

Heidenröslein

(Little Heath-Rose)

Franz Schubert (1797-1828)

Franz Schubert was born in Vienna and began his musical education early in life, studying violin, piano, organ, singing and theory. In 1808, he became a member of the Court Chapel Choir and also studied music at the Stadtkonvikt, a training school for court singers. Upon leaving Stadtkonvikt, he spent a year training as a teacher to be employed in his father's school. With many works written and numerous contacts made with other musicians in Vienna, he eventually left his teaching position to spend the rest of his life composing music. Like Mozart, he suffered from the lack of secure patronage and a steady income. Schubert composed an incredible amount of music in his brief life of only thirty-one years.

Included in Schubert's works are nine symphonies, twenty-two piano sonatas, many short piano pieces for two and four hands, thirty-five chamber works, six masses, seventeen operas and over 600 songs, including his two song cycles *Die schöne Müllerin* and *Winterreise*. Although his piano, chamber and orchestral works are important contributions to music literature, his songs are especially revered today for their beauty and genius.

Schubert was the first major composer to devote a considerable amount of his creative work to writing songs. "*Hagars Klage*," his first song, was written in 1811 when he was only fourteen years old. By the time Schubert left school at 16 years old, he had already written a great amount of music. 1815 was an exceptional year for Schubert's productivity, when he wrote about 140 songs, completing as many as eight lieder (songs) in one day. Many of them were settings of the celebrated poet, Johann Wolfgang von Goethe.

Schubert's settings of Goethe's texts in 1815 included the beloved ballad "*Heidenröslein*" and "*Erlkönig*," a dramatic narrative depicting a father's ride through the night while trying to save his child from the King of the Elves. The tremendous success of "*Erlkönig*" at a concert in 1821 led to the publication of his songs and to financial independence. Although "*Erlkönig*" was Schubert's most famous song in the nineteenth century, his financial success was short-lived, and he struggled in the latter years of his life with financial and health problems.

With a gift for writing beautiful and tuneful melodies, Schubert unified poetry and music in a very creative way. He used the piano as an expressive instrument to blend the voice and text, and he was especially successful at capturing the mood of a poem, using verse that could convey the meaning. Besides the texts of Schiller, Klopstock, Heine, Müller and Rückert, Goethe's poems were well represented throughout the lifelong work of Schubert. Goethe was significant for introducing a new lyricism in German poetry, full of personal expression and awareness of self.

Goethe originally wrote the words of "*Heidenröslein*" to fit a folk tune dating back to the sixteenth century. Those words were used in a 1793 setting for solo voice and keyboard by Johann Friedrich Reichardt. Schubert later set Goethe's poem with an original melody in the spirit of the folk song tradition and resembling the gracefulness of Mozart. Schubert's "*Heidenröslein*" was composed in G major, and was published by Cappi and Diabelli as Op. 3, No. 3 in May, 1821. It is listed as D. 257.

PRONUNCIATION GUIDE

Stanza 1

Sah ein Knab' ein Rös-lein stehn,
za: ain knap ain røs-lain stɛ:n,

Rös-lein auf der Hei-den,
røs-lain auf der haɪ-dən,

war so jung und mor-gen-schön,
var zo juŋ unt mɔr-gən-ʃɔn,

lief er schnell, es nah zu sehn,
lif ɛr ʃnɛl, es na: tsu zɛ:n,

sah's mit vie-len Freu-den.
za:s mit fil-ən frɔy-dən.

Rös-lein, Rös-lein, Rös-lein rot,
røs-lain, røs-lain, røs-lain rot,

Rös-lein auf der Hei-den.
røs-lain auf der haɪ-dən.

Stanza 2

Kna-be sprach: ich bre-che dich,
kna-bə sprax, ɪç brɛ-çə dɪç,

Rös-lein auf der Hei-den,
røs-lain auf der haɪ-dən,

Rös-lein sprach: ich ste-che dich,
røs-lain sprax ɪç stɛ-çə dɪç,

dass du e-wig denkst an mich,
das du e-vɪç dɛŋkst an mɪç,

und ich will's nicht lei-den.
unt ɪç vɪls nɪçt laɪ-dən.

Rös-lein, Rös-lein, Rös-lein rot,
røs-lain, røs-lain, røs-lain rot,

Rös-lein auf der Hei-den.
røs-lain auf der haɪ-dən.

Stanza 3

Und der wil-de Kna-be brach's
unt der vɪl-də kna:-bə braxs

Rös-lein auf der Hei-den,
røs-lain auf der haɪ-dən,

Rös-lein wehr-te sich und stach,
røs-lain veɪr - tə zɪç unt stax,

half ihm doch kein Weh und Ach,
half ɪ:m dɔx kain veɪ unt ax,

musst es e-ben lei-den.
must es e-bən laɪ-dən.

Rös-lein, Rös-lein, Rös-lein rot,
røs-lain, røs-lain, røs-lain rot,

Rös-lein auf der Hei-den.
røs-lain auf der haɪ-dən.

Footnotes to German Pronunciation

- In multiple syllable words, the vowels that should be stressed are underlined.
- [r] should be flipped.

TRANSLATION

*A boy saw a little rose standing,
Little rose in the heather,
It was so young and morning-beautiful,
He quickly ran closer to see it,
He saw it with many joys.
Little rose, little rose, little rose red,
Little rose in the heather.*

*Said the boy: I will pluck you,
Little rose in the heather,
Said the little rose: I will prick you,
So that you will always think of me,
And I will not suffer it.
Little rose, Little rose, Little rose red,
Little rose in the heather.*

*And the wild boy plucked
The little rose in the heather;
The little rose defended itself and pricked him,
However no cries of pain helped it,
It just had to suffer.
Little rose, little rose, little rose red,
Little rose in the heather.*

11. Heidenröslein

(Little Heath-Rose)

German words by
JOHANN WOLFGANG VON GOETHE (1749–1832)
English words by **PATRICK M. LIEBERGEN**

Op. 3, No. 3
Music by **FRANZ SCHUBERT** (1797–1828)
Edited by **PATRICK M. LIEBERGEN**

Lieblich* (♩ = ca. 69)

mp

Sah ein Knab' ein Rös - lein stehn, Rös - lein auf der
Once a boy ad - mired a rose, lit - tle rose - bud

4

Hei - den, war so jung und mor - gen - schön,
grow - ing. When he saw the lit - tle bloom,

7

9

lief er schnell, es nah zu sehn, sah's mit vie - len
he ad - mired the rose he chose, beau - ty o - ver -

*Lieblich: Lovely

10

poco rit.

Freu - den. Rös - lein, Rös - lein, Rös - lein — rot,
 flow - ing. See the blos - som, lit - tle — rose,

13

a tempo

Rös - lein auf der Hei - den.
 lit - tle red rose grow - ing.

17

Kna - be sprach: ich bre - che — dich, Rös - lein auf der
 "I will pick you," said — the — child, lit - tle rose - bud

20

Hei - den, Rös - lein sprach: ich ste - che — dich,
 grow - ing. Blos - som spoke "I'll prick — you — child

23

25

dass du e - wig denkst an mich, und ich will's nicht
 when you take me from the wild," sor - row not be -

26

poco rit.

lei - den. Rös - lein, Rös - lein, Rös - lein rot,
 stow - ing. See the blos - som, lit - tle rose,

29

a tempo

Rös - lein auf der Hei - den.
 lit - tle red rose grow - ing.

33

Und der wil - de Kna - be - brach's Rös - lein auf der
 And he took the rose with might, lit - tle rose - bud

36

Hei - den, Rös - lein wehr - te sich — und — stach,
 grow - ing. Blossom pricked him at — the — sight,

39

half ihm doch kein Weh — und — Ach, musst — es — e - ben —
 still she suf - fered with - out — fright, lit - tle — rose — now —

42

lei - den. Rös - lein, Rös - lein, Rös - lein — rot,
 glow - ing. See the blossom, lit - tle — rose,

45

Rös - lein auf der Hei - den.
 lit - tle red rose grow - ing.