

Franz Alfred Muth
trans. John Troutbeck

In the moonlight
(Im Mondenglanz, Op.198 no.6)

Joseph Joachim Raff
(1822-82)

andante quasi adagio

Soprano , 5 ,
p On all the hills the moon is beam-ing, With sil-

Alto ,
p On all the hills the moon is beam-ing, With sil-

Tenor , 8 ,
p On all the hills the moon is beam-ing, With sil-

Bass ,
p On all the hills the moon is beam-ing, With sil-ver

andante quasi adagio

Piano (ad lib.) **p**

S , 10 ,
ver light the vales are gleam-ing, On all the hills the moon is

A ,
ver light the vales are gleam-ing, On all the hills the moon is

T , 8 ,
ver light the vales are gleam-ing, On all the hills the moon is

B ,
light the vales are gleam-ing, On all the hills the

15

S beam-ing, with sil-____ ver light the vales____ are gleam-ing. **p So**

A beam - ing, with sil - ver light the vales are gleam-_____ ing. **p So**

T beam - ing, with sil - ver light the vales are gleam-____ ing. **p So**

B moon____ is beam-ing, with sil_ ver_ light the vales____ are gleam-ing.

20

S still, so still, the ear but mur_- murs_ meet-ing Of Spring some

A still, so still, the ear but mur - murs meet-ing Of Spring some

T still, so still, the ear but mur - murs meet-ing Of Spring some

B **p** So still, so still, the ear but mur - murs meet-ing Of Spring some

Soprano (S) vocal line:

cresc., time-ly ***mf*** tale, some tale re- ***p*** peat-ing, So still, so still, but

Alto (A) vocal line:

cresc., time-ly ***mf*** tale, some tale re- ***p*** peat-ing, So still, so still, but

Tenor (T) vocal line:

cresc., time-ly ***mf*** tale, some tale re- ***p*** peat-ing, So still, so still, but

Bass (B) vocal line:

cresc., time-ly ***mf*** tale re - ***p*** peat-ing, So still, so still,

Piano accompaniment (bottom staff):

cresc. ***mf*** *dim.* ***p***

Soprano (S) vocal line:

flowers a whis-__ per ma-king, a whis-_____ per ma-king, **p** So

Alto (A) vocal line:

flowers a whis - per ma-king, a whis-_____ per ma-king, **p** So

Tenor (T) vocal line:

flowers a whis - per ma-king, a whis-_____ per ma-king, **p** So

Bass (B) vocal line:

but flowers a whis - per ma-king, a whis-_____ per ma-king, **p** So

Accompaniment (Piano):

measures 35-38: Crescendo (cresc.) followed by Diminuendo (dim.) and a final dynamic of **p**.

40

S still, so still, so still, a bird in the *f*night yet wa—

A still, a bird in the night *f*yet wa—

T still, so still, so still, a bird in the *f*night yet wa—

B still, so still, a bird in the *f*night yet wa—

cresc.

f

45

S king, *mf* yet wa— king, *p* yet wa— king, *p* He sings, he

A king, *mf* yet wa— king, *p* yet wa— king, *p* He sings, he

T king, *mf* yet wa— king, *p* yet wa— king, *p* He sings, he

B king, *mf* yet wa— king, *p* yet wa— *p* king, He sings,

dim.

mf *p* *p*

Soprano (S) vocal line:

f tears mine eyes are throng- *p* ing.

Alto (A) vocal line:

f tears mine eyes are throng- *p* ing.

Tenor (T) vocal line:

f tears mine eyes are throng- *p* ing.

Bass (B) vocal line:

f tears mine eyes are throng- *p* ing.

Piano accompaniment (bottom staff):

f