

The Fair Maid of the Mill

Die Schöne Müllerin D.795

Original German text by Wilhelm Müller

Franz Schubert

1. Wandering

Moderately fast

1. A - wan - d'ring is the
2. The wa - ter taught us
3. We learn it from the

6
mil - ler's_ joy, a - wan - d'ring!
how_to__ roam, the wa - ter!
mill - wheels too, the mill - wheels!

A - wan - d'ring is the mil - ler's_ joy, a -
The wa - ter taught us how_to__ roam, the
We learn it from the mill - wheels.too, the

11
wan - d'ring!
wa - ter!
mill - wheels!

It's a poor - er man who
It__ takes no rest by
They_ne - ver stop, they

ne__ ver.cares to__ wan - der in the
night.or__ day, to__ wan - der is the
ne - ver.stall, they ne - ver cease to

16
o__ pen__ air, a - wan - d'ring, a - wan - d'ring, a - wan - d'ring, a - wan - d'ring.
wa - ter's.way, the wa - ter, the_wa - ter, the wa - ter, the_wa - ter.
turn.at__ all, the mill - wheels, the_mill - wheels, the mill - wheels, the_mill - wheels.

mf *p* *pp*

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Published by Wirripang Pty Ltd, June 2018. ISMN 979 0 720209 57 9

3. Stop!

Not too quickly

The musical score is written for voice and piano. It consists of five systems of music, each with a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern of eighth and sixteenth notes, often with slurs and dynamic markings like *f* and *fp*. The vocal line is sparse, with lyrics appearing in the fourth, fifth, and sixth systems. The key signature has one sharp (F#) and the time signature is 6/8.

4

7

10

A mill ap - pears be -

13

fore me as I pass through the trees, and a -

6. The curious one

Slowly

I can - not ask a flow-er, I

7

can - not ask a star;_ for they can ne - ver_ tell me what I so_long to hear. For

13

I am not a gardener, the stars are far too high;_ my millstream will tell_ me

18

tru - ly if my fool - ish_ heart.has_ lied. Oh

8. Morning greeting

Moderately

- 1. Good morn - ing, love - ly
- 2. Oh, let me look from
- 3. The veil of sleep is

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The piano part begins with a *p* dynamic and includes a *pp* section towards the end of the system.

6
 mil - ler - maid! Why do you hide_ your_ face a - way, when I have come to greet you?
 far a - way up - on your window at the break of day, just as the light_is dawn-ing;
 on your brow, like dew - fall on_ a_ morn-ing flower that shuns the day-light streaming;

The second system continues the vocal line and piano accompaniment. The piano part features a triplet in the right hand and a triplet in the left hand.

11
 Per - haps I should not come so near? What have I done to cause you fear? 'Tis
 and when you gaze out on the sky your_eyes shall light the heav-ens high, your
 and was your sleep so sweet and deep you_ close your pe-tals as you weep for

The third system continues the vocal line and piano accompaniment. The piano part features a *pp* dynamic and includes a triplet in the right hand.

16
 bet - ter I_ should leave you, 'tis bet - ter I_ should leave you, I_ should leave you.
 eyes, blue stars of morn - ing, your eyes, blue stars of morn - ing, stars of morn - ing.
 loss of bliss-ful dream - ing, for loss of bliss-ful dream - ing, bliss-ful dream-ing?

The fourth system continues the vocal line and piano accompaniment. The piano part features a *pp* dynamic and includes multiple triplets in both hands.

10. Shower of tears

Rather slowly

The musical score is written for voice and piano. It features a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo is marked 'Rather slowly'. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as 'pp' and 'p'. The lyrics are interspersed between the musical staves.

1. So close_ we sat_ to - ge - ther, be - neath a vale_ of trees; so
 3. But I saw no moon's_re - flect - ion, no veil of stars did I see; her
 5. The heavens reached up to em - brace me from depths as deep as the sky, to

close_ we gazed_to - ge - ther, down in - to the flow - ing stream.
 im-age was all that en-thrilled me, her eyes shin-ing up_ to me.
 draw_ me down.in - to still - ness, in fa-thomless chambers to lie.

2. The moon was high in the night_ sky, be -
 4. They smiled and winked from the wa - ter, while
 6. And o - ver the stars and the moon - light, the

13. The green ribbon

Moderately

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) and 2/4 time, starting with a whole note G4. The middle and bottom staves are piano accompaniment. The piano part begins with a bass line of G2 and B2, followed by a treble line with a G4 chord and a triplet of eighth notes (A4, B4, C5).

4

1. "Oh, what a shame your rib - bon fine will fade on the wall with_ pass - ing time; I'm

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "1. 'Oh, what a shame your rib - bon fine will fade on the wall with_ pass - ing time; I'm". The piano accompaniment continues with chords and moving lines in both hands.

8

e - ver so fond_ of_ green, I'm e - ver so fond_ of

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "e - ver so fond_ of_ green, I'm e - ver so fond_ of". The piano accompaniment continues with chords and moving lines in both hands.

11

green!" Thus did you speak to me to - day; the rib-bon I shall give to

The fourth system continues the vocal line and piano accompaniment. The vocal line has lyrics: "green!' Thus did you speak to me to - day; the rib-bon I shall give to". The piano accompaniment continues with chords and moving lines in both hands.

18. Dry flowers

Quite slowly

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Quite slowly'. The lyrics are: 'You ti - ny flow - ers that she_ once.gave, you shall be laid here in_ my.grave. Why do you all look so sad_ and.pale, as if you knew what my fate.would entail? You ti - ny_ flowers, of fad - ed_hue; you ti - ny_ flowers, all wet with dew. Ah, tears will not bring forth the green.of_May, nor re-vive a love that is dead.and decayed. But spring will come.and the'.

6

11

17

19. The miller and the stream

Moderately

(The Miller)

When a true and faithful heart in love_wastes a-way, the li - lies in their

flower beds all fade_____ to grey. The moon in the heavens withdraws behind a cloud; for

men to see her cry - ing must not_ be_ al - lowed. The heav - en - born_ an - gels a

(The Stream)
vi - gil do keep, while sob - bing and sing-ing the poor_soul_to_ sleep. And

when a true and faithful heart from love's pain un - ties, a new star is born_____ and