

Franz Alfred Muth  
trans. John Troutbeck

Silent happiness  
(Stille Glück, Op.198 no.7)

Joseph Joachim Raff  
(1822-82)

Soprano

Alto

Tenor

Bass

Piano (ad lib.)

The musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass, all in treble clef and common time, with a key signature of three sharps. The bottom staff is for the piano in bass clef, also in common time and three sharps. The vocal parts sing a simple melody of eighth and sixteenth notes. The piano part provides harmonic support with chords and some rhythmic patterns. Measure numbers 5 and 10 are indicated above the staves. Dynamics like *mf*, *p*, *f*, and *pp* are used throughout.

S

A

T

B

This section continues the musical setting with the same vocal and piano parts. The vocal parts continue their melody, and the piano provides harmonic accompaniment. Measure number 10 is indicated above the staves. The piano part features more complex patterns, including eighth-note chords and dynamic changes between *mf*, *p*, and *pp*.

Soprano (S) vocal line:

15 *mf* Like a child in prayer thou seem - est, While, from

Alto (A) vocal line:

*p* Like a child in prayer thou seem - est, While, from

Tenor (T) vocal line:

*mf* Like a child in prayer thou seem - est, While, from *f* en - vy

Bass (B) vocal line:

*p* Like a child in prayer thou seem - est, While, from en - vy

Piano accompaniment (bottom staff):

mf

Soprano (S) vocal line:

*f* en - vy *mf* free, thou dream- est, *pp* love- ly rose-

Alto (A) vocal line:

*f* en - vy free, thou dream- est, *pp* love-

Tenor (T) vocal line:

*mf* free, thou dream- est, *pp* love- ly rose- bud,

Bass (B) vocal line:

free, thou dream- est, love- ly

Piano accompaniment (bottom staff):

*f* *mf* *dim.* *pp*

S

A

T

B

30

bud. **p** So in si-\_\_ lence pure-\_\_ ly hap - py, thou\_ art

ly **p** rose-bud. So\_ in si - lence pure - ly hap - py, thou\_ art on\_\_ ly

**p** So in si-\_\_ lence pure-\_\_ ly hap - py, thou\_ art **mf** on - ly By the

rose-bud. **p** So in si-\_\_\_\_\_ lence pure - ly hap - py, thou\_ art on\_\_ ly

**p**

S

A

T

B

35

**mf** on - ly By the **f** eye of **mf** heaven re - gard - ed **mf** Yet, though

**mf** By the eye of **p** heaven re - gard - ed Yet, though lone - ly,

**f** eye of **mf** heaven re - gard - ed **mf** Yet, though lone - ly,

**mf** By the eye of **p** heaven re - gard - ed Yet, though lone - ly,

**mf** **f** **mf** **mf** **mf**

Soprano (S) voice part:

40 lone- ly, **p** Quite for - sa- ken, here thou liv - est, Thou thy

Alto (A) voice part:

**pp** Quite for - sa - ken, here thou liv- est, **p** Thou thy fra-

Tenor (T) voice part:

**p** Quite for - sa\_ken, here thou liv - est, Thou thy fra-grance rich-ly

Bass (B) voice part:

**pp** Quite for - sa - ken, here thou **p** liv- est, Thou thy

Piano accompaniment (bottom two staves):

pp      p

Soprano (S) voice part:

50 fra-grance rich-ly **mf** giv- est, **pp** ten- der rose- bud.

Alto (A) voice part:

grance rich- ly giv- est, **pp** ten- der rose- bud.

Tenor (T) voice part:

**mf** giv- est, **pp** ten- der rose- bud.

Bass (B) voice part:

fra - grance rich - ly giv- est, **pp** ten - der rose- bud.

Piano accompaniment (bottom two staves):

**mf**      **pp**