

Your Devoted Hugo
THM—138
baritone and piano

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Your Devoted Hugo

A song cycle for baritone and piano

Words by Hugo Wolf

Translated by Nina Radtke and Timothy Hoekman

Music by Timothy Hoekman

*Timothy
Hoekman Music*

This score can be found at GraphitePublishing.com

1. Trouble at School

(to his parents, 1873)

Not too fast (♩ = c. 88)

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Voice *mp* *molto agitato* *mf*

My dear - est par - ents, I

Piano *mp* *mf*

6 *port.*

guess you got a let - ter to - day from the pre - fect, tell - ing you a - bout my be -

6

10 *p*

hav - ior and how I am do - ing at school. _____ Some

10 *p*

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14

things are true, but man - y are shame - ful lies!

f

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18

For ex - am - ple, he

p

18

ff

p

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22

writes that I'm bare - ly ac - cept - a-ble in all

mf

22

mf

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26

mp

sub - jects.

It's true that I failed Lat - in,

26

31

mf

but I will keep my pro - mise to do bet - ter.

I

31

mf

35

f

did so well on a his - to - ry test that the school in - spec - tor praised _____

35

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39 *p*
me. Please keep this in mind. He

39 *p*

43 *f*
writes that I am proud, stub - born, and de - fi -

43 *f*

47 *mp*
- ant; I can-not un-der -

47 *ff* *p*

51



stand how this came in-to his mind, and he lies in - fa - mous - ly when he

51

55



writes that when he threat - ened to throw me out of school, I an - swered: "Then

55

59



I will go to Mar - burg!"

He al - so writes that I nev - er

59

colla voce

a tempo

dim.

mp

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64

asked his for-give - ness, but I went to him in the ver - y first term

68

to beg his par - don. But he re - pulsed me, say - ing:

rit.

rit.

ped.

73

(spoken in a gruff, pompous voice) **Fast**

"This is all hypocrisy."

f

Tempo I
(or slightly slower)

mp

76

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Please

molto rit.

mp

sost. ped.

79

send me a sum - mer jack - et of Rus - sian lin - en, and my bath - ers, and your

79

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82

pic - tures. And when is Mo - des - ta's name day and birth - day?

82

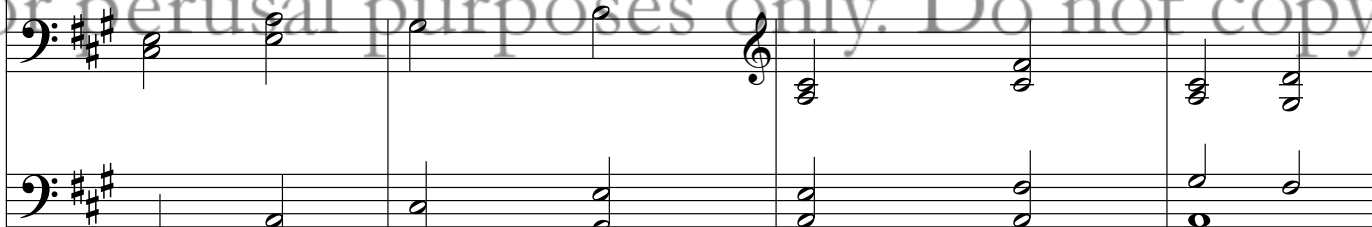
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86



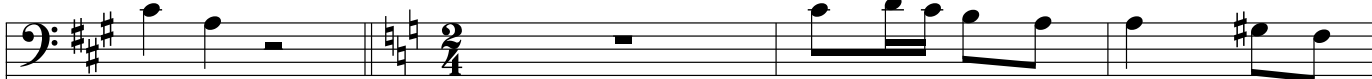
I kiss your hands man - y times and re - main your most thank - ful son, _____

86



*
(release s.p.)

90



Hu - go.

Writ - ten in se - cret. Please do not

90



94



an - swer, be-cause he is writ - ing to ask why you did not come on Tues - day.

94



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98 *mp*

Tell _____ him that the gray ³ horse was

101 *f*

sick and not that I told you not to come. _____

105 *(whispered)*

(whispered)
In great haste.

2. Richard Wagner

(to his parents, 1875)

Moderately (♩ = c. 72)

mf

Dear - est par - ents, Al - read - y I've got a

mf

fore - taste of how dif - fi - cult it is to get one's com - po - si - tions heard.

Be - cause I am not in the com - po - si - tion class, they do not want to al -

12 *f*

low my piec-es to be played, e ven when I try my ver - y

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12

16 *freely*

best to get them per - formed. *rit.* Now to the main point. I was

16 *f* *mf* *colla voce*

20 *ff* *a tempo*

ac-tual-ly— can you guess with whom?— Mae - stro Rich - ard Wag -

20 *f*

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23

mp

- ner at the Im - pe - rial Ho - tel. I was wait - ing for him on the stairs.

23

mp

26

mf

Fi - nal - ly he came down from the sec - ond floor, and I greet - ed him ver - y de -

26

28

mf

vot - ed - ly. He thanked me most kind - ly, and

28

30

when he came near the door, I quick-ly jumped there and o-pened it for him.

32

Slower (♩ = c. 63)

p *mp*

He stared at me sev-er-al sec-onds, then left for the fi-nal re-hears-al of

sub. p *mp*

36

Tempo I

Lo - hen-grin.

accel. *mf*

39

I ran as fast as I could, and I got to the ope - ra house be-

42

fore his car - riage ar - rived. I greet - ed him a -

45

gain and want - ed to o - pen the door for him,

48

but the coach - man jumped and o - pened it in - stead.

48

51

Mae - stro Wag - ner asked him some - thing then; I

51

55

think it was a - bout me!

55

sost. ped.

For perusal purposes only. Do not copy.

For perusal purposes only. Do not copy.

mp

58

For perusal purposes only. Do not copy.

58 *mp* A

(sost. ped.) *

62

few weeks lat-er I was wait - ing a-gain at the ho - tel when Wag - ner ar - rived with his

62 *f* *mf*

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67

wife, Co - si - ma, — daugh - ter of the great Liszt. I

67 *mp* *poco rit.*

ped.

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72 *a tempo*

greet - ed her ver - y re - spect - ful - ly. She did not find me

mp

77

worth-y of a sin-gle glance; she is known all o - ver the world as a proud, con-ceil-ed

p

p

82

wom-an. Wag - ner went in - to his room with-out look - ing at me.

mf *mp*

mf *p*

87 $(\text{♩}=\text{♩})$ *mf*

But the maid said: "Oh, Herr Wag - ner, a young ar - tist who has

87 *mf*

92 **Tempo I**

of - ten wait - ed to meet you wish - es to speak with you." He came

92

97 *p*

out and said: "I think I've seen you be - fore. — You are..." (Per -

97 *p*

101

haps he was a - bout to say: "You are a fool.")

101

104

mf

But then he o - pened the door for me.

104

107

There was a real - ly roy - al splen - dor. In the cen - ter was a

107

113

Vocal line for measures 113-116. The melody is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It consists of eighth and quarter notes.

bed com-plete - ly of silk and vel - vet.

Wag-ner was wrapped in a

113

Piano accompaniment for measures 113-116. The left hand plays a rhythmic pattern of eighth notes, while the right hand plays chords and moving lines.

117

Vocal line for measures 117-120. The melody continues with eighth and quarter notes. A time signature change to 3/4 occurs at the end of measure 119.

long, vel-vet coat trimmed in fur.

Then he asked me:

117

Piano accompaniment for measures 117-120. The right hand features a melodic line with some grace notes. A dynamic marking of *f* (forte) is present in measure 119. A *sost. ped.* (sostenuto pedal) instruction is at the end of the system.

sost. ped.

121

Vocal line for measures 121-124. The melody is in a key with two sharps (D, A) and a 3/4 time signature. It consists of quarter and eighth notes.

"What do you de - sire?"

121

Piano accompaniment for measures 121-124. The right hand features a complex rhythmic pattern with triplets of eighth notes. The left hand plays a simple bass line.

(sost. ped.)

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123

mp

To be con-tin-ued in my

123

(sost. ped.)

126

next let-ter; my thoughts go far too fast, and the quill can-not keep up. That's why the

126

Slightly slower (♩ = c. 66)

130

hand - writ - ing _ is so bad.

130

p

134 *mp*

Wish-ing you a Mer-ry Christ-mas and a beau-ti-ful, rich-ly dec-o-rat-ed Christ-mas tree,

139 *rit.* *freely*

with heart-felt greet-ings and kiss-es, I re-main your most thank-ful son, Hu-go

144

Wolf.

(8va) *a tempo*

p

3. Mood Swings

(to his brother Max, 1881)

Brightly (♩ = c. 126)

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mf

A thou - sand thanks, dear broth - er, for your friend - ly let - ter.

mf

5

Just to - day, the third of May, I got your con-grat-u - la - tions.

5

10

But nev - er mind; ev' - ry good wish ar - rives

10

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14

Vocal line for measures 14-16. The melody starts with a half note G4, followed by quarter notes A4 and B4, then a quarter rest, and finally a quarter note C5. The lyrics are "right on time."

right on time.

14

Piano accompaniment for measures 14-16. The right hand features chords and moving lines, while the left hand provides a steady bass line. A *rit.* marking is present at the end of the system.

18

Slower (♩ = c. 92)

mp

Vocal line for measures 18-20. The melody begins with a half note G4, followed by quarter notes A4 and B4, then a quarter rest, and finally a quarter note C5. The lyrics are "A - pril turned out to be dis -".

A - pril turned out to be dis -

18

Piano accompaniment for measures 18-20. The right hand features chords and moving lines, while the left hand provides a steady bass line. A *mp* marking is present at the beginning of the system.

23

Vocal line for measures 23-25. The melody starts with a half note G4, followed by quarter notes A4 and B4, then a quarter rest, and finally a quarter note C5. The lyrics are "as - trous for me. Wheth-er it will be good or bad in the".

as - trous for me. Wheth-er it will be good or bad in the

23

Piano accompaniment for measures 23-25. The right hand features chords and moving lines, while the left hand provides a steady bass line.

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28

end, I do not know yet.

Deliberately
 (♩ = c. 76)

32

rit. I am blind, blind, _____ be-cause I see on - ly

37

mp *cresc. e accel.*
 black - ness, and I fear that I may nev - er find my way out of this

mf *p* *cresc. e accel.*

8va *ped.*

Anguished

(♩ = c. 76)

41

rit.

f

ff

lab - y - rinth of pain.

Wal -

41

rit.

f

46

mf

ly is stay - ing in Par - is with her fam - i - ly, who are urg - ing her to mar - ry.

46

mf

51

p

She is weak and will give in to their pres - sure. Now do you un - der -

51

p

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56

stand?

In my cur - rent mood,

56

60

poco a poco cresc.

f

it is im - pos - si - ble to cre - ate ar - range - ments for such a wretch - ed

60

poco a poco cresc.

f

65

mf

or - ches-tra.

As for

65

rit.

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Tempo I

71

prod - ucts from me, I can serve up — a string quar - tet:

mf

This system contains measures 71 through 75. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part is marked *mf*. The lyrics are: "prod - ucts from me, I can serve up — a string quar - tet:".

76

ver - y juic - y, lots of pep - per, and rich - ly gar - nished with cel - lo

This system contains measures 76 through 80. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "ver - y juic - y, lots of pep - per, and rich - ly gar - nished with cel - lo".

81

pas - sag - es, but rath - er heav - y to di - gest, on - ly re - com - mend - ed for pigs' —

This system contains measures 81 through 85. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "pas - sag - es, but rath - er heav - y to di - gest, on - ly re - com - mend - ed for pigs' —".

86

— stom - achs.

poco rit.

Slightly slower (♩ = c. 112)

90

mp

cresc.

Be - ware the nas - ty pros - pect of

90

p

cresc.

94

ev' - ry - thing com - ing up — a - gain -- if you know what I mean.

94

mp

sost. ped.

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Tempo I

98

mf

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sost. ped.



101

(♩=♩)

Phil-har-mon - ic con-cert be-gins at twelve - thir - ty. Fare - well, dear Max.

101

106

freely

Ev'-ry-thing is pret-ty good with me, ex - cept when it's bad. Next year I will

106

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112

port.

move to Ger-ma-ny; no—more Vi - en - na. Ciao, dear broth-er;

112

119

I am yours with all my heart.

119

p

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4. Mörike Madness

(to Edmund Lang, 1888)

Slowly (♩ = c. 88)

Moderately (♩ = c. 104)

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mp *mf*

My dear Ed - mond, I just wrote a new song, a di -

5

mp *mf*

vine song, I tell you. Ver - y heav - en-ly, won - der-ful, O

10

mp *mf*

God, soon it will be o-ver with me since my clev-er-ness is grow-ing day by day. How

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(falsetto)

16

far will I be a ble to reach? I shud-der to

16

p *cresc.* *mf*

22

think a-bout it. I lack the cour-age to com- pose an

22

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28

op-er-a, for fear of so man-y i-de-as. I -

28

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33 *push ahead* *cresc.* *a tempo* **f**

de - as, my friend, are fright - ful. I feel it. My

push ahead *cresc.* **f**

sost. ped.

38

cheeks are glow - ing with ex - cite - ment like mol - ten i - ron, and this state of in - spi -

38

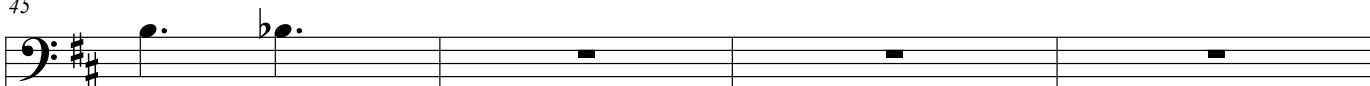
42 *hold back* *mp*

ra - tion for me is not pure joy, — but ex - qui - site —

42 *hold back* **p**

(release s.p.)

45



tor - ture.

a tempo

45

49

I im - pro - vised al - most a

mf

49

53

whole com - ic op - er - a to - day

at the pi - a - no.

I think I could cre -

53

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58



ate some-thing good in this style. What does the fu - ture hold for me?

58

Piano accompaniment for measures 58-63. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The music is in a minor key.

64

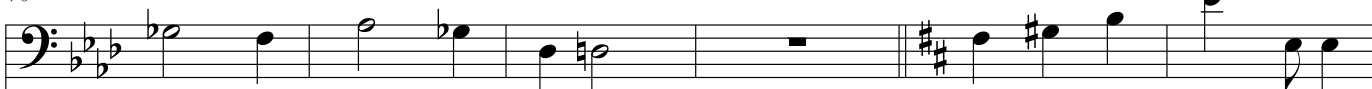


Am I des-tined? May-be e - ven cho-sen?

64

Piano accompaniment for measures 64-69. The right hand plays a melodic line in the treble clef, and the left hand plays a bass line in the bass clef. The music is in a minor key.

70



God for - bid the lat - ter! That would be hor - ri-ble!

70

Piano accompaniment for measures 70-75. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The music is in a minor key.

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76

mf

I must be cra - zy to

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sost. ped.

81

ritenuto p

tell you such sil - ly things. No of - fense — meant! Your old

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p

85

Flu - chu.

cresc. e accel.

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Fast and passionately

(♩. = c. 112)

f

90

Dear Ed - mon - do, To -

90

94

day I pro - duced my mas - ter - piece.

94

99

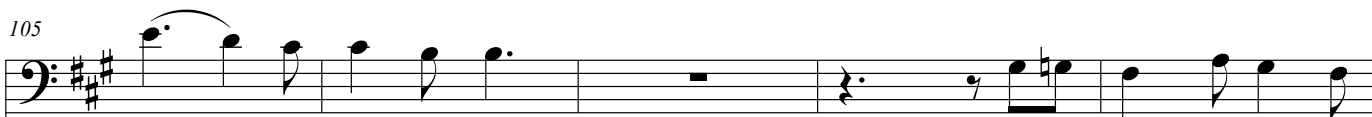
"Er - stes Lie - bes - lied ein - es Mäd - chens" is by far _____ my

99

8va

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105



best — ac - com - plish - ment.

In com - par - i - son with

105

 Piano accompaniment for measures 105-109. The right hand features a melodic line with a *8va* marking above measure 105. The left hand provides a harmonic accompaniment with chords and moving lines.

110



this song, ev' - ry - thing be - fore is mere - ly child's

play.

110

Piano accompaniment for measures 110-114. The right hand continues the melodic line from the previous system. The left hand features a rhythmic accompaniment with chords and moving lines.

115



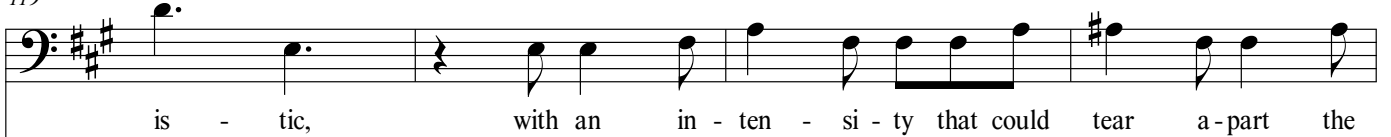
The mu - sic has such a strik - ing char - ac - ter -

115

 Piano accompaniment for measures 115-119. The right hand features a melodic line with a *port.* marking above measure 115. The left hand provides a harmonic accompaniment with chords and moving lines.

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119



119

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123

nerv - ous sys - tem of a block _____ of mar - ble.

123

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128

The po - em is cra - zy, the mu - sic no

128

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148 **Jauntily** (♩ = c. 112)

mf

I re-voke that "Er - stes Lie - bes-³lied ei - nes

f *mf* *mp*

151

Mäd - chens" is my best, be - cause what I wrote this morn - ing,

151

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155

"Fuss - rei - se," is a mil - lion times bet-ter. —

155

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159

rit.

When you hear this lat - est song, you will have just

159

163

p

one more wish: _____ to die. _____ But,

163

sost. ped.

167

a tempo

f

in the mean-time, live _____ well. _____ Your o - ver-joyed Wölf-ing.

167

a tempo

f

p

*
(release s.p.)

171 (♩=♩.)

Musical score for measures 171-174. The piece is in G major and 12/8 time. The bass line is mostly rests. The right hand features a melodic line with chords and eighth notes, while the left hand provides a bass accompaniment with eighth notes and chords.

175

Musical score for measures 175-178. The bass line remains mostly rests. The right hand continues with a melodic line, marked with *cresc.* and *sub. p*. The left hand accompaniment is consistent with the previous measures.

179

Musical score for measures 179-182. The bass line is mostly rests. The right hand features a melodic line with an *8va* marking and a *ff* dynamic. The left hand accompaniment continues. The piece concludes with a double bar line.

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5. Music Publisher Schott

(to Gustav Schur, 1890)

Angrily (♩ = c. 72)

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ff

Schott can kiss my—

p

ff

Red. *

f

I would rath - er mud - dle a - long than bar - gain with this nit - pick - er.

mf marcato

f

I'm fed up with all that hag - gling. Write to

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8

Schott that I in-sist on shar-ing the net prof - its, and I in -

10

sist _____ on a com-plete e - di-tion of the Span-ish songs.

12

If he does not like it, he shall send them back im - me - diate-ly.

14

This is my care - ful - ly con - sid - ered de - ci - sion

15

rit. **Moderato** (♩ = c. 108)

and my fi - nal word.

rit. *mp* *Ped.*

19

mf *p* *mf*

Li - lien - cron wrote me an eight - page let - ter, bare - ly leg - i - ble, tell - ing

mf *pp* *mf*

gradually lift pedal *Ped.* *senza ped.*

24 *p* *mf*

me, a-long with much flat - ter - y, that he does not dare to ven-ture near

24 *p* *mf*

29

Shake - speare. He is of - fer - ing a trag - e - dy set in North A -

29

34

mer - i - ca. But, de - spite my en - thu - si - asm for Buf - fa - lo Bill and his

34

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39

un - washed com - pan - ions, I pre - fer the do -

43

mes-tic soil — and its peo - ple, who ap - pre-ci-ate the ben-e-fits of soap.

48

Gro - he dis - a - greees with The

54

p *mf*

Tem-pest as an op-er-a--- too op-er-at-ic. He wants to steer me

54

pp *mp*

59

rit. *mp*

toward a Bud - dha by Carl Hec - kel. But

59

mf *rit.*

65

p *mp*

thank you for that, too. The weath-er

65

p *mp*

Tempo I (♩ = c. 72)

sarcastically,
almost spoken

69

late - ly has had some - thing of the mel - an - chol - y of a Brahms mas - ter - piece.

69

74

somewhat freely

I've be - come quite dumb be - cause of it. — Ad - dio for now. Please write more of - ten to your

74

79

rit.

rain - - - swept — and rust - ed Hu - go Wolf. —

79

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Slightly slower (♩ = c. 69)

82

f

Add to your an - swer to Schott that it is at

accel.

82

pp

f

start tremolo slowly
and increase speed

Red.

84

my dis - cre - tion, not the pub - lish - er's, — to de - cide which po - ems are suit - a - ble.

84

mf

86

All I need is for some stu - pid cat - tle to tell me what I should set to mu - sic and what

86

3

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88 **Slower** with great indignation

not. "A bunch of uncomposable poems!!!" Oh, you Cal - i - ban!

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88 **Slower**

90 *ff*

While I was com - pos - ing them, they be - came com - pos - a - ble. —

90 *ff*

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6. No Dancing

(to Melanie Köchert, 1893)

Slowly (♩ = c. 56)

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5 *mp* The gra-cious

5 *mf* *mp* *cresc.*

9 la - dy is not much tak - en with com - plain - ing but rath - er with danc - ing.

9 *p*

ped.

13 Eh bien! Let's try to dance. In - deed,

13

17

danc - ing is now eas-i-er for me be - cause you dis-like my gloom - y face so much.

21

*accel.***A little faster** (♩ = c. 69)*mf**pressing forward*

I am not in the right mood for danc - ing, but you

25

wish it, and so I am po - lite e-nough to ac - cept your wish as my com -

Faster (♩ = c. 80)

Moderately fast (♩ = c. 116)

29

mand. *accel.* *with much rubato*
cresc. *f*

Musical score for measures 29-32. The top staff is a single bass line. The bottom two staves are a grand staff (treble and bass clefs). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Measure 29 starts with a half note G#2. Measure 30 has a half note G#2. Measure 31 has a half note G#2. Measure 32 has a half note G#2. The bottom two staves have a complex accompaniment with many chords and moving lines. Dynamics include *cresc.* and *f*. Performance markings include *mand.*, *accel.*, and *with much rubato*.

33

Musical score for measures 33-37. The top staff is a single treble line. The bottom two staves are a grand staff. The music is in a key with three sharps and a 2/4 time signature. Measure 33 has a half note G#2. Measure 34 has a half note G#2. Measure 35 has a half note G#2. Measure 36 has a half note G#2. Measure 37 has a half note G#2. The bottom two staves have a complex accompaniment with many chords and moving lines.

38

rit.

Musical score for measures 38-41. The top staff is a single treble line. The bottom two staves are a grand staff. The music is in a key with three sharps and a 2/4 time signature. Measure 38 has a half note G#2. Measure 39 has a half note G#2. Measure 40 has a half note G#2. Measure 41 has a half note G#2. The bottom two staves have a complex accompaniment with many chords and moving lines. Dynamics include *rit.*

42

a tempo *rit.* *dim.*

Musical score for measures 42-45. The top staff is a single treble line. The bottom two staves are a grand staff. The music is in a key with three sharps and a 2/4 time signature. Measure 42 has a half note G#2. Measure 43 has a half note G#2. Measure 44 has a half note G#2. Measure 45 has a half note G#2. The bottom two staves have a complex accompaniment with many chords and moving lines. Dynamics include *a tempo*, *rit.*, and *dim.*

46

Slowly (♩ = c. 56)
p

Musical score for measures 46-50. The top staff is a single treble line. The bottom two staves are a grand staff. The music is in a key with three sharps and a 3/4 time signature. Measure 46 has a half note G#2. Measure 47 has a half note G#2. Measure 48 has a half note G#2. Measure 49 has a half note G#2. Measure 50 has a half note G#2. The bottom two staves have a complex accompaniment with many chords and moving lines. Dynamics include *p*. Performance marking includes *Slowly*.

48

mp

f

Shall I play a dance for you? For in-stance as a swash-buck-ler, or—

48

52

mp

mf

f

mp

oh i-ro-ny— as a sol - dier of for - tune, or

52

55

(spoken)

as a des-per-ate lov - er?

What the hell!

55

p

Slower (♩ = c. 50)

59

mf

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I can - not dance, I do not want to dance,

59

*mf**mp*

61

an - y more than I am a - ble to com - pose or do an - y - thing when there is

61

64

no strong in - ner need. Now

64

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67

p

Sa - tan holds me in his crow - black claws, — and there is

67

p

ped.

70

noth - ing to do but wait, — wait, and wait some more.

70

cresc.

75

f

So no — danc - ing, — dear mad - am, not e - ven the

75

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Slower and freely

mp

79

short - est dance. What for? The world makes a fool of one e -

79

p

Ped.

82

nough; should I then make a fool of my - self, too? But

82

(Ped.)

85

you should not jump to the con - clu - sion that I am al-read - y cra - zy. Un-til

85

port.

(Ped.)

88

p

then there is still time left for your tru - ly ad - mir - ing Hu - go Wolf.

88

pp

91

91

Red.

95

95

8va

9

rit.

8va

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7. Madly in Love

(to Frieda Zerny, 1894)

Dreamily (♩ = c. 58)

p

My dear, be-lov-ed Frie-dl, "Ich

pp

$\frac{1}{2}$ *And.*

5 A little faster (♩ = c. 63)

si-tze und sin-ne und sin-ne und träu-me, und

p

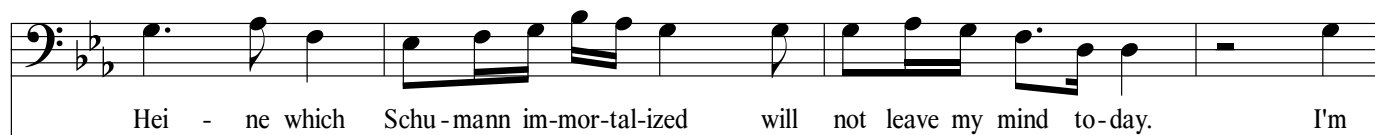
9

denk' an die Lieb-ste mein." These words of

mp

p

13



13

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17



17

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20



20

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Slower (♩ = c. 54)

23

Oh, Frie - da, this sep - a - ra - tion is too

23

Red.

26

drear - y and sad.

26

Red.

Brightly (♩ = c. 92)

31

leggiero

8va

31

Red.

33

mf

Since you left, spring has made

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This system contains measures 33 and 34. The vocal line is in the bass clef with lyrics. The piano accompaniment is in the grand staff (treble and bass clefs). Measure 33 features a sixteenth-note melody in the right hand and a simple bass line in the left hand. Measure 34 continues the melody with a sixteenth-note triplet in the right hand.

35

ver - y good prog - ress.

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This system contains measures 35 and 36. The vocal line is in the bass clef with lyrics. The piano accompaniment is in the grand staff. Measure 35 features a sixteenth-note melody in the right hand and a bass line in the left hand. Measure 36 features a sixteenth-note triplet in the right hand and a bass line in the left hand.

37

In my gar - den the

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This system contains measures 37 and 38. The vocal line is in the bass clef with lyrics. The piano accompaniment is in the grand staff. Measure 37 features a sixteenth-note melody in the right hand with a wavy line above it, and a bass line in the left hand. Measure 38 continues the melody with a sixteenth-note triplet in the right hand and a bass line in the left hand.

39

Vocal line for measures 39-41. The melody starts with a dotted quarter note, followed by eighth and quarter notes, and ends with a half note.

love - li - est li - lac is smell - ing sweet,

39

Piano accompaniment for measures 39-41. The right hand features a complex rhythmic pattern with triplets and sixteenth notes. The left hand provides a steady bass line.

42

Vocal line for measures 42-43. The melody consists of quarter and eighth notes.

and the grass has grown

42

Piano accompaniment for measures 42-43. The right hand has a triplet of eighth notes followed by a sixteenth-note triplet. The left hand has a simple bass line.

44

Vocal line for measure 44. The melody is a single dotted quarter note.

dou - - - ble.

44

Piano accompaniment for measure 44. The right hand features a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Dynamics include *f* and *rit.*

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45 **Slower** (♩ = c. 66)*very gradual crescendo**mp*

But what has de - vel - oped in our hearts is

45

(l.h.)

very gradual crescendo

(l.h.)

p

(r.h.)

(r.h.)

47

sweet - er than the most fra - grant li - lac and is

47

49

shoot - ing up — more ex - u - ber - ant - ly than all the in - tox - i - cat - ing splen - dor of this

49

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51

f

new _____ spring. Oh, Frie - dl,

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53

How long — it is un-til the tenth of June! If you on-ly knew how I count the days, — the hours,

mf

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55

the min-utes, long - ing for days and nights lux -

55

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57

u - ri - at - ing with you in the sweet - est

57

59

bliss - ful in - dul - gence.

port.

59

61

Will the bliss - ful - ness kill us?

rit.

61

(8va)

rit.

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63 *a tempo* *rit.* *ten.* *a tempo*

Oh, Frie - da, I love you so mad - ly! I think on - ly of

63 (l.h.) *ten.* *a tempo* (l.h.)

a tempo *rit.*

65 *rit.*

Mu - nich and those days when you will be com - plete - ly mine a-gain.

65 *rit.*

67 *a tempo*

67 *ff*

69 *mf*

A thou - sand thou - sand kiss - es from your

71 *f*

Hu - go Wolf.

71 *f* *accel.* *rit.*

Ped.

attacca

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8. After the Affair

(to Melanie Köchert, 1894)

Passionately (♩ = c. 66)

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First system of musical notation, including bass line and grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is marked *f* (forte).

A little slower (♩ = c. 60)

mf

2

Second system of musical notation, starting at measure 2. It includes a vocal line with lyrics and a grand staff. The key signature remains three flats. The music is marked *mf* (mezzo-forte).

Just this mo - ment — I got your

4

Third system of musical notation, starting at measure 4. It includes a vocal line with lyrics and a grand staff. The key signature remains three flats. The music is marked *mf* (mezzo-forte).

let - ter — and, at the same — time, a cer - ti - fied let - ter from Fräü - lein

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6

Zer - - - ny with her

For perusal purposes only. Do not copy.

6

l.h.

7

pic - ture, ___ which the un - for - tu - nate one be - lieves will per - form mir - a - cles. ___

7

f

f

f

See. ___

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9

mp

E - ven now she writes ten or twelve pag - es. I

9

mp

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11

f *mf*

wrote to her con-cise-ly to leave me a-lone and bas-ta. I kept her let-ters to

11

mp

14

3 3 3 3 3 3

show them to you. I'm sure this per-son is cra - zy. She

14

16

got me in a real fix.

16

l.h.

17

poco rit.

God grant that all may end well.

17

*poco rit.**p*

Ped. _____

19

Slower (♩ = c. 54)

mp

Man - y re -

19

21

rit.

gards to you and all from your to - tal - ly de - vot - ed Hu - go Wolf.

21

rit.

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9. Delusions

(to Baroness Maria von Loën, 1897)

Slowly (♩ = c. 56)

Andante (♩ = c. 66)

mf

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High -

p

mf *p* blurred with pedal

* sost. ped.

4

ly es-teemed Bar-on-ess,

4

sim.

6

Cer-tain-ly you will have ex-pect-ed an-y-thing but a let-ter from me,

6

mp

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* Except for mm. 1-2 and mm. 29-40, the sostenuto pedal is used continuously in this song. Change the sostenuto pedal for each chord marked *s.p.* and also use the damper pedal liberally.

9

but things al-ways seem to hap-pen when you least ex-pect them.

9

s.p.

s.p.

12

I in-tend to leave Vi - en - na and to move com-ple-ly to Wei - mar.

12

15

I have big plans for the fu-ture. First, I

15

s.p.

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18

Vocal line for measures 18-19. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The second measure continues with quarter notes G4, F4, E4, D4, C4.

want to re - hearse and con - duct four of my op - er - as at the

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18

Piano accompaniment for measures 18-19. Measure 18 features a piano introduction with a dynamic marking of *mp*. Measure 19 continues the accompaniment with a dynamic marking of *p*.

20

Vocal line for measure 20. The melody consists of a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4.

Wei - mar Court The - a - ter by my - self.

20

Piano accompaniment for measure 20. The piano part features a dynamic marking of *p* and includes a *s.p.* (sotto piano) marking.

22

Vocal line for measures 22-23. Measure 22 has a triplet of quarter notes G4, A4, B4. Measure 23 has a triplet of quarter notes C5, B4, A4.

Then I want to per - form two big or - ches - tra con - certs us - ing ex - clu - sive - ly my

22

Piano accompaniment for measures 22-23. Measure 22 has a dynamic marking of *mp*. Measure 23 continues the accompaniment.

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24

own com-po-si-tions: some pure-ly or-ches-tral, some pure-ly vo-cal,

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24

p *mp* *p* *mf*

s.p.

26

some for cho-rus and or-ches-tra. But my plans roam e-ven fur-ther.

26

s.p.

Moderately fast (♩ = c. 116)

28

You should kind-ly ar-range an au-di-ence for me with the Grand Duke.

28

mf

release sost. ped.

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33

I could of - fer such a splen - did pro - gram to his Roy - al High - ness.

This system contains measures 33 through 36. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

37

My i - dea is to go on a world tour with the Wei - mar The - a - ter.

cresc. e rit. *f* *a tempo*

cresc. e rit. *a tempo f*

sost. ped.

This system contains measures 37 through 41. It features a vocal line in the bass clef and a piano accompaniment in the grand staff. The piano accompaniment includes a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Performance markings include *cresc. e rit.*, *f*, *a tempo*, and *sost. ped.*.

42

My plans would have the pow - er to at - tract an au - di - ence, since I will per - form

dim.

s.p.

This system contains measures 42 through 45. It features a vocal line in the bass clef and a piano accompaniment in the grand staff. The piano accompaniment includes a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Performance markings include *dim.* and *s.p.*.

Slower (♩ = c. 100)

46

dim. rit.

mf

on - ly works by me, which will nev - er be

46

mp

rit.

49

rit.

print - ed, so that they will be com - mun-i - cat - ed on - ly through my -

49

rit.

s.p.

53

not hurried

A little slower, freely
(recit.)

self. This sure-ly would cre-ate a huge sen-sa - tion. Of course, the cho-rus and

53

pp

mp

Rec.

Rec.

Andante (♩ = c. 66)

56

or-ches-tra would have to be in-creased mon-u-men-tal-ly.

56

p blurred

s.p.

58

What do you say to this i - dea? Do you think that it could be

58

mp

60

re - al - ized? _ Would-n't you like to beat the

60

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62

bush - es on the sly? Wom-en are a - ble to do so much.

62

s.p.

Slightly slower
(♩ = c. 60)

64

With the re -

64

s.p. (hold until the end)

66

quest for the soon-est an-swer to these lines, tak - ing his leave from you with

66

mp

68

poco rit.

all best hopes, is the cor - dial - ly greet - ing Hu - go

68

poco rit.

70

cresc. e accel.

Wolf. Ask the Grand Duke to keep in mind that I am now the

70

cresc. e accel.
Maestoso (♩ = c. 80)

73

ff

first and most im - por - tant of liv - ing com - pos - ers.

73

f

75

Musical score for measures 75-76. The piece is in a minor key. Measure 75 features a piano introduction with a *cresc.* (crescendo) and *rit.* (ritardando) marking, followed by a triplet of eighth notes. Measure 76 begins with a *ff* (fortissimo) dynamic, followed by a *sfz* (sforzando) dynamic, and then a *f* (forte) dynamic with a *dim.* (diminuendo) marking. The tempo is marked *fast*. The right hand plays a sixteenth-note melody with sixteenth-note accompaniment, while the left hand plays a similar accompaniment. Fingerings of 3 and 6 are indicated.

77

Musical score for measures 77-78. Measure 77 continues the sixteenth-note melody and accompaniment from the previous measure, with a *f* (forte) dynamic. Measure 78 consists of a whole note chord in both hands, marked *long* (long). The chord is a triad in the right hand and a dyad in the left hand. Fingerings of 6 are indicated for the sixteenth-note passages.

78

Musical score for measure 78, showing the final chord. The right hand has a whole note chord marked *long*, and the left hand has a whole note chord also marked *long*. The chord is a triad in the right hand and a dyad in the left hand. The piece concludes with a double bar line.

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10. The Asylum

(to his sister Modesta, 1899)

Very slowly (♩ = c. 44)

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Before starting, depress these keys silently and catch them in the sostenuto pedal. Hold for the entire song.

4

8

What are you up to, dear Mo - des - ta? Could - n't you

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10

write a few lines to the head phy - si - cian that you would like to

10

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Detailed description: This block contains the first system of music, measures 10 and 11. It features a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are: "write a few lines to the head phy - si - cian that you would like to".

12

take me in? It seems that you have for - got - ten me. I have to bring my - self

12

mp

mp

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Detailed description: This block contains the second system of music, measures 12 and 13. It features a vocal line in the bass clef and a piano accompaniment in grand staff. The lyrics are: "take me in? It seems that you have for - got - ten me. I have to bring my - self". Dynamic markings include *mp* (mezzo-piano) above the vocal line and below the piano accompaniment.

15

back in - to your mem - o - ry.

15

p

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Detailed description: This block contains the third system of music, measures 15 and 16. It features a vocal line in the bass clef and a piano accompaniment in grand staff. The lyrics are: "back in - to your mem - o - ry.". Dynamic markings include *p* (piano) below the piano accompaniment.

17 *cresc.*

Vis-it me as soon as pos-si-ble. May-be you can still set me free.

19 *ff*

Tell them that you will su-per-vise me. I have to get out of this a-sy-lum.

21

dim.

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24

p

We will get a - long — ver - y

24

p

8va-----

27

well. Just make sure that I'll _____ be free a -

27

29

gain. — Have mer - cy on me. Per -

29

mp

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Slower
(♩ = c. 72)

32

haps you can get Gil-ber-t to come with you. In

p *rit.* *8va*

35

short, save _____ me if I can still be

f *mp* *8va*

38 **Tempo I** (♩ = c. 44) *p* *molto rit.*

sav-ed. Greet - ings to all. *mp* *espressivo*

p *molto rit.* *a tempo* *p* *8va*

41

Musical score for measures 41-43. The score is written for piano and includes a treble clef staff and a bass clef staff. Measure 41 starts with a treble clef staff containing a dotted quarter note followed by eighth notes. The bass clef staff contains a series of chords. Measure 42 features a *cresc.* marking above the treble staff. Measure 43 includes a *mf* dynamic marking. A large watermark "For perusal purposes only. Do not copy." is overlaid across the score.

44

Musical score for measures 44-46. The score is written for piano and includes a treble clef staff and a bass clef staff. Measure 44 begins with a treble clef staff containing a dotted quarter note. Measure 45 includes *dim.* and *rit.* markings. Measure 46 features a *p* dynamic marking and the tempo instruction *a tempo espr.*. A large watermark "Timothy Hoekman Music" is overlaid across the score.

47

Musical score for measures 47-50. The score is written for piano and includes a treble clef staff and a bass clef staff. Measure 47 includes a *poco cresc.* marking. Measure 48 features a *dim.* marking. Measure 49 includes a *molto rit.* marking. Measure 50 ends with a *pp* dynamic marking and a fermata. A large watermark "For perusal purposes only. Do not copy." is overlaid across the score.

Composer Timothy Hoekman has written in many genres, but most of his works include the voice. His works have been published by Theodore Presser, Colla Voce, Plymouth Music Company, Recital Publications, and Classical Vocal Reprints. He was named the 2002 MTNA-Shepherd Distinguished Composer of the Year for his song cycle *To Make a Prairie*, commissioned by the South Dakota Music Teachers Association. Other commissions have come from the Rawlins Piano Trio, the Coastal Carolina Chamber Music Festival, Georgia Southern University, and First Presbyterian Church of Tallahassee, among others. His works have been recorded for Albany Records, Azica Records, and Mark Records.

Hoekman is a highly experienced performer, teacher, and coach, having performed as soloist and collaborative pianist in the U.S., Canada, Australia, and Europe. From 1988 to 2011 he was on the music staff of Glimmerglass Opera in Cooperstown, NY, and has also worked for South Georgia Opera, Florida Grand Opera, Des Moines Metro Opera, Michigan Opera Theater, Opera Grand Rapids, and the Peter Harrower Summer Opera Workshop. He currently spends summers as a lieder coach for the American Institute of Musical Studies in Graz, Austria. He was a professor at Florida State University from 1984 to 2022, teaching collaborative piano, coaching graduate voice majors, and teaching a variety of language and vocal literature classes for singers and pianists. He has served as adjudicator for vocal, piano, and composition competitions.

Hoekman holds degrees from the University of Michigan, Peabody Conservatory, and Calvin College. He has written articles for the *Journal of Singing*, *American Music Teacher*, and *Voices: Opera America's Bulletin for Singers*.

For more information about Timothy Hoekman and his compositions, visit timothyhoekman.com.



Hoekman scores available from GraphitePublishing.com

Emily's Words	voice, fl., cl., vc., pno.
God Rest You Merry, Gentlemen	high voice, orchestra
Il est né, le divin enfant	high voice, orchestra
Infant Holy, Infant Lowly	voice, orchestra
Let the Children Come to Me	SATB chorus, organ
Lo, How a Rose E'er Blooming	SATB, sop., fl., organ
North Carolina Songs	med. high voice, harp, string trio
Serenade (song cycle)	tenor, piano
Seven Housman Songs	voice, piano
She Loves Me, She Loves Me Not	baritone, piano
Sing to the Lord a New Song	SATB chorus, organ
The Last Invocation	high voice, piano
Three Poems of William Butler Yeats	soprano, piano trio
What Love Is This	SATB chorus, organ

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