

WINTER JOURNEYMAN



A new, contemporary English translation of Wilhelm Müller's *Winterreise* set to a lightly adapted transcription of Franz Schubert's original piano score

Sweet Dreams!

W. Müller (tr. T. Beavitt)

(Gute Nacht)

F. Schubert

$\text{♩} = 65$

The piano introduction consists of two staves. The right hand features a melodic line with slurs and accents, including a *fp* (fortissimo piano) marking. The left hand provides a steady accompaniment of chords in a 2/4 time signature.

7

The first system of the vocal and piano accompaniment. The vocal line begins with a repeat sign and includes the lyrics: "We all came here as stran_gers, thus runs that old_ cli - ché In sum-mer sun, hy - My spi - rit must now wan - der in-car - na - tion's ho - ro - scope, This path that guides my". The piano accompaniment features a *pp* (pianissimo) marking and continues with a steady accompaniment.

13

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "dran - geas, a glad - some bright_ bou - quet! The girl showed ad - mir - a - tion, her pon - der - ing through dark - ness as_ I_ grope. My on - ly true com - pa - nions, moon-". The piano accompaniment includes a *legato* marking and continues with a steady accompaniment.

18

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "mo - ther thought we'd_ wed. Re - turned in - fa - tu - a - tion, her fa - ther wished me sha - dows dart and_ flit through ee - rie glades and can - yons, as cloud_ and shade per-". The piano accompaniment continues with a steady accompaniment.

dead! Now no - thing is so chee - ry, my_ path en-swathed in_ snow. And
mit. And to these pa-no - ra - mas, my_ wild heart must com - mit. In -

e - v'ry - thing so drea - ry, my_ path en - sconced in snow
tense, in - ter - nal dra - mas - my_ wild heart must com - mit.

Why would I wish to lin - ger, that they may_ cast me_ out? Let bar-king dogs be - lea - guer an

un - as - sailed re - doubt; For love was born to_ wan - der - it's how_ things have to_ be. All

52

ri-ches made to_ squan - der - it's how_ things have to be! For love was born to

59

wan - der - my dear, I'll bid good night! All ri - ches made to squan - der, my_ dear, I'll say good night!

66

71

Sweet dreams! I shall not pes - ter you or roil your calm_ re - pose. Let goose-down quilts se -

77

ques - ter you, I shall no more_ im - pose! But by your gate in_ pas - sing, I'll scrawl_ my fond fare -

well. In - scribed in snow tres - pas - sing, where once I thought to dwell. Yes,

by your gate in pas - sing, I'll write my fond fare - well. In - scribed in snow, tres - pas - sing, where

once I thought to dwell. Where once I thought to dwell_____

101

The Weathervane

W. Müller (tr. T. Beavitt)

(Die Wetterfahne)

F. Schubert

$\text{♩} = 100$

The piano introduction consists of two staves in 6/8 time, starting with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece concludes with a trill (*tr*) and a piano (*p*) dynamic marking.

5

The chil - ly wind rat - tles the old wea - ther vane on the tur - ret of my for - mer love's dwel - ling place

The vocal line begins with a rest, followed by a melodic phrase in the treble clef. The piano accompaniment features a trill (*tr*) and a piano (*p*) dynamic. The bass line continues with eighth notes.

10

It sig - nals to my de - lu - sion that all must de - light to per - ceive my dis - grace! You fool not to no - tice be -

The vocal line continues with a melodic phrase. The piano accompaniment includes a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic. The bass line features chords and eighth notes.

16

fore that the spite - ful e - scut - cheon af - fixed to the tow - er was fake! Then ne - ver the straws that such

The vocal line continues with a melodic phrase. The piano accompaniment features a piano (*p*) dynamic and a trill (*tr*) in the right hand.

20

fools tend to clutch on, the beau - ti - ful form of a wo - man could take! The

The vocal line continues with a melodic phrase. The piano accompaniment includes a piano (*p*) dynamic, a forte (*f*) dynamic, and a pianissimo (*pp*) dynamic. The bass line features chords and eighth notes.

chil-ly wind rat-tles the pegs of my heart-strings just like on that roof - but not quite so loud. Was I just a-no-ther of her

play-things? The toy of a spoilt-brat-con - cei - ted and proud? The chil-ly wind rat-tles the

pegs of my heart-strings just like on that roof but not quite so loud. Was I just a-no-ther of her play-things?

Just a - no - ther of her play-things? The toy of a spoilt-brat-con - cei - ted and proud?

Icy Teardrops

W. Müller (tr. T. Beavitt)

(Gefrorne Tränen)

F. Schubert

The piano introduction consists of two staves in 4/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment with quarter notes and rests. The key signature is one sharp (F#) and the time signature is 4/4.

7

These i - cy__ tears are rol - ling down__ my frost - bit - ten cheeks And no sweet voice con -

The first vocal line begins at measure 7. The piano accompaniment continues with chords and eighth-note patterns. Dynamics include *pp* (pianissimo) and *fp* (fortissimo piano).

13

so - ling to what my__ ache be - speaks. To what__ my__ ache be - speaks.

The second vocal line begins at measure 13. The piano accompaniment continues with chords and eighth-note patterns. Dynamics include *pp* (pianissimo).

19

Oh tear-drops, my tear-drops, and if you on - ly knew that you'll freeze to

The third vocal line begins at measure 19. The piano accompaniment continues with chords and eighth-note patterns. Dynamics include *pp* (pianissimo).

26

cry - stal, like i - cy mor - ning dew! Up - sur - ging__ from the well - spring__ the__

The fourth vocal line begins at measure 26. The piano accompaniment continues with chords and eighth-note patterns. Dynamics include *pp* (pianissimo).

heart_ that_ beats so nice, as if you'd sim - ply melt a-way the

fz *cresc.* *fz*

whole damn_ win - ter's ice! This whole_ damn_ win - ter's ice! Up - sur - ging_ from the

fz *fz* *f* *fz* *p*

well_ spring_ the_ heart that_ beats so nice! As if you'd sim-ply melt a-way the

fz *cresc.* *fz*

whole damn_ win - ter's_ ice! This whole damn_ win - ter's ice!

fz *fz* *f* *p*

decresc. *pp*

Frozen Inside

W. Müller (tr. T. Beavitt)

(Erstarrung)

F. Schubert

$\text{♩} = 160$

The score is in 4/4 time with a tempo of 160. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The vocal line is in a soprano or alto range. The piece is in a minor key, indicated by the key signature of one flat (B-flat). The lyrics are in English and describe a person's search for a loved one in a snowy, frozen landscape.

6
I'm ma - king fu - tile sear - ches in snow for track or

11
trace, a - mongst the pines and bir - ches where she and I'd em -

15
brace. I'm ma - king fu - tile sear - ches in snow for track or

19
trace, a - mongst the pines and bir - ches where she and I'd em - brace.

24
I want to touch the bot - tom bore down through ice and snow with my

cresc.

p

pp

mf

29

— hot tears to pe - ne - trate the earth, the earth, — the earth be -

f *decresc.* *p*

34

low. I want to touch the bott - tom, bore down through ice and snow with my —

fp

39

— hot tears to pe - ne - trate the earth, the earth the

f *p*

43

earth be - low. Where

pp *legato*

48

can I find a flo - wer? Where do I see green grass? — The flo - wers are all

cresc.

53

slum - ber - ing the lawn a white mo - rass! The flo - wers are all slum - be - ring, the

58

lawn a white mo - rass. Where can I find a flo - wer? Where do I see green

63

grass? — Should then no fond re - mem - brance be took by me from

un poco ritard. *a tempo*

68

here? — Her form to — melt in — si - lence, no — word to reach my ear? — Should

73

then no fond — re - mem - brance be took by me — from here? Her form to melt in

si - lence, no word to reach my ear? My heart is like those

flow - ers, all shriv-elled up wi - thin, but when the Spring shall come at last they'll

grow and blos-som in here a - gain! My heart is like an i - ci-cle, all

fro - zen up wi - thin, but when the Spring doth come at last it melts and blos-soms once

more wi - thin, her form a - gain!

un poco ritard. *a tempo*

The Linden Tree

W. Müller (tr. T. Beavitt)

(Der Lindenbaum)

F. Schubert

$\text{♩} = 70$

pp

5

cresc. *fp*

8

Se - re - nely, by the foun - tain, there stands a lin - den tree. Where of - ten have I tar - ried, trans -

pp *p*

15

fixed in re - ve - rie. Its bark bears the im - pres - sion of my knife and sweet - heart's name; when

fp

21

filled with strange e - mo - tion to muse — there oft I came.

25

28

Thus for-sooth was I per - sua - ded to pass that way late at night And, though sub-merged in

34

dark - ness, my eyes were screwed up tight. I heard its bran-ches rus - tle, such

39

kind - ly cel - lu - lose! Come, o wea-ry jour - ney-man! And here may you find re - pose!

45

But then the wind blew lus - ti - ly, a

48

gust full in my face; my hat lost to the

p *cresc.* *f*

51

un - der - growth; my steps I'd not re - trace.

decresc. *p*

54

decresc. *fp*

58

Time has flowed since that en - coun - ter and miles that now in - ter -

ppp *pp*

62

pose, but still I hear that whis - pe - ring: here may you find your re -

pose! Since then for hours been wan - de - ring, long miles that in - ter - pose:

Come, o wea - ry jour - ney man Here may you find re - pose!

Here may you find re - pose!

pp

dim.

Torrent

W. Müller (tr. T. Beavitt)

(Wasserflut)

F. Schubert

♩ = 48

The first system of the musical score for 'Torrent' consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a series of eighth notes, some grouped in triplets, with accents and a fermata. The piano accompaniment is in the bass clef, starting with a piano (*p*) dynamic and featuring chords and moving lines in both hands.

The second system of the musical score includes the vocal line and piano accompaniment. The vocal line continues with lyrics: "Co - pi - ous tears have si - lent - ly fal - len, see - ping gen - tly in - to the Snow— my friend, who suf - fer this year - ning, tell me, bro - ther, whence must you". The piano accompaniment features a piano (*pp*) dynamic and continues with chords and moving lines.

The third system of the musical score includes the vocal line and piano accompaniment. The vocal line continues with lyrics: "snow; ma - king the gree - dy snow— flakes swol - len, thirs - ting for my dis - con - so - late in - to the stream and o - cean be - go? Join with my tears, while win - ter is tur - ning, in - to the stream and o - cean be -". The piano accompaniment continues with chords and moving lines.

The fourth system of the musical score includes the vocal line and piano accompaniment. The vocal line continues with lyrics: "woe, this - ting for my dis - con - sol - ate woe. low, in - to the stream and the o - cean be - low." The piano accompaniment features a piano (*pp*) dynamic and continues with chords and moving lines.

The fifth system of the musical score consists of a piano accompaniment. It begins with a piano (*p*) dynamic and features chords and moving lines in both hands, mirroring the style of the first system.

19

Gras-ses get tired of ly-ing in win-ter then there blows a gen-tl-er
Fol-low past banks and in-to the ci-ty, fol-low past cres-cents and gay boul-e-

22

breeze, ma-king the ice floes crum-ble and splin-ter, and the van-ish-ing snow-drift a-
vards; should you dis-tin-guish a tin-gle of pi-ty, that will be my be-lo-ved's back-

26

grees. And the van-ish-ing snow-drift a-grees.
yard. That will be my be-lo-ved's back yard.

29

pp

Upon the Water

W. Müller (tr. T. Beavitt)

(Auf dem Flusse)

F. Schubert

$\text{♩} = 50$

staccato

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music is marked *pp* (pianissimo) and *staccato*. The melody in the upper staff begins with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The accompaniment in the lower staff consists of a steady eighth-note bass line.

5

The second system of the musical score consists of two staves. The upper staff contains the vocal line with the lyrics: "You who once blithe - ly tum - bled, your once pel - lu - cid gleam has now be - come glazed". The lower staff is the piano accompaniment. The music is marked *ppp* (pianississimo) in the final measure of the system.

10

The third system of the musical score consists of two staves. The upper staff contains the vocal line with the lyrics: "o - ver and sunk in i - cy dream. Be - neath your en - crus -". The lower staff is the piano accompaniment. The music is marked *pp* (pianissimo) in the final measure of the system.

15

The fourth system of the musical score consists of two staves. The upper staff contains the vocal line with the lyrics: "ta - tion, your brit - tle, cold ve - neer spread out u - pon the gra - vel un -". The lower staff is the piano accompaniment. The music is marked *ppp* (pianississimo) in the final measure of the system.

ring. My heart,

dim. *pp* *p*

u-pon the wa-ter Do you see_ your_ i- mage now? Will your

ppp *cresc.*

hard in - te - gu - men - tum now shat - ter with the

f

Spring?_ Will it shat - ter_ with the Spring? My

heart u - pon the wa - ter Do you see — your — i - mage now?

ppp *cresc.*

Will your hard in - te - gu - men - tum now shat - ter with the

f

Spring? — Will it shat - ter — with the Spring, now

f

shat - ter — with the Spring?

un poco ritard *fp*

fp *pp*

Retrospection

W. Müller (tr. T. Beavitt)

(Rückblick)

F. Schubert

$\text{♩} = 120$

Measures 1-4 of the piano introduction. The music is in 3/4 time with a key signature of three flats. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *fp*.

Measures 5-8 of the piano introduction. The right hand continues with its rhythmic pattern, and the left hand provides harmonic support. Dynamics include *fp*, *f*, and *p*.

Measures 9-12. The vocal line begins with the lyrics: "It sears the soles of both my feet as I step through the". The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *p* and *cresc.*

Measures 13-15. The vocal line continues with the lyrics: "ice and snow. My breath is rag - ged, my heart - beat still stag - gers from that". The piano accompaniment features a dynamic shift from *f* to *p* and includes a *cresc.* marking.

Measures 16-18. The vocal line concludes with the lyrics: "mor - tal blow. I've stubbed my toe on e - v'ry curb - stone as". The piano accompaniment maintains its rhythmic pattern with dynamics of *f*, *p*, and *f*.

19

I de - camp my for - mer haunt; op - pro - bri - um to dogs I'm

22

thrown, be - drag - gled scare - crows jeer and taunt. Op - pro - bri - um, to dogs I'm

25

thrown, be - drag - gled scare - crows jeer and taunt. How

28

fic - kle are you in your pha - ses, head - quar - ters of the tat - tle -

31

tale! Then from all cor - ners sang my prai - ses the sky - lark and the nigh - tin -

35

gale! The spread-ing lin-dens were all bloo - ming, through mea-dows ran your streams so

39

bright, and oh, two bright eyes all con - su - ming, trans - mit - ted a - toms of de -

cresc. *p*

43

light. And oh, those bright eyes all - con - su - ming, trans -

cresc. *p*

46

mit - ting a - toms of de - light. When -

49

e - ver that day comes to mind I must this no - tion en - ter - tain: In

cresc. *f* *p*

re - tro - spec - tion I'm in - clined to stand be - fore that house a - gain. When -

cresc. *f* *pp*

e - ver that day comes to my mind, I must this no - tion en - ter -

tain: In re - tro - spec - tion I'm in - clined to stand be - fore that

pp

house a - gain. In re - tro - spec - tion I'm in - clined to stand

fp

be - fore that house a - gain to stand be - fore that house a - gain.

decresc. *pp* *dimin.*

Will-o'-the-wisp

W. Müller (tr. T. Beavitt)

(Irrlicht)

F. Schubert

$\text{♩} = 70$

The first system of the musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The piano part begins with a piano (*p*) dynamic and a breath mark (>). The vocal line features a triplet of eighth notes in the third measure.

5

The second system of the musical score consists of two staves. The upper staff contains the vocal line with the lyrics: "In the dee - pest roc-ky stra - ta, lured there by a will - o' - the - wisp. How to flee this eerie vis-ta,". The lower staff is the piano accompaniment. The piano part includes a triplet of eighth notes in the third measure.

11

The third system of the musical score consists of two staves. The upper staff contains the vocal line with the lyrics: "clam - ber out of this a - byss? Clam - ber_ out_ of_ this_ a - byss?". The lower staff is the piano accompaniment. The piano part includes a triplet of eighth notes in the third measure.

17

The fourth system of the musical score consists of two staves. The upper staff contains the vocal line with the lyrics: "I'm_ re - signed to all_ this_ mad - ness— ev' - ry day must end_ with night. All our". The lower staff is the piano accompaniment. The piano part includes a triplet of eighth notes in the third measure.

21

joys and all our sad-ness— all de-cep-tive plays of light! All are just de-cep-tive_ plays_of light!

27

Through dry stream beds, with strange de-vo-tion, I es-cape that gloo-my cave. Ev'-ry

33

stream_____ must___ flow in-to the o - cean, as e-v'ry sor - row must___ find___ its grave. E-v'ry

37

stream_____ must___ flow in-to the o - cean, as e-v'ry sor - row must___ find___ its___ grave.

41

Respite

W. Müller (tr. T. Beavitt)

F. Schubert

(Rast)

$\text{♩} = 50$

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The upper staff features a series of chords with accents, while the lower staff provides a harmonic accompaniment with chords and rests.

The second system of the musical score includes vocal lines and piano accompaniment. The vocal line begins at measure 6 with the lyrics: "It's on - ly now I feel how tired I am; my flesh at once is crum - bling. Blithe spi - rit with the". The piano accompaniment continues with chords and rests, ending with a *dimin.* marking.

The third system of the musical score includes vocal lines and piano accompaniment. The vocal line continues with the lyrics: "road con - spired to join in end-less ram - bling. My feet were not in - clined to rest, a - midst that fro - zen". The piano accompaniment features a piano (*p*) dynamic and includes a *dimin.* marking.

The fourth system of the musical score includes vocal lines and piano accompaniment. The vocal line continues with the lyrics: "vast - ness; my shoul - ders by my knap - sack strap were ne - ver o - ver stressed; through". The piano accompaniment features a pianissimo (*pp*) dynamic and includes a *cresc.* marking.

The fifth system of the musical score includes vocal lines and piano accompaniment. The vocal line continues with the lyrics: "strug - gle I a - quired stead - fast - ness. My shoul - ders by my knap - sack strap are". The piano accompaniment features a forte (*f*) dynamic and includes a *pp* marking.

The sixth system of the musical score includes vocal lines and piano accompaniment. The vocal line continues with the lyrics: "ne - ver o - ver - stressed; through strug - gle I a - quire stead - fast - ness!". The piano accompaniment features a *cresc.* marking, a forte (*f*) dynamic, and a piano (*p*) dynamic with an accent.

dimin.

Then in this wood-man's rude a-bode, I found a place_of_ shel-ter. And how my limbs re-call the road! My

pp *cresc.*

mus-cles ache and wel-ter. My heart such shocks shall not de-ter through trial and tri-bu-la-tion. In

p

still-ness as I lie I feel the ser-pent start to stir with in-ten-si-ty and warm ex-hi-la-ra-tion!

pp *cresc.* *f*

In still-ness as I lie I feel the ser-pent start to stir with in-ten-si-ty and warm ex-hi-la-ra-tion!

pp *cresc.* *f* *p*

decresc. *decresc.*

Dream of Spring

W. Müller (tr. T. Beavitt)

(Frühlingstraum)

F. Schubert

$\text{♩} = 90$

The piano introduction consists of two staves. The right hand features a melodic line with a repeat sign and a fermata over the first measure. The left hand provides a harmonic accompaniment with chords and moving lines.

4

I dreamt a - bout vi - vid flo - wers that blos - som and shim - mer in May; I
I dreamt a - bout sweet de - vo - tion, two eyes — that twin - kled so bright; of

The vocal line begins with a rest, then enters with the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A piano (*p*) dynamic marking is present.

9

dreamt a - bout fo - rests and mea - dows and chat - ter - some bird - song me - lée
kis — sing and — ca - res — sing, and rap - tu - rous care - free de - light

The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a supporting bass line in the left hand.

$\text{♩} = 120$

13

chat - ter - some bird - song me - lée. But as the dawn — was brea - king, my eyes were o - pened up
rap - tu - rous care - free de - light. But as the dawn — was brea - king, ³ my heart was o - pened up

The tempo increases to $\text{♩} = 120$. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *mf*, *f*, and *p*.

18

wide, still cold and dark in my shel - ter, but ra - vens were ca - wing out - side. Still
wide; I lie here all — for - sa - ken as wa - king and dream — col - lide. I

The vocal line concludes with the lyrics. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *f*, *p*, *f*, *ff*, and *fz*.

23

cold and dark in my shel - ter; the ra - vens were ca - wing out - side.
 sit here now for sa - ken as wa - king and dream col - lide.

27 $\text{♩} = 60$

But, ver - dant, at the win - dow, those fronds still in - ter - twined. So
 I fall once more to slum - ber - ing co - cooned here in my den. I

33

ver - dant at the win - dow, still green shoots in - ter - twined. Have pi - ty u - pon the
 fall once more to slum - be - ring, co - cooned here in my den. As ten - drils twine at the

38

drea - mer, to il - lu - sion to be con - signed, to il - lu - sion to thus be con - signed.
 win - dow, I em - brace my sweet - heart a - gain, en - clasp - my sweet - heart a - gain.

43

Solitude

W. Müller (tr. T. Beavitt)

(Einsamkeit)

F. Schubert

$\text{♩} = 60$

The first system of the musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part begins with a *pp* dynamic and features a steady accompaniment of chords. The vocal line starts with a rest, followed by a series of notes with accents. The system concludes with a *fp* dynamic marking.

6

The second system continues the vocal and piano parts. The vocal line has the lyrics: "As gloo - my storm clouds bil - low through care - free a - zure skies and, dus - ting snow from". The piano accompaniment continues with a similar chordal texture.

12

The third system continues the vocal and piano parts. The vocal line has the lyrics: "tree-tops, chill bree - zes tan - ta - lise: I walk this e - ner - va - ting high - way on sul - len drag - ging". The piano accompaniment features some melodic movement in the right hand.

18

The fourth system continues the vocal and piano parts. The vocal line has the lyrics: "feet, re - mote to joy and as - pi - ra - tion, with no kind soul to meet. I". The piano accompaniment includes a *cresc.* marking and a long melodic line in the right hand.

24

The fifth system continues the vocal and piano parts. The vocal line has the lyrics: "scorn this peace - ful mor - ning! Dis - dain this world so bright!". The piano accompaniment features a *f* dynamic, a *trem.* marking, and a *fp* dynamic. The system ends with a *f* dynamic and a *trem.* marking.

When still the storms were ra - ging, I

hee - ded not my, my des - pai - ring plight. I scorn this peace - ful - mor - ning! Dis -

dain this world so bright! When still the storms were

ra - ging, I hee - ded not my, my des - pai - ring plight.

Ringtone

W. Müller (tr. T. Beavitt)

(Die Post)

F. Schubert

Musical notation for measures 1-4. The score is in 6/8 time with a key signature of three sharps (F#, C#, G#). The piano part features a steady eighth-note accompaniment in the left hand, while the right hand has a melodic line. A dynamic marking of *p* is present at the beginning.

Musical notation for measures 5-8. The piano part continues with the eighth-note accompaniment. The right hand has a melodic line with some slurs. A dynamic marking of *p* is present at the beginning.

Musical notation for measures 9-13. The vocal line begins with the lyrics: "A ring-tone sounds from some-one's phone, a me-lo-dy al-". The piano accompaniment consists of chords in the left hand and eighth notes in the right hand. Dynamic markings include *p* and *cresc.*

Musical notation for measures 14-18. The vocal line continues with the lyrics: "rea-dy known— My heart! That". The piano accompaniment features chords in the left hand and eighth notes in the right hand. Dynamic markings include *f*, *p*, and *decresc.*

Musical notation for measures 19-23. The vocal line continues with the lyrics: "me-lo-dy al-rea-dy known— My heart! My". The piano accompaniment features chords in the left hand and eighth notes in the right hand. A dynamic marking of *pp* is present at the beginning.

heart! No word comes from that way_ for me: then

fp *fp* *pp*

why ————— pul - sate so vis - ce - ral - ly — My heart! My heart! ———

pp

No word comes from that way for me, my heart! my heart! then why pul-sate so

p *cresc.* *p*

vio - lent - ly my heart my heart!

f *p*

54

Of course, I've heard that tone be-fore, pre -

58

sa - ging love_ that is no more, my heart!

cresc. *f*

62

Pre - sa - ging love_ that is no more-

p *decresc.* *pp*

66

My heart! My heart!

fp

70

Why dwell_ if love has turned_ to

fp *pp*

pain and yearn to go back there a - gain? My heart! My

heart! Why dwell if love has turned to pain? My

heart! My heart! And yearn to go back there a - gain? My heart!

My heart!

A Touch of Frost

W. Müller (T. Beavitt)

(Der greise Kopf)

F. Schubert

$\text{♩} = 60$

My

The first system of the musical score is in 3/4 time. It features a vocal line and a piano accompaniment. The piano part begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The vocal line starts with a whole rest followed by a quarter note.

5
hair ac-quired a fros - ty sheen— a cold at-mos-phe-ric en - tail-ment.

The second system continues the piece, starting at measure 5. The vocal line contains the lyrics "hair ac-quired a fros - ty sheen— a cold at-mos-phe-ric en - tail-ment." and includes a triplet of eighth notes. The piano accompaniment continues with harmonic support.

9
As if an old man, un - fore-seen, had crept his way in - to my

The third system begins at measure 9. The vocal line contains the lyrics "As if an old man, un - fore-seen, had crept his way in - to my" and features a triplet of eighth notes. The piano accompaniment continues with harmonic support.

14
rai - ment. But when I brushed that ice a-way, res -

The fourth system begins at measure 14. The vocal line contains the lyrics "rai - ment. But when I brushed that ice a-way, res -" and includes a triplet of eighth notes. The piano accompaniment continues with harmonic support.

19

to - ring spry pig-men - ta-tion, I yearned to be re-turned to grey! How

25

long must I keep wai-ting? How long must I keep wai-ting? If Mai - rie An - toin -

31

nette's fair hair could blanche o - ver-night from at - tri - tion - Who

36

doubts? And was not my des-pair? E - nough for the self-same con - di-tion? E - nough for the self - same con -

41

di - tion!

Corbie

W. Müller (tr. T. Beavitt)

(Die Krähe)

F. Schubert

$\text{♩} = 50$

p

The piano introduction consists of two staves. The right hand plays a melodic line with a trill at the end. The left hand plays a rhythmic accompaniment of eighth notes, featuring two triplet markings.

6

Flew a cor-bie with me here from the town and on - wards. Why, oh cor-bie

pp

The vocal line begins with the lyrics. The piano accompaniment features a dense texture of sixteenth-note chords in the right hand and a steady eighth-note bass line in the left hand.

11

per - se - vere with your end - less wan - ders?

The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic and harmonic texture as the previous system.

16

Cor-bie, mys-ti-fy-ing bird! Will you ne - ver leave me? Out - cast and re -

cresc.

The vocal line continues with the lyrics. The piano accompaniment features a crescendo marking and continues with the established accompaniment.

21

jec - ted by the herd, will your beak re - lieve me?

The vocal line concludes with the lyrics. The piano accompaniment continues with the established accompaniment.

25

Fur-ther can I hard - ly go on this path to stum - ble. Cor - bie, shall I

cresc.

30

this way know how to be more hum - ble?

f sf

34

Cor - bie, help me this way know how to be more hum - ble!

p

3

39

dimin.

The Last Hope

W. Müller (tr. T. Beavitt)

(Letzte Hoffnung)

F. Schubert

$\text{♩} = 90$

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a *pp* dynamic and features a series of chords and moving lines in both hands. The vocal line starts with a rest followed by a series of notes, including some with accents.

5

Here and there, to old twigs clin - ging, one or two leaves I can see; and I pause be -

The second system continues the vocal and piano parts. The piano accompaniment includes a *pp* dynamic marking and features a prominent melodic line in the right hand with a slur and an accent. The vocal line continues with the lyrics.

10

fore them, sin - ging in my mind this me - lo - dy. Fixed u - pon one leaf at -

The third system shows the vocal line continuing with the lyrics. The piano accompaniment features a *cresc.* marking and includes a complex chordal texture in the right hand.

16

ten - tion, it be - comes my on - ly hope; and the wind, my ap - pre - hen - sion; tremb - les

The fourth system includes a triplet in the vocal line. The piano accompaniment features a *cresc.* marking and a complex rhythmic pattern in the right hand.

21

then my ho - ro - scope.

The fifth system concludes the piece. The piano accompaniment features a *cresc.* marking and a final *f* dynamic marking. The vocal line ends with a rest.

Oh, but should the leaf then plum - met,

hope must die with foo - lish pride;

p un poco rit. *pp* *a tempo* *cresc.* *f*

Then I know I've reached the sum - mit,

And I cry at my last hope's grave - side And I cry at my last

p *pp*

hope's grave - side.

fp

In the Village

W. Müller (tr. T. Beavitt)

(Im Dorfe)

F. Schubert

$\text{♩} = 105$

pp *cresc.*

4 *p pp*

6 The dogs start their bar - king, with chains all a

8 ratt - ling, their ow - ners still sno - ring, in du - vets still *cresc.*

10 nest - ling, twit - ching in *p*

slum - ber, their lives in - ter - mesh - ing with night - mares and

dreams while their brains are re - fresh - ing.

And all's dis - solved at first light of

mor - ning. Day breaks, man wakes, the

noc-tur-nal trial's ad-jour-ning for ear-ning and spen-ding, the sweat of the brows of fel-lows, But

24

dreams_ keep them ho - ping, with par - a - mours e - lo - ping, on du - vets and pil - lows...

27

decresc. *pp*

30

So keep up your bar - king you vi - gil - ant

32

ca - nines, I'm not meant for slum - ber or three - fold de -

cre *scen*

34

ny - ing! Now I am

do *p*

through _____ with all _____ of this slee - ping... I give it o - ver

for safe - kee - ping. Now I _____ am

through _____ with all _____ of this slee - ping, I give it ov - ver

for safe - kee - - - - ping!

Morning Tempest

W. Müller (tr. T. Beavitt)

(Der stürmische Morgen)

F. Schubert

$\text{♩} = 100$

The first system of the musical score consists of two staves: a vocal line and a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as quarter note = 100. The music begins with a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplets. The vocal line starts with a series of eighth notes, followed by a half note, and then a triplet of eighth notes. There are accents (>) over several notes in both parts.

3

The second system continues the vocal and piano parts. The vocal line has the lyrics: "What made the tem-pest break so fierce - ly? Oh sym - pho - ny of greys! With". The piano accompaniment continues with similar rhythmic patterns, including triplets and accents. The dynamics remain forte.

6

The third system continues the vocal and piano parts. The vocal line has the lyrics: "shreds of bil - lows crow - ding dense - ly like rest - less é - mi - grés, like rest - less". The piano accompaniment continues with similar rhythmic patterns, including triplets and accents. The dynamics remain forte.

8

The fourth system continues the vocal and piano parts. The vocal line has the lyrics: "é - mi - grés! With". The piano accompaniment features a triplet of eighth notes in the right hand and a half note in the left hand. The dynamics remain forte.

10

The fifth system continues the vocal and piano parts. The vocal line has the lyrics: "Hal - le - lu - jah rays con - ver - ging or — dar - ting to and — fro; right". The piano accompaniment continues with similar rhythmic patterns, including triplets and accents. The dynamics remain forte.

12

there is what I call a mor ning! So play you wild maes - tro! I'm

14

rea - dy for the sky to splin - ter, all ten - sion re - con - ciled— It's

16

no - thing but the win - ter, no - thing but the win - ter, the

18

win - ter stark and wild!

Chimera

W. Müller (tr. Thomas Beavitt)

(Täuschung)

F. Schubert

$\text{♩} = 100$

p

The piano introduction consists of four measures. The right hand plays a series of chords in a 3/8 time signature, with a key signature of one sharp (F#). The left hand provides a rhythmic accompaniment of eighth notes. The first measure is marked with a piano (*p*) dynamic.

5

A light___ is twink-ling from some-one's hearth___ I watch___ it

Measures 5-10 of the song. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction, with some chordal changes in the right hand.

11

flic-ker-ing back and forth; En- chan___ ting, but it can be no

Measures 11-15 of the song. The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with some melodic lines, while the left hand remains rhythmic.

16

more than de- lu___ sion for___ the jour-ney man.

Measures 16-20 of the song. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord in the right hand and a rhythmic pattern in the left hand.

Oh! Wret-ched souls like me can choose to be en-tranced by just such a

ruse; for those whose sen-tence is to roam it points to-wards a com-for-ta-ble

cresc. *p*

home, a che-rished soul that waits wi-thin, chi-

p

me-ra of what might have been!

decresc.

Milestone

W. Müller (tr. T. Beavitt)

(Der Wegweiser)

F. Schubert

$\text{♩} = 50$

The first system of the musical score consists of two staves: a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line begins with a quarter rest followed by a series of eighth and quarter notes.

5

The second system continues the vocal and piano parts. The vocal line has the lyrics: "Why then do I shun the high - ways where the plain way-fa-rers go? But in-". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

11

The third system continues the vocal and piano parts. The vocal line has the lyrics: "stead I seek the by - ways and the high ground capped with snow but in - stead I seek the -". The piano accompaniment features a more active bass line with some sixteenth-note patterns.

16

The fourth system continues the vocal and piano parts. The vocal line has the lyrics: "by - ways and the high ground capped with snow all capped with snow!". The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *p* (piano).

21

The fifth system continues the vocal and piano parts. The vocal line has the lyrics: "I am not a com - mon fe - lon to en - dure such lone - li - ness, to en-". The piano accompaniment features a *pp* (pianissimo) dynamic marking and a change in the bass line.

26

dure such lone - li - ness, yet to such a fate be - fal - len, ex - iled

30

to the wil - der - ness, a - ban - doned to the wil - der - ness!

34

40

Mile-stones of - fer us as - sis - tance, in - di - cate how far we've come.

45

And I've co - vered quite some dis - tance, but not yet will I suc - cumb yes, I've

50

co - vered quite_ some_ dis - tance, but not yet will I suc - cumb, not yet suc -

54

cumb There's a mile - stone o - ver yon - der, hee - ding

59

not my vain con - cerns, but it marks a road to wan - der, one more

cre - - - - - scen - - -

63

road for me to wan - der, one from which_ no_ man re -

do

67

turns. There's a mile - stone o - ver yon - der, hee - ding

pp

71

not my vain con - cerns, but it marks a road to wan - der — one from which

cre - - - - - scen - - - - - do *f*

76

— no — man re - turns, one from which no man re - turns.

p *pp*

No Vacancies

W. Müller (tr. T. Beavitt)

(Das Wirtshaus)

F. Schubert

♩ = 45

pp *cresc.*

The piano introduction consists of two staves. The right hand plays a series of chords with a melodic line on top, while the left hand plays a steady accompaniment. The tempo is marked as quarter note = 45. The dynamics range from *pp* to *cresc.*

4

Now to this tran - quil bone - yard, my

p *pp*

Measures 4-6 show the vocal line starting with the lyrics. The piano accompaniment continues with chords and some melodic fragments. Dynamics include *p* and *pp*.

7

road has brought me here; this is the res - ting place for me, such pi-quant at-mos-phere!

cresc.

Measures 7-10 continue the vocal line and piano accompaniment. The piano part features a *cresc.* marking in the final measure.

11

With wreaths of bright chry - san - the - mum that bec - kon like inn signs: the

p *pp*

Measures 11-13 show the vocal line and piano accompaniment. Dynamics include *p* and *pp*.

14

jour - ney-man's thus bid - den in - to those cool con - fines.

Measures 14-16 conclude the vocal line and piano accompaniment.

17

But can it be con-vei - va-ble, all rooms are oc - cu - pied? My

20

health is ir - re - trie - va-ble! I'm death per - so - ni - fied! O

23

un - re-cep - tive ta - vern that sets me on my path! Then on I'll go still_ fur - ther, oh

26

trus - ty hi - kingstaff! I must go on still_ fur - ther, o trus - ty hi - king staff!

29

Bravado

W. Müller (tr. T. Beavitt)

(Mut!)

F. Schubert

♩ = 100

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The music is in a minor key and 2/4 time.

5

The first system includes a vocal line and piano accompaniment. The vocal line has lyrics: "Snow, I dare you, do your best! Wel - come to the par - ty! At - ti - tudes will be re - marked; chi - ded - all ac - cu - sers!". The piano accompaniment continues with chords and rhythmic patterns.

10

The second system includes a vocal line and piano accompaniment. The vocal line has lyrics: "Nerves, I chal - lenge you, pro - test! You'll be sor - ry you em - barked:". The piano accompaniment features a more active melodic line in the right hand and chords in the left hand.

15

The third system includes a vocal line and piano accompaniment. The vocal line has lyrics: "Make me hale and hear - ty! whin - ging is for lo - sers! Cheer - ful - ly in to the world,". The piano accompaniment features a melodic line in the right hand and chords in the left hand, with a key signature change to a more complex minor key.

scor_ ning_ wind_ and_ wea - ther; God is dead yet_ we've been hurled,

da - shing hell_ for lea - ther; Mer - ri - ly in_ to the world, scor - ning wind_ and_

wea - ther; God cares not that_ we've been hurled: let's be_ gods_ to_ ge - ther!

The Mock Suns

W. Müller (tr. T. Beavitt)

(Die Nebensonnen)

F. Schubert

♩ = 70

p *pp*

The piano introduction consists of two staves in 3/4 time. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. Dynamics range from *p* to *pp*.

4

I saw three suns up in the sky, looked long and hard _____ at

pp *pp*

The first vocal line begins at measure 4. The melody is in a minor key and features a triplet of eighth notes at the end of the phrase. The piano accompaniment continues with a similar eighth-note pattern. Dynamics are marked *pp*.

8

them a while; and they hung there de - jec - ted - ly as if re - luc - tant

mf *f* *p*

The second vocal line starts at measure 8. The melody continues with a triplet. The piano accompaniment shows dynamic changes from *mf* to *f* and then *p*. The key signature changes to one sharp (F#) at the end of the line.

13

to leave me. For shame my suns you don't ex -

f *p* *p*

The third vocal line begins at measure 13. The melody concludes with a triplet. The piano accompaniment features dynamic changes from *f* to *p* and back to *p*. The key signature changes back to one flat (Bb) at the end of the line.

17

ist! So find a - no - ther dra - ma - tist! For

20

me, three suns have late - ly shone, but now the two best

decresc.

23

orbs are gone. The third al - rea - dy in de - cline, and

pp *dim.* *p*

28

then I'll be _____ where no suns shine.

pp *f*

30

p *pp*

34

On - ly snar - ling dogs per - ceive her wa - ning moon.

39

But she lets it hap - pen, hap - pen as it will. Turns her lit - tle hand - le,

44

ne - ver kee - ping still. Turns her lit - tle han - dle ne - ver kee - ping still.

49

Hur - dy gur - dy girl, now soon to be a—

55

crone. Shall I sing my swan-song to your hoa - ry drone?—