt, hoch in den Kro-nen wo-gend sich's regt, so

*mf*

heart's wild throbbing, like them, will not cease, The wild, wild throbs of my  
 un-auf-hör-lich mein Her - - ze schägt, so un-auf-hör-lich mein

heart \_\_\_\_\_ will not cease. And  
 Her - - - - - ze schlägt. Und

*fz* *p*

like the ore in the rock's hard vein, Ev - er my bos - om  
 wie des Fel - sens ur - al - - tes Erz, e - wig der - sel - be

hold - eth its pain, ev - er my bos - - - om hold-eth,  
 blei - bet mein Schmerz, e - - wig der - sel - - - be blei - bet,

*cresc.* *f*

hold - - eth its pain, ev - er my bos - om hold-eth its pain.  
 blei - - bet mein Schmerz, e - wig der - sel - be blei - bet mein Schmerz.

*decresc.*

Swift rush - ing stream, loud moaning wood, Rock bleak and scarred, my wild a -  
 Rau - schen - der Strom, brau - sen - der Wald, star - ren - der Fels, mein Auf - ent -

*p*

bode, Swift rush - ing stream, loud moan - ing wood, Rock bleak and scarred,  
 halt, rau - schen - der Strom, — brau - sen - der Wald, — star - ren - der Fels, —

*cresc.* *ff*

Swift rush - ing stream, — loud — moan - ing wood, my  
 rau - schen - der Strom, — brau - - - sen - der Wald, mein

*decresc.* *p*

wild a - - bode. —  
 Auf - ent - - halt. —

*p*

# ATLAS (DER ATLAS)

(Composed in 1828)

HEINRICH HEINE (1799-1856)  
Translated by Arthur Westbrook

(Original Key, G minor)

FRANZ SCHUBERT  
"Schwanengesang," No. 8

Poco animato (Etwas geschwind)

PIANO

*f*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line with some rests.

A - las! un - hap - py At - las, A - las! un - hap - py  
Ich un - glück - sel' - ger At - las, ich un - glück - sel' - ger

*mf*

The first system of the vocal part shows the melody for the first line of lyrics. The piano accompaniment continues with chords and a steady bass line.

At - las! All the world the weight - y world of  
At - las! Ei - ne Welt, die gan - - se Welt der

The second system of the vocal part shows the melody for the second line of lyrics. The piano accompaniment continues with chords and a steady bass line.

sor - rows is my bur - den, the weight - - y world is my  
Schmerzen, muss ich tra - gen, die gan - - - se Welt muss ich

The third system of the vocal part shows the melody for the third line of lyrics. The piano accompaniment continues with chords and a steady bass line.



bur-den. I bear the un - en - dur - a - ble, and  
 tra - gen, ich tra - ge Un - er - - träg - li - ches, und

*cresc.*

in my breast is my heart nigh break - - - - - ing.  
 bre - chen will mir das Herz im Lei - - - - - be.

*ff* *fz*

O lord - - ly  
 Du stol - - zes

*fz* *fp* *fp*

heart, thy - self hast will'd it  
 Herz, du hast es ja ge -

*fp* *fp*

so!  
wollt!

Thou wouldst have hap - pi-ness, e -  
Du woll - test glück - lich sein, un -

ter - - - nal rap - ture or else e - ter - - - nal  
end - - - lich glück - lich, o - der un - end - - - lich

*fp* *decresc.*

tor - - ment, e - ter - - - nal tor - - ment,  
e - - lend, un - end - - - lich e - - lend,

Lord - ly heart and now thou hast thy  
stol - zes Hers, und je - - tso bist du

*cresc.*

tor - - - - - ment. A - las! Un - hap - py At - las! A -  
e - - - - - lend. Ich un - glück - sel' - ger At - las, ich

las! Un - hap - py At - las! The weight - y world of sor - rows is my  
un - glück - sel' - ger At - las! die gan - ze Welt der Schmer - zen muss ich

bur - den, the weighty world is my bur - den, the weight - y world of sor - rows is my  
tra - gen, die gan - ze Welt muss ich tra - gen, die gan - ze Welt der Schmer - zen muss ich

bur - den!  
tra - gen!

# HER PORTRAIT

(IHR BILD)

(Composed in 1828)

HEINRICH HEINE (1799-1856,  
Translated by Arthur Westbrook

(Original Key, B<sup>b</sup> minor)

FRANZ SCHUBERT  
"Schwanengesang," No 9

*Lento (Langsam)*

VOICE

I stood be-fore her por- trait, Ab-  
Ich stand in dunk-len Träu-men und

PIANO. *pp*

sorb'd in gloom-y thought, When, in those well-loved  
starrt' ihr Bild-niss an, und das ge-lieb-te

*cresc.*

feat-ures Won-drous the changethat was wrought.  
Ant-litz heim-lich zu le-ben be-gann.

A-round her lips there trem-bled A smile, my dear-est  
Um ih-re Lip-pen zog sich ein Lä-chen wun-der-

*pp*

prize,      Thoughtears of mourn-ful weep-ing      Were shin-ing with-in her-  
 bar,      und wie von Weh-muths-thrä-nen      er-glänz-te ihr Au-gen-

eyes.      Now too my tears are flow-ing Down  
 paar.      Auch mei-ne Thrä-nen flos-sen mir

*pp*

pal-lid cheeks, nev-er dry-      And oh! I can-not be-  
 von den Wan-gen her-ab-      und ach! ich kann es nicht

*cresc.*

lieve it That I've lost thee, dear, for aye.  
 glau-ben, dass ich dich ver-lo-ren hab'!

# THE TOWN (DIE STADT)

(Composed in 1828)

(Original Key, C minor)

HEINRICH HEINE (1799-1856)  
Translated by Arthur Westbrook

FRANZ SCHUBERT  
"Schwanengesang," No. 11

Allegro moderato (Mässig geschwind)

PIANO *pp*

*con Pedale*

The first system of the piano introduction is in 3/4 time, marked *pp* and *con Pedale*. It features a steady eighth-note accompaniment in the bass clef and a treble clef staff with a whole note chord at the beginning.

*pp* *dim.*

The second system continues the piano introduction. It features a melodic line in the treble clef with a slur and a fermata over the first measure, and a steady eighth-note accompaniment in the bass clef. The system ends with a *dim.* marking.

*dolce*  
(*leise*)

Up -  
Am

(*p*)

The third system continues the piano introduction. It features a melodic line in the treble clef with a slur and a fermata over the first measure, and a steady eighth-note accompaniment in the bass clef. The system ends with a *(p)* marking.

on the far ho - ri - zon Ap - pears, like a dis - tant cloud, The  
fer - nen Ho - ri - zon - te er - scheint, wie ein, Ne - bel - bild, die

The vocal entry begins with the lyrics "on the far ho - ri - zon Ap - pears, like a dis - tant cloud, The". The piano accompaniment consists of a steady eighth-note accompaniment in the bass clef and a treble clef staff with a melodic line.

town, with all its tow - ers, In evening's shad - ow - y shroud.  
 Stadt mit ih - ren Thür - men, in A - benddämm' - rung ge - hüllt.

*pp*

A chill - - ing wind is  
 Ein feuch - - ter Wind - - zug

blow - - - ing The wa - ters, wild and  
 kräu - - - selt die grau - e Was - ser -

dark;  
bahn;

With mourn - ful - ly meas - - ured  
mit trau - - ri - gem Tak - - - te

*dimin.*

mo - - - tion      The boat - - - man pro - pels my  
ru - - - dert      der Schif - - - fer in mei - nem

bark.  
Kahn.

*f*(stark)

A part - ing ray from the  
Die Son - ne hebt sich noch



sun - set,      Shin - ing a - far      o'er the coast,      Re -  
 ein - mal      leuch - tend vom      Bo - - den      em - por      und

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a triplet of eighth notes. The lyrics are in German and English. The piano accompaniment consists of chords and moving lines in both hands.

veals the spot too clear - ly,      Where my be - lov - ed I  
 zeigt mir je - ne Stel - le,      wo ich das Lieb - ste ver

The second system continues the musical score. It includes a vocal line and piano accompaniment. The lyrics continue in German and English. The piano accompaniment features a dynamic marking of *ff* (fortissimo) towards the end of the system.

lost.  
 lor.

The third system shows the piano accompaniment for the vocal phrase "lost. lor.". It includes dynamic markings such as *decresc.*, *p* (piano), and *pp* (pianissimo). The piano part features a complex rhythmic pattern with many sixteenth notes.

The fourth system continues the piano accompaniment. It includes a dynamic marking of *dimin.* (diminuendo). The piano part continues with its intricate rhythmic texture.

## BY THE SEA

(AM MEER)

(Composed in 1828)

(Original Key, C)

HEINRICH HEINE (1799-1856)

Translated by Arthur Westbrook

FRANZ SCHUBERT

"Schwanengesang," No. 12

Molto lento (*Sehr langsam*)

VOICE

Be-fore us spread the shin - ing sea, With  
 Das Meer er-glänz - te weit hin - aus im  
*molto legato*

PIANO

*p* *pp*

sun - set glow in - vest - - ed; We sat in the des - o - late  
 lets - ten A - bend - schei - - ne; wir sa - ssen am ein - sa - men

fish - ing - hut, A - lone, and si - lent, we rest - - ed.  
 Fi - scher - haus; wir sa - ssen stumm und al - lei - - ne.

*pp*

The mist a-rose, the waves roll'd  
Der Ne - bel stieg, das Was - ser

*pp* *cresc.*

high, The sea - - gull kept round us sweep - ing;  
schwoll, die Mö - - ve flog hin und wie - der;

*p*

I gazed up-on the love-lit eyes, Darling. I saw thee weep - ing. The  
aus dei - nen Au - gen lie - be - voll fie - len die Thränen nie - der. Ich

*decresc.* *pp* *ppp* *pp*

tears fell fast on thy gen - tle hand, And, low be - side thee kneel - ing, From  
sah sie fal - len auf dei - ne Hand, und bin auf's Knie ge - sun - ken; ich

that white hand I kiss'd a-way The tear-drops o'er it steal - ing.  
 hab' von dei - ner - wei - ssen Hand die Thrä - nen fort - ge - trun - ken.

In fe - ver'd tor - tures I writhed from that hour, My  
 Seit je - ner Stun - de ver - zehrt sich mein Leib, die

soul for - - spent with yearn - ing; They  
 See - - le stirbt vor Seh - nen; - mich

had, alas, a pois'nous pow'r Those tears on my lips still burn - ing.  
 hat das unglück - sel' - ge Weib ver - gif - tet mit ih - ren Thrä - nen.

## MY PHANTOM DOUBLE

(DER DOPPELGÄNGER)

(Composed in 1828)

(Original Key, B minor)

HEINRICH HEINE (1799-1856)  
Translated by Arthur WestbrookFRANZ SCHUBERT  
"Schwanengesang," No 13

Molto adagio (Sehr langsam)

VOICE

Still is the night o'er roof-tree and  
Still ist die Nacht, es ru-hen die

PIANO

*pp*

stee-ple; With-in this dwell-ing lived my treas-ure rare.  
Gas-sen, in die-sem Has-se wohn-te mein Schatz;

Longsince she left this town and peo-ple,  
sie hat schon längst die Stadt ver-las-sen,

But still stands the house on the self - same square.  
 dochsteht noch das Haus auf dem - sel - ben Platz.

Here stands, too, a man; toward heav - en he ga - zes, His hands he  
 Da steht auch ein Mensch und starrt in die Hö - he, und ringt die

*cresc. poco a poco*

wring - eth in wild - - est de - spair; I shud - der!  
 Hän - de vor Schmer - - zens - ge - walt mir graust es,

*fff ff decresc. p*

when now his face he rais - es\_ The moonlight shows me mine own self is  
 wenn ich sein Ant - litz se - he\_ der Mond zeigt mir mei - ne eig' - ne Ge -

*cresc. ff*

there! — O pale, sad crea-ture, My ghost and my  
 stalt. — Du Dop-pel-gän-ger, du blei-cher Ge-

*fff* *decresc.* *p* *accel.* *cresc.*

doub-le, Why dost thou ape my pas-sion's tears, That haunt-ed me with cru-el  
 sel-le! was äffst du nach mein Lie-bes-leid, das mich ge-quält auf die-ser

*ff* *ff*

troub-le, So ma-ny a night in old-en-ter  
 Stel-le so man-che Nacht, in al-ter

*fff* *fff* *p*

years?  
 Zeit?

*pp* *ppp*





**FIFTY SONGS**  
**FRANZ SCHUBERT**

FOR LOW VOICE





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