

# THE STREAMLET

Wohin? (D. 795 NO. 2)  
Mixed Chorus and Piano

FRANZ SCHUBERT  
Choral Arrangement  
by Everett Reed

ENGLISH TEXT BY E. R.

Moderato (♩ = ca. 76) *unis. p*

S  
A

T  
B

Piano

*pp* *simile* *unis. p*

heard a stream - let

rush - ing from its great rock - y strand, Saw —

heard a stream - let from its rock - y strand,

val - ley flow - ers blush - ing as fresh it sped o'er

Saw — val - ley flow - ers as it sped o'er —

*unis.*  
land. I know not why I wan - der, Nor  
*unis.*  
land. I know not why I wan - der, Nor

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are marked with *unis.* and contain the lyrics "land. I know not why I wan - der, Nor". The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

why I pause to— laugh ... A -  
why I pause to— laugh ...

The second system continues the vocal and piano parts. The vocal lines have the lyrics "why I pause to— laugh ... A -" and "why I pause to— laugh ...". The piano accompaniment maintains its rhythmic pattern, with some melodic development in the left hand.

gain— I— has - ten yon - der with— my great walk - ing—  
A - gain I has - ten yon - der with my walk - ing—

The third system concludes the vocal and piano parts. The vocal lines have the lyrics "gain— I— has - ten yon - der with— my great walk - ing—" and "A - gain I has - ten yon - der with my walk - ing—". The piano accompaniment continues with its characteristic eighth-note accompaniment.

*unis.*  
staff. A - gain I has - ten yon - der with  
staff. I has - ten yon - der

*unis. mf*  
my great walk - ing — staff. I  
with my walk - ing — staff. I walk ev - er on and

*unis. Melody mf*

walk ev - er on, and pause in a nook;  
down - ward, and pause in a lit - tle nook; I

Melody

I strain to lis - ten— for the mes - sage of the brook. I

I strain on for the mes - sage of the brook. I

strain to lis - ten— on - ward for the mes - sage of— the— brook.

strain to lis - ten— on - ward for the mes - sage of— the— brook.

strain to lis - ten— on - ward for the mes - sage— of— the— brook.

strain to lis - ten— on - ward for the mes - sage— of— the— brook.

I strain to lis - ten— for the mes - sage of the brook.

I strain on for the mes - sage of the brook.

#3001

Detailed description: This musical score is for a piece titled "I strain to listen for the message of the brook." It is arranged for voice and piano. The score is divided into two systems. The first system contains the first two systems of music, and the second system contains the remaining two systems. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The lyrics are: "I strain to listen for the message of the brook. I strain on for the message of the brook. I strain to listen on ward for the message of the brook. I strain to listen on ward for the message of the brook. I strain to listen on ward for the message of the brook. I strain to listen on ward for the message of the brook. I strain to listen for the message of the brook. I strain on for the message of the brook." The score is marked with a key signature of one sharp (F#) and a common time signature (C). The word "Melody" is written above the first vocal line. The number "#3001" is located at the bottom left of the page.

*p cresc.*

Is this to be my path - way? Oh, stream - let tell me

*p cresc.*

Is this to be my path - way? Oh, stream - let tell me

*pp cresc.*

*f*

where; Oh where, — tell me where. — *unis. Melody mf*

where; Oh where, tell me where. You,

*f mf*

*unis. mf*

Your sto - ries have be -

with your sto - ries man - y have quite be - witched my

witched my mind. You, with your sto - ries —

mind. You, with your sto - ries — man - y have —

have be - witched — my — mind. Why, have you start - ed

quite be - witched — my — mind. Why, have you start - ed

*unis. p*

*unis. p*

*p*

Last 3 Pages Omitted

sing - ing? No, no it can - not — be.

sing - ing? No, no it can - not — be. The —

*mf*

*mf*

Melody *f*

*mf*