POETIC STRUCTURE AND MUSICAL RESPONSE IN

BRAHMS’S “An die Heimat”

By

JUN YOUNG NA

B.M., Dong-A University, South Korea, 2000

M.M., University of North Texas, 2020

A thesis project submitted to the Faculty of the
Graduate School of the University of Colorado in
partial fulfillment of the requirement for the degree
of Doctor of Musical Arts

College of Music

2024
This thesis entitled:
Phonetic Structure and Musical Response: Brahms’s “An die Heimat”
written by Jun Young Na
has been approved for the Department of Music

___________________________________________________
Dr. Steven Bruns

___________________________________________________
Dr. Elizabeth Swanson

___________________________________________________
Dr. John Seesholtz

Date: ________________________________

The final copy of this thesis has been examined by the signatories, and we find that both the
content and the form meet acceptable presentations
of scholarly work in the above-mentioned discipline.
CONTENTS

LIST OF FIGURES (Score Examples) ................................................................. iv

CHAPTER 1. INTRODUCTION .................................................................. 1

CHAPTER 2. POETIC SOUND & STRUCTURE ........................................... 4

  Intro ............................................................................................................. 4
  The First Verse ............................................................................................. 6
  The Second Verse ........................................................................................ 9
  The Third Verse ......................................................................................... 11

CHAPTER 3. BRAHMS’S MUSICAL RESPONSE TO THE POEM ............... 15

  Intro ............................................................................................................. 15
  Musical Response to Verse One ................................................................. 16
  Musical Response to Verse Two ............................................................... 23
  Musical Response to Verse Three ......................................................... 30

CHAPTER 4. CONCLUSION .................................................................. 38

Bibliography ................................................................................................. 41

Appendix ...................................................................................................... 42
LIST OF FIGURES

Fig. 1-1 - “An die Heimat” measures 13–17, all voices and piano

Fig. 1-2 - “An die Heimat” measures 18–34, all voices and piano

Fig. 1-3 - “An die Heimat” measures 35–51, all voices and piano

Fig. 2-1 - “An die Heimat” measures 52–65, all voices and piano

Fig. 2-2 - “An die Heimat” measures 66–84, all voices and piano

Fig. 3-1 - “An die Heimat” measures 81–109, all voices and piano

Fig. 3-2 - “An die Heimat” measures 120–end, all voices and piano

Score Examples from Johannes Brahms Quartette für vier Solostimmen und Klavier Opus 64
CHAPTER 1
INTRODUCTION

Johannes Brahms composed “An die Heimat” in 1863, in response to a poem by C.O. Sternau (1823-1862). This setting is the first of three vocal quartets published as Opus. 64; the score indicates that the quartets may be performed by four solo voices or a mixed chorus. Though less well known than Brahms’s solo Lieder, the quartets are worthy of close study and performance by choral musicians. This study aims to demonstrate the composer’s subtle, profoundly expressive engagement with Inkermann’s poem—not only with the meaning of words but also the sound of the words.

Many musicians and scholars have studied the complex relationship between words and music. Two studies have been especially useful to my own research. Having reviewed many published analyses of German Lieder, Kofi Agawu proposed several theoretical models for understanding the relative roles of words and music. He mentions examples where the music existed before the words and thus recommends that song analysts consider aspects of musical structure apart from the poetry. I do not adhere to one of Agawu’s four proposed analytical models, but his long article caused me to reflect on the ways one might understand the process of analyzing a song.

Matt BaileyShea’s recent book pays close attention to the close analysis of the words. As

1. Although “An die Heimat” was published under Otto Inkermann’s pseudonym (C. O. Sternau), I will refer throughout this paper to Inkermann as the poet.

he shows, poetry offers countless points of approach to a poem. In the process of poetic analysis, we can listen to the sound of words, varieties of rhyme, patterns of meter and rhythm, etc., even before considering the music.\textsuperscript{3} BaileyShea shows how the best poets provide composers with various artistic devices, such as repetitions and interruptions, shifting patterns of vowels and consonants, shifting forms of address, and so on. Composers transform features of the poem by drawing on a rich variety of musical elements: melodies, harmonies, rhythms, musical texture, etc. Inspired by BaileyShea, I present a close analysis of Inkermann’s poem before discussing Brahms’s musical response.

I have arranged my analysis of “An die Heimat” into two main chapters. Chapter Two presents a close investigation of poetic sound and structure. In that chapter, I highlight noteworthy poetic features and focus on sound patterns more than the meaning of Inkermann’s poem. In Chapter Three, I explore Brahms’s musical responses to many of the poetic features considered in Chapter Two, with special attention to how Brahms incorporates the sounds of the words into his music. For the choral conductor, I have incorporated into both analytical chapters practical advice that draws on insights from vocal pedagogy and voice science.

\textbf{Brahmsian Warmth}

He was a through-going Romantic, who expressed his own feelings. Yet he often chose to conceal or dissemble those feelings . . . 

When his beard grew he hid behind it; the sweeter sensitive mouth and chin escaped out of harm’s way. Just so in the music; the warm animated features are often covered by the mask of introversion or depression. So, the deep Brahmsian warmth has to be cajoled out, con amore. His lieder, in particular, respond readily to that treatment.\textsuperscript{4}


Though Eric Sams is referring here specifically to the solo Lieder, his words about Brahms’s concealed “warmth” have informed my own approach in this paper. The yearning for a distant homeland is the guiding theme of Inkermann’s “An die Heimat.” Brahms expresses the strong emotions behind the words in music that is restrained, yet rich in subtleties. In presenting this close analytical reading of the words and music, my aim is to provide other choral musicians with detailed, practical strategies for how to “cajole out” the Brahmsian warmth of this beautiful music.
CHAPTER 2

POETIC SOUND & STRUCTURE

*An die Heimat* was inspired by a poem by Otto Julius Inkermann. We learn from the composer’s notebooks that Brahms usually chose poems that reflected his own thoughts and emotions, then composed music to express the sound and sense of the words. Generally, poets choose words both for their sound and their meaning. In this chapter, I will explore sound patterns that Brahms highlights in his musical setting. As we shall see, sometimes Brahms seems especially interested in the sound of the words, though he is always sensitive to the meaning and emotional tone of the poem. My main focus here is words before we turn our attention to the music.

---

Heimat!
Wunderbar tönendes Wort!
Wie auf befiederten Schwingen
Ziehst du mein Herz zu dir fort,
Jubelnd, als müßt' ich den Gruß
Jeglicher Seele dir bringen,
Trag' ich zu dir meinen Fuß,
Freundliche Heimat!

Heimat!
Bei dem sanftklingenden Ton
Wecken mich alte Gesänge,
Die in der Ferne mich flohn;
Rufen mir freudenvoll zu
Heimatlich lockende Klänge:
Du nur allein bist die Ruh',
Schützende Heimat!

Heimat!
Gib mir den Frieden zurück,
Den ich im Weiten verloren,
Gib mir dein blühendes Glück!
Unter den Bäumen am Bach,
Wo ich vor Zeiten geboren,
Gib mir ein schützendes Dach,
Liebende Heimat!

Heimat!
Homeland!
Wunderbar tönendes Wort!
How on feathery wings
you draw my heart toward you,
rejoicing as if I must bring you the greeting
of every soul.
I turn my steps to you,
welcoming homeland!

Heimat!
Homeland!
With that gentle-sounding note
old songs awaken in me
which have flown far away from me;
they call me, full of joy,
to alluring sounds of home.
Only you are peace,
sHELTERING HOMELAND!

Heimat!
Homeland!
Give me back the peace
that I have lost in the distance,
give me your thriving happiness!
Beneath the trees by the brook,
where I was born long ago,
Give me a sheltering roof,
dear homeland!

German text by Otto Inkermann (1823-1862) Translated by Emily Ezust (2014)
LiederNet Archive

---

6 From the source of LiederNet Archive (2014).
https://www.lieder.net/lieder/get_text.html?TextId=15259
According to BaileyShea, a rhyme is a term used to describe the ways one word might sound similar to another.\(^7\) BaileyShea lists types of rhyme, each based on similarities of vowel and consonant sounds.\(^8\) He emphasizes that it is more valuable to appreciate how authors distribute similar and different sounds into larger, more intricate patterns than to understand the technical terms for various types of rhyme (e.g., assonance, consonance, etc).\(^9\)

**The First Verse**

<table>
<thead>
<tr>
<th>Heimat!</th>
<th>Homeland!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wunderbar tönendes Wort!</td>
<td>Wonderful-sounding word!</td>
</tr>
<tr>
<td>Wie auf befiederten <em>Schwingen</em></td>
<td>How on feathery wings</td>
</tr>
<tr>
<td>Ziehst du mein Herz zu dir fort,</td>
<td>you draw my heart toward you,</td>
</tr>
<tr>
<td>Jubelnd, als müßt' ich den <em>Gruß</em></td>
<td>rejoicing as if I must bring you the greeting of every soul.</td>
</tr>
<tr>
<td>Jeglicher Seele dir <em>bringen</em>.</td>
<td></td>
</tr>
<tr>
<td><em>Trag'</em> ich zu dir meinen Fuß,</td>
<td>I turn my steps to you,</td>
</tr>
<tr>
<td>Freundliche Heimat!</td>
<td>welcoming homeland!</td>
</tr>
</tbody>
</table>

*Heimat* (Homeland) is clearly the central thematic word of the poem: each verse begins and ends with that emblematic word. As we shall see later, Brahms expresses musically the emotions evoked by yearning for one’s homeland. The most obvious [a] vowel of the word,

---

\(^7\) BaileyShea, 66.

\(^8\) Ibid.

\(^9\) Ibid., 66–67.
*Heimat,* is on the second syllable. Considering what an important word Heimat is, it is striking that the [a] vowel is rarely used in the first verse.\(^{10}\)

BaileyShea elaborates on four distinctions to classify vowels, which are related to the way composers or poets choose their words: tongue position (front/back or high or low), roundness (lips), length (long or short), and height that is related to the acoustic properties of phonetic sound such as sounding “higher” or “brighter.”\(^{11}\) The last component, “height,” may be in line with the formant tuning of the first formant.\(^{12}\) Based on BaileyShea’s categories, the vowel [a] as in the English word *father*, can be classified as a back, opened vowel with a high first formant.\(^{13}\) Bozeman clarifies that the higher first formant is in line with the more opened vowels.\(^{14}\) As Francesco Lamperti describes, the vowel [a] is a balance of dark and bright components with characteristics and functions that can make the sound of the voice more full and rounded.\(^{15}\)

As I have highlighted above in **boldface**, after the first word, “Heimat,” the [a] vowel is absent until just before the end of the first verse. The [a] vowel returns at line 7 in the word *Trag’*

\(^{10}\) For International Phonetic Alphabet Symbols, See [the link](#) to the IPA Website with the chart that has sounds to click on.

\(^{11}\) BaileyShea, 16.

\(^{12}\) Formant is a term used to describe the natural resonance of the vocal tract, and the first formant determines the depth or fullness of timbre. Thus, the formant tuning of the first formant is the tuning of the formant to find a better match for greater resonance. Kenneth W. Bozeman, *Practical Vocal Acoustics: Pedagogic Applications for Teachers and Singers* (New York: Pendragon Press, 2013), 107.


(to turn) near the end of the verse. Just when the lyric speaker turns his steps back toward his homeland (Trag' ich zu dir meinen Fuß), the [a] vowel recalls and anticipates the characteristic vowel of Heimat. Less obvious in the sound of Heimat is the diphthong [ai], in which two phonemes [a] and [i] are combined. Thus, the first syllable contains a subtle rhyme with the pure [a] vowel. Subtle echoes occur in lines 4 and 7 (mein [Herz] and meinen [Fuß]). The word, mein, has a diphthong vowel, [a] and [i], which is the same kind of vowel sound as Heimat.

There are other notable sound patterns in the first verse. For example, the words, Schwingen, and bringen have similar sounds in making a short and closed [i] vowel and the sound, [-ngen]. The rhyming words, Gruß and Fuß also have similar sounds. The words, befiederten and als müßt' ich den share a distinctive metric pattern (weak-strong-weak-weak). As I will show later, Brahms’s music reinforces these verbal sounds.

One more striking thing that is unusual about the sound of the words is the many closed vowels and numerous consonants in the first verse. Particularly, many [i] vowels form rhyming sounds (assonance), and certain consonants, such as z[ts], t, and s, also form a similar pattern of sounds at the end of the lines of the first verse.

Based on BaileyShea’s categories, the vowel [i], as in the English word heed, can be classified as a front, closed vowel with low first formants. Bozeman also clarifies that the lower first formant is in line with the more closed vowels. As Richard Miller describes, the acoustic nature of the vowel [i] plays an important role in making its front cavity resonance adjustable and colorful differentiated from other vowels. In this respect, Inkermann uses words that

16 McCoy, 68.

17 Bozeman, 14.

contain many syllables with accented [i] vowels: befiederten [bəˈfiːdət] and Ziehst [ziest].

Closely related to the [i] vowel is the shorter, accented i vowel in Schwingen [ˈʃvɪŋən], bringen ['brɪŋən], Jeglicher ['jeːklɪçə], Freundliche, and als müßt’ ich [ɪç] den. All of these words involve clusters of closed and fronted vowels with strong consonants such as [t], [zt], [st]...etc., sounds that are difficult to vocalize with a proper resonance. Considering the adjustable nature of the vowel [i] and its effect on the increase in power, the frequent use of the vowel for these dense clusters could make the resonance of the words adjustable and colorful, while maintaining effective resonance of the sound.19 For example, the words, befiederten and als müßt’ ich den contain [iː] and [ɪ] vowels20, and reveal the densest clusters surrounded by lots of plosives and fricatives such as b, f, d, t, s, and f (-esh), which contain a temporary blockage in the airflow that can be established by the burst of the lip and tongue.21 BaileyShea says the burst of the sound from the lip and tongue would be capable of being effectively utilized in poetry and song, turning the sound of the words into a kind of percussion.22 He also emphasizes the rhyming functions in poetry and in music, stating that “Poets and songwriters spend their lives artfully arranging words that brilliantly resonate with one another.”23 In this regard, I assume that Inkermann deliberately arranges the clusters of the closed vowels and consonants not only to drive the words of the phrase toward the word Heimat but also effectively to echo the resonance of the

19 Miller, 72.

20 Compared to English, this phoneme is noticeably brighter and more forward: the sound of ich is needed halfway between [i:] and [I]. Some sources recognize this hybrid phoneme as [i], which is a closed vowel, slightly lower than [i]. Amanda Johnston, English and German Diction for Singers: A Comparative Approach (Plymouth, UK: Scarecrow Press, 2011), 167.


22 Ibid.

23 Ibid., 65.
words in verse one of the poem. As we shall see later, Brahms’s music highlights many of the sound patterns inherent in Inkermann’s poem.

### The Second Verse

**Heimat!**

*Homeland!*

**Bei** dem *sanft* klingenden *Ton*  
*With that gentle-sounding note*

*Wecken* mich *alte* *Gesänge.*  
*old songs awaken in me*

*Die* in der Ferne mich *flohn:*

*which have flown far away from me;*

*Rufen* mir freudenvoll *zu*

*they call me, full of joy,*

**Heimatlich** lockende *Klänge:*

*to alluring sounds of home.*

*Du nur allein* bist die *Ruh‘,*

*Only you are peace,*

Schützende **Heimat!**

*sheltering homeland!*

Verse 2 begins with an echoing sound of *Bei* instead of *Heimat,* which is different from the previous verse. As I have highlighted above in **bold,** the [a] vowel is more present than in verse 1. The diphthong [ai] vowels of the words, *Bei, Heimatlich,* and *allein* echo *Heimat* in lines 2, 6, and 7 before the reappearance of the emblematic sound of *Heimat.* The [a] vowels of *sanftklingenden* (soft and gentle) and *alte* (old) in the penultimate words of lines 2 and 3 seem to recall *Heimat* by maintaining the pure vowel [a].

As I have underlined above, there are pairs of rhyming words at line endings: the [o] vowels of *Ton* and *Flohn* in lines 2 and 4, the vowel [ɛ] of *Gesänge* and *Klänge* in lines 3 and 6. *Ton* and *Flohn* have closed and long [o] vowel rhymes with voiced consonant rhymes in the final syllable [-n]. Johnston describes this vowel as a dark and closed vowel with a high vertical space.
at the back of the mouth.\textsuperscript{24} Gesänge [ɡəˈzeŋə] and Klänge ['kleŋə] have a similar rhythmic rhyme (weak-strong-weak), vowel rhyme, and ringing consonant rhyme on the last syllable, -änge [-ŋ].

One striking thing that is unusual about the sound of the words in verse 2 is the frequent appearance of the [u] vowel, particularly in the last three lines of the verse. As I highlighted above in italics, the [u] vowels in the words Rufen, zu, Du, nur; and Ruh’ seem to overwhelm the other vowels. These lines open and close with the same vowel in lines 5 and 7. Based on BaileyShea’s categories, the vowel [u] as in the English word boot can be classified as the most closed of the back vowels with a low first formant.\textsuperscript{25} The series of [u] vowels in lines 5 and 7 leads up to the keyword Ruh’, just before the shelter of Heimat returns at the end of the verse.

In addition to the rhyming words, Inkermann again incorporates words that share a distinctive rhythmic motive: klingenden, freudenvoll, Heimatlich, lockende, and Schützende. Each of these words has a strong-weak-weak pattern that causes us to associate them, even though other aspects of their sound are subtly different.

\textbf{The Third Verse}

\begin{align*}
\textit{Heimat!} & \quad \text{Homeland!} \\
\textit{Gib mir} \text{ den Frieden zurück,} & \quad \text{Give me back the peace} \\
\text{Den ich im Weiten verloren,} & \quad \text{that I have lost in the distance,} \\
\textit{Gib mir} \text{ dein blühendes Glück!} & \quad \text{give me your thriving happiness!}
\end{align*}


\textsuperscript{25} McCoy, 70.
Unter den Bäumen am Bach,
Wo ich vor Zeiten geboren,
Gib mir ein schützendes Dach,
Liebende Heimat!

Beneath the trees by the brook,
where I was born long ago,
Give me a sheltering roof,
dear homeland!

In verses one and two, we noticed both clear and subtle rhymes. Here in verse three, Inkermann uses a repeated phrase that calls attention to repetitions. In this verse, boldface highlights the diphthong [ai] Weiten and Zeiten in lines 3 and 6. Recall that this combination of [a] and [i] subtly rhymes with the emblematic word, Heimat.

Another kind of repetition cannot be missed, the phrase Gib mir. As underlined above, there are repeated patterns with rhyming words in lines 2, 4, and 7: Gib mir den Frieden zurück (give me back the peace), Gib mir dein blühendes Glück (give me your thriving happiness), and Gib mir ein schützendes Dach (give me a sheltering roof). The initial words (Gib mir) of these lines are identical, causing us to notice the remarkable similarities of sound and rhythm of the remaining words in each line. Not all of the rhymes are exact, but the repeated pattern is clear. As highlighted above in italics, the words Frieden, blühendes, schützendes, and Liebende, have quite similar metric patterns (strong-weak and long-short; or strong-weak-weak and long-short-short). Although the first word, Frieden, is a two-syllable word, the sound of this word anticipates the three-syllable words that follow: blühendes, schützendes, and Liebende, all of which have a very soft third syllable. The [ü] sound of zurück [tsuˈrʏk] and Glück [ɡlʏk] rhymes with the same vowels in blühendes ['blyːən] and schützendes ['ʃʏtsn]. The words, verloren and geboren, in lines 3 and 6 also have the same rhythmic motive, vowel rhyme, and final consonant rhymes.
Another association of related sound is how Inkermann rhymes the final consonants, -ck or [k] at the end of lines 2 and 4: zurück and Glück, with the ending consonants, -ch or [x] at the end of lines 5 and 7: Bach and Dach. The German final consonant, -ck or [k] is similar to the slightly softer ending constants, -ch or [x]. Both are unvoiced and hard consonants requiring swift aspiration and placing the tongue at the hard palate (velar).  

One more thing that can be considered a subtle rhyme is the consonant [b], which occurs in every line except line 2 of this verse; Gib, blühendes Bäumen, Bach, geboren, Liebende. The consonant [b] can be classified as voiced bilabial plosive and produced through gently relaxed lips: when the air is released, the lips bounce energetically apart. As Johnston describes, the [b] consonant makes the tongue relaxed or not active, and forward releases, leading gently into the following consonant or vowel.

What sound patterns in the words alone do we notice in the verse? As Manuel Garcia describes, the vowel [i] has a bright tone quality with its vibrancy and brilliancy. Miller also elaborates on the vowel [i], stating that the vowel is useful in developing the full timbre of the voice. In this regard, Inkermann seems deliberately to use recurring rhyming vowels [i] to express a stronger sense of the tone of the words in the verse of the poem.

What then does Brahms want us to notice in the verse that contains the unique functions of the rhyming vowel [i]? As we shall see later, Brahms seems to express the sound of memory with his strong yearning for the home, reminding us of the faraway homeland by emphasizing

---

26 Johnston, 154–155, 103 and 191.
27 Ibid., 189–190 and 101.
28 Ibid., 101.
29 Stark, 38.
30 Miller, 71–72.
mainly bright [i] vowels in words, Gib mir, followed by similar shapes of the sound, such as vowel [ie] and [ü] or [y], Frieden zurück, blühendes Glück, schützendes, and Liebende.

In addition to the rhyming [i] vowel, one more thing that can be considered as the sound of memory is words with related vowels but contrasting lengths. The opening sounds of the words, Gib [gi:p] mir [miːɐ], have brighter and softer syllables than the ending sounds of the words, Zurück, Glück, and Dach, which are short and clipped. At this point, this feature of the rhyming lines (2, 4, and 7) makes me recall the emblematic sound of the word, Heimat because this resembles the two main sounds of Heimat (Hei- is a smoother, longer syllable than -mat, which is short and clipped). I wonder if Inkermann is deliberately pairing smoother, longer sounds with shorter, clipped sounds. This paragraph should remind us that many of the sounds of the words Inkermann chooses are related to the overall meaning and the emotional tone of the poem as a whole.

The choral conductor should understand the functions of the rhyming words and similarities that are important parts of the sound of the words in each verse to better express the musical ideas that the composer wants us to notice. Thus, if the conductor teaches the detailed rhyming patterns of the words separately from the music, the singers will notice that Inkermann’s poem has a verbal music of its own. They are then better prepared to express Brahms’s music, to which our attention now turns. For rehearsals, I would suggest that the choral conductor highlight for the singers rhyming words in each verse and demonstrate what voice quality is best fitted to each, such as more opened or closed sound, brighter or higher sound, more ringing or purer sound, etc. The conductor should instruct the singers to maintain consistent voice timbre and sound production for each sound pattern so that they might feel similar resonance and timbral depth every time each rhyming word appears.
CHAPTER 3

BRAHMS’S MUSICAL RESPONSE TO THE POEM

How does Brahms use the sound of the Inkermann’s words in his music? How does he connect the sounds of the words to the meaning and emotional tone of the poem? Brahms combines subtle aspects of the sound of the words to express the true meaning of the words concealed behind the poem. The musical elements also have subtle details, such as concealed chromaticism, gently percussive rhythm, interruptive dissonances that are elided, and so on. As I will show, Brahms’s musical setting is characteristically restrained, yet full of the feelings concealed behind the poem. The choral conductor needs to notice the subtle details of Brahms’s musical version to help singers know how to make effective and balanced sounds and highlight the meaning of the words. I will suggest ways that the choral conductor can use this information in rehearsal to help the singers in expressing the verbal and musical subtleties in this composition.

Form

Brahms follows Inkerman’s three verses by composing three different musical sections, A, B, and C. Following a brief homophonic introduction (mm. 1–12), the A section uses imitative polyphony (mm. 13–36). The B section (mm. 52–69) opens with two a cappella passages joined by a brief piano interlude (mm. 52–65) before the familiar texture returns (mm. 66–84). The mode shifts from G major to G minor at the beginning of the C section (mm. 85–87) before moving to B-flat major (mm. 88–92). As before, the tonality then wanders through other chromatic zones before settling at last back in G major during the final bars (mm. 128–132). The
refrains in each verse highlight the emblematic word *Heimat* in the same way as the poem. Brahms sets these apart by using a homophonic texture, as he had done during the opening measures of the piece.

**Musical Response to Verse One**

As noted in Chapter 2, the characteristic vowel [a] of *Heimat* is emphasized at the beginning and end of each verse of Inkermann’s poem. In a musical setting that is mostly polyphonic, Brahms highlights this emblematic word by setting it homophonically, during the opening measuring and when *Heimat* returns at each refrain. It is as though he wants to be sure that the sound of the word is clearly heard before it recurs in the polyphonic sections that follow.

Chromaticism is introduced already in measure 7, and there are frequent chromatic dominant harmonies that lead the music consistently forward. These unstable harmonies point toward secondary tonics but never land there strongly.
Fig. 1-1 “An die Heimat” measures 13–17.
In this section (mm. 13–17), although each voice part enters by singing diatonic pitches of G major, the piano part has a sequence of chromatic dominants that continue to shift. Chromatic pitches occur in the soprano (mm. 15–17) and in the tenor at m. 16. Brahms aligns each diminished-seventh chord with the word, befiederten (feathery), a word with an accented [i] vowel surrounded by plosives and fricatives. Brahms emphasizes the percussive consonants with a triplet rhythmic pattern throughout the section. The following word, Schwing-en (Wings), is also emphasized by the accented dissonances, as labeled on the score.

The words, befiederten Schwingen mean feathery wings, which we normally think of as a flowing, light, and lovely image. Brahms’s music and the sound of the words contrast ironically with the image: the percussive rhythmic patterns are opposite to the image of feathery wings. He also uses dissonant intervals in the singers’ parts. As shown in Figure 1-1, the chromatic notes in the singers’ parts emphasize the word, Schwingen, on the accented downbeat at the entrance of each voice. Notice also that each voice enters before the other finishes, another kind of disruption in the imitative writing. Thus, the choral conductor should produce a bright and brilliant choral tone from the upper resonances that can reflect the ironic imagery of feathery wings.

As implied by the preceding analysis, there are three main features of the passage that the conductor should highlight for the chorus. First, the singers should use the percussive energy of the triplet figure to lead into the following word, Schwingen. Second, the accented dissonances on the first syllable of Schwingen should be emphasized. It may be helpful to isolate these dissonant intervals in rehearsal so that the singers can hear this striking effect more clearly. Finally, it’s worth noting Brahms’s dynamic markings here: the piano part is marked mf, and the
choral parts are marked $f$. The singers begin with diatonic pitches, while the piano subtly introduces chromaticism below.

Fig. 1-2 “An die Heimat” measures 18–22 (continued on the following page)
Fig. 1-2 (mm. 23–34).
In the following section (mm. 18–29), the chromatic dominants are even more striking than before. There are rare senses of the G major key and no arrivals where we would expect the dominant seventh chords to land. In the previous section, at least the secondary dominant leading tones momentarily land on the tonicized key, even if the harmony immediately moves to another chromatic dominant. In this way, Brahms makes the chromatic dominant functions wander continuously in search of a tonal home.

As shown in Figure 1-2, the dominant seventh chord of A-flat moves to another chromatic dominant of D-flat. More surprisingly, the original dominant seventh chord of B-flat momentarily appears in bar 23, which does not resolve, but immediately moves to the dominant of G. There is a dominant seventh chord of E at measure 25 that is enharmonically respelled in measure 26 (D-sharp and E-flat). The words, *Jubelnd, als müßt' ich den Gruß*, seem to tell us something joyful and exciting, but Brahms’s music here reveals unsettled emotions behind the words. Just as the speaker is far from *Heimat* (homeland), the dominant-seventh chords wander far from the home key, G, and it is uncertain when the music will return to tonic.

At the end of this section, there is a cadential 6/4 on B-flat that we expect will resolve to the Eb major triad. Instead, Brahms abruptly changes the mode to E-flat minor. The words hint at a homeland return: *Trag' ich zu dir meinen Fuß*, (I turn my steps to you). Brahms then uses different pitch levels at the points of imitation for the subject, reaching a short cadence at measure 36, which can be labeled in G major: vi-ii-V7-I (mm. 33–36).

The [a] vowel of the word, *Trag'* returns here and recalls the opening word *Heimat*. Thus, along with the change in the musical mood, Brahms wants us to notice the change in the vowel shape from the closed and bright [i] vowel, *Jeglicher Seele dir bringen*, to the open and balanced [a] vowel, *Trag'*.
Fig. 1-3 “An die Heimat” measures 35–51.
At the end of the verse (mm. 36–51), Brahms uses a refrain, *Freundliche Heimat!* (welcoming homeland!). He will follow the same pattern in verses two (mm. 69–84) and three (mm. 110–121): *Schützende Heimat!* (sheltering homeland!) and *Liebende Heimat!* (dear homeland!). He creates a beautiful melodic theme that is imitated in each voice mostly with stepwise motion. As mm. 36–51 move through the circle of fifths, this time chromatic diminished-seventh harmonies drive the progression forward to a satisfying resolution back on tonic G Major. At this moment (mm. 47–51), Brahms recalls the homophonic refrain (*Heimat!*) from the opening. The contrasting B section follows immediately.

**Musical Response to Verse Two**

Brahms opens the second verse with an a cappella, homophonic texture that provides a striking contrast. In his musical response to verse two, he uses even more chromaticism than before. To lead into this new section, verse one ends with a reminder of the opening choral statements of *Heimat*. The first statement is a brief return to tonic G major (*V7* to *I* in mm. 47–49); then F-natural transforms the tonic G harmony to V7 of IV. G major is hinted at indirectly during verse two, but mostly the music again expresses the disoriented search for the original tonic, the distant homeland.
Fig. 2-1 “An die Heimat” measures 52–65.
As shown in Figure 2-1 (mm. 52–65), the chorus picks up the harmony from mm. 50–51 of the piano, V7 of IV. As my harmonic analysis shows, Brahms weakens the sense of G major by emphasizing the dominant of C, a tonicization of the subdominant that is inflected toward minor when V7 of IV resolves in mm. 55–56 (likewise G is minor in m. 57). The passage does not, however, fully establish C minor as a secondary tonality, because dominants of G still appear (mm. 53–54, 56, and 61–62). The strongest dominant harmony occurs when the piano interjects at mm. 58–59, but this V4/2 does not resolve to G major. Instead, the chorus repeats music from their first phrase (cf. mm. 60–61 and mm. 52–53): the added F-natural again transforms the longed-for tonic G, a V7 of IV. As we shall see, the continuation of the choral phrase wanders off in another tonal direction. As shown at m. 62, the choral parts suddenly move toward B Major, a truly surprising tonal shift. It is unclear whether this is a tonicization of B or E, with the B harmony functioning as V. Among the many odd dissonances in mm. 62–65, perhaps the most striking is the climatic G-sharp of the tenor line at m. 64 (lockende Klänge).

As labeled in a red rectangle (a close-up of mm. 62–64), the counterpoint is crowded with dissonant intervals (4ths, 7ths, and 9ths). The tenors may well think, they are singing a wrong note, but they should sing this phrase loudly, even desperately. Though the words speak of the alluring sounds of home (heimatlich lockende Klänge), the many strange dissonances here are ironic: these sounds are the opposite of alluring. As we shall see in the passage to follow, the tenors “correct” their melodic line to diatonic G major, though the rest of the chorus remains tonally lost.
Fig. 2-2 “An die Heimat” measures 66–80 (continued on the following page)
Fig. 2-2 (mm. 81–84).

As shown in Figure 2-2 (mm. 66–84), the altos introduce A-natural (m. 65), which changes the B major harmony to a chromatic dominant of E, a resolution that does not happen. Instead, the music continues to wander in the following measures. As marked in arrows, there is a series of voice exchanges between the soprano and tenor (mm. 65–67), then the soprano and bass (mm. 68 and beginning of 69). The piano part clarifies that mm. 66–67 function as the dominant of E, and mm. 68–70 as the dominant of D. As we heard in verse one, the chromatic diminished-seventh harmonies in the piano prevent any sense of a stable tonality (mm. 66, 68, 72, and 74). The piano part joins the last phrase of the section to emphasize chromaticism using descending and ascending chromatic notes in octaves (mm. 66–71). If singers listen to the progression of the chromatic notes in the piano part, the sound of the words, *Du nur allein bist die Ruh* may be expressed with intensity.
As chromatic as the passage is, Brahms is preparing for another brief return to G Major (mm. 80–82), where the *Heimat!* refrain marks the end of verse two. The first hint of the home key occurs at mm. 68–71, amidst the chromatic wandering. At m. 68, the altos land on G4 and repeat that note for three measures (“du nur al-\textit{lein} bist die Ruh”). The most striking detail, however, is the expressive tenor line in mm. 69–71 (*schützende Heimat!*). The melody opens in diatonic G major and is supported by a passing G major triad in the piano part. This tenor melody is in the identical, bright register as in mm. 63–65, where the climactic G-sharp clashed against the other voices. In that earlier passage, the tenors sound most lost of all. Here, as the altos repeat the tonic, and the previously lost tenors rediscover the home key. The outer voices and piano imitate the tenor line a fifth higher, and then the imitative choral polyphony returns with all voices singing mostly diatonic pitches. G major gradually comes into focus only to disappear just after it is confirmed: we hear V7 to I in G major at mm. 80–82 (*Heimat!*), then a sudden shift to iv6 when *Heimat!* is repeated in mm. 83–84. Verse three begins in G minor at m. 85.

The musical response to verse two again suggests Brahms’s attention to the sound as well as the meaning of Inkermann’s words. Notice that the [a] vowel is more present in the verse together with the [u] vowels, both of which are deep-sounding vowels but show contrasting natures of the vowels.\(^3\) Brahms emphasizes the vowels [ai] or [a], *Bei-dem*, and *al-te* with longer melodic notes. Since the [ai] and [a] vowels of *Bei dem sanftklingenden Ton* (soft and gentle sound), and *alte Gesänge* (old songs) echo the emblematic word, *Heimat*, the nostalgic associations of these words are reinforced by their sound, it would be effective to put more emphasis on the [a] vowels of the words, *bei-dem*, and *al-te*. To emphasize them, the singers

\(^3\) The [a] vowel has the nature of warm, rounded, and open. By contrast, the [u] vowel has the nature of dark and close. Johnston, 171 and 173.
should begin with a flow phonation\textsuperscript{32} with the open, rounded, and balanced shapes of the [a] vowels for the words, bei-, and al-te, sustaining the sound quality toward the end of the phrases. Less obviously, the [a] vowel of the word, sanftklingen, should be maintained by the expressive and pure sound of the vowel recalling the thematic word, Heimat, even if it is on the weak beat. In rehearsal, the conductor should call attention to the seamlessness of stepwise motion in the individual choral parts.

Brahms also emphasizes the rhyming vowel [ɛ] of Gesänge and Klänge with stressed long notes and intensive moods: a shift to C minor mode on Gesänge (mm. 55–56) and accented dissonances on Klänge (m. 65). The sounds of [a] and [ɛ] vowels are similar to each other, and the conductor can help the singers to notice these qualities while rehearsing the proper production of each sound. According to Johnston, both vowels are produced by the back in mid-high and the tongue tip in contact with the lower teeth in a vertical nature.\textsuperscript{33} As classified by McCoy, the two vowels also have similar first formants.\textsuperscript{34} The first formant determines the depth and fullness of voice timbre in the lower harmonics, a sound that is characterized by warmth or roundness.\textsuperscript{35} Thus, singers need to maintain the sound qualities of the vowel [a] toward the vowel [ä] or [ [ɛ] for the words, Gesänge. To do that, singers should place the voice for both vowels in a similar manner: mediated larynx with the same jaw opening and lip shape so that they may feel

\begin{footnotesize}
\textsuperscript{32} The flow phonation, which was designed by Ingo Titze, is a term used in voice Pedagogy and Science to describe vocal production that feels seamless, effortless, and efficient as ample airflow is passed through the glottis when the vocal folds vibrate as a river passes over the flow of water. Ingo Titze, “On Flow Phonation and Airflow Management,” \textit{Journal of Singing} 72, no. 1 (2015): 57.

\textsuperscript{33} Johnston, 169, and 171.

\textsuperscript{34} McCoy, 69–71.

\textsuperscript{35} Bozeman, 13–14.
\end{footnotesize}
similar resonance and timbral depth. Additionally, it might be helpful for singers to produce a ringing and voiced nasal sound for the syllable, -änge, followed by a weak “schwa.”

The other emphasized vowels in this section are [u]. As shown in Figure 2-1, mm. 60–61 begin with and end in the dark and closed sound quality of the [u] vowels of the words, rufen mir freudenvoll zu heimlich (they call me, full of joy, homeward). Even if the music is the same as the first part of the section, great care must be taken to express the darker and deeper quality of the sound of the words than the previous part by imagining a high vertical arch at the back of the oral cavity and by pursing lips forward to lower the first formant of the vowel. As discussed above, in mm.62–65, Brahms makes an abrupt key change from G major to B major when the word heimlich is repeated. Brahms seems to use a striking contrast between the dark and closed vowel [u] and bright and open vowel [a] using the sudden key change so that he might make the sound quality of the [a] vowels of the words, heimlich. Thus, it might be helpful for singers to begin the tone with an aspirant, an ‘imaginary h’ onset on the [ai] vowel of the word, heimlich, so that they might sustain the expressive sound quality of the vowel.

Musical Response to Verse Three

Unlike the previous musical section for verse 2, Brahms sets the words of the third verse in a largely polyphonic texture, thereby emphasizing the melodic lines in each choral voice. At the outset, the verse briefly recalls the familiar, homophonic statements of “Heimat” (mm. 81–84). The tenors then launch the imitative polyphony at m. 85, where the piano’s eighth-note arpeggiation gives way to meandering triplets in the right hand.

36 McCoy, 69. See the similar tongue position and formants of the two vowels [a] and [ɛ].

37 Stark, 23. The ‘imaginary h’ on-set, which was designed by William Vennard, is a term used in vocal pedagogy to describe a crisp, but non-explosive attack.
Fig. 3-1 “An die Heimat” measures 81–93 (continued on the following pages)
Fig. 3-1 (mm. 94–105)
Fig. 3-1 shows an annotated score for the first portion of verse 3 (mm. 81–109). Though the texture changes here, Brahms is intensifying features we have already seen in verses one and two. Recall that the melodic patterns in the choral parts were harmonically clearer than the chromatically wandering piano part. Here in verse three, the singers’ lines are less ambiguous than the piano part, but the tonal direction is less clear than before. For example, the tenor line begins with disjunct semitones: A–B-flat, E-flat–D, B-flat–A. Beneath this, the piano triplets emphasize F-sharp–G on beats one and two of mm. 85–87, as if to retain the sense of G as a tonic (this time, g minor).

The tenor line cadences on B-flat (mm. 88–89), a tonicization that is confirmed in the other voices at mm. 90–92. The piano’s chromaticism and three-against-two rhythm complicate this passage, which soon veers toward D minor (mm. 93–99), then g minor (mm. 100–101). Finally, tonic G major begins to emerge at mm. 102–110, although the chromaticism and rhythmically active piano part undermine the sense that the music has arrived back home again.
Among the striking details, notice the frequent alternation between E-natural, E-flat, and D-sharp, the notes that affect whether we hear G major or g minor.

Not surprisingly, Brahms uses melodic contour and metric placement to reinforce the natural inflection of the words. For example, as marked in squares in Fig. 3-1, Brahms uses three descending quarters in response to the metric patterns of the words (strong-weak-weak and long-short-short) blühendes (mm. 91 and 94) and schützendes (mm. 104, 105, and 107). When the tenors start verse three, contour and metric placement align with the words Frieden zurück in mm. 86–87. Thus, the conductor should ask the singers to use a slight tenuto on the downbeat and a decrescendo afterwards to realize each long-short-short pattern.

Brahms shows a series of energetic forward-moving motions for the rhyming words, Weiten verloren and Zeiten geboren, in the same way as in measures 88, 89, 98, and 102. As shown in Figure 3-1, we notice that Brahms uses ascending eighth notes in a diatonic scale in a clear B-flat major for the words, Wei-ten and Zei-ten, which can rhyme with the thematic word, Heimat. After the chromatic harmonic progression for the sentence, Gib mir den Frieden zurück (mm. 85–87) and Unter den Bäumen am Bach (mm. 95–97), we hear diatonic harmonic progressions for the following sentence, Weiten verloren and Zeiten geboren, in B-flat major at mm. 88–92 and D minor at mm. 98–99. To highlight this contrast, the singers should change their tone quality from a closed to an open sound, while maintaining the intensity and resonance of the upper partials to express the inner yearning for Heimat.

As marked by red circles in mm. 96–102, Brahms uses metric accent and duration on the repeated consonant [b] of the words, blühen, Bäu-men, Bach, and ge-boren. He effectively matches the nature of consonant [b], with the flowing musical lines leading gently into the next words. In this passage, the singers should produce gentle plosive sounds of the consonant [b],
with relaxed lips and make it stressed with a tenuto on the vowel that follows each [b] consonant, followed by the weaker and shorter sound quality of the following words.\textsuperscript{38}

Brahms uses the same melodic ideas (half-step melodic movements and contrapuntal progression) for line 2, \textit{gib mir den Frieden zurück}, and for line 5, \textit{unter den Bäumen am Bach} (mm. 85–87 and mm. 95–97). However, he differentiates the two contrasting vowel natures used in both lines, mainly vowel [i] and [u], by alternating minor modes (g minor-d minor-g minor) and voices (tenors-altos-sopranos). The two vowels have the almost opposite vowel natures of the sound of the words. The [i] vowel is mainly characterized by a bright tone quality with its brilliance and vibrancy and the German [u] vowel has a dark tone quality with its pure resonance. Thus, with the same melodic progressions, singers should show different tone qualities of the sound of the words: bright and brilliant resonance from the upper resonances for the words, \textit{gib mir}, and dark and pure resonance from the lower resonances for the words, \textit{unter}.

Less importantly, in mm. 86–87, 92, and 94–95, Brahms also puts on mostly ascending and descending melodic intervals of minor third and minor second on the rhyming words, \textit{zu-rück} and \textit{Glück}, with the effect of lifting the final consonants at the end of each phrase, as if those words leave a lingering feeling with no hope and help in sight. Thus, the conductor should instruct the singers to take a short breath before the eighth notes that drive to the cadence: quarter note and eighth rest in mm. 86–87, eighth note and eighth rest in m. 92 and m. 95.

\textsuperscript{38}The consonant [b] can be classified as voiced bilabial plosive and produced through gently relaxed lips, in which when the air is released, the lips bounce energetically apart. And the [b] consonant makes the tongue relaxed or not active, and forward releases, leading gently into the following consonant or vowel. See page 13 for more information.
Fig. 3-2, “An die Heimat” measures 120–end.
As shown in Figure 3-2, Brahms uses descending chromatic notes in the tenor part (m. 121), which is echoed by the soprano part (m. 122), while a diatonic progression is sung by the altos, echoed by the basses. The F – E-natural – E-flat – D lines (tenors mm. 121–122; sop. mm. 122 –123) are final references to the modal mixture of G major and minor, which has intensified the sense of yearning for home from the opening of the piece (see m. 12, where E-flat first occurs). Brahms delays the arrival at the longed-for final destination by weakening the G cadences until the very last cadence. Even the sustained tonic G Major harmony in the last four measures is clouded by dissonances above the bass until the last bar. As we have seen throughout the composition, the continuous chromatic wandering expresses the confusing search for home.
CHAPTER 4

Conclusion: Implications for the Choral Conductor

Throughout this paper, my analysis has aimed to highlight important details of the words and music. The detailed comments in Chapters Two and Three provide my own interpretation of the subtleties in Inkermann’s poem and Brahms’s sensitive musical response. Other conductors will discover on their own other facets of this rich composition. In this final section, I step back from the analytical details to offer several general and practical strategies for other conductors.

We have often noticed that Brahms differentiates the [a] and [i] vowels of the poem with contrasting musical elements throughout the piece. He usually associates the [a] vowel with diatonicism and the [i] vowel with restless chromaticism. Knowing this, the choral conductor should aim for contrasting chiaroscuro timbres for the [a] vowel and the [i] vowel. Therefore, I suggest that the conductor aims for intelligibility and pure vowels especially for these two vowels so that the singers and listeners will associate nostalgic memories with the [a] vowel and darker feelings with the [i] vowel.

The conductor must take great care in the polyphonic section (mm. 13–28) because of the constant movements of the triplets with many closed vowels and clusters of plosive and fricative consonants. Thus, I would suggest that the singers learn to recite the words first, with close attention to the sound patterns, and then sing. The conductor can clarify for the singers what adjustments are needed for good sound production and clear diction when singing versus speaking the words.

Care must also be taken to express the more disorienting chromaticism in the a capella section (mm. 52–65). As I explained in Chapter Three, the conductor should in rehearsal highlight key details in this passage to instill confident and accurate performance. For example,
when the altos introduce the chromatic F-naturals in mm. 52–60, their line serves to transform the expressive tone of the harmony, while the other voices seamlessly sing their stepwise lines.

The balance between the chorus and piano is an important consideration throughout. The chorus is naturally louder than the piano and the conductor must help the performers to realize that the piano part is not simply reinforcing the chorus. Often, the piano part expresses elements that are not apparent from the vocal parts alone and must therefore be loud enough to project adequately. For example, in verse one, where the singer’s parts are relatively diatonic (mm. 13–29), the piano adds unusual chromaticism, which subtly expresses the wandering search for the distant homeland. In verse three where the piano has chromatically meandering triplets (mm. 85–110), the pianist should again emphasize the chromaticism with a louder sound. In these and other passages, the choral conductor should help the singers and the pianist to realize how their expressive relationship shifts over the course of the piece.

Because amateur or younger choirs may find the chromaticism of this piece quite challenging, I have created an arrangement that adds four clarinets to the piano part (see Appendix). The clarinets double each of the choral parts, and their timbre blends well with the overall expressive tone of “An die Heimat.” With clarinets providing direct aural support, less experienced singers will sing with greater accuracy and confidence as a result.

My aim in this study has been to help fellow musicians appreciate the subtleties of Inkermann’s poem and Brahms’s music. Some musicians are content to approach a composition such as this with little more than a general sense of the words. As I have tried to demonstrate, many valuable insights are revealed from a close analysis of the individual sounds of the words, as well as the interrelationships of those sounds across the poem. That kind of poetic analysis also deepens our understanding of Brahms’s musical response. The strategies illustrated here can
serve as models for the other two quartets in Op. 64, but they should also prove to be useful in approaching a broad range of other choral repertoire.
BIBLIOGRAPHY


APPENDIX: AN ARRANGEMENT

An die Heimat
By Johannes Brahms (1833-1897)
For SATB Voices, Piano, and Clarinets
Arranged by Jun Young Na
(2024)
An die Heimat

for SATB Voices, Piano, and Clarinets

C. O. Sternau
(1823-1862)

Johannes Brahms (1833-1897)
arranged by Jun Young Na

\[ \text{Begeg, doch nicht zu schnell} \]

\[ \text{Begge, doch nicht zu schnell} \]

\[ \text{Begge, doch nicht zu schnell} \]

\[ \text{Begge, doch nicht zu schnell} \]

\[ \text{Begge, doch nicht zu schnell} \]

\[ \text{Begge, doch nicht zu schnell} \]

\[ \text{Begge, doch nicht zu schnell} \]

\[ \text{Begge, doch nicht zu schnell} \]

\[ \text{Begge, doch nicht zu schnell} \]

\[ \text{Begge, doch nicht zu schnell} \]

\[ \text{Begge, doch nicht zu schnell} \]

Copyright © 2024 by Jun Young Na
Homeland!

Wonderful sounding word!

Heimat! Heimat! wunder-bar

Heimat! Heimat! wunder-bar

Heimat! Heimat!

Heimat! Heimat!

cresc. poco a poco

Heimat! Heimat!
tönen-des Wort!

Wie auf be-fie-der-ten

tönen-des Wort!

wun-der-bar tönen-des Wort!

wun-der-bar tönen-des Wort!
How on feathery wings you draw my heart toward you,

Schwingen ziehst du mein Herz zu dir

Wie auf be-fei-der ten Schwingen ziehst du mein Herz zu dir

Wie auf be-fei-der ten wie auf be-fei-der ten
fort Ju-belnd, als müßt ich den Gruß jeg-

fort. Ju-belnd, ju-belnd, als müßt ich den

Herz zu dir fort. Ju-belnd,

Schwin-gen ziehst du mein Herz zu-dir fort. Ju-

the greeting of every soul rejoicing as if I must bring you
Gruß jeglicher Seele dir bringen,
ju belnd, als müßt ich den Gruß jeglicher Seele dir
ju belnd, ju belnd, als müßt ich den
ju-belnd, als müßt ich den Gruß
jeg-

ju-belnd, als müßt ich den Gruß,
den Gruß jeg-li-cher
brin-gen
jeg-li-cher

Gruß jeg-li-cher See-le dir brin-gen, jeg-
I turn my steps to you,

- li - cher_ See - le_ dir _ bringen,

trag_ See - le, jeg - li - cher See - le dir bringen,

See - le, jeg - li - cher See - le dir bringen,

- li - cher See - le dir bringen,
ich zu dir meinen Fuß, zu

ich zu dir, zu

ich zu dir, zu

ich zu dir, zu
Welcoming homeland!

dir, zu dir meinen Fuß,

dir, zu dir meinen Fuß, freundliche Heimat,

dir, zu dir meinen Fuß,
freundliche Heimat, freundliche Heimat, freundliche Heimat,
freundliche, freundliche Hei

freundliche, freundliche Hei

freundliche Hei

freundliche Hei
mat!          Heimat!
mat!          Heimat!
mat!          Heimat!
mat!          Heimat!
With that gentle-sounding note,
old songs awaken in me,
which have flown far away from me;

they call me,

- ge, die in der Fer-ne mich flohn;

ru-fen mir

- ge, die in der Fer-ne mich flohn;

ru-fen mir

- ge, die in der Fer-ne mich flohn;

ru-fen mir

- ge, die in der Fer-ne mich flohn;

ru-fen mir
full of joy, to alluring sounds of home

freu-den-voll zu
hei-mat-lisch lo
cken-de

freu-den-vol zu_ hei-mat-lisch,hei-
matic-lisch lo
cken-de

freu-den-voll zu_ hei-mat-lisch,hei-
matic-lisch lo
cken-de

freu-den-voll zu_ hei-mat-lisch,hei-
matic-lisch lo
cken-de
Only you are peace!

Klänge: du nur allein bist die Ruh, du nur, du nur allein

Klänge: du nur allein, du nur allein

Klänge: du nur allein bist die Ruh, bist die Ruh,

Klänge: du nur allein

G
Sheltering Homeland!

lein bist die Ruh, di Ruh,

bist die Ruh, schützen-de Heimat,

schützen-de Heimat, schützen-de Heimat!

lein bist die Ruh, die Ruh, schüt-
schützen-de schützen-de,
schützen-de Heimat, schützen-de,
schützen-de Heimat,
schützen-de,

espr. —— ——
schützen-de schützen-de,
schützen-de Heimat, schützen-de,
schüt-zen-de Heimat!

Heimat!

schüt-zen-de Heimat!

Heimat!

zen-de Heimat!

Heimat!
Give me back the peace that I have lost in the distance.

Gib mir den Frieden zurück, den ich im
Give me your thriving happiness!

Gib mir dein blühendes Wei-ten ver-lo-ren, gib mir dein blühendes den ich im Wei-ten ver-lo-ren, gib mir dein
Glück!

Glück!

Unter den

dim

gib mir dein blühendes Glück,

dim

gib mir dein blühendes Glück,
Beneath the threes by the brook, where I was born long ago,

Unter den Bäumen am Bach, wo ich vor Zeiten geboren,
Bäumen am Bach, wo ich vor Zeiten geboren, gib_

gib mir ein

gib mir ein

cresc.
give me a sheltering roof!

mir ein schützen-des Dach, ein

schützen-des Dach, gib mir ein

schützen-des Dach,

gib mir ein schützen-des
Dear homeland!

schützender Dach,

liebes Heimat,

schützender Dach.
lie - ben-de, 

lie - ben-de Hei-mat, lie - ben-de Hei-mat, lie - 

lie - ben-de Hei-mat,