

SECHS LIEDER

VON HEINE

FOR SOLO VOICE & PIANO

WORDS BY

Heinrich Heine

SET TO MUSIC BY

Charles Villiers Stanford

Op. 4 (1874)

Piano/Vocal Score



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COVER IMAGE

“Heinrich Heine and the Muse of Poetry” by Georges Moreau de Tours, 1894



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Source Information

Full Score Manuscript
Vocal Score

Royal College of Music Library, London MS 4339
N.A.

Manuscript Transcription & Score Preparation

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Reference Material and Software

Notation Software: Dorico Pro 4.3.30.1132 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Affinity Serif Publisher *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

Sir Charles Villiers Stanford (30 September 1852 – 29 March 1924) was an Irish composer, music teacher, and conductor of the late Romantic era. Born to a well-off and highly musical family in Dublin, Stanford was educated at the University of Cambridge before studying music in Leipzig and Berlin. He was instrumental in raising the status of the Cambridge University Musical Society, attracting international stars to perform with it.



While still an undergraduate, Stanford was appointed organist of Trinity College, Cambridge. In 1882, aged 29, he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. From 1887 he was also Professor of Music at Cambridge. As a teacher, Stanford was sceptical about modernism, and based his instruction chiefly on classical principles as exemplified in the music of Brahms. Among his pupils were rising composers whose fame went on to surpass his own, such as Gustav Holst and Ralph Vaughan Williams. As a conductor, Stanford held posts with the Bach Choir and the Leeds triennial music festival.

On the recommendation of Sir William Sterndale Bennett, Stanford went to Leipzig in the summer of 1874 for lessons with Carl Reinecke, professor of composition and piano at the Leipzig Conservatory. The composer Thomas Dunhill commented that by 1874 it was "the tail-end of the Leipzig ascendancy, when the great traditions of Mendelssohn had already begun to fade." Nevertheless, Stanford did not seriously consider studying anywhere else. Neither Dublin nor London offered any comparable musical training; the most prestigious British music school, the Royal Academy of Music (RAM), was at that time hidebound and reactionary. He was dismayed to find in Leipzig that Bennett had recommended him to a German pedant no more progressive than the teachers at the RAM. Among Stanford's compositions in 1874 was a setting of part one of Longfellow's poem *The Golden Legend*. He intended to set the entire poem, but gave up, defeated by Longfellow's "numerous but unconnected characters." Stanford ignored this and other early works when assigning opus numbers in his mature years. The earliest compositions in his official list of works are a four-movement Suite for piano and a Toccata for piano, which both date from 1875.

After a second spell in Leipzig with Reinecke in 1875, which was no more productive than the first, Stanford was recommended by Joachim to study in Berlin the following year with Friedrich Kiel, whom Stanford found "a master at once sympathetic and able ... I learnt more from him in three months, than from all the others in three years."

In 1883, the Royal College of Music was set up to replace the short-lived and unsuccessful National Training School for Music. Neither the NTSM nor the longer-established Royal Academy of Music had provided adequate musical training for professional orchestral players, and the founder-director of the college, George Grove, was determined that the new institution should succeed in doing so. His two principal allies in this undertaking were the violinist Henry Holmes and Stanford. In a study of the founding of the college, David Wright notes that Stanford had two main reasons for supporting Grove's aim. The first was his belief that a capable college orchestra was essential to give students of composition the chance to experience the sound of their music. His second reason was the severe contrast between the competence of German orchestras and the performance of their British counterparts. He accepted Grove's offer of the posts of professor of composition and (with Holmes) conductor of the college orchestra. He held the professorship for the rest of his life; among the best known of his many pupils were Samuel Coleridge-Taylor, Gustav Holst, Ralph Vaughan Williams, John Ireland, Rebecca Clarke, Frank Bridge and Arthur Bliss.

Stanford's teaching seemed to be without method or plan. His criticism consisted for the most part of "I like it, my boy," or "It's damned ugly, my boy" (the latter in most cases). In this, perhaps, lay its value. For in spite of his conservatism, and he was intensely and passionately conservative in music as in politics, his amazingly comprehensive knowledge of musical literature of all nations and ages made one feel that his opinions, however irritating, had weight.

To Stanford's regret, many of his pupils who achieved eminence as composers broke away from his classical, Brahmsian precepts, as he had himself rebelled against Reinecke's conservatism. The composer George Dyson wrote, "In a certain sense the very rebellion he fought was the most obvious fruit of his methods. And in view of what some of these rebels have since achieved, one is tempted to wonder whether there is really anything better a teacher can do for his pupils than drive them into various forms of revolution." The works of some of Stanford's pupils, including Holst and Vaughan Williams, entered the general repertory in Britain, and to some extent elsewhere, as Stanford's never did. For many years after his death it seemed that Stanford's greatest fame would be as a teacher. Among his achievements at the RCM was the establishment of an opera class, with at least one operatic production every year. From 1885 to 1915 there were 32 productions, all of them conducted by Stanford.

In 1887 Stanford was appointed professor of music at Cambridge in succession to Sir George Macfarren who died in October of that year. Up to this time, the university had awarded music degrees to candidates who had not been undergraduates at Cambridge; all that was required was to pass the university's music examinations. Stanford was determined to end the practice, and after six years he persuaded the university authorities to agree. Three years' study at the university became a prerequisite for sitting the bachelor of music examinations.

Stanford composed a substantial number of concert works, including seven symphonies, but his best-remembered pieces are his choral works for church performance, chiefly composed in the Anglican tradition. He was a dedicated composer of opera, but none of his nine completed operas has endured in the general repertory. Some critics regarded Stanford, together with Hubert Parry and Alexander Mackenzie, as responsible for a renaissance in music from the British Isles. However, after his conspicuous success as a composer in the last two decades of the 19th century, his music was eclipsed in the 20th century by that of Edward Elgar as well as former pupils. Stanford composed about 200 works, including seven symphonies, about 40 choral works, nine operas, 11 concertos and 28 chamber works, as well as songs, piano pieces, incidental music, and organ works. He suppressed most of his earliest compositions; the earliest of works that he chose to include in his catalogue date from 1875.

Throughout his career as a composer, Stanford's technical mastery was rarely in doubt. The composer Edgar Bainton said of him, "Whatever opinions may be held upon Stanford's music, and they are many and various, it is, I think, always recognised that he was a master of means. Everything he turned his hand to always 'comes off.'" On the day of Stanford's death, one former pupil, Gustav Holst, said to another, Herbert Howells, "The one man who could get any one of us out of a technical mess is now gone from us."

After Stanford's death most of his music was quickly forgotten, with the exception of his works for church performance. His *Stabat Mater* and *Requiem* held their place in the choral repertoire, the latter piece championed by Sir Thomas Beecham. Stanford's two sets of sea songs and the partsong *The Blue Bird* were still performed from time to time, but even his most popular opera, *Shamus O'Brien* came to seem old-fashioned with its "stage-Irish" vocabulary. However, in his 2002 study of Stanford, Jeremy Dibble writes that the music, increasingly available on disc if not in live performance, still has the power to surprise. In Dibble's view, the frequent charge that Stanford is "Brahms and water" was disproved once the symphonies, concertos, much of the chamber music and many of the songs became available for reappraisal when recorded for compact disc.

For comprehensive biographies of the man and his music, refer to Jeremy Dibble's *Charles Villiers Stanford: Man and Musician*, Oxford University Press, 2002 ISBN 0-019-816383-5 and Paul Rodmell's *Charles Villiers Stanford*, Ashgate Publishing, 2002, reissued by Routledge Publishers, 2017 ISBN 13: 978-1-85928-198-7

Sechs Lieder von Heine

Heinrich Heine

Charles Villiers Stanford

1. Sterne mit den goldnen Füsschen

p

Ster - ne mit den gold - nen Füss - chen wan - deln dro - - ben

4 *cresc.*

bang und sacht, Dass sie nicht die Er - de weck - en, Die da_ schläft

8 *pp*

— im Schoss der_ Nacht, im Schoss der Nacht.

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The piece is in 3/4 time and D major. The first system starts with a piano (*p*) dynamic. The second system begins at measure 4 and includes a crescendo (*cresc.*) marking. The third system starts at measure 8 and features a pianissimo (*pp*) dynamic. The piano part includes various textures, including chords and moving lines in both hands.

11

Horch - end steh'n die stum - men Wäld - er Je - des Blatt ein grü - nes Ohr!

15

pp

Und der Berg, wie_ träu - mend streckt er Sein - en Schat - ten - arm her - vor.

rall.....

19

ff

p

Doch was rief es? In_ mein Herz - - -

23

- - - e Dringt der Tö - ne Wie - der - hall.

p

Detailed description: This system contains measures 23 through 26. The vocal line starts with a whole rest, followed by a half note 'e', and then a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A piano (*p*) dynamic marking is present in measure 25.

27

poco rall *a tempo*

War es der Ge - lieb - ten Stim - me, O - der nur die Nach - ti - gall,

p

Detailed description: This system contains measures 27 through 30. The tempo changes from *poco rall* to *a tempo*. The vocal line has a melodic phrase starting with a quarter rest. The piano accompaniment has a simple harmonic accompaniment. A piano (*p*) dynamic marking is present in measure 30.

31

O - der nur die Nach - ti - gall?

dim. *pp*

Detailed description: This system contains measures 31 through 34. The vocal line has a melodic phrase starting with a quarter note. The piano accompaniment features a complex texture with many chords. A *dim.* (diminuendo) marking is present in measure 32, and a *pp* (pianissimo) marking is present in measure 33.

2. Mit deiner blauen Augen

Lento espressivo.

p

Mit dein - en blau - en Au - gen Siehst du mich lieb - lich an,

5

pp

Da wird mir so träu - mend zu Sin - ne, Daß ich nicht sprech - en kann.

9

An dei - ne blau-en Au - - gen, Ge -

13 *f*

- denk' _____ Ich al - ler - wärts; Ein Meer von blau - en Ge-



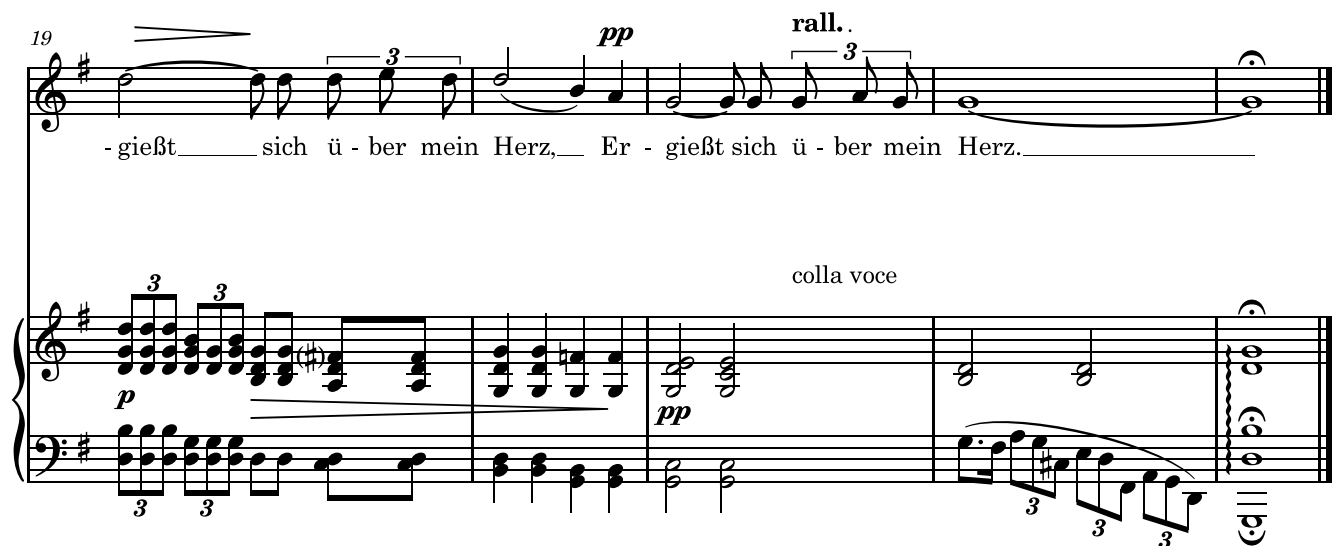
16 *cresc.* *p*

- dan - ken, ein Meer von blau - en Ge - dan - ken Er -



19 *pp* *rall.* *colla voce*

- gießt _____ sich ü - ber mein Herz, Er - gießt sich ü - ber mein Herz. _____



3. Dass du mich liebst

Moderato

p

cresc.

Daß du mich liebst, dass wußt' ich, Ich haltt' es län - gst ent-

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment is in a grand staff with a key signature of three flats and a common time signature. It starts with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand. The system concludes with a crescendo (*cresc.*) marking.

4 - deckt; Doch als du mir's ge - stan - den Hat es mich tief er-

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand. The system concludes with a piano (*pp*) dynamic marking.

8 - schreckt. Ich stieg wohl auf die Ber - ge,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with a piano (*pp*) dynamic and features a melodic line in the right hand and a bass line in the left hand. The system concludes with a piano (*pp*) dynamic marking.

12 *f* *p*

— und ju - bel - te und sang; Ich ging an's Meer und wein - te Bei'm

16 *f*

Son - nen - un - ter - gang. Mein Herz ist wie die Son - ne, so

20 *ff* *dim.*

flam - mend an - zu - sehn, und in ein Meer von Lie - be ver -

24

- sinkt es groß und schön.

4. Frühling

Allegretto.

mf

Die Wel - len blink - en und flie - ßen da - hin

The first system of the musical score for '4. Frühling'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The tempo is marked 'Allegretto.' and the dynamic is 'mf'. The lyrics are 'Die Wel - len blink - en und flie - ßen da - hin'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active eighth-note pattern in the left hand.

4 *p*
Es liebt sich so lieb - lich im Len - - -

The second system of the musical score. It begins with a measure rest marked '4'. The dynamic is 'p'. The lyrics are 'Es liebt sich so lieb - lich im Len - - -'. The piano accompaniment continues with the same rhythmic patterns as in the first system.

8
- ze! Am Flus - se sitzt die Schä - fer - in und

The third system of the musical score. It begins with a measure rest marked '8'. The lyrics are '- ze! Am Flus - se sitzt die Schä - fer - in und'. The piano accompaniment continues with the same rhythmic patterns as in the first system.

12
win - det die zärt - lich - sten Krän - - - ze.

The fourth system of the musical score. It begins with a measure rest marked '12'. The lyrics are 'win - det die zärt - lich - sten Krän - - - ze.'. The piano accompaniment continues with the same rhythmic patterns as in the first system.

16 *mf* *p*

Das knop - set und guillt, mit duf - ten - der Lust _____ es

20 *p*

liebt sich so lieb - lich im Len - - - - - zel Die

24 *cresc.*

Schä - fer - in seufzt aus tie - fer Brust: _____ Wem

27 *rall.* *Vivace*

geb' ich mein - - - e Krän - - - - - ze?

31

Ein Reu - ter reu - tet den Fluß ent - lang.

36

Er grüßt so blu - hen - den Muth - es!

40

Die Schä - fer - in schaut ihm nach so bang, Fern

45

flat - tert die Fe - der des Huth - es.

50

rall.

Tempo I

Musical score for measures 50-53. The system consists of a vocal line and a piano accompaniment. The vocal line has a whole rest for the first three measures, followed by a half note G4 in the fourth measure. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A double bar line with repeat dots appears after measure 52, and the key signature changes to three flats (B-flat major) for measure 53.

Sie

54

Musical score for measures 54-56. The vocal line contains the lyrics: weint und wirst in den gleit - - en - den. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

weint und wirst in den gleit - - en - den

57

Musical score for measures 57-60. The vocal line contains the lyrics: Fluß die schö - nen Blu - men - - krän - - . The piano accompaniment continues with the same rhythmic pattern.

Fluß die schö - nen Blu - men - - krän - -

61

Musical score for measures 61-64. The vocal line has a whole rest for the first three measures, followed by a half note G4 in the fourth measure. The piano accompaniment continues with the same rhythmic pattern.

- ze.

65

Die Nach - ti - gall singt von Lieb' und Kuß

p

Detailed description: This system contains measures 65, 66, and 67. The vocal line starts with a whole rest in measure 65, followed by a melodic line in measures 66 and 67. The piano accompaniment features a rhythmic pattern of eighth notes with rests, starting in measure 65 and continuing through measure 67. A piano (*p*) dynamic marking is present in measure 65.

68

poco rall.....

Es liebt sich so lieb - lich im Len - -

colla voce

tr

Detailed description: This system contains measures 68 through 72. The tempo marking *poco rall.....* is placed above the vocal line. The vocal line begins in measure 68 with a long note, followed by a melodic line. The piano accompaniment continues with the eighth-note pattern. A *colla voce* marking is placed above the piano part in measure 70. A trill (*tr*) is indicated in the piano part in measure 72.

73

- ze!

8va *loco*

pp

Detailed description: This system contains measures 73, 74, and 75. The vocal line has a whole rest in measure 73, followed by a whole note in measure 74 and a half note in measure 75. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. An *8va* (octave up) marking is placed above the piano part in measure 73, and a *loco* marking is placed above it in measure 74. A pianissimo (*pp*) dynamic marking is present in measure 73.

5. Ernst ist der Frühling

Adagio molto. (quasi ad lib: ma in tempo)

Ernst_ ist der Früh - ling, sei - ne Träu - me sind

4

trau - rig, je - de Blu - me schaut von Schmerz be - wegt, es bebt ge -

7

- hei - me Weh - mut im Nach - ti - gal - len - laut. Ernst is der Früh - ling.

11

O läch - le nicht, ge - lie - bte Schö - ne, so freund - lich hei - ter, läch - le

14

nicht! O wei - ne lie - ber! Ei - ne Trä - ne

17

küss' ich so gern dir vom Ge - sicht. Küß ich so gern._____

6. Der Schmetterling is in die rose verliebt

Vivace

p

Der Schmet - ter - ling ist in die Ro - se ver - liebt, _____

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The melody continues with a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

5

p

Um - flat - tert sie__ tau - - send - mal, _____

The second system of the musical score continues from the first. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

10

cresc.

p

Ihn sel - ber a - ber, gol - dig und zart, _____ Um -

The third system of the musical score continues from the second. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

15

- flat - tert der lie - ben - de Son - - nen - strahl.

19

Je - doch, in wen ist die Ro - se ver - liebt? _____ Das

24

wüßt ich_ gar zu gern. _____ Ist es die

29 *p*

sin - gen - de Nach - ti - gall? _____ Ist es der

33 *pp*

schwei - gen - de A - bend - stern? _____ Ich weiß nicht,

37 *f*

in wen die Ro - se ver - liebt; _____ Ich a - ber lieb euch

43

all: Ro - se, Schmet - ter - ling,

The musical score for measures 43-46 consists of a vocal line and a piano accompaniment. The key signature is two sharps (D major). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand. A fermata is placed over the final notes of both parts.

47

Son - nen - strahl, A - bend - stern und Nach - ti - gall.

cresc. *f*

The musical score for measures 47-50 continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. The piano accompaniment features a bass line with a long note in the first measure, followed by a melodic line in the right hand that rises and then descends. A fermata is placed over the final notes of both parts. The dynamic marking *f* (forte) is present.



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