

Educational **A**daptations

For the Pianoforte

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Little Hedge Rose

(Heidencöslein)

Franz Schubert

Adapted and Edited with Instructions as to Interpretation
and Method of Study by

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Biographical Sketch, General Information and Glossary by
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LITTLE HEDGE ROSE

BIOGRAPHICAL SKETCH—FRANZ SCHUBERT.

*Born at Lichtenthal, near Vienna, January 31, 1797.
Died in Vienna, Austria, November 19, 1828.*

FRANZ PETER SCHUBERT was undoubtedly the greatest song writer that ever lived. In his short life of thirty-one years he wrote over six hundred songs. Composing with Schubert was not a matter of waiting for the creative mood; with him there was a continual flow of musical ideas that simply poured forth without any apparent effort on his part. Early each morning he began his work, usually composing at least six hours without interruption. It frequently happened that he would write from four to five songs in a morning. There seemed to be no end to his inspiration. At two o'clock in the afternoon his day's work was finished and he would go for luncheon to his favorite restaurant where his cronies awaited him. After a simple repast, there followed a walk to some beautiful rural spot outside Vienna. Schubert was passionately fond of nature, and these country walks were as necessary to his welfare as his regular morning work. On rainy days there was Bognor's Café in the Singerstrasse where he could peruse the papers, smoke his pipe, and enjoy the drollery of his waiter there. In the evening music was often arranged at the home of some friend; there his new works often received their first performance and criticism.

Such was the plan of life as lived by Franz Schubert—work, walks, music, and friends. It is known that he was always poor, and yet it is hardly true that he was ever very much depressed on that account. He demanded only the simplest joys from life; his great happiness was his music. His interest went no further than the actual creating of it, after that it might lie forgotten on some dusty shelf, or it might, perchance, meet with the favor of a publisher—he was equally unconcerned in either instance. Indeed, a large number of his works remained unpublished until Schumann discovered them in the possession of Schubert's brother, Ferdinand, ten years after the composer's death.

His death was sudden, having been caused by a nervous fever. Some of his most intimate friends did not even learn of his illness until the day of his funeral. There in his rooms, at 694 Firmiangasse, attended by his old father and his devoted brother Ferdinand, he passed his last hours. He died at three o'clock in the afternoon of Wednesday, the 19th of November, 1828. On the Friday following a small group of mourners accompanied the body of the beloved Schubert to a cemetery in the village of Währing, a suburb of Vienna, and in the gloom of a cold, rainy day, the last rites were paid to the immortal Franz Schubert.

HISTORICAL INFORMATION: The *Little Hedge Rose* was one of the very first songs of Schubert to appear in print, it having been published May 29, 1821, when the composer was twenty-four years of age. It is one of the most graceful and charming of all Schubert's songs—so perfectly does the music reflect the simplicity of the words. The English text is printed over the music, while the original words by the illustrious German poet, Goethe, follow:

Sah ein Knab ein Röslein stehn,
Röslein auf der Heiden,
War so jung und morgenschön,
Lief er schnell es nah zu sehn,
Sah's mit vielen Freuden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

Knabe sprach: ich breche dich,
Röslein auf der Heiden!
Röslein sprach: ich steche dich,
Dass du ewig denkst an mich,
Und ich will's nicht leiden.
Röslein, Röslein, usw.

Ano. 446-2

Und der wilde Knabe brach's
 Röslein auf der Heiden;
 Röslein wehrte sich und stach,
 Half ihr doch kein Weh und Ach.
 Musst es eben leiden.
 Röslein, Röslein, usw.

LESSON: This Adaptation is essentially of a *staccato* character; where the *staccato* touch is required, the hands are to be held very close to the keyboard with the tips of the fingers touching the keys, the whole hand being pulled up with a quick upward movement from the wrist-joint. In employing this pull-up *staccato* touch, the fingers are to keep their rounded shape—as though grasping a small ball—and the hand is not to be raised high, but is to drop immediately onto the keys in preparation for the next note.

In cases where short slurs occur over groups of two notes—as in measures 2, 6, 8, etc.—the first note of each group is emphasized a little. Notice carefully the accent and rest in m. 4 (also in m. 20). Measures 9-10 and 25-26 are interesting, as they have uninterrupted *legato* phrases in the right hand; however, notice the grouping of the notes in pairs, for in this manner two notes are sung, in the original song, to each word or syllable of a word.

Measures 15 and 31 show accents on the weak parts of beats; these are called syncopated accents. It must be observed that the grace-notes before the notes G and E in the right hand take their time from the notes which precede them; thus G and E must sound exactly with E and C in the bass part. Although the melody of the third verse is the same as that of the first two verses, the harmonies are somewhat more chromatic. It is advisable to bring out slightly the top voice of the left hand in measures 17-26 inclusive.

NOTE TO THE TEACHER—The aim of the editors is to have every department of their work as perfect and complete as possible, and they have been governed by this principle in making the annotations to the Educational Adaptations. Although nothing superfluous has been included, the teacher must use discretion as to the amount of text material that the student is capable of assimilating at the time.

GLOSSARY

NAMES

Franz Schubert,	pronounced,	Fränts <u>Shoo</u> -bairt.
Bognor,	“	<u>Bög</u> -nor.
Singerstrasse,	“	<u>Sing</u> -er- <u>sträs</u> -sē.
Schumann,	“	<u>Shoo</u> -mān.
Firmiengasse,	“	<u>Fēr</u> -mī- <u>än</u> - <u>gäs</u> -sē.
Währing,	“	<u>Vähr</u> -ing.

TERMS

Heidenröslein,	pronounced,	<u>Hī</u> -dn- <u>rös</u> -līn, - little hedge rose.
<i>staccato</i> ,	“	<u>stāk</u> - <u>kä</u> -tō, - detached, disconnected.
<i>cresc.</i> (<i>crescendo</i>),	“	<u>crē</u> - <u>shēn</u> -dō, - increasing the volume of tone.
<i>legato</i> ,	“	<u>lā</u> - <u>gā</u> -tō, - smoothly, connected.
<i>allegretto</i> ,	“	<u>āl</u> - <u>lē</u> - <u>grēt</u> -tō, - rather lightly and not very quickly.
<i>a tempo</i> ,	“	<u>āh</u> <u>tēm</u> -pō, - in time.
<i> poco rall.</i> (<i>rallentando</i>),	“	<u>pō</u> - <u>kō</u> <u>rāl</u> - <u>lēn</u> - <u>tān</u> -dō, - a little slackening of the time.

Without octaves or pedal.

EDUCATIONAL ADAPTATIONS

Song Series

Little Hedge Rose

(Heidenröslein)

Adapted and edited by Leopold Godowsky.

Allegretto. ♩ = 76-88

FRANZ SCHUBERT

Op. 3, No. 3.

1. On his way a boy es - pied Pret - ty blush - ing ro - ses,
2. Thus he speaks, "I gath - er thee, gay - est of the ro - ses!"

Fair and bright, the hedge - row's pride: To ad - mire he turns a - side,
Rose says: "Bet - ter let me be Or you will get pricked by me."

And to pluck pro - po - ses. Ro - ses, ro - ses ro - ses red,
Then her spikes dis - clo - ses. Ro - ses, ro - ses ro - ses red,

Pret - ty blush - ing ro - ses.
Pret - ty blush - ing ro - ses.

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a tempo

* 3. Still the rude boy pulls a - way This fair queen of ro - ses,

Musical score for measures 17-20. The system includes a vocal line and a piano accompaniment. The piano part features fingerings (e.g., 2 1 2 1, 3 2 3 2) and dynamics such as *pp*. Measure numbers 17, 18, 19, and 20 are indicated.

With a wound he has to pay, But in vain the rose does pray,

Musical score for measures 21-24. The system includes a vocal line and a piano accompaniment. The piano part features fingerings (e.g., 2 1 2 1, 3 2 3 2) and dynamics such as *pp*. Measure numbers 21, 22, 23, and 24 are indicated.

Him in vain op - po - ses. Ro - ses, ro - ses, ro - ses red.

Musical score for measures 25-28. The system includes a vocal line and a piano accompaniment. The piano part features dynamics such as *cresc.*, *rall.*, and *pp*. Measure numbers 25, 26, 27, and 28 are indicated.

Pret - ty blush - ing, ro - ses.

Musical score for measures 29-32. The system includes a vocal line and a piano accompaniment. The piano part features dynamics such as *poco rall.* and *mp*. Measure numbers 29, 30, 31, and 32 are indicated.

*) In case the left-hand part of the section after the repeat signs offers difficulties to the student, the first section may be repeated a third time, as in the original song, thus entirely omitting the section after the repeat signs.

Little Hedge Rose, 2.