

**PAUL
HINDEMITH**

NINE ENGLISH SONGS

FOR SOPRANO OR MEZZO-SOPRANO AND PIANO

ON HEARING "THE LAST ROSE OF SUMMER" • ECHO • THE MOON

ON A FLY DRINKING OUT OF HIS CUP • THE WHISTLIN' THIEF • ENVOY

THE WILD FLOWER'S SONG • SING ON THERE IN THE SWAMP • TO MUSIC TO BECALM HIS FEVER



SCHOTT

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CONTENTS

<i>Title</i>	<i>Page</i>
On hearing "The Last Rose of Summer"	3
Echo	6
The Moon	8
The Whistlin' Thief	12
Envoy	18
The Wild Flower's Song	22
Sing on there in the Swamp (High Voice)	24
Sing on there in the Swamp (Medium Voice)	26
To Music, to becalm his Fever	28
On a Fly Drinking out of his Cup	32

On hearing "The Last Rose of Summer"

Charles Wolfe
(1791 - 1823)

Paul Hindemith
(1942)

Slow, with Melancholy (♩ = 50-60) *p* *mf*

Voice

Slow, with Melancholy (♩ = 50-60) That strain a - gain? It seems to

Piano *p* *mf*

tell Of some-thing like a joy de-part-ed; I love its mourn-ing ac-cents well,

Like voice of one, ah! bro-ken-heart-ed. That

note — that pen-sive dies a - way, And can each an-swer-ing thrill a - wak - en,

mp
It sad-ly, wild-ly, seems to say, Thy meek-heart mourns its truth — for-

mf

mp *cresc.*
sak - en. Or — there was one who nev-er more Shall

p *cresc.* *mf*

f
meet thee with the looks of glad-ness, When all — of hap-pier life was

cresc. *f*

dim. *mf* *p*

o'er, When first be - gan thy night_ of sad - ness. Sweet

mourn - er, cease that melt-ing strain, Too well it suits the grave's cold slum-bers;

p

p

Too_ well the heart_ that loved in vain

p *mp*

p

Breathes, lives, and_ weeps in those wild num-bers.

p *pp*

Echo

Thomas Moore

Paul Hindemith
(1942)

Rather fast ($\text{♩} = 108-116$) *p*

Voice

How sweet the an-swer Ech-o makes To mu -

Piano

mf

sic at night, When, roused by lute or horn, she wakes, And

far a - way, o'er lawns and lakes, Goes an - swer - ing light!

Yet love hath ech - oes tru - er far And far more sweet, Than

pp *p*

e'er, be-neath the moon-light's star, Of horn, or lute, or soft gui-tar,

The first system of the musical score. The vocal line is in treble clef with lyrics: "e'er, be-neath the moon-light's star, Of horn, or lute, or soft gui-tar,". The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *mf* at the beginning and *p* later. There are triplets and sixteenth-note patterns in the piano part.

The songs re - peat. 'Tis when the sigh, in youth sin-cere,

The second system of the musical score. The vocal line continues with lyrics: "The songs re - peat. 'Tis when the sigh, in youth sin-cere,". The piano accompaniment features a *mf* dynamic. The music includes various rhythmic patterns and rests.

And on - ly then, The sigh that's breath'd for one to hear, Is

The third system of the musical score. The vocal line continues with lyrics: "And on - ly then, The sigh that's breath'd for one to hear, Is". The piano accompaniment includes a *mf* dynamic and features a sixteenth-note triplet in the bass line.

by that one, that on-ly dear, Breath'd back a-gain.

The fourth system of the musical score. The vocal line concludes with lyrics: "by that one, that on-ly dear, Breath'd back a-gain." The piano accompaniment features a *p* dynamic and ends with a *pp* dynamic. The system concludes with a double bar line.

The Moon

Percy Bysshe Shelley

Paul Hindemith
(1942)

Fast (♩ ca. 96)

Voice

Piano

pp

p

And, like a dy - ing la - dy, lean and pale, — Who

pp

tot - ters forth, — wrapp'd in a gauz - y veil, — Out of her

mf *cresc.*

cham - ber, led by the in - sane And fee - ble wan - der - ings of her fad - ing

p *cresc.*

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a 12/8 time signature and a key signature of one sharp (F#). The lyrics are "cham - ber, led by the in - sane And fee - ble wan - der - ings of her fad - ing". The piano accompaniment consists of two staves (treble and bass clefs) with a 12/8 time signature and a key signature of one sharp. The piano part starts with a dynamic marking of *p* and a *cresc.* instruction. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

brain, The moon a -

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "brain, The moon a -". The piano accompaniment continues with the same rhythmic patterns as the first system. The piano part includes dynamic markings of *p* and *cresc.* and features a variety of note values and rests.

rose up in the murk - - y East, A white and

mf *cresc.*

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "rose up in the murk - - y East, A white and". The piano accompaniment continues with the same rhythmic patterns. The piano part includes dynamic markings of *mf* and *cresc.* and features a variety of note values and rests.

shape - - - less mass.

f *cresc.*

Detailed description: This system contains the final two measures of the page. The vocal line concludes with the lyrics "shape - - - less mass.". The piano accompaniment continues with the same rhythmic patterns. The piano part includes dynamic markings of *f* and *cresc.* and features a variety of note values and rests.

ff *diminuendo*

allargando

Slow (♩. 63-69)

mf *p* *pp*

pp

Art thou pale for wea-ri-ness Of climb-ing heav-en and gaz-ing on the earth,

mp

pp
Wan-der-ing com-pan-ion-less A-



mf
mong the stars that have a dif-fer-ent birth, - And ev-er chang - ing, like a joy-less

mp



f eye *p* That finds no ob - ject

f *pp*



pp
worth its con - stan-cy?



The Whistlin' Thief

Samuel Lover
(1797-1868)

Paul Hindemith
(1942)

Voice *Allegro moderato* (♩ = 100) *mp*

Piano *Allegro moderato* (♩ = 100) *mp*

When Pat came o-ver the hill, His
Col-leen fair to see, _____ His whist-le low, but shrill, The
sig-nal was to be; _____ (Pat whistles)

mf *p* *mf* *8va* *p* *6* *mf* *6*

mf

"Ma-ry," the moth-er said, "Some-one is whist-lin' sure;" Says Ma - ry,

p

f

"'tis on - ly the wind Is whist-lin' through the door."

mf *p*

(Pat whistles a bit of a popular air)

mp *p* *mf*

8va

mf

"I've lived a long time, Ma-ry, In this

p

p

wide world, my dear, But a door to whist-le like *that*

pp

mp I nev-er yet did hear." *mf* "But, moth - er, you know the

mf *p*

p

fid-dle Hangs close _____ be-side the chink, And the wind _____ up - on the strings

pp

mp Is play-ing the tchune I think." *sva* (The pig grunts)

p *f*

Scherzando

p

1. "Ma-ry, I hear the pig, Un - a - y in his mind." "But,
2. "The dog is bark-in' now, The fid-dle can't play *that* tune." "But,

Scherzando

mf moth-er, you know, they say The pigs can see the wind." "That's thru e - nough *in the*
p moth-er, the dogs will bark When-ev-er they see the moon?" "But how could he see the

mf day, moon, But I think you may re - mark, That pigs, no more nor
When, you know, the dog is blind? Blind dogs won't bark at the

we, Can see an - y - thing in the dark."
moon, Nor fid-dles be played by the (The dog barks)

2. *mf*
 wind. I'm not such a fool as you think,

p
 I know very well 'tis Pat:

8va

pp

Più presto *f*
Più presto Shut your mouth, you whistlin' thief,

And go a - long home _____ out o'

p

Molto agitato

Allegro moderato

that!

ff *mp*

mp

And you go off to your bed, Don't play up-on me your jeers;

p *mp*

mf

For though I have lost my eyes, I have-n't lost my ears!"

mf

p *pp*

Calm

8va

Envoy

Francis Thompson
(1859 - 1907)

Paul Hindemith
(1942)

Quiet (*d. = 60-66*)

Voice

Piano

p *mf*

pp *mp*

p

mf

arpeggiando

Go, songs, — for end-ed is our brief, — sweet play;

mf

p

Go, chil - - dren of swift joy — and tar - dy sor - row:

pp

mf

And some _____ are sung, _____ and that was yes - ter - day, _____

mf

non arpegg.

pp

And some _____ are un - sung, _____ and that may be _____ to-mor - row.

pp

f

agitato

f

agitato

Go forth; _____ and if it be _____ o'er ston - - y way, _____

mf

Old joy — can lend what new - er grief — must bor - - -

- row: And it was sweet, and that was yes - ter - day,

And sweet — is sweet, though pur - chas - ed — with

Tempo primo *mf*
sor - row. *rit.* — — — *Tempo primo* *arpegg.* Go, songs, and come not back from your —

far way: And if men ask you why ye smile and sor -

p

pp

- row, Tell them ye grieve, for your hearts know To - day,

ff *mf*

non arpegg. *arpegg.*

f *ff* *mf*

Tell them ye smile, for your eyes know To - mor - row.

pp *pp* *riten.* **Tempo primo**

non arpegg. *p*

pp

The Wild Flower's Song

William Blake

Paul Hindemith
(1942)

Quasi recitativo

Voice *p*
As I wan - der'd the for - est, The green leaves a -

Piano *p*

-mong, I heard a wild flow - er Sing - ing a song: "I

mf *p*

Moderato, arioso

slept in the dark In the si - - - lent night, I

p

mur - mur'd my fears And I felt de - light. In the

mf

morn - ing I went _____ As ros - y as morn _____ To



seek _____ for new Joy, _____



mf



p
But _____ I met _____ with scorn."

pp *p* *rit*



Sing on there in the Swamp

Walt Whitman

Paul Hindemith
(1943)

Very slow ♩ = 40 *pp*

Voice

Sing on — there in the swamp, —

Piano *pp*

O sing - - er bash - ful and ten - der,

poco cresc.

I hear your notes, I hear your call, I hear,

poco cresc.

mp

I come pres - ent - ly, I un - der - stand you,

p espress.

But a mo - ment I ling - - - er, for the lus - trous star

p

cresc.

mf

— has de - tain'd me, the star, — my de - part - ing com - rade, *sva*

mf

pp

pp

holds and de - tains me.

sva

Sing on there in the Swamp

Walt Whitman

Paul Hindemith
(1943)

Very slow ($\text{♩} = 40$) *pp*

Voice

Sing on — there in the swamp, —

Piano

pp

O sing — — — er bash - ful and ten - der,

poco cresc.

I hear your notes, I hear your call, I hear,

poco cresc.

mp

I come pres - ent - ly, I un - der - stand you,

p espress.

But a mo - ment I lin - - - ger, for the lus - trous star

p *cresc.*

mf

— has de - tain'd me, The star, — my de - part - ing com - rade,

mf *pp* *sva*

pp

holds and de - tains me.

sva

To Music, to becalm his Fever

Robert Herrick
(1591 - 1634)

Paul Hindemith
(1944)

Voice *Moderate* *mf*

1. Charm — me a — sleep, — and
2. Sweet — ly canst — con —

Piano *Moderate* *mf* *p*

melt me so With thy de - li - - cious num - bers, That be - ing
vert the same From a con - sum - - ing fire — In - to a

rav - ish'd, hence I go A - way in eas - - - y slum - bers.
gen - tle lick - ing flame, And make it thus — ex - pire. —

p

Ease my sick head, And make my bed, Thou power - - -
Then make me weep My pains a - sleep; And give me

p

- - er that canst sever From me this ill, And quickly still, Though
such repose That I, poor I, May think thereby I

p *cresc.*

f

thou not kill, My fever. live and die 'Mongst roses'

mf

1. 2. Thou

2. *f*
 es. Fall on me like the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a fermata over a whole note, followed by the lyrics "Fall on me like the". The piano accompaniment consists of a treble and bass clef with a complex, flowing texture. A dynamic marking of *f* is placed above the vocal line.

p
 si - - - lent dew, Or like those

pp

The second system continues the vocal line with the lyrics "si - - - lent dew, Or like those". The piano accompaniment features a treble and bass clef with a complex texture. Dynamic markings of *p* and *pp* are present.

cresc.
 maiden show - ers Which, by the peep of day, do strew A

cresc.

The third system continues the vocal line with the lyrics "maiden show - ers Which, by the peep of day, do strew A". The piano accompaniment features a treble and bass clef with a complex texture. Dynamic markings of *cresc.* are present.

f
 baptism o'er the flow - ers. Melt, melt

f

The fourth system concludes the vocal line with the lyrics "baptism o'er the flow - ers. Melt, melt". The piano accompaniment features a treble and bass clef with a complex texture. Dynamic markings of *f* are present.

my pains with thy soft strains; That, hav - ing ease me giv -

mf *cresc.*

p *cresc.*

en, With full de - light I leave this light,

f

f

And take my flight To

Heav - en.

dim. *p*

mf *p* *pp*

On a Fly Drinking out of his Cup

William Oldys
(1696-1761)

Paul Hindemith
(1942)

Quiet (♩. ca. 60)

Voice

Piano

p

pp

mf

mp

mf

Bus-y, cu-rious, thirst-y fly! Drink with me and
 drink as I: Free-ly wel - come to my cup, Couldst thou sip and sip it

up: *p* Make the most _____ of life _____ you

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'up:' followed by a series of quarter notes: 'Make', 'the', 'most', a blank space, 'of', 'life', a blank space, and 'you'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *pp* (pianissimo) appearing in the bass line.

may, *mf* Life _____ is short *p* and wears a -

The second system continues the vocal line with 'may,' followed by 'Life', a blank space, 'is short', a blank space, 'and wears a -'. The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *p* (piano) across the system.

way.

The third system shows the vocal line with 'way.' followed by a series of rests. The piano accompaniment continues with complex chordal textures and moving lines, featuring a dynamic marking of *p* (piano).

p Both a - like are mine and thine *mf* Hastening quick to their de-cline: Thine's a sum -

The fourth system features the vocal line with 'Both a - like are mine and thine', a blank space, 'Hastening quick to their de-cline: Thine's a sum -'. The piano accompaniment includes dynamic markings of *pp* (pianissimo) and *mp* (mezzo-piano).

- mer, mine's no more, Though re - peat - ed to three - score

mf

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef, 6/8 time, with lyrics. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include *mf*. The key signature has one sharp (F#).

p
Three - score sum - mers, when _____ they're gone,

pp

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics and a long breath mark. The piano accompaniment continues with similar accompaniment. Dynamics include *p* and *pp*. The key signature has one sharp (F#).

mf Will _____ ap - pear *p* as short _____ as one!

mp *mf* *p*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with lyrics. The piano accompaniment features a more active melodic line in the treble. Dynamics include *mf*, *p*, and *mp*. The key signature has one sharp (F#).

Detailed description: This system contains the seventh and eighth lines of music, which are piano accompaniment only. The piano part continues with the established accompaniment style. The key signature has one sharp (F#).