

Das Sträusschen

Op. 7, No. 1

(from the Dvůr Králové manuscript)

Moderato

The musical score is written in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. The score is divided into four systems. The first system begins with a vocal line starting on a whole rest, followed by the lyrics 'We - - het ein Lüft - chen aus Ten - - der - līj blow - eth a'. The piano accompaniment starts with a *triquillo* marking. The second system continues the vocal line with 'rau - schenden Wäl - dern, breeze from the wood - land, läuft ein Mäd - - chen swift a mai - - den'. The piano accompaniment includes a *cresc.* marking. The third system has the vocal line: 'dort zum Ba - che hin, schöpft das Was - ser flies to seek the brook, and in her pail draw'. The piano accompaniment features *f*, *dimin.*, and *p* markings. The fourth system concludes with the vocal line: 'in fe - ste Ei - - mer! its lim - pid wa - - ter.'. The piano accompaniment includes *pp*, *rit.*, and *a tempo* markings. The score ends with a double bar line and a *ped.* marking.

triquillo

p

We - - het ein Lüft - chen aus
Ten - - der - līj blow - eth a

cresc.

rau - schenden Wäl - dern,
breeze from the wood - land,
läuft ein Mäd - - chen
swift a mai - - den

f *dimin.* *p*

dort zum Ba - che hin, schöpft das Was - ser
flies to seek the brook, and in her pail draw

mf

in fe - ste Ei - - mer!
its lim - pid wa - - ter.

pp *rit.* *a tempo*

ped. *ped.* *ped.*

p

Ei, mit den Wel - - len — ein Sträusschen schwim - met, ein Sträuss - chen von
 Lo, on its wave glides — a-down the stream - let a fair bunch of

poco rit.

Ro - - sen und duf - - ten - den Veil - - - chen.
 ro - - ses and o - - do - rous vi - - o - leis.

colla parte *a tempo*

p poco rit.

pp *p* *cresc.*

Das Mäd - chen will das Sträuss - chen er - ha - s - chen. ach, — glei - tet,
 The maid puts forth her white hand to seize it, but — ah, but

pp *poco* *a poco* *cresc.*

f *dimin.* *ritard.* *pp*

ach, — in das küh - - le Wäs - - - ser -
 ah, — in the shal - low tide — she

f *p* *dimin.* *ritard.* *pp*

lein!
fell!

Wenn
If

ich wüss - - te, du rei - - zen-des
I knew, oh ye fair blooming

a tempo

leg. *leg.* *leg.* *leg.* *leg.*

Sträuss - chen,
flow - ers,

wer
who

dich im lo - - eke-ren Bo - - den ge -
in so shif - ting a gar - - den did

cresc.

cresc.

pflan - zet,
plant ye,

dem würd' ich ge - - ben mein gold' - - nes Ring - lein:
my gol - den ring I would glad - - ly give him;

pp *cresc.*

p *pp* *cresc.*

leg. *leg.*

wenn ich wüss - te, du schö - - nes Sträuss - chen. wer
if I knew, oh ye bloo - - ming flow - ers, whose

f *dimin.*

f *dimin.*

leg. *leg.*

dimin. pp

dich mit zar - - tem Ba - ste ge - bun - den, dem würd' ich
hand with a - - zure rib - bou hath tied - ye, ah, I would

dimin. ppp

cresc. *ff*

ge - - ben, dem würd' ich ge - - ben die Na - - - - del aus
give him, the sil - ver ar - - row that fas - - - - - tens my

cresc. *ff*

p *dimin.* *p*

mei - - - - - nen Haa - ren!
e - - - - - bon tres - ses!

p *dimin.* *p* *dimin.*

pp

Wenn ich wüss - te, ach du lieb - li - ches Sträuss - chen, wer
If - I knew, if I but knew, oh ye flow - ers, who

pp

f dich ge - sandt auf kühlem Was - ser, dem würd' ich ge - ben
p sent ye floa - - - ting o'er the wa - ters, oh I would give him

molto dimin.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a forte (*f*) dynamic and a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *f*, *p*, and *molto dimin.* (molto diminuendo).

den Kranz vom Kop - fe, dem würd' ich ge - - - ben
 my myr - tle gar land, Id give to him, (nought

The second system continues the vocal and piano parts. The vocal line has a melodic phrase with a fermata. The piano accompaniment continues with the eighth-note pattern. Dynamics include *f* and *p*.

f *riten.* mei - - nen Kranz, den Kranz vom Kop - - fe!
 else - - - have I, -) my myr - - tle gar - - land!

f *riten.* *a tempo* *f*

The third system features a vocal line with a melodic phrase and a piano accompaniment. The vocal line includes a fermata. The piano accompaniment has a dynamic of *f* and a tempo marking of *a tempo*. Dynamics include *f*, *riten.* (ritardando), and *f*.

f *poco ritard.*

dimin. *p*

The fourth system concludes the piece. The vocal line is mostly silent, with a final note. The piano accompaniment features a melodic phrase in the right hand and a bass line in the left hand. Dynamics include *f*, *poco ritard.* (poco ritardando), *dimin.* (diminuendo), and *p* (piano).

Dvorak
 Die Rose
 Op. 7, No. 2
 (from the Dvůr Králové manuscript)

Adagio

The piano introduction is in 2/4 time, B-flat major. It features a melody in the right hand with a trill on the first measure and a crescendo leading to a fortissimo (f) dynamic. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a decrescendo marked 'dimin.'.

The vocal entry begins with the lyrics: "Ach du Ro-se, hol-de Ro-se, ach du Ro-se, muss-test du so". The piano accompaniment starts with a piano (pp) dynamic and features a melodic line in the right hand and a bass line in the left hand. The dynamics shift to fortissimo (f) as the vocal line continues.

Ach du Ro-se, hol-de Ro-se, ach du Ro-se, muss-test du so
 Ah, thou rosebud, ten-der rosebud, ah, thou rosebud, why didst thou un-

The vocal entry continues with the lyrics: "früh er-blüh'n? Kaun er-blüht, traf". The piano accompaniment includes a piano (p) dynamic, a fortissimo (f) dynamic, and a piano (pp) dynamic, ending with a ritardando (rit.) marking. The piano part concludes with a double bar line and a fermata.

früh er-blüh'n? Kaun er-blüht, traf
 fold so soon? Scarce-ly o-pen'd,

dich der Frost? frost-ge-trof-fen warst du welk? und ver-wel-ket fielst du ab?
chill'd by frost, chill'd by frost, thoust wither'd quite, wither'd from thy stalk thoust fall'n!

cresc.

Poco più allegro

Lan - ge sass ich spät am A - bend bis früh zum
Long I sat un - til the wa - ning moon hid be -

p *cresc.*

Hah - nen - ru - fe; al - les War - ten war um - sonst;
fore the daw - ning; wai - ted long and all in rain;

p

Al - len Kien und Span hatt' ich ver-brannt!
wai - ted sad - ly till my lamp was spent.

fz *dimin.*

pp

Ich ent - schlief so - dann und träum - te:
Wä - - - ried sore, at last I slum - - ber'd,

pp

Red. *Red.* *Red.* *Red.*

p als ob mir, dem ar - men Mäd - chen, von dem Fin - ger mei - ner Hand
and I dreamt, ah woe be - tide me, that a force I could not daunt

p poco *a poco - -*

Red. *Red.*

ritard. *e cresc.* **Quasi Adagio** *dimin.*

wür - de der Gold - ring ab - ge - streift, und mit dem Ring der E - - del -
wound from my hand my gol - den ring, and with my ring its jew - - el

colla parte *dimin.*

Red. *Red.* *

Adagio molto

stein!
fair!

rit. *p* *pp* *f* *cresc.* *dim.* *pp*

Red. *Red.* *pp*

mp *long* Ach! den Edelstein fand ich nicht,
I sought the gem, but in rain,

dimin.

pp und der Ge-lieb-te kam nicht, den Edelstein fand ich
and my be-lov'd one came not, I sought the gem, all in

cresc.

pp *cresc.*

nicht, der Ge-lieb-te kam nicht!
rain, and my lov'd one came not!

molto tranquillo

ppp *pp*

Red. *Red.*

rit. *pp* *dimin.* *pp* *ritard.*

Dvorak
 Der Kukuk
 Op. 7, No. 3
 (from the Dvůr Králové manuscript)

Andante

p

Frei im Fel-de steht die Ei-che, und ein Ku-kuk sitzt dar-
 Oaktree on the plain makes shadow, in its boughs a Cu-choo

Allegro

mf

auf. Laut singt er in Kla-ge-tö-nen,
 calls. Hoarse and sad hath grown his singing,

weil der Früh-ling schnell ver-geht, laut singt er in Kla-ge-tö-nen,
 that the Spring is all but flown, hoarse and sad hath grown his singing,

weil der Früh-ling schnell ver-geht.
 that the Spring is all but flown.

dim.

Andante

molto rit.

Allegro

Wie könn-te der Wei-zen rei-fen, wenn ste-ter Früh-ling.wä-re? Wie könn - te der
How could golden cornfields ripen, if Springtime las - ted e - ver? How could ro-sy

Ap - fel rei - fen, wenn im-mer Som - mer wä - - re? Wie könn - te der
ap - ples red - den, if Summer las - ted e - - ver? How could ro-sy

Ap - - fel rei - fen, wenn im-mer Som - mer wä - - - re?
ap - - ples red - den, if Summer las - ted e - - - ver?

Andante

Wie wür - den die Äh - ren frie - ren, wenn im-mer Herbstnur
Soon all gol-den grain were fro - zen if it were Win-ter

Allegro

wä - - re?
e rer!

Ach, wie ban - ge wür's dem Mäd - chen
Ah, how drear the lot of mai - den,

Ped. * Ped. * Ped. * Ped. *

wenn es al - lein stets wä - - re?
if the be - lov'd came ne - - - rer!

Ach, wie ban - ge
Ah! how drear the

Ped. * Ped. *

ritardando wär's dem Mäd - chen wenn es al - lein stets wä - - re!
lot of mai - den, if the be - lov'd came ne - - - rer!

a tempo

ritardando
Ped. * Ped. *

Ped. * Ped. sempre

Dvorak
Die Lerche
Op. 7, No. 4
(from the Dvůr Králové manuscript)

Allegretto

In der Näh des
Hard by yonder

p molto legato *pp e sempre*

Her-ren-gar-tens jä-tet Hanf ein Mäd-chen;
lord-ly cas-tle weedeth hemp a mai-den;

legato molto

fragt die klei-ne Lersch das Mädchen, wa-rum gar so trau-rig?
asks the ti-ny lark that maiden, why dost go in sor-row?

legato molto

„Wie soll ich denn fröh-lich schau - - - en? ach, du
Nought have I, dear lark, but sor - - - row! Thou canst

klei - - ne Ler - - - che! Wie soll ich denn
room in free - - - dom! Nought have I dear

fröh - - lich schau - - - en? ach, du klei - ne Ler - - -
lark, but sor - - row! Thou canst room in free - - -

che! Mein Ge - lieb - - - ter ist ent - führt dort in je - ne
dom! My be - lov'd in bonds is held, in yon sto - ny

Stein - burg; mein Ge - lieb - ter ist ent -
cas - tle; ah my love in bonds is

cresc. *p*

führt in je - ne Stein
held in yon - der cas -

f *dim.*

burg.
tle.

Wenn ich ei - ne
Oh that I had

p *pp*

Fe - der hüt - te, schrie - be ich ein Brief - chen;
pen and pa - per, I would write a let - - ter:

und du flö-gest mit dem Briefchen hin, du klei-ne Ler - - che!
'neath thy pretty wing thou'dst bear it, lark, to my be - lov'd one!

mf

Doch ich hab nicht Blatt noch Fe - - - der,
But I have nor pen nor pa - - - per,

pp

um den Brief zu schrei - - - ben! Mit Ge -
it must stay un - writ - - - ten! On - ty

p *molto cre -*

fz
Red.

sang grüss' mei - - nen Lieb - sten: dass vor Gram ich kla - - -
with my song I'll tell him how I bide in sor - - -

scen - do *f* *dimin.*

fz *fz* *fz* *dimin.*

p

ge, ach, ich hab' nicht Blatt noch Fe-der, um den Brief zu schrei - ben:
 row, ah, I have nor pen nor pa-per, it must stay un - writ - ten,

p *cresc.*

f *p* *f*

Gri - - - - sse mit Ge-sangden Lieb - - - - sten: dass - - - - vor
 On - - - - ly my song shall tell the lov'd one: how - - - - I

p *f*

dim.

Gram ich kla - - - - ge!
 bide in sor - - - - row!

dim. *p*

pp

di - - mi - - nu - - en - do

pp

Ad.