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G. Schirmer's
COLLECTION
of
Song and Duet
Albums



ALBUM
OF
BASS SONGS

Vols. I, II, III, IV

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(In U. S. A.)

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COLLECTION
of
Song and Duet
Albums



ALBUM
of
BASS SONGS

Vols. I, II, III, IV

Album of Bass Songs

Vol. III



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1
378011

In cellar cool.

(IM TIEFEN KELLER SITZ' ICH HIER.)

FRANK D'ALQUEN.

Con spirito.

VOICE.

PIANO.

1. In
1. Im

cel - lar cool I sit and quaff A full and brim-ming meas- ure, Of
tie - fen Kel - ler sitz' ich hier Auf ei - nem Fass voll Re - ben, Bin

sparkling wine, of gold - en wine, Kind na - ture's choicest treasure. In
gu - ten Muth's, und las - se mir Vom al - ler - bes - ten ge - ben; Der

ro - sy hue the world ap-pears, And to my way of think - ing No
Kü - per holt den He - ber vor, Ge - hor - sam mei - nem Win - ke, Er

rit.

colla r.

a tempo.

mor - tal pleas - ure man en - joys Like drink - ing, drink - ing, drink - ing.
 füllt das Glass, ich halt's em - por Und trin - ke, trin - ke, trin - ke.

2. In oth - er breasts while
 3. This life is short and
 2. Mich plagt der Dä - mon,
 3. Al - lein mein Durst ver -

care and strife The heav'n - ly spark are kil - ling; At peace with all the
 while I may I'll ward off grief and sor - row, En - joy the pleas - ure
 Durst ge - nannt, Und um ihn zu ver - scheuchen Nehm' ich ein Dec - kel -
 mehrt sich nur mit je - dem fri - schen Be - cher, Das ist die lei - di -

world am I, While I— my glass am fil - ling. And when by Bac - chus
of to - day And care not for to - mor - row. And when at last with -
glass zur Hand, Und lass' mir Rhein - wein rei - chen. Die gan - ze Welt er -
ge Na - tur Der eeh - ten Rhein - wein - ze - cher. Was scha - det's auch, wenn

rit. *a tempo.*
o - ver - come, Be - side the cask I'm— sink - ing, No man I en - vy
in— my own, Grim death his arm is— link - ing, With glass in hand I'll
scheint mir nun In ro - sen - ro - ther— Schmin - ke, Ich könn - te Kei - nem
ich— zu - letzt Vom Fass zum Bo - den— sin - ke, Ich ha - be kei - ne

colla voce.

or des - pise While drinking, drinking, drinking!
gai - ly die While drinking, drinking, drinking!
Lei - des thun, Dennich trin - ke, trin - ke, trinke!
Pflicht ver - letzt, Dennich trin - ke, trin - ke, trinke!

If power divine for once were mine.

(WENN ICH EINMAL DER HERRGOTT WÄR')

COMIC DRINKING SONG.

Translated from the German
of ED. AMTHOR

by NATHAN HASKELL DOLE.

C. BINDER.

Allegro moderato.

VOICE.

PIANO.

The musical score is set in 3/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features various dynamics such as *ff*, *p*, *poco riten.*, and *f*, along with trills and triplets. The lyrics are provided in both German and English.

System 1: The vocal line begins with the lyrics "If" and "Wenn". The piano accompaniment starts with a *ff* dynamic.

System 2: The vocal line continues with "pow'r divine for once were mine, My first and foremost task Would be to let' my" and "ich einmal der Herrgott wär, mein Erstes wä-re das: ich nähme mei-ne". The piano accompaniment includes a *p* dynamic and a trill.

System 3: The vocal line continues with "wisdom shine And build a might-y cask; A cask as big as all out-doors, And" and "Allmacht her und schüf' ein grosses Fass. Ein Fass so gross als wie die Welt; ein". The piano accompaniment includes a triplet and a *rit.* marking.

System 4: The vocal line concludes with "fill it full of wine, A sparkling o-cean without shores, Of rud-dy Nierenstein; A" and "Meer göss' ich hinein, von ei-nem Belt zum andern Belt, von Nie-rensteiner Wein; von". The piano accompaniment includes *poco riten.*, *p*, *f*, and *ff* dynamics, along with a trill.

poco più moderato.

Tempo I. ⁵

sparkling o - cean without shores, Of ruddy Nieren - stein.
ei - nem Belt zum andern Belt, von Nierensteiner Wein.

If pow'r divine for once were mine, My sec - ond pleasant
Wenn ich einmal der Herrgott wär', mein Zweites wä - re

task Would be to let my wisdom shine And make a hand - y flask; A
das: ich nähme mei - ne Allmacht her und schüf' ein grosses Glas, ein

flask that should o'er - top the moon, As bul - bous as the earth, And set it to my
Glas so hoch bis an den Mond, und wie die Er - de rund, dass sich des Trin - kens

mouth full soon, To fill my soul with mirth; And set it to my mouth full soon, To
auch verlohnt, nähm' ich es an den Mund; dass sich des Trin - kens auch ver - lohnt, nähm

Tempo I.

fill my soul with mirth!
ich es an den Mund.

If pow'r divine for once were mine, My next delightful task Would
Wenn ich einmal der Herrgott wär, mein Drittes wä-re das: ich

be to drink each hour, of wine As much as I could ask! Oh what delight would
nähme mei-ne Allmacht her, tränk' stündlich so ein Mass. O wel-che Won-ne

swell my heart At such a glo-rious draught! I'm sure that tears of joy would start Be-
wä-re nun in sol-chem Zug und Druck, man könn-te doch sich gü-t-lich thun an

fore I long had quaff'd; I'm sure that tears of joy would start Be-fore I long had
ei-nem der-ben Schluck; man könnte doch sich gü-t-lich thun an ei-nem der-ben

quaffd!
Schluck.

And
Und

ff

tr

when at end of man-y days The cask I'd fair-ly drained, And, tho' I turned it
hätt'ich nach so manchem Tag das Fass so rein ge-fegt, dass sich bei noch so

And. *

in all ways, No slightest drop re-mained, I'd get me down up-on my knee And
starkem Schlag kein Tröpfchen mehr drin regt, da würf'ich auf die Knie mich und

3

poco rit. *p* *Più lento.*

cry with all my might: Oh Lord! I pray thee, let me be Once more the In-fi-
fing laut an zu schrein: lass mich, o Gott, ich bit-te dich, noch ein-mal Herrgott

poco rit. *Più lento.*

f *Più mosso.*

nite; Oh Lord! I pray thee, let me be Once more the In-fi-nite!
sein; lass mich, o Gott, ich bit-te dich, noch ein-mal Herr-gott sein!

f

Snowdrops.

Schneeglöckchen.

English Version by
NATHAN HASKELL DOLE.

ALEXANDER DORN.

Allegretto.

PIANO.

mf

Lit - tle Snow-drops ev - er sing: Win-ter! now make room for Spring!
We as har-bin - gers are — sent: We pre-pare her house, con-tent; —

mf

Schnee-glöckchen lü - ten im - mer zu: Win-ter, Win - ter geh' zur Ruh!
Uns als Bo - ten schickt er aus, und wir schmüeken gern sein Haus.

She has sent us. Go to rest! Pray take off thy i - cy - vest!
We are al - ways sent be - fore; We un - bolt the breez - y — door.

Lenz hat uns hier - her ge - sandt, nimm hin - weg dein Eis - ge - wand!
Im - mer sind die Er - sten wir, öff - nen ihm die luft' - ge - Thür!

a tempo.

Take it off; the time is here; Spring, fair Spring is draw - ing near.
 'Mid the drift - ed snow we lie, Gaz - ing gay - ly at the sky,
a tempo.

Nimm hin - weg, es ist schon Zeit, Früh - ling, Früh - ling ist nicht weit!
 Schau - en aus dem tief - sten Schnee froh her - aus zur Him - mels - höh'!

Take it off, the time is here;— Spring, fair Spring is drawing near, —
 'Mid the drift - ed snow we lie, — Gaz - ing gay - ly — at the sky, —

Nimm hin - weg, es ist schon Zeit, — Früh - ling, Früh - ling ist nicht weit!
 Schau - en aus dem tief - sten Schnee froh her - aus zur Himmels - höh'!

— The Spring is draw - ing near.
 — Up at the sun - ny sky.

— ja, Früh - ling ist nicht weit!
 — her - aus zur Him - mels - höh'!

p

And the Win-ter melts in tears — When these sil - v'ry words he hears;
Und der Win-ter hört so bang — ih - ren leich - ten Glo - eken - klang,

cresc. *f*

Sad - ly shakes his hoar - y head All — his form - er
schüt - telt ernst sein grei - ses Haupt, all — sein Stolz — ist

p *cresc.*

pride has fled; Of his glo - ry he is
ihm ge - raubt! Und es schmilzt das star - re

poco rit.

shorn — And his i - cy man - tle's worn. —
Eis — bald in Thrä - nen mild — und leis! —

p *cresc.*

Gloom - i - ly a - way he wends, Yet one part - ing
 Trau - rig zieht er sich zu - rück, wirft noch ei - nen

p *cresc.*

glance he sends Round up - on the smil - ing fields,
 Ab - schieds - blick auf die Er - de weit her - um

f

p

And then, then mutely his life he yields,
 und dann, dann wird er todt und stumm,

p *rall.*

lento. *a tempo.*

his life he yields!
 todt und stumm!

lento. *a tempo.*

f

Mer - ri - ly all the
Schneeglöckchen a - ber

p

f

mf

Snowdrops sing Now the bridegroom waits, oh Spring, Mer - ri - ly all the Snowdrops sing -
ju - beln laut: Lenz es har - ret dein die Braut! Schneeglöckchen a - ber ju - beln laut: -

mf

f *un poco rit.*

Now the bridegroom waits, oh — Spring. — He waits, oh Spring, — He waits, oh
Lenz es har - ret — dein — die — Braut, — es har - ret dein, — ja, dein die

f *colla voce.*

Spring!
Braut!

a tempo.

f *ff* *Fine.*

The Giant.

(LE GÉANT.)

Ballad.

Translated from the French of
VICTOR HUGO
by NATHAN HASKELL DOLE.

P. GAILHARD.

PIANO.

largamente.

Sons of Mars!— by my birth I am of Gauls de - scend - ed; ———
O guer - riers!— Je suis né dans le pa - ys des Gau - les, ———

O'er the Rhine, — like a brook, with ease my fa - thers leapt; ———
Mes aï - eux — franchis - saient le Rhin comme un ruis - seau, ———

A - mid snows from the North, my in - fant bath was tended Ev'ry day. And my
Ma mè - re me bai - gna dans la nei - ge des pô - les Tout en - fant, et mon

sire, with arms ro-bust and splen - did, With might-y pelts of bears
 pè-re, aux ro - bus - tes é - pau - les, De trois grandes peaux d'ours

marcato.

spread the bed where I slept. —
 dé - co - ra mon ber - ceau. —

p

While still a youth I was, — on steep Al-pine pass - es From
 A peine a - do - les - cent — sur les Al - pes sau - va - ges De ro -

p *cresc.*

crag un - to crag — sol-id high - ways I wrought. —
 chers en ro - chers — Je m'ouvrais des che - min; —

cresc.

p

Like an-y peak my head— stopt the clouds' drifting mass - es; And I stood on the
 Ma tête ainsi qu'un mont— ar - rêtaît les nu - a - ges; Et sou-vent dans les

heights— watching wind - - haunted spac - es; And I stood, on the
 cieux — é - pi - ant — leurs pas - sa - ges, Et sou-vent dans les

cresc.

heights— watching wind-haunted spac - es; Oft-en have I — the eagles
 cieux — é - pi - ant leurs pas - sa - ges, J'ai pris des ai - gles dans mes

caught! —
 mains! —

And tho' reaping the ripen'd har-vests that at-tend us,
 Ain-si qu'un mois-son-neur par-mi des ger-bes mû-res.

'Mid our foes, deal-ing blows, full of fire, I ap-pear;
 Dans les rangs é-er-a-sés, seul de-bout, J'appa-rai-s,

All their cla-mors are drown'd in my voice stu-pen-dous, And their
 Leurs cla-meurs dans ma voix se per-dent en mur-mu-res; Et mon

armor my hands destroy with might tre-mend-ous, More forceful than the pines
 poing dé sar-mé mar tel-le les ar-mu-res, Mieux qu'un chê-ne nou-eux

that — high their summits rear! —
 choi - si dans les fo - rêts. —

p
 Oh! when my turn shall come from liv - ing things to
 Oh! quand vien-dra mon tour de sui - vre mes vie-

cresc.
 sund - er, My faith - full leave me not — as a prey to the
 ti - mes Guer-riers! ne lais - sez pas — ma dépouille au cor-

p
 crows! — Bur - y me far a - way some lof - ty mountain
 beau: — En - se - ve - lis - sez moi par - mi des monts su-

un - der, That strang - ers pass - ing by,
bli - mes A - - fin que l'é - tran - ger.

The first system features a vocal line in bass clef with lyrics. The piano accompaniment consists of a grand staff with treble and bass clefs. The piano part includes chords and melodic lines, with some notes marked with 'v' for vibrato.

who see those heights, may won - der, That strangers passing by, — who see those heights, may
cherche en vo - yant leurs ci - mes A - fin que l'é - tran - ger. — cherche en vo - yant leurs

cresc.

cresc.

The second system continues the vocal line and piano accompaniment. The piano part features a prominent triplet of eighth notes in the bass line, marked with 'cresc.' (crescendo).

won - der Which is the tomb — where I re - pose. —
ci - mes Que - le mon - ta - gne est mon tom - beau! —

The third system continues the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the bass line and a dynamic marking of 'f' (forte).

The fourth system shows the piano accompaniment for the final part of the piece. It features a grand staff with treble and bass clefs, including a final cadence with a fermata over the final chord.

I dreamed of a pallid Princess-Maid.

(Mir träumte von einem Königskind.)

(H. Heine.)

English Version by
NATHAN HASKELL DOLE.

LUDWIG HARTMANN.

Tranquillo.

VOICE.

PIANO.

Con gran espress. e legatiss.

p

pp

I dream'd of a pal - lid prin - cess-maid, With
Mir träum - te von ei - nem Kö - nigs-kind, mit

sf

pp

sustained by the Pedal.

Ca.

*

burn - ing, yearn - ing glanc - es; We sat — be - neath the old
nass - en, blass - en Wan - gen; wir sa - ssen un - ter der

pp

p

legatiss.

L. H. *L. H.*

Ca.

3

*

calando.
pp *sf*

lin - den's shade, Em - bracing in love's sweet tran-ces. "I
 grü - nen Lind', und hiel - ten uns lieb um - fan - gen. „Ich

p *p* *sf*

con moto.
f marcatis.

Con moto, ben accentuato.
f *sf* *ff*

care not for thy father's throne, Or scep-tre of gold— or
 will nicht Dei-nes Va-ters Thron, ich will nicht sein Scep-ter von

sf *sf* *ff* *ff*

sf *f* *sf* *p dolce e*

pow - er, I care not jewels and crown to own,— I love thee
 Gol - de, ich will nicht sei-ne de-man-te-ne Kron',— ich will Dich

sf *sf* *mf* *f* *sf* *p*

poco a poco accel. *f*

on - ly, thee on - ly, thou flow - er, thee on - ly, thou
 sel - ber, Dich sel - ber, du Hol - de, Dich sel - ber, du

poco a poco accel. *f*

rit. *ff* *sf* *lunga.* *pp* *p*

flow - er, thou flow - - - er!" "I
 Hol - de, du Hol - - - del!" Das

Tempo I.

ff colla voce. *p* *pp* *sfp* *pp* *pp*

Ad. *

Come prima. *ppp*

ne'er can be thine," — sad - ly_ quoth she, "Yon church-yard is my
 kann ja nicht sein, — sprach Sie_ zu mir, ich lie - ge ja im

sfp legato. *p* *pp*

Ad. *2 Ad.* *3*

p *pp>* *p*

dwell - ing, And on - ly at night — I come to thee, My
Gra - be, und nur — des Nachts — komm' ich zu Dir, weil

pp *pp* *p*

* *L.H.* *L.H.*

p *pp*

love for thee com - pell - ing, my love!
ich so lieb Dich ha - be, so lieb!

p *pp* *ppp* *L.H.*

2 *ad.*

sf *p* *pp*

love for thee com - pell - ing, my love!"
ich so lieb Dich ha - be, so lieb!

f *sf* *ppp* *L.H.*

ad. * *ad.* *

Bell-Tones.

(GLOCKENGELÄUTE.)

(Ludwig Schreyer.)

English version by
NATHAN HASKELL DOLE.

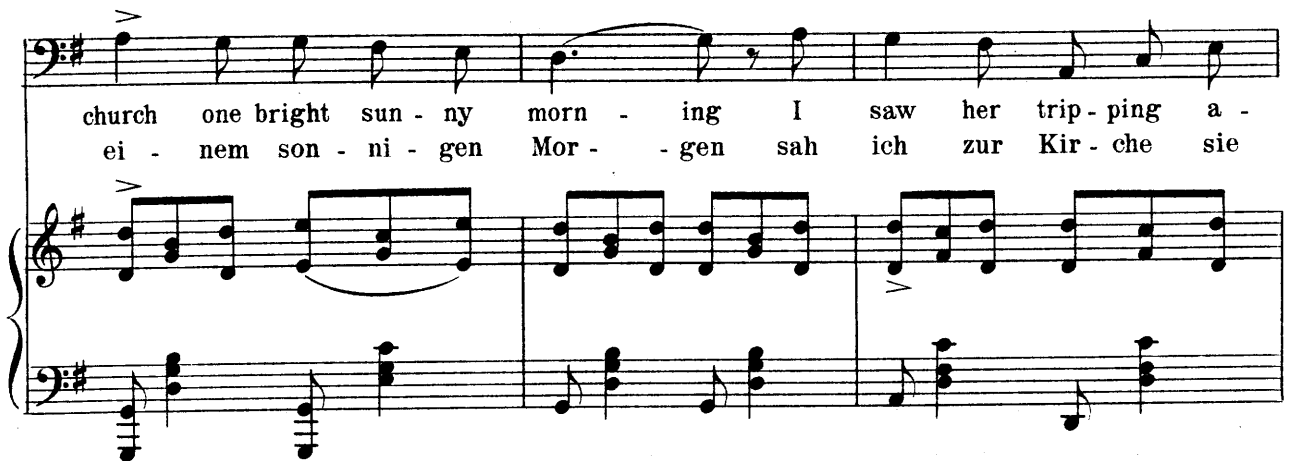
G HÖLZEL.

Allegro moderato.

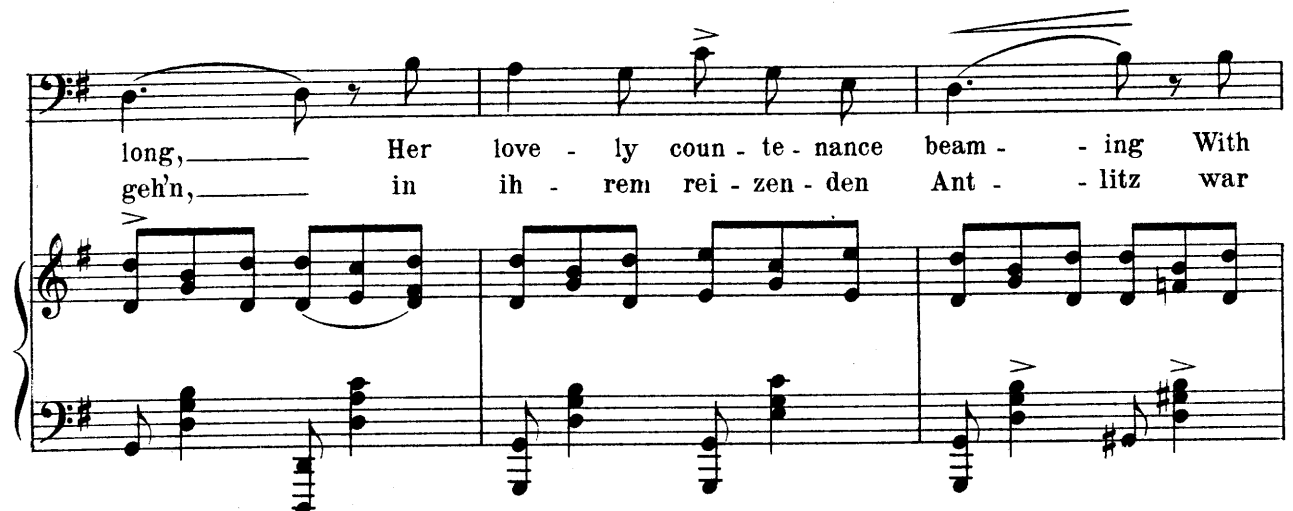
VOICE. 

PIANO. *f*

To
An



church one bright sun - ny morn - ing I saw her trip - ping a -
ei - nem son - ni - gen Mor - - gen sah ich zur Kir - che sie



long, Her love - ly coun - te - nance beam - - ing With
geh'n, in ih - rem rei - zen - den Ant - - litz war

youth, all un - con - scious of wrong. ——— The bells were ring - ing so
 Ju - gend und Un - schuld zu seh'n. ——— Die Glo - cken klan - gen so

rit.

sweet - - ly, And send - ing their mes - sa - ges down, As
 hel - - le, so froh in die Wei - ten hin - aus, als

tho' 'twere a bless - ing from heav - - en And for - tune for all in the
 rie - fen vom Him - mel sie Se - - gen und Glück ü - ber jeg - li - ches

colla voce

town. ——— Sur -
 Haus. ——— Um -

pp

Con entusiasmo

round - ed by surg - es of rap - - ture My
fas - set von Won - ne - ge - füh - - len er -

soul seem'd to soar a - bove And new grew the world with its
schien mir die Welt wie neu, und se - lig be - gann ich zu

vi - - sion Of love and the fer - vor of love. A -
träu - - men von Lie - be und Lie - bes - treu. Und

poco tranquillo

gain the bells in the church - tower Rang out, but so gloom - y and
wie - der klang es vom Thur - - me, doch a - ber so dumpf und so

sad, — That no one would think them the same — bells, Such
schwer, — als wä-ren's die - sel - - ben Glo - - - cken, die -

Quasi Recit.
dif - fer - ent ac - cents they had! — A cof - fin was car - ried
sel - ben Tö - ne nicht mehr! — Da tru - gen sie ei - ne

Più moto *cresc.*
slow - ly And placed in its grave on the hill: — She who to me had been
Lei - che zum hüg - li - gen Fried - ho - fe hin; — die mir die Treu - e ge -

tranquillo
faith - less Lay in — it cold — and still. But
bro - chen, lag in — dem Sar - ge drin. Und

Molto Lento
dim. *pp*

tranquillo
pp

oh! when with clods they had hid - - den The flower that had once been so
als man mit Schol-len be - de - - cket die Blu - me, ver - welkt__ so

piacevole

fair, My heart o - ver-flow'd with for-give - ness, For her I of - fer'd a
früh, fühlt' ich kei-nen Groll mehr im Her - zen, und sprach ein Ge - bet__ für

rit.

prayer, My heart o - ver-flow'd with for-give - ness, For her I of - fer'd a
sie, fühlt' ich kei-nen Groll mehr im Her - zen, und sprach ein Ge - bet für

prayer. —
sie. —

prayer. —
sie. —

dim.

Primula veris.

From the German of LENAU
by NATHAN HASKELL DOLE.

ARNO KLEFFEL.

VOICE. *mf*

Beau-ti-ful blos - som, art thou a - gain come back to de-
Lieb - li-che Blu - me, bist du so früh schon wie - der ge-

PIANO. *p*

light me? This is my greet - ing, beau-ti-ful blos - som: Wel -
kom - men? Sei mir ge - grü - sset, lieb-li-che Blu - me, sei

cresc.

dim.

- come a - gain, pri-mu-la ve - ris! Light-er than all the flow'rs of the meadow
- mir gegrüsst, Lei - ser denn al - le Blumen der Wie - se

dim.

must thou have slumber'd, beau-ti-ful blos - som, pri-mu-la ve - ris,
hast du ge-schlummert lieb-li-che Blu - me,

dim. *pp*
pri-mu-la ve - ris! Thou a-lone felt - est, thrill thro' thy
Dir nur ver-nehm - bar lock-te das

dim. *p* *pp* *pp*

be - ing Spring the A - wa - ken - er's first gentle whis - per, *primula*
er - ste sanf-te Ge - flü - ster we-cken-den Früh - lings,

p *cresc.* *dim.*

cresc.
ve - ris, first gen - tle whis - per, pri - mu - la ve - ris.
we - - cken-den Früh-lings,

cresc. *dim.*

So in my heart too blossom'd in days past, Fair - er than all the blossoms of love were,
 Mir auch am Herzen blüh - te vor Zei - ten, schö - ner als al - le Blumen der Lie - be,

f con molto espress.
 pri - mu - la ve - ris! Pri - mu - la ve - ris, This is my greeting,
 sei - mir ge - grü - sset, sei - mir ge - grü - sset,

f sf

*Ad. ** *Ad. **

cresc.
 Beau - ti - ful blos - som, This is my greet - ing, Wel - come a -
 lieb - li - che Blu - me, sei mir ge - grü - sset, sei mir ge -

cresc. *ff*

pp poco lento.
 gain! pri - mu - la ve - ris. —
 grüsst, *morendo.*


ppp poco lento.

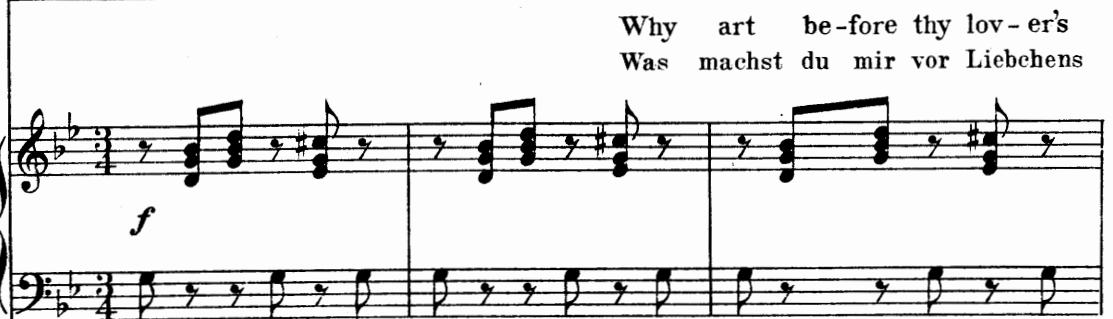
Why art before thy lover's door?
(WAS MACHST DU MIR VOR LIEBCHENS THÜR.)

Words from GOETHE'S FAUST
translated by
NATHAN HASKELL DOLE.

ED. LASSEN.

Allegretto.

VOICE.  Why art be-fore thy lov-er's
Was machst du mir vor Liebchens

PIANO.  *f*

 door Ere morn-ing soar, Ka-thri-na, think a sec-ond!
Thür. Ka-thrin-chen hier bei frü-hem Ta-ges-bli-cke?



 Be not be-trayed Go in— a maid But soon a maid Thou'lt nev-er
Lass, lass es sein! Er lässt— dich ein als Mäd-chen ein, als Mäd-chen



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more be reckoned! Oh
nicht zu - rü - eke. Nehmt

guard thee well! If once thou fell No word could tell What spell would round thee
euch in Acht! Ist es voll - bracht, dann gu - te Nacht, ihr ar - men, ar - men

ling - er! Tho dear he be Give him — to see That
Din - ger! Habt ihr euch lieb, thut kei - nem Dieb nur

none takes thee except with ring on finger!
nichts zu Lieb' als mit dem Ring am Fin - ger.

ff

Invocation.
(INVOCAZIONE A DIO.)
(Domenico Capellina.)

English Version by
NATHAN HASKELL DOLE.

ANGELO MARIANI.

Andante grave. (♩ = 58.)

BASS.

PIANO.

thee who pit - iest sor - row, Turn-est to joy our weep - ing, Who
Te che mi - ri il pian - to e lo conver - ti in ri - so, che

hold - est in thy keep - ing The realms of earth — and
sei del pa - ra - di - so e del - la ter - ra il

air, Who hold-est in thy keep - ing the earth and air!
re, che sei del pa - ra - di - so e del - la ter - ra il re.

Show me the path of Sal - va - tion, O - pen the way un - to
Fa che la vi - a si - cu - ra del - la sa - lu - te io

rinf. sempre.

heav - en! Fill with thy sa - cred leav - en My
tro - vi, ed il tuo spir - to in - no - vi in

rinf. sempre.

spir - it and my heart! My
me - la men - te e il cor, la

f allarg.

spir - it and my heart!
men - te e il cor.

ten.

p

p supplichevole.

On - ly to
Si che a

dolente.

*Ad. **

thee, to Thee, Lord of glo - ry Stead -
Te, a Te sem - pre jo pen - si nell'

℞. * ℞. * ℞. * ℞. *

fast my mind is turn - ing; On - ly to
o - pra e nel ri - po - so, si che a

℞. * ℞. * ℞. * ℞. *

thee Lord of glo - - - ry, Stead - fast my mind is
Te sem - pre jo pen - - - si nell' o - pra e nel ri -

p

℞. * ℞. * ℞. * ℞. *

ca - tion, My year - ing spir - it prof - fers And mark the vow it
ghie - ra che il cor sponta - neo det - ta e l'umil vo - to ac -

of - fers Be - fore thy sa - cred shrine! Be - fore thy
cet - ta di chi s'in - nal - za a Te. Di chi s'in -

sa - cred, thy sa - cred shrine, Be - fore thy sa - cred, thy sa - cred
nal - za, s'in - nal - za a Te, di chi s'in - nal - za, s'in - nal - za a

shrine, thy sa - cred shrine, thy sa - cred shrine!
Te, s'in - nal - za a Te, s'in - nal - za a Te!

Upon that day.

(AN JENEM TAG.)

Air from "HANS HEILING."

Allegro non troppo.
con affetto.

H. MARSCHNER.

VOICE.

Up-on that day when thou thy love's vows wert
An je-nem Tag, da du mir Treu - - e ver-

PIANO.

mak - ing And I lay at thy feet in min - -
spro - chen, als ich in Wonn' und Schmerz zu dei - -

- gled bliss and woe, — Then ah! then then in my
- nen Fü - sen - rang, — da, ja da, da ist in

breast the dawn with ra - dant joy was break - ing, At
mei - ner Brust der Mor - gen an - ge - bro - chen, ge -

rest, at rest was then at last my soul's con - sum - ing
 stillt, ge - stillt zum er - sten-mal war mei - ner See - le

The first system of music consists of a vocal line on a bass clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note rest, followed by a series of quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p* (piano) is present at the end of the system.

throe, At rest was then at last my soul's con - sum - ing throe.
 Drang, gestillt zum er - sten-mal war mei - ner See - le Drang.

The second system continues the vocal and piano parts. The vocal line has a half note rest followed by quarter notes. The piano accompaniment includes a dynamic marking of *fz* (forzando) with a wedge-shaped crescendo leading to a *p* (piano) marking. The system concludes with a *f* (forte) marking.

From dark-est and most joy-less night I waked to
 Aus trü - ber freu - den - lo - ser Nacht bin ich zum

The third system features a vocal line with a half note rest followed by quarter notes. The piano accompaniment includes a *p* (piano) marking and a dynamic wedge. The system ends with a *fz* (forzando) marking.

an ex - is-tence won - drous bright, Thou —
 hel-len Le-ben da er - wacht. Du, —

The fourth system continues the vocal and piano parts. The vocal line has a half note rest followed by quarter notes. The piano accompaniment features a *p* (piano) marking and several triplet markings (indicated by a '3' above the notes) in both hands.

ah! thou _____ didst fill my heart _____ with rap - tu -
 ja du _____ hast ü - ber - schweng - - lich se - lig

rous _____ de - light, Ah! thou didst fill my heart with rap - ture,
 mich _____ ge - macht, ja du hast ü - ber - schwenglich se - lig,

pp

with rap - - tu - rous de - light. —
 ja se - - lig mich ge - macht. —

p

cresc. *fz*

Andante espressivo.

Ah! be thou faith - ful to me ev - er, Ah! be thou
 O lass die Treu - e nie - mals wan - ken, o lass die

faith - ful to me ev - er, Thy lovehold firm - ly, in thy heart
 Treu - e nie - mals wan - ken, halt' fest die Lie - be in dei - nem

treas - ure For I live but in thee, for I live but in thee. Such love as
 Her - zen, in dir nur le - be ich, in dir nur le - be ich. Ich lie - be

mine felt mor - tal nev er, Such
 dich so oh - ne Schran - ken, ich

love as mine— felt mor-tal nev - er; I love but thee _____ beyond all
 lie - be dich— so oh - ne Schran - ken, ich lie - be dich _____ mit tau - send

meas - ure, — A tor - ture oft it seems to me. —
 Schmer - zen, — mit Höl - len qua - len lieb' ich dich! —

cresc. *f* *dim.* *p* *string.* *pp*

Qw.

Couldst thou e'er, be-lov'd, for - sake me, Could thy
 Könn - test du je von mir las - sen, könn - te

cresc.

heart grow cold, un-feel - ing, Woe! _____ to thee and me, Woe! _____
 je dein Herz er - kal - ten, Weh! _____ uns bei - den dann! Weh! _____

f *p* *cresc.*

Allegro.

p

Rage be-side myself would take me,
Schon beidem Gedan - ken fas - sen mich

fp *p*

p

My sen - ses thus steal - ing, Led on to
die fin - stern Ge - wal - ten, trei - ben zu

di - re - venge I should be.
gräss - li - cher Ra - chemich an.

cresc. *fx* *f* *fx*

Ad. *

Rage be-side my - self would take me, And my senses thus steal - ing, Led
Schon bei dem Ge - dan - ken fas - sen mich die finstern Ge - wal - ten, trei -

fx

— on to di - re-venge I should be.
- ben zu gräss-li-cher Ra-chemich an.

ff *dim.*

Red. *

I love but thee. My
Ich lie - be dich mit

heart mad-ly burn - ing, I love but thee. With sad end-less
blu - ten-dem Her - zen, ich lie-be dich mit end - lo - sen

yearn - ing, I love but thee With heart mad-ly burn - ing, With
Schmer - zen, ich lie - be dich mit blu - ten-dem Her - zen, mit

p *cresc.*

f

sad, ————— endless yearn - ing, With fear and with trembling With
end - - - - lo - sen Schmer - zen, mit Arg - wohn und Ban - gen, mit

f *p* *cresc.*

love past all dis - sem - bling, With love past all dis - sem - bling I
ra - sen - dem Ver - lan - gen, mit ra - sen - dem Ver - lan - gen, ich -

f

love but thee With fear — with trembling With love past all dis - sem -
lie - be dich mit Arg - wohn und Ban - gen, mit ra - sen - dem Ver - lan -

f *p*

ad. *

bling, I love but thee With heart mad - ly burn - ing,
gen, ich lie - be dich mit blu - ten - dem Her - zen,

p *fp* *dolce.*

With sad, end-less yearning,
mit end-lo-sen Schmer-zen,

With fear and with
mit Arg-wohn und

p

trem-bling With love past all dis-sembling past dis-sembling -
Ban-gen, mit ra-sen-dem, mit ra-sen-dem Ver-lan-

f *dim.* *ff*

Ed.

bling So love I thee, So, _____
gen, so lieb' ich dich, so, _____

*

so love I thee.
so lieb' ich dich.

ff *f* *f*

The Warder.

(DER THÜRMER.)

From the German of

H. RUSTIGE

by NATHAN HASKELL DOLE.

CARL MATYS.

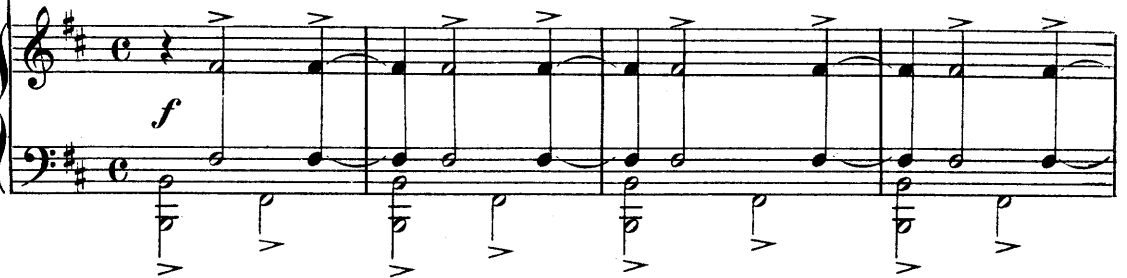
Andante.

VOICE.

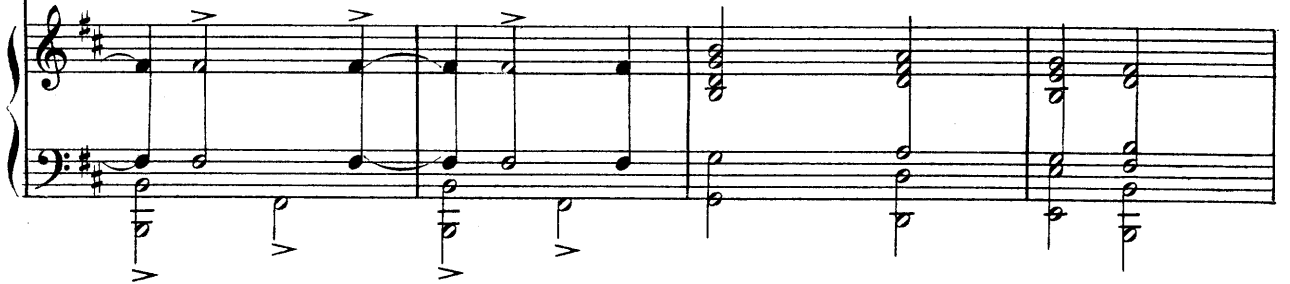


I stand up - on my watch - tower And
 Ich steh' auf mei - nem Thur - me und

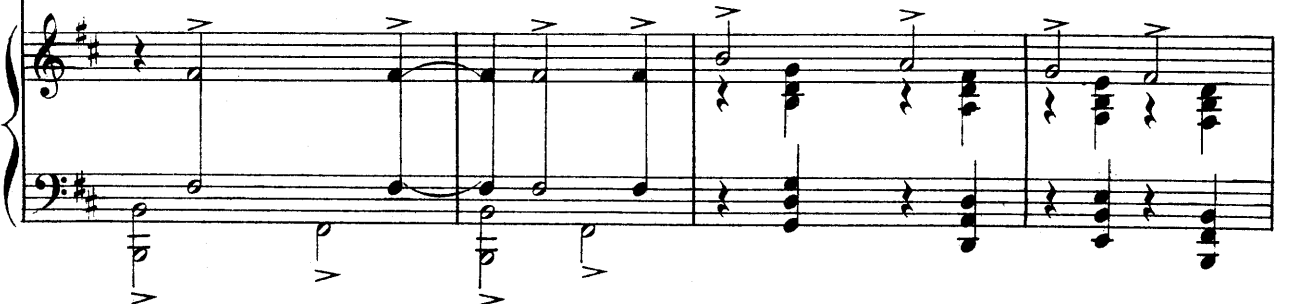
PIANO.



faith - ful guard I keep; Three bells hang a - bove me al - way, By -
 hal - te stren - ge Wacht, drei Glo - cken hab' ich zu läu - ten, drei



day - light and while men sleep! Three bells hang a - bove me al - way, By -
 Glo - cken bei Tag und Nacht, drei Glo - cken hab' ich zu läu - ten, drei



day-light and while men sleep! _____
 Glocken bei Tag und Nacht. _____

The first rings out so clear - ly With sol-enn, peace-ful sound, And
 Die Er-ste tönt so hel - le, mit fei - er - li - chem Klang, und

p

calls the pi - ous peo - ple Where pray'r and praise a - bound, And
 ruft die gläub'-ge Men - ge zu Mett' und Lob - ge - sang, und

calls the pi - ous peo - ple Where pray'r and praise a - bound. _____
 ruft die gläub'-ge Men - ge zu Mett' und Lob - ge - sang. _____

fp *ff*

Più moto.

ff

The sec-ond with loud a - lar - um A -
Die Zwei-te mit ra - schen Schlä - gen das

marcato sempre.

wa - kens the sleep - ing town, — When the fire with im - pi - ous fu - ry Lays
schla - fen - de Volk er - schreckt, wenn der Flamme gie - ri - ge Zun - ge am

hold of the roof - tree brown, — lays hold of the roof - tree
rau - chen - den Gie - bel leckt, — am rau - chen - den Gie - bel

Tempo I.

brown. —
leckt. —

pp

The third swells deep and heav-y, A grue-some mourn-ful bell; And
Die Drit-te dumpf er-dröh-net, gar schau-er-lich und schwer, dem

pp *fp* *ff*

they for whom it ech-oes, Hear not its fun'r-al knell, hear not its fun'r-al
ihr Ge-läut er-tö-net, der hört es nim-mer-mehr, der hört es nim-mer-

pp *ppp* *pp*

ff *Allegro. con passione.*

knell. — But when the fires of
mehr. — Doch wenn der Frei-heit

trem. *molto cresc.* *fff*

free - dom Flame on each mountain height, Then thun-der loud in
Feu - er einst von den Ber-gen flammt, dann don-nern laut im

fff

cho - rus All my bells with deafning might, Then thun-der loud in
 Stur - me mei-ne Glo - cken al - le - sammt, dann don-nern laut im

cho - rus All my bells with deaf'n - ing might, all my
 Stur - me mei - ne Glo - cken al - le - sammt, mei - ne

bells with deafning might, all my bells with deaf'n-ing might! —
 Glo - cken al - le - sammt, mei-ne Glo-cken al - le - sammt! —

53
 "Vision fair"
 ("VISION FUGITIVE")


from the Opera:

"Hérodiade"

J. MASSENET.

Allegro appassionato.

Hérode.

Voice. 

'Tis a
 Ce breu-

Piano. *f* *espr.*

3 *3*

draught which perchance such a dream might give to me! I could see her a-gain,
 va - ge pour-rait — me don - ner un tel rê - ve! Je pour-rais la re-voir,

Andante.

3 *3* *mf*

Feast my eyes at such sight, Di-vine-ly glad de - light, Long promised to my
 Con-tem-pler sa beau-té! Di-vi-ne vo-lup-té A mes re-gards pro-

fp

dolce.

glan-ces! Shortlived hope doth pur-sue me, It troub-les sore my heart and my
 mi - se! Es - pé - ran - ce trop brè - ve Qui viens ber-cer mon coeur et trou -

fp *dolce.*

thoughts leads a-stray Ah! and yet I'd not have it fly a-
 bler ma rai-son Ah! ne t'en-fuis pas, douce il-lu-si-

P. rall.

pp colla voce.

Andante.

way.
 on!

mf espr.

cresc.

f

Vis-ion fair! Fleet-ing art thou while I fol-low
 Vi-si-on fu-gi-tive et tou-jours pour-sui-

p

espress.

dim.

p *pp* *p* *pp*

ev-er, An-gel who dost my life from all earth-ly bonds sev-er,
 vi-e An-ge mys-té-ri-eux qui prends tou-te ma vi-e,

Ah! 'tis thou whom I'd fain see— My love, my faith goes out to thee.
 Ah! c'est toi! que je veux voir— O mon a-mour! ô mon espoir!

più f

cresc.

dim.

p dolce.

Vis - ion fair, fleet - ing art thou, My life
Vi - si - on fu - gi - ti - ve, c'est toi,

dolce.

f

animato molto.

f

Dost from earth-ly bonds sev - er!
Qui prends tou-te ma vi - e!

rall.

a tempo appass.

colla voce.

dim. *mf*

f

Thee I'd hold in my arms And thy heart I'd hear beat,
Te pres-ser dans mes bras! Sen - tir bat-tre ton coeur

f *dim.*

Telling thy pas-sion sweet! Then we'd die close-ly locked
D'u-ne a-mou-reu-se ar-deur! Puis, mou-rir en-la-cés

f *più f*

f *p*

In lov - ing fond em - brac - es, In lov - ing fond em - brac - es.
 dans u - ne mê - me i - vres - se, Dans u - ne mê - me i - vres - se;

f *pp*

più animato.

For all these joys ————— For my love ten - der
 Pour ces trans-ports ————— pour cet - te flam - me,

cresc. *cresc.*

Heed - ing nor thought nor re - gret, My soul I would thus sur -
 Ah! sans re - mords et sans plain - te Je don - ne - rais mon

ff

ff *p* *rall.*

ren - - - - - der, For thee, my own love, my own hope!
 â - - - - - me Pour toi, mon a - mour! mon es - poir!

ff *colla voce.*

a tempo.
pp dolce.

Vis - ion fair! fleet - ing art thou, my life
Vi - si - on fu - gi - ti - ve! c'est toi

pp

cresc.

f

a tempo.

rall.

f

Dost from earth-ly bonds sev - er! Ah! 'tis thou
Qui prends tou-te ma vi - ve! Qui! c'est toi!

a tempo appass.

colla voce.

dim.

sp

my own love! Thou my
mon - a - mour! Toi, mon

allarg.

ff

cresc.

on - ly love my one hope!
seul a - mour, mon - es - poir!

rall. ff

ff sec.

Oh! Oh! hear the wild wind blow.

(Italian Boatman's Song.)

Words by MADAME FOLI.

TITO MATTEI.

Allegretto mosso.

VOICE. *p* >

Dark are the clouds that now

PIANO. *mf* *p*

shad-ow the sea, And my brave barque is fly-ing be-fore the fierce gale, Her

heart seems to throb at the waves on her lee And scorns the wild gusts that are

rend-ing each sail. *f* *p* Oh! Oh! hear the wild wind blow,

f *p* *p poco rall.*

Oh! Oh! swift-er she will go, Oh! Oh!

f *p* *p poco rall.*

Lento.
Quasi a piacere e con devozione.

ten.

hear the wild wind blow! San-ta Ma-ri-a, on bend-ed knee

col canto. **Tempo I.**

Low-ly I kneel, have mer-cy on me, Quell the fierce wind, and

col canto. **Tempo I.** *f* *p*

rall.

calm the wild sea, and calm the wild

p col canto.

sea! Hear it blow!

pp a tempo. **Strictly in time.**

con slancio.

On, on my barque, dash through the foam,

f deciso.

p

Laugh at the wind, we're near - ly home. Oh those bright

cresc.

p

cresc.

eyes a - wait - ing me there, On, on my barque — the

stent

col canto.

Storm-King we'll dare.

p *>*
In the dark night as I pace the lone

deck, And watch the storm rise that my brave barque may wreck;

p
pp *pp*

p *p* *>*
The spir - it of love seems to guard me and

p
say: "In - dan - ger and storm to the Vir - gin you'll pray."

p *pp*

p *f* *2.*
Oh! Oh! should the wild wind

f *p*

f
blow, Oh! Oh! should the temp-est grow,

p poco rall. Oh! Oh! should the temp-est grow. *ten.* *Lento.* Quasi a piacere San-ta Ma-

e con devozione ri-a on bend-ed knee *Lento.* Hum-bly I pray, have

mer-cy on me, *a piacere.* *f* Quell-this fierce storm and calm—the

accel. wild sea, *rall.* and calm the wild sea! *p col canto.* *pp a tempo.*

deciso.

con slancio.

f

Hear it blow! On, on my

Strictly in time.

barque, dash through the foam, Fear not the wind

p

that brings us home. Oh those bright eyes a-wait-ing me

f

there, On, on, the storm and wild wind we'll dare.

stent.

wild wind we'll

f

col canto.

Più mosso.

ff

Calm is the Lake.

(Still ruht der See.)

(H. PFEIL.)

Lento.

H. PFEIL.

VOICE.

Calm is the lake! The birds are sleep - ing; A
Still ruht der See! Die Vög - lein schla - fen, ein

PIANO.

whis - per soft - ly pass - ing seems; The shades of evn - ing o'er earth
Flü - stern nur, du hörst es kaum! Der A - bend naht, nun senkt sich

℞.

*

creep - ing, And shroud - ing Na - ture in sweet dreams, Are shroud - ing
nie - der auf die Na - tur ein sü - sser Traum, auf die Na -

℞.

*

℞.

*

Na - ture in sweet dreams. Calm is the lake! Thro' boughs and branches A
tur ein sü - sser Traum! Still ruht der See! Durch das Ge - zwei - ge der

dim. *p*

Ad. *

breeze like God's own breath does blow; The flow'rs of wood and field are
heil - ge O - dem Got - tes weht; die Blüm - lein an dem See - ge -

Cres. *

bow - ing Their heads in pray'r, de - vout and low, their heads in
sta - de, sie spre - chen fromm ihr Nacht - ge - bet, sie spre - chen

pp

Ad. * Ad. *

pray'r de-vout and low. Calm is the lake! The stars of heav-en Gaze
 fromm ihr Nacht-ge-bet. Still ruht der See! Vom Him-mels - do - me die

p

Ced. *

down in peace se-rene and deep. O hu-man heart, be thou comforted, Thou too shalt
 Ster-ne fried-sam nie-der-sehn. O Menschen-herz, gieb dich zu - frie-den: auch du, auch

Ced. * Ced. *

rest in bless-ed sleep, thou too shalt rest in bless-ed sleep!
 du wirst schlafen gehn, auch du, auch du wirst schlafen gehn!

pp *dim.*

Ced. * Ced. * Ced. *

Noah.

C. G. REISSIGER.

Moderato.

PIANO. *f*

f il Basso sempre ben marc.

1. When No - ah left the ark for good The
 2. Then No - ah spoke: "Lord I de - plore That
 1. Als No - ah aus dem Kas - ten war, da
 2. Da sprach der No - ah: lie - ber Herr, das

sempre piano e colla parte.

Lord ap - pear - ing near him stood; His dain - ty sac - ri - fice he'd
 wa - ter's to my taste no more, For in its depths I know are
 trat zu ihm der Her - re dar, der roch des No - äh O - pfer
 Was - ser schmeckt mir gar nit sehr, die - weil da - rinn er - säu - fet

smelt And said: "Long toward thee kind I've felt. Now
 found All sin - ful beasts and mor - tals drowned. And
 fein und sprach: ich will dir gnä - dig sein, und
 sind, all' sünd - haft Vieh und Men - schen - kind, drum

since so great thy pi - e - ty, Ask what thou wilt I'll give it
 so, I poor old man now think I'd like to have some oth - er
 weil du ein so from-mes Haus, so bitt dir selbst die Gna - de
 möcht' ich ar - mer al - ter Mann ein an - der - weit Ge - trän - ke

thee, Now since so great thy pi - e - ty, Ask what thou
 drink; And so, I poor old man now think I'd like to
 aus, und weil du ein so from-mes Haus, so bitt dir
 han, drum möcht' ich ar - mer al - ter Mann ein an - der -

wilt I'll give it thee.
 have some oth - er drink.
 selbst die Gna - de aus!
 weit Ge - trän - ke han.

The Lord then snatch'd from Pa-ra -
 Da griff der Herr ins Pa-ra -

dise A vine, and gave him sound ad-vice Of how to cul-ti-vate and
dies und gab ihm ei-nen Wein-stock süß und gab ihm gu-ten Rath und

tend And make it fruit-ful in the end. When
Lehr, und sprach: den sollst du pfl-e-gen sehr, und

in his mind all this he had, Then No-ah grew ex-ceed-ing
wies ihm al-les so und so, der No-ah ward ohn' Maa-ssen

glad. He call'd his children and his wife, And all who ow'd to him their
froh, und rief zu-sammen Weib und Kind, da-zu sein gan-zes Haus-ge-

life; Swift vines they plant - ed all a - round, Not stupid was old No - ah
sind, pflanzt Wein - berg rings um sich her - um, der No-ah war für-wahr nit

found. Then built he cel - lars, press'd the wine, Which he in casks did then con -
dumm, baut Kel - ler dann und presst den Wein und füllt ihn gar in Fäs - ser

fine.
ein!

Ah! No - ah was a pi - ous man, And casks once oped, soon emp - ty
Der No - ah war ein frommer Mann, stach ein Fass nach dem an - dern

f

ran; He emp-tied them to praise the Lord, No pain did that to him af-
an, und trank es aus zu Got - tes Ehr, das macht ihm e - ben kein Be-

ford, He e - ven drank, the flood once o'er, Three hundred
schwer, er trank nach-dem die Sünd - fluth gar drei - hun - dert

years and fif - ty more, He e - ven drank the flood once
noch und fünf - zig Jahr, er trank nach - dem die Sünd - fluth

p

o'er, Three hundred years and fif - ty more. A clev - er man by this will
gar, drei - hun - dert noch und fünf - zig Jahr. Ein klu - ger Mann hier - aus er -

see That wine can work no in - ju - ry, And that a Christian will de -
sieht, dass Wein's-ge-nuss ihm scha-det nicht, und i - tem dass ein klu - ger

cline To e'er pour wa - ter in - to wine; Be -
Christ in' Wein nie - ma - len Was - ser giesst, die -

cause all beasts and men there - in Were drown'd to ex - pi - ate great sin, Be -
weil da-rinn er - säu - fet sind all' sünd - haft Vieh und Men - schen-kind, die -

cause all beasts and men there - in Were drown'd to ex - pi - ate great sin!
weil da-rinn er - säu - fet sind all' sünd - haft Vieh und Menschen - kind!

The Wanderer.

(DER WANDERER.)

FR. SCHUBERT.

Lento. (♩ = 63.)

PIANO.

The piano introduction consists of two staves. The right hand features a series of triplet eighth notes in the first two measures, followed by a series of chords. The left hand plays a simple bass line with a few chords. Dynamics include *pp* and *cresc.*

I come here from my moun-tains lone,
Ich kom-me vom Ge-bir-ge her,

The first vocal line is in the treble clef. The piano accompaniment is in the bass clef. Dynamics include *fz*, *p*, and *pp*.

The vale is dim, The sea doth moan, The sea doth
es dampft das Thal, es braust das Meer, es braust das

The second vocal line continues the melody. The piano accompaniment features a *f* dynamic and a *cresc.* leading to a *ff* dynamic.

moan.
Meer.

I wander still with pain and care,
Ich wandle still, bin we-nig froh,

The third vocal line concludes the piece. The piano accompaniment features *fp* and *pp* dynamics.

And ev - er ask while sigh - ing "where?" ev - er "where?" The
 und im - mer fragt der Seuf - zer: wo? im - mer wo? Die

sun to me - seems dim and cold, The flow'rs - are pale, and life seems old; Their
 Son - ne dünkt mich hier so - kalt, die Blü - the welk, das Le - ben alt, und

speech doth seem - but emp - ty sound, And strang - er I - on foreign ground.
 was sie re - den, lee - rer Schall, ich bin ein Fremdling ü - ber - all.

Poco più mosso.

Where art thou, where art thou, Mine own dear - est land? I
 Wo bist du, wo bist du, mein ge - lieb - tes Land? ge -

seek - in vain - thy far - off
 sucht, - ge - ahnt, - und nie - ge -

Allegro.

strand. That land, that land so fresh— and green,
 kannt! Das Land, das Land so hoff - nungs - grün,

fp

So fresh— and green, Where rich - est ros - es
 so hoff - nungs - grün, das Land, wo mei - ne

f *p*

may be seen; Where dwell the friends I love to see, Where sleep the dead— so
 Ro - sen blüh'n, wo mei - ne Freun - de wandelnd geh'n, wo mei - ne Tod - ten

cresc. *f*

dear to me, That land where they my lan - guage speak; O land, — where
 auf - er - steh'n, das Land, das mei - ne Spra - che spricht, o Land, — wo

fp

Tempo I. Lento.

art thou?
bist du?

I wan-der—
Ich wan-dle—

fp *pp* *dimin.*

still in pain and care,
still, bin we-nig froh,

And ev-er ask with sigh-ing
und im-mer fragt der Seuf-zer:

“where?” ev-er “where?”
wo? im-mer wo?

A spir-it-voice doth whisper near: “There where thou
Im Gei-sterhauch tönt’s mir zu-rück: „Dort, wo du

ppp

art not, all—joy is there!”
nicht bist, dort—ist das Glück!”

fp

The Friar of Orders Gray.

SHIELD.

Con spirito.

VOICE.

1. I am a Fri-ar of
2. Af-ter sup-per, of

PIANO.

Or - ders gray, And down in the val - ley I take my way, I
heav'n I dream, But that is fat pul - lets and clout - ed cream; My -

pull - not black - ber - ry, haw, nor hip, Good store of venison does
self by de - ni - al I mor - ti - fy, With a dain - ty bit - of

fill my scrip; My long bead roll I mer - ri - ly chant, Where - ev - er I walk no
war - denpye; I'm cloth'd in sack - cloth for - my sin, With old - sack - wine I'm

mon-ey I want, Where - ev - er I walk, no money I want.
lined_ with - in, With old_ sack-wine I'm lined_ with-in.

And why I'm so plump, the reason I'll tell: Who leads a good life is
A chirp - ing cup is my mat - in song, And the Ves - per bell is my

sure to live well, Who leads a good life is sure to live well. — 1-2. What
bowl, — ding, dong, And the Ves - per bell is my bowl, ding, dong. —

Bar - on, or Squire, or Knight of the Shire, lives half so well as a Ho - ly Friar, Lives

half so well, half so well, Lives half so well as a Ho - ly Friar?

As a Ho - - - ly Friar, a

Ho - - - ly Friar, Lives half so well as a

Ho - ly Friar.

From Greenland's icy mountains.

MAX VOGRICH.

Andante con moto.

VOICE.

PIANO.

1. From Greenland's i - cy
2. Shall we, whose souls are

mountains, From In-dia's cor - al strand, Where A-fric's sun-ny foun-tains Roll
light-ed With wis-dom from on high; Shall we to men be - night-ed The

down their golden sand; From many an ancient riv - er, From many a palm-y
lamp of life de - ny? Sal - va-tion, O sal - va-tion, The joy - ful sound pro -

plain, They call us to de - liv - er Their land from er - ror's chain.
claim, Till each re-mot-est na-tion Has learnt Mes - si - ah's name.

poco rit.

colla parte

What though the spi-cy breezes Blow
Waft, waft, ye winds, his sto-ry, And

pp

soft o'er Ceylon's isle; Though ev-'ry prospect pleases, And on - ly man is vile; In
you, ye wa-ters roll, Till, like a sea of glo-ry, It spreads from pole to pole; Till

pp

vain with lav-ish kind - ness The gifts of God are strewn; The
o'er our ran-som'd na - ture The lamb for sin-ners slain, Re -

cresc. *string.* *string. e cresc.*

hea-then in his blindness Bows down to wood and stone, bows down to wood and stone.
deem-er, King, Cre - a - tor, In bliss re-turms to reign, in bliss re-turms to reign.

poco più largo. *rit. ad lib.* *2^a volta.*

mf *pp* *pp colla parte.* *più lento.*

Vale Carissima!

(C. Stieler.)

A. WALLNÖFER.

VOICE.

mf I am the monk Wal - tra - mus, Sweet sorrow fills my heart, The
 Ich bin der Mönch Wal - tra - mus, dem sel'-ges Leid ge - schah, ich

PIANO.

mf *p* *mf*

bells I must toll for Ves - pers: Va - le, Va - le, Va -
 läu - te die A - bend - glo - cken:

f

decresc. *rit* *mf* *p*

- le ca - ris - si - ma! I ought to banish pas - sion But
 Fern soll mir stehen Min - ne und

decresc. *rit* *mf* *p*

mf *f*

it will not de - part, My heart singeth in the bell - tones: Va - le,
 traf mich doch so nah, mein Herz sin - get in die Glo - cken:

mf *f*

*decresc.**rit.*

Va - le, Va - - - le ca - ris - si - ma!

*decresc.**rit.*

A cas - tle o'er-looks the val - ley, 'Tis there, oh Love, thou art, My
Es steht ei - ne Burg im Tha - le, wo ich die Trau - te sah. Mein

*lento.**pp**lento.**pp**a tempo.**p*

soul is faint with long - ing: Va - le, Va - le,
Herz ist stumm ge - wor - den: *a tempo.*

*p**molto rit.**pp*

Va - - - le ca - ris - si - ma!

*pp**p*

How fair art thou.

(Wie schön bist du.)

Words by Moritz Graf Strachwitz.

H. WEIDT.

Moderato.

VOICE.



1. O, at thy feet how
 2. O, at thy feet how
 1. Wie ger-ne dir zu
 2. Wie ger-ne dir zu

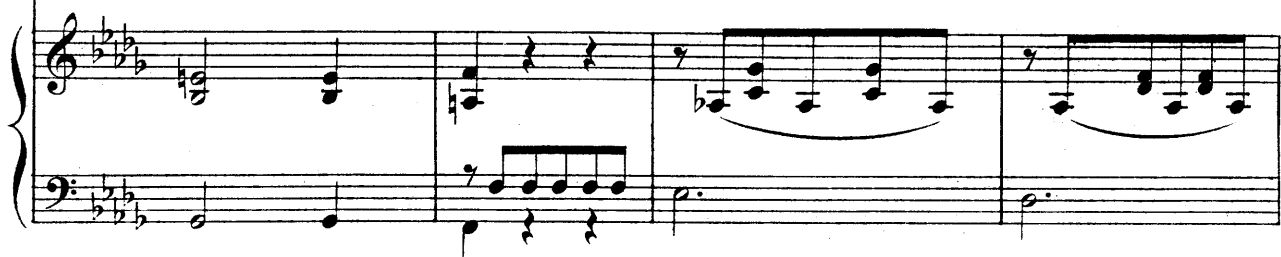
PIANO.



hap-py heart's in-most song I raise, While eve's ma-jes-tic golden light through
 hap-py thy beau-ty I ad-mire, A pit-eous smile glides o'er thy face; no
 Füßsen sing' ich mein tief-stes Lied, in-dess das heil'-ge A-bendgold in's
 Füßsen schau' ich in dein Ge-sicht, wie Mit-leid bebt es drü-ber hin, dein



tl'arch-ed win-dow plays. In meas-ure moves thy love-ly head, thy
 pit-y I de-sire. Well do — I know thou playst with me, yet
 Bo-gen-fen-ster sieht. Im Tak-te wogt dein schönes Haupt, dein
 Mit-leid will ich nicht! Ich weiss — es wohl, du spielst mit mir, und



cresc. ed accel.

heart does lis-ten now. I lie be-fore thee, sing-ing, I
rest- less am I now, And lie be-fore thee, sing-ing, and
Herz hört stil-le zu. Ich a-ber lieg' und sin-ge, ich
den - noch son-der Ruh', lieg' ich vor dir und sin-ge, lieg'

cresc. ed accel.

lie be-fore thee, sing-ing: } How fair, how fair, how
lie be-fore thee, sing-ing: }
a-ber lieg' und sin-ge: } Wie schön, wie schön, wie
ich vor dir und sin-ge: }

a tempo.

f

f a tempo.

fair art thou! How fair, how fair, how fair art
schön bist du, wie schön, wie schön, wie schön bist

thou! O
du. Wie

fz

Agitato.

at thy feet how hap - py, in si - lent pain to die! But
ger - ne dir zu Fü - ssen, stürb' ich in stummerQual, doch

mf

rath - er would I rise, my dear, and to thy bosom fly, To
lie - ber spränge ich em-por, und küss' dich tausend-mal! Möcht'

rit. *a tempo.*

rit. *a tempo.*

press a thou - sand kiss - es on thine en - chant - ing
kü - ssen dich, ja kü - ssen dich, ei - nen Tag lang im - mer

brow; Then droop - ing down and dy - ing, yea,
zu, und sin - - ken hin, und ster - ben, und

cresc. ed accel.

cresc. ed accel.

ff *a tempo.*

dy - - ing, and still sing - ing: How fair, how
ster - - ben hin, und sin - gen: Wie schön, wie

f a tempo.

fair, how fair art thou! How fair how
schön, wie schön bist du, wie schön, wie

fair, how fair art thou!
schön, wie schön bist du.

rall. *ff a tempo.*

Soldier's Love.

(SOLDATENLIEBE.)

Moderato.

J. WURDA.

VOICE.

PIANO.

Stand I a-lone at midnight deep, Far, far a-way my watch to keep, I
 Steh' ich in finst'rer Mit-ternacht, so ein-sam auf der stil-len Wacht, so

think of thee, my dear-est love, If thou wilt true and faith-ful prove.
 denk' ich an mein fer-nes Lieb, ob es mir hold und treu ver-blieb.

When to the flag the call did sound, She on my hat fair ribbons bound, She
 Als ich zur Fah-ne fort-gemusst, hat sie so herzlich mich ge-kusst, mit

press'd me to her ach - ing heart, While drops of sor - row quick did
 Bän - dern mei - nen Hut_ geschmückt, und wei - nend mich an's Herz ge -

start, With rib - bons trimm'd my hat so smart, And press'd me to her ach - ing
 drückt, mit Bän - dern mei - nen Hut geschmückt, und wei - nend mich an's Herz ge -

heart. Her
 drückt. Sie

Allegro.

love_ for me_ nought can_ de - stroy, It sheds_ a stream_ of
 liebt_ mich noch, sie ist_ mir gut, drum bin_ ich froh_ und

gold - - - en joy, My heart—thrills warm— in
 wohl - - - ge-muth, Mein Herz—schlägt warm— in

this— cold night,— When think-ing of my love— so bright. Her
 kal - ter Nacht,— wenn es an's treu-e Lieb— ge-dacht. Ja, sie

love— for me nought can— destroy, It sheds— a stream of
 liebt— mich noch, sie ist— mir gut, d'rum bin— ich froh und

gold - en joy, My heart—thrills warm— in this— cold night, When
 wohl - gemuth, Mein Herz—schlägt warm— in kal - ter Nacht, wenn

think- ing of my love so bright.
es an's treu - e Lieb gedacht.

dim. p rall.

Moderato.

Now by the lamp's soft pal - lid gleam,
Jetzt bei der Lam - pe mil - dem Schein,

dolce.

Thou goest to slum - ber and to dream, Failst not to kneel to
gehst du wohl in dein Käm - mer - lein, und schickst dein Nacht - ge -

God and pray For thy true love who's far a - way;
bet zum Herrn auch für den Liebsten in der Fern,

fp poco decresc. p rall.

But when with sad and weeping eye — Thou fearest, dan-ger might be
Doch wenn du traurig bist und weinst, mich von Ge-fahr um-run-gen

a tempo.

nigh, Be still: thou needest not — despair, A
meinst, sei ru - hig: bin in Got - - tes Hut, er

cresc.

sol - dier true is in God's care. The signal
liebt_ ein treu Solda - ten - blut. Die Glocke

Lento.

ff

sounds, the watch draws near, And in this hour relief's soon here.
schlägt, bald naht die Rund, und löst mich ab zu die-ser Stund.

ffz *p*

Larghetto cantabile.

dolce.

Sleep well, Schlaf' wohl, sleep well, schlaf' wohl, while in —

on thy pillow rests thy head, And think of — me — in
 dei - nem stillen Käm-merlein, und denk' in — dei - nen

decresc.

f

dream-ing, of me ere night has fled.
 Träu - men, in dei - nen Träu - - men mein.

fp *p* *rall.* *pp*