

Reviving Josef Rheinberger's Op. 64 Maitag: Ein lyrisches Intermezzo No. 1 *Früh Morgens*

Matthew Bumbach

When compared to his contemporaries, such as Brahms and Wagner, Josef Rheinberger is remembered as a composer of secondary importance. Rheinberger was not an overvaliant Romanticist. He did not use the expansive tonal language of Brahms or Schubert, nor did he focus on large-scale dramatic works like Mahler or Wagner. In fact, depending on which half of his life one views, Rheinberger can be seen as either antiquated or progressive. His conservative style lies halfway between Classical era ideals and a Neo-Classical harmonic language. Choral conductors, however, regard him as a composer of beautiful melodies with broad sweeping contour. It was Rheinberger's conservative style that allowed extended harmonies and expressive melodic contours to stand out as they did.

Josef Gabriel Rheinberger (December 31, 1821–November 17, 1898) was a late Romantic composer, organist, and teacher. Though he was born in Liechtenstein, he spent his adult life in Germany where he worked in the royal court, at universities, and in the church. As a composition teacher, Rheinberger's most prominent students included George Chadwick, Engelbert Humperdinck, and Horatio Parker. His most popular choral compositions may be his sacred motets, including works in both German and Latin, but his secular music should not be overlooked.

Josef Rheinberger's secular part-songs have great appeal for high school and college choirs. They have beautifully singable melodies, and the themes of the text are easy to understand in one listening. Furthermore, the part-song itself served as both concert repertoire and as training music for German singing societies of the nineteenth century.

These part-songs can serve a similar function for modern academic choirs. This paper serves as a conductor's guide for Op. 64 Maitag: Ein lyrisches Intermezzo No.1 *Früh Morgens*. It uses this author's edition (see Appendix I), and includes historical information, translation and I.P.A. guide for the text (see Appendix 2), and application of late Romantic era performance practice.

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History

Rheinberger's compositional output contains twenty-two Masses, including a Requiem, a Stabat Mater, several operas, symphonies, chamber music, and choral works. He is most well known for his virtuosic organ compositions. There is some disagreement over the total number of Rheinberger's secular part-songs. While Dennis Shrock attributes "approximately fifty secular part-songs" to Rheinberger¹, Timothy Sexton lists this as the largest part of his catalog with more than 300.²

In 1864, Rheinberger became the conductor of the Munich Oratorienverein (Oratorio Club.) This mixed-gender ensemble was a model of the nineteenth century German singing society, which served as the main institution for music-making outside of the opera house. Adult singers came together weekly to raise their own level of education and the level of culture in their community. This position gave Rheinberger occasion to write secular works for choir and piano, choir and orchestra, and a cappella works for choir. Of these works, only two sets were written for women's voices and piano, which can likely be accredited to the mixed-gender make-up of the Oratorienverein.

Op. 64 Maitag: Ein lyrisches Intermezzo

Op. 64 Maitag: Ein lyrisches Intermezzo was composed in October 1872, and premiered on May 26, 1873 by women from the Munich Oratorienverein. Rheinberger himself conducted

¹ Shrock, Dennis. 2009. *Choral repertoire*. Oxford; New York: Oxford University Press. 485.

² Timothy Sexton, 2009, The accompanied secular part songs of Josef Rheinberger: Relationship of music and poetry in 19th century part song, ProQuest Dissertations Publishing, 3.

the premier performance. This five-song cycle was written for SSA chorus and piano. Its text consists of five poems written by Rheinberger's wife, Fanny Von Hoffnaß, that portray distinct periods of life from early morning to the journey home at night. The poems were inspired by a section of a poem by Petrarch, which reads, "Twelve ladies all carelessly lax, Indeed twelve stars, and in their midst a half sun, I saw in a small boat..."³ In the first publication, this quotation is inscribed before No.5 Heimfahrt.

Fanny Von Hoffnaß was a frequent librettist for her husband, writing text for more than 100 of his compositions, so her contribution to Maitag was not unique. Her influence in Josef's career penetrated far deeper than that of a librettist. Fanny's ability to speak and write five languages allowed her to correspond with Josef's international publishers. Her previous marriage to her late husband, Ludwig von Hoffnaß, allowed the couple access to the Munich elite, including the Bavarian Court. Most notable, however, is the adoration that Josef and Fanny had for one another. This adoration was manifested in a mutual professional respect, about which Rheinberger once wrote:

Often, when working at the keyboard, she came hesitatingly from the nearby room, hands behind her back, would walk around the piano five or six times, then:

"I would like to say something to you—don't be angry—but I don't understand, not at all, what is beautiful about what you have just played. This place right here—only these four measures—isn't it so...don't you think they should be changed? They're not worthy of you. But I shall be quiet now."

³ A. S. Kline, <http://www.poetryintranslation.com/PITBR/Italian/PetrarchCanzoniere184-244.htm>, (accessed October, 8, 2015).

Then, on the way to the door, I would say, slightly annoyed, “These measures are the best of them all.” Later, when in a more relaxed mood and again taking up the work, I would have to admit to myself she was right. I’d make suitable changes and it did indeed seem to be much better.⁴

Because of Fanny and Josef’s deferent relationship, the conductor should pay close attention to the text, knowing that Rheinberger would have set it with utmost care. It is notable, however, that Rheinberger was more concerned with the meaning of the text as a whole than with painting specific words. While there are some examples of specific text painting, they are few and should not be performed heavy-handedly. When looking at fine details, the conductor should consider Rheinberger’s compositions as whole works rather than just sections or segments. The music was designed to sound like the overarching concept or theme of the text. While word-by-word scrutiny will reveal some information, it may cause a conductor to miss the point of the composition.

No. 1. *Früh Morgens* (Early in the Morning)

Früh Morgens describes an early morning in May with larks rising into the air, the fragrant scent of the morning air, and butterflies bobbing up and down. The theme of the poem is found in the line, “der Jugend selige Zeit”⁵ (the time of blessed youth.) Typical of the Romantic period, nationalistic themes are present with references to mountains, forests, and the Rhein River. Additional geographical references are found

⁴ Willard Leudtke, *Josef Rheinberger 1839–1901: Some Notes About His Musical Life and Compositions. An Informal Monograph*, Talbott Library, New Jersey, Westminster Choir College of Rider University, 80.

⁵ Josef Rheinberger and Fanny Von Hoffnaß, 1873. Op. 64 *Maitag: Ein lyrisches Intermezzo*, Bremen, A.F. Cranz. 3.

in later movements. (For the complete text, translation, and I.P.A. guide, see Appendix I.)

It is notable that both the autograph score and the first publication title this movement *Früh Morgens*, while the modern Carus-Verlag edition titles the movement *Frühmorgens*. Both titles have the same meaning in German, “Early in the Morning.” The existence of a handwritten score, and the fact that Rheinberger’s wife served as the librettist, suggests that this title change is an editorial oversight.

Text Painting

Früh Morgens contains three examples of text painting that seem deliberate. The line, “Die Lerche, die Lerche! sie steigt in die Luft!” (The Lark, the Lark! It rises into the air!) opens the movement. Rheinberger set this line of text with an expected melodic rise (see Figure 1.)

(Figure 1 on next page.)

Figure 1: Text Painting

The lark, the lark! it rises into the air!

Soprano I
Die Ler - che, die Ler - che! sie steigt in die Luft!

Soprano II
Die Ler - che, die Ler - che! sie steigt in die Luft!

Alto
Die Ler - che, die Ler - che! sie steigt in die Luft!

Rheinberger, Josef. Maitag No.1. "Früh Morgens." m.8–11.

In measure 57–58, first Sopranos are tasked with singing the “delicate flutters” of butterfly wings. This effect was achieved by offsetting the Soprano I rhythm from that of the Soprano II and Alto rhythm, while the Soprano I melody is briefly sequenced (see Figure 2.)

Figure 2: Text painting in the Soprano I melody

Before us with delicate flutters

Soprano I
Vor uns mit zier - - lic-chem Gau - keln

Soprano II
Vor uns mit zier - li - chem Gan - keln

Alto
Vor uns mit zier - li - chem Gan - keln

Rheinberger. m.55–59.

A third example of text painting was used to describe the awkward “auf und ab” (up and down) flight of a butterfly. This is not only present in the Soprano I melody, but in the contrast of the parallel Soprano I and II melodies to the descending Alto line (see Figure 3.)

Figure 3: Text painting in the Soprano I melody

a butterfly dances up and down, a butterfly dances up and down,

Soprano I
tantz Schmet-ter-ling auf und ab, tantz Schmet-ter-ling

Soprano II
tantz Schmet-ter-ling auf und ab, tantz Schmet-ter-ling

Alto
tantz Schmet-ter ling auf und ab;

Rheinberger. m.60–65.

Articulations

When comparing the autograph score to the first publication, a few articulation markings are at odds. Specifically, there are several *sforzando* markings in the first publication that are not in Rheinberger’s hand written score. Since Maitag was first published within Rheinberger’s lifetime, the conductor can trust these markings in the first edition. Still, in nineteenth century choral music, expressive markings alone cannot represent all subtlety. It is the conductor’s responsibility to add additional articulations when the music demands.

“Not all accents are equal or identical. Phrase accents override metrical accents, and expressive accents override phrase accents.”⁶ Rheinberger did not employ accent markings; rather, he marked moments of particular importance with *sforzandi*, calling for sudden accents. These markings are of primary importance and should carry the most weight. In addition to these marked *sforzandi*,

similar expression should be applied in instances where the melodic line is imitated. This principle can be applied to the first beat of measure 50 in the Soprano I line because the melody imitates the previous statement that happens three measures earlier (see Figure 4 and Figure 5.) It is notable that the second presentation of the melody is a major third higher, placing Sopranos I in full head voice. Therefore, care must be taken not to overdo this expression. Additionally, a *sforzando* can be applied to the first beat of measure 48 in both the Soprano II and Alto lines to mimic the *sforzando* of the Soprano I melody.

(Figures 4 and 5 on next page.)

⁶ Richard A. Williamson, 2006, Reawakening the romantic spirit: Nineteenth-century sources on expression, Choral Journal 46, no. 11, 17.

Figure 4: *Sforzando* marking



Rheinberger. mm.46–49 - Soprano I

Figure 5. Imitated melody that will require an accent



Rheinberger. mm.50–54 - Soprano I

Of secondary importance are phrase accents. These accents were not marked by the composer but are inherent to the music itself. Phrase accents should never be as heavy as expressive accents. There is one instance of a required phrase accent due to Rheinberger's placement of grace notes. This occurs on the downbeat of m. 49 in the Soprano I voice (see Figure 6.)

Figure 6. Grace note that force accent on next note



Rheinberger, m. 49 - Soprano I

Several phrase accents are required because of high notes following large ascending intervals (see Figure 7.) Conversely, several notes following large descending intervals require de-emphasis (see Figure 8.) There are a number of large ascending intervals that do not require additional accent because they serve as pickups to the downbeat of the next measure. Instead, the downbeat will be treated as a metrical accent. Metrical accents, however, are of tertiary importance and should be treated lightly.

(Figures 7 and 8 on next page.)

Figure 7. Notes following large ascending intervals

| Measure Number | Beat Number | Voice | Interval |
|----------------|-------------|------------|-----------|
| 13 | 1 | Soprano I | minor 7 |
| 22 | 1 | Alto | Perfect 5 |
| 23 | 1 | Soprano I | Perfect 5 |
| 47 | 1 | Soprano I | minor 7 |
| 99 | 1 | Soprano I | minor 7 |
| 100 | 2 | Soprano I | Perfect 5 |
| 103 | 1 | Soprano I | minor 7 |
| 123 | 1 | Soprano I | Perfect 8 |
| 123 | 1 | Soprano II | minor 6 |

Figure 8. Notes following large descending intervals

| Measure Number | Beat Number | Voice | Interval |
|----------------|-------------|-----------|-----------|
| 9 | and of 2 | Soprano I | Perfect 4 |
| 13 | 2 | Soprano I | minor 7 |
| 17 | 2 | Soprano I | Major 6 |
| 19 | 2 | Soprano I | Major 6 |
| 41 | 2 | Soprano I | Major 6 |
| 46 | 2 | Soprano I | Major 6 |
| 59 | 2 | Soprano I | Major 6 |
| 99 | and of 2 | Soprano I | Perfect 5 |
| 103 | 2 | Soprano 2 | minor 7 |

Phrasing and Dynamics

As a general principle of phrasing, “one must articulate junctures between phrases, stress phrase beginnings, and de-emphasize phrase endings.”⁷ This principle was well represented in Rheinberger’s melodic writing. Often, phrases end with a descending interval paired with an unaccented syllable in the text, which leads to a natural de-emphasizing of the end of the phrase. In the rare instances that phrases end with a high note or descending interval, there is a textural reason for this, and these ascents are supported by *crescendo* markings. Absent are several *decrescendo* markings on which the conductor should insist.

Figure 9. Alto descending melody



Rheinberger. mm.62–65 – Alto.

It should be noted that Josef Rheinberger’s dynamic markings align with Nineteenth Century performance practice in regard to phrasing and dynamics. In most cases, ascending melodic lines are marked with *crescendi*, and descending lines with *decrescendi*. Though phrases in the voice parts are not marked with slurs, they are marked in the piano line. Similar phrase structures can be assumed; therefore, it is important for the conductor to study the piano part.

⁷Williamson,14.

Harmony, Melody and Texture

Früh Morgens begins and ends in the key of C major. The second verse (beginning at measure 37) modulates to A major. The Soprano 1 melody outlines the tonic chord of the new key (see figure 10.) A repetition of this melody (at measure 55)

marks the beginning of verse three (beginning at measure 55) and a return to C major (see figure 11). A third occurrence of this melody (at measure 79) marks a modulation to E major. This time, the melody is in the Alto line (see figure 12.) The final verse (beginning at measure 99) returns to C major.

Figure 10. Soprano 1 melody outlining A major

p dolce
Noch lacht uns dop - - -

Rheinberger. mm.37–39.

Figure 11. Soprano 1 melody outlining C major

f
Before us with delicate flutters
Vor uns mit zier - - -

Rheinberger. mm.55–57.

Figure 12. Alto melody outlining E major

p
Noch lacht uns dop - - -

Rheinberger. mm.79–81.

Throughout the piece, Rheinberger used diminished seventh chords to begin new sections (see figure 13) and to pivot to temporary key areas (see figure 14.) These chords are often surprising and serve to capture the attention of the listener.

In several instances, these diminished seventh chords are preceded by chromatic passing tones or passing groups. Similar use of chromatic passing tones can be found in the vocal writing.

Figure 13. B° 7 chord used to anticipate the first choral entrance



Rheinberger. mm.7–8.

Figure 14. C#° 7 chord used to anticipate a temporary change of tonality



Rheinberger. mm.15–16.

Melodic line should be the centerpiece of the performance. “Rheinberger’s style is distinguished by a linear approach in which great attention is given to the development of individual parts. This tends to give his vocal and instrumental music a ‘singing quality.’”⁸ When voices are moving homophonically, the melody is most often in the Soprano I voice and other voices should serve as a harmonic support. This approach will be effective

for both intonation and balance, especially when the lower voices are singing dissonant intervals. This was a device that Rheinberger used often (see Figure 15.) These cases of dissonance are used to strengthen the meaning of the text and are always prepared. For dissonances, the focus should be on the resolution rather than the dissonance itself in order to draw attention to the release of tension.

⁸ Natasia Sexton, 2007, Liturgical expressions of a classical romantic: A choral conductor’s investigation of selected sacred treble chorus compositions by Josef Rheinberger, 7.

(Figure 15 on next page.)

Figure 15. Dissonance between Soprano II and Alto lines

The musical score for Figure 15 is in 2/4 time and features three vocal parts: Soprano I, Soprano II, and Alto. The lyrics are: "Die Ler-che, die Ler-che! sie steigt in die Luft!". The Soprano I line begins with a quarter rest followed by a quarter note G4, then eighth notes A4, B4, and C5. The Soprano II and Alto lines begin with a quarter note G4, followed by eighth notes A4, B4, and C5. A red box highlights the first two measures of the Soprano II and Alto lines, where the Soprano II line has a quarter note G4 and the Alto line has a quarter note G4, creating a dissonance. The Soprano I line has a quarter rest in the first measure and a quarter note G4 in the second measure.

Rheinberger. mm.8–11.

In cases of imitation, all lines should be treated linearly. Priority should be given to the first statement and the imitation treated as a restatement or echo. Rheinberger prepared imitative entrances well by overlapping unaccented syllables and new entrances (see Figure 16.) Special care should be taken to ensure that unaccented syllables are de-emphasized. This will allow entrances to be clearly heard.

Figure 16. Imitative entrances supported by unaccented syllables

The musical score for Figure 16 is in 2/4 time and features three vocal parts: Soprano I, Soprano II, and Alto. The lyrics are: "hin-aus in's Frei-e, emp-fangt die Son-ne, und grüsst mit". The Soprano I line begins with a quarter rest followed by a quarter note G4, then eighth notes A4, B4, and C5. The Soprano II and Alto lines begin with a quarter rest followed by a quarter note G4, then eighth notes A4, B4, and C5. The Soprano I line has a quarter rest in the first measure and a quarter note G4 in the second measure. The Soprano II and Alto lines have a quarter rest in the first measure and a quarter note G4 in the second measure.

Rheinberger. mm.16–20.

Conclusion

When preparing late Romantic German part-songs like those of Rheinberger, the emphasis should be on the entire composition. The micro phrases previously mentioned should be applied to the composition at large, but only as far as it enhances the text and furthers the mood of the music. Rheinberger was not concerned with the specific meaning of the text, rather the character of the entire piece.

It is crucial that instances of text painting not be characterized by differentiated vocal production. For nineteenth century German choral societies, "...characterized use of timbre were arguably as unimportant for choral composition as they were integral to orchestral music."⁹ The approach of

⁹ Donna Marie Di Grazia, 2013, *Nineteenth-century choral music*, New York, London, Routledge, 117.

these melodies should instead be light and not pressed. Though adult women from Munich's Oratorienverein were the first to perform Maitag, secular part-songs for women typically found a home in school choirs during this period. The resulting timbre would be that of an adolescent female singer. Rather than focusing on rate of vibrato, the conductor should work for vocal production that has a healthy core.

Application of these principles will ensure that *Früh Morgens* is performed in a style similar to its first performances. Performing this repertoire will allow women's choirs to breathe new life into an often-overlooked work by an often-overlooked composer. Its conservative beauty is sure to make *Früh Morgens* a favorite of singers and audience members.

Appendix I

No.1. Früh Morgens

(Early in the Morning)

Fanny von Hoffnaaß

Josef Rheinberger
Edited by Matthew Bumbach

Allegro non troppo ♩ = 96

Musical score for Soprano 1, Soprano 2, Alto, and Piano. The score is in 2/4 time and begins with a 7-measure rest for the vocalists. The piano part starts with a forte (f) dynamic and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Translation: *The lark, the lark!* *it rises into the air!* 'tis morning,

Vocal and piano score with German lyrics and translation. The vocal parts (Soprano 1, Soprano 2, and Alto) enter at measure 7 with a forte (f) dynamic. The piano accompaniment continues with dynamics of f, p, sf, and sf. The score includes a Pedal point marked with an asterisk (*) at the end of measures 7, 8, 9, and 10.

7
S. Die Ler-che, die Ler-che! sie steigt in dieLuft! 's ist Mor - gen,
S. Die Ler-che, die Ler-che! sie steigt in dieLuft! 's ist Mor - gen,
A. Die Ler-che, die Ler-che! sie steigt in dieLuft! 's ist Mor - gen,
Pno. f p sf sf
Ped * Ped *

breathes the fragrant scent!

'out in the open air,

welcomes the sun,

3

14

S. ath-met den wūr-zi-gen Duft! hin-aus in'sFrei - e, emp-fangt die Son - ne,

S. ath-met den wūr-zi-gen Duft! hin-aus in'sFrei - e, emp-fangt die

A. ath-met den wūr-zi-gen Duft! hin-aus in'sFrei - e, emp-fangt die

Pno. *sf* *sf* *sf*

* Ped * Ped *

and greets with cheer

the blissful month of May,

and greets

20

S. und grüsst mit Ju bel di Mai - en - won - ne, und grüsst

S. Son - ne, und grüsst mit Ju bel die Mai-en - won - ne, und grüsst mit

A. Son - ne, und grüsst mit Ju bel die Mai-en - won - ne, und grüsst mit

Pno. *sf* *ff* *sf*

* Ped * Ped *

with cheer

the blissful month of May!

26

S. mit Ju - bel die Mai - en - won - ne!

S. Ju - bel, grüsst mit Ju - bel die Mai - en - won - ne!

A. Ju - bel, grüsst mit Ju - bel die Mai - en - won - ne!

Pno. *ped.* * *ped.* * *ped.* * *p*

The double spring is still laughing at us,

33

S. *p dolce* Noch lacht uns dop - pel-ter

S. *p* Noch lacht uns dop - pel-ter

A. *p* Noch lacht uns dop - pel-ter

Pno. *p* *ped.* *

the time of blessed youth;

who wanted to be dreaming

41

S. *sf*
Frü-ling, der Ju-gend se - li-ge Zeit; wer woll - te da schla-fen und träu-men,

S.
Frü-ling, der Ju-gend se - li-ge Zeit; wer woll - te und träu-men,

A.
Frü-ling, der Ju-gend se - li-ge Zeit; wer woll - te träu-men,

Pno.
Ped * Ped *

outside the flowers are ready!

Before us with delicate flutters

50

S. *f*
sind au-ssen die Blü-then be-reit! Vor uns mit zier - lic-chem

S. *f*
sind au-ssen die Blü-then be-reit! Vor uns mit zier - li-chem

A. *f*
sind au-ssen die Blü-then be-reit! Vor uns mit zier - li-chem

Pno.
Ped * Ped * Ped *

a butterfly dances up and down, a butterfly dances up and down,

59

S. Gau - keln tantz Schmet-ter-ling auf und ab, tantz Schmet-ter-ling

S. Gan - keln tantz Schmet-ter-ling auf und ab, tantz Schmet-ter-ling

A. Gan - keln tantz Schmet-ter-ling auf und ab;

Pno. Ped. * Ped. * Ped. * Ped. *

birds swinging on branches

66

S. auf und ab; auf Zwei - gen Vög-lein schau - eln und

S. auf und ab; Vög-lein schau - keln, und zwit - schern

A. auf Zwei - gen Vög-lein schau - keln, und swit - schern

Pno. *cresc.* *f* Ped. * Ped. * Ped. * Ped. *

and chirping enticingly down,

and chirping enticingly down,

7

73

S. zwit- schern lo - ckend her - ab, und zwit- schern lo - ckend her - ab!

S. lo - ckend, und zwit- schern lo - ckend her - ab!

A. lo - ckend, und zwit - schern lo - ckend her - ab! *p* <

Pno. *dim.* *p*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

Noch *dolce*

The double spring is still laughing at us,

the youth

80

S. *pp* Noch lacht uns der Früh - ling, der Ju - gend

S. *pp* Noch lacht uns der Früh - ling, der Ju - gend

A. lacht uns dop - - pel - ter Früh - ling, der Ju - gend *pp*

Pno. *pp*

ped. * *ped.* * *ped.* *

and listen to the fable at the ancient tower, he knows

110

S. *p* und lausch-en der Sa - ge beim ur - al-ten Thurm, *mf*

S. *p* und lausch-en der Sa - ge beim ur - al-ten Thurm, er weiss zu *mf*

A. *p* und lausch-en der Sa - ge beim ur - al-ten Thurm, er weiss zu *mf*

Pno. *p* *sf* *p*

Red. *

how to talk about love and tempest, he knows how to talk he knows how to talk

115

S. *mf* er weiss zu re - den, er weiss zu re - den

S. *sf* re - den von Lieb' und Sturm, *p* er weiss zu re - den

A. *sf* re - den von Lieb' und Sturm, *p* er weiss zu re - den

Pno. *cresc.* *sf*

about love, love and of tempest!

122

f

S. — von Lie - be, von Lie - be und von Sturm!

f

S. von Lie - be, von Lie - be und von Sturm!

f

A. von Lie - be, von Lie - be und von Sturm!

Pno.

f

Ped. * Ped. * Ped. * Ped. *

132

S.

S.

A.

Pno.

TEXT AND PRONCIATION

TRANSLATION

[fry:] [mɔrgəns]
Früh Morgens

Early in the Morning

[di] [lɛrçə] [zi][ʃtaikt][m][di] [loft]
Die Lerche, die Lerche! sie steigt in die Luft!
 [sɪst] [mɔrgən] [atmət] [den] [vʏrtsɪçən] [dʊft]
's ist Morgen, athmet den würzigen Duft!
 [hɪ¹naus] [ɪns] [fraiə] [ɛmpfaŋt] [di] [zɔnə]
hinaus in's Freie, empfängt die Sonne,
 [ʊnt][gryst][mit][jubəl][di] [maiənvɔnə]
und grüst mit Jubel die Maienwonne,

The lark, the lark! it rises into the air!
 'tis morning, breathes the fragrant scent!
 out in the open air, welcomes the sun,
 and greets with cheers the bliss of May,

[nɔx][laxt][ʊns] [dɔplteç] [frylɪŋ]
Noch lacht uns doppelter Frühling,
 [deç] [jugənt] [zelɪgə][tsait]
der Jugend selige Zeit;
 [vɛç] [vɔltə][da] [trɔymən]
wer wollte da träumen,
 [zɪnt] [ausən] [di] [blytən][bə¹rait]
sind aussen di Blüten bereit!
 [fɔç][ʊns][mit] [tsɪçlɪçən][gəʊkəlŋ]
Vor uns mit zierlichen Gaukeln
 [tants] [ʃmɛtɛlɪŋ] [auf][ʊnt][ap]
tanzt Schmetterling auf und ab,
 [auf] [tsvaigən] [fɔglain] [ʃaukəlŋ]
auf Zweigen Vöglein schaukeln,
 [ʊnt] [tsvɪtʃən] [lɔkənt] [heç][ap]
und zwitschern lockend her ab,

The double spring is still laughing at us,
 the time of blessed youth,
 who wanted to be dreaming,
 outside the flowers are ready!
 Before us with delicate flutters
 the butterfly dances up and down,
 birds swinging on branches,
 and chirping enticingly down,

[ɛmpoç][auf][di][bɛrgə] [dɔrç] [valdɪgən] [hain]
Empor auf die Berge, durch waldigen Hain!
 [dɔrt] [ʃaun] [vɪç] [nɪdç][tsəm] [ʃtrəməndən] [rain]
dort schau'n wir nieder zum strömenden Rhein
 [ʊnt] [lauʃən] [deç][zəgə][baim][uç²altən] [tɔrm]
und lauschen der Sage beim uralten Thurm,
 [ɛç][vais][tsu] [redən][fən] [lɪp] [ʊnt] [ʃtɔrm]
er weiss zu reden von Lieb' und Sturm!

Up to the mountain, through wooded grove!
 there we look down the current of the Rhine,
 and listen to the fable at the ancient tower,
 He knows how to talk about love and tempest!

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