



Rob. Franz.

ALBUM OF SONGS,

OLD AND NEW,

By

ROBERT FRANZ,

NEW SELECTED EDITION,

WITH

GERMAN AND ENGLISH WORDS, AND NOTES FROM GERMAN CRITICS.

“Ich bin überzeugt, dass es diesem Bande gelingen wird, die von mir vertretene Richtung in dem kunstsinnigen Boston und in weiteren Kreisen zugänglich zu machen.”

ROB. FRANZ.

HALLE, d. 3t, Nov. '79.

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P R E F A C E .

"A prophet is not without honor save in his own country," has often been said of Robert Franz ; not that his friends are few in the Fatherland, but through the efforts of Mr. Otto Dresel and others here, his songs have met with the finest and warmest appreciation in our own land. For some years it seemed as if the nervous suffering attending his total deafness had silenced his lyre forever ; but we gladly welcome the fresh songs which have come to us during the past two years. We desire to bring some of these, with the gems of earlier composition, into a volume to meet especially the wants of the younger students of song. For the new translations we are deeply indebted to Miss FROTHINGHAM of Boston, and to Rev. CHAS. T. BROOKS of Newport, R. I., also to several publishers for the use of translations by Mr. JOHN S. DWIGHT and others.

The arrangement after the dedicatory song is in the order of their composition ; although in selecting from more than three hundred songs, many of rare beauty must be omitted, as also lengthier notes, which are worthy of perusal in the German essays.* A well-known critic has said that the songs of Franz fail to please the uncultivated ear, while they greatly impress those capable of appreciating them. We believe that the text and music here selected cannot fail to commend themselves to every student of feeling and refined taste.

Only by the study of fine models can the standard of American song be raised, and we hope that these songs may find an abiding home in the hearts of all those, who have not yet learned to fully appreciate this great master in lyric art.

S. R. D.

BOSTON, 1880.

* Three separate essays upon Robert Franz, by Ambros, Liszt, Schuster, and a lengthier work by A. Saran.

CONTENTS.

		WORDS BY	PAGE
Ah Elslein, dearest Elslein	<i>Ach Elslein, liebes Elselein</i>	VOLKSLIED	234
✓ Ah, were I but a little bee	<i>Ach, wenn ich doch ein Immchen wär'</i>	OSTERWALD	46 X
Along the far horizon	<i>Am fernen Horizonte</i>	HEINE	208
✓ And the roses they flourish	<i>Und die Rosen, die prangen</i>	OSTERWALD	98
At Sea	<i>Wasserfahrt: Ich stand glehnet an den Mast</i>	HEINE	238
At Sea	<i>Meerfahrt: Mein Liebchen, wir sassen beisammen</i>	HEINE	134
Autumn (in)	<i>Im Herbst</i>	GEIBEL	143
Autumn Griefs	<i>Herbstsorge</i>	OSTERWALD	56
Ave Maria	<i>Ave Maria</i>	GEIBEL	123
Birdling whither thy flight?	<i>Vöglein wohin so schnell?</i>	GEIBEL	24
Churchyard (a)	<i>Ein Friedhof</i>	WALDAU	109
Comes my love to-day?	<i>Kommt feins Liebchen heut'?</i>	HEINE	170
Dance-Song in May	<i>Tanzlied im Mai</i>	V. FALLERSLEBEN	14
Dark the sky, the clouds are flying	<i>Trübe wird's, die Wolken jagen</i>	LENAU	32
Dear little maiden mine	<i>Herziges Schätzle du!</i>	OSTERWALD	248
Dedication	<i>Widmung</i>	MÜLLER	112
Delight of melancholy	<i>Wonne der Wehmuth</i>	GÖTHE	186 X
Dornröschen	<i>Dornröschen</i>	OSTERWALD	264
Dreams	<i>Träume</i>	OSTERWALD	224
Evening	<i>Abends: Der Tag beginnt zu dunkeln</i>	OSTERWALD	141
Eventide	<i>Abends: Abendlich schon rauscht der Wald</i>	V. EICHENDORFF	128
Expectation	<i>Die Harrende</i>	OSTERWALD	192
Eyes of spring (the)	<i>Die blauen Frühlingsaugen</i>	HEINE	138
Farewell	<i>Gute Nacht: Die Höhn und Wälder</i>	V. EICHENDORFF	70
Farewell	<i>Wiederschen</i>	RÜCKERT	272
Forebodings	<i>Vergessen: O banger Traum</i>	OSTERWALD	76
Forest (in the)	<i>Im Walde</i>	MÜLLER	110
✓ For Music	<i>Für Musik</i>	GEIBEL	6
Forsake me not	<i>Verlass' mich nicht!</i>	OSTERWALD	153
Forsake Thee	<i>Dich Meiden</i>	VOLKSLIED	231
For Somebody	<i>Für Einen</i>	BURNS	16
Greeting	<i>Ein Gruss von Ihr!</i>	VIOL	255
Hark, how the tempest is howling	<i>Das ist ein Brausen und Heulen</i>	HEINE	88
Helgoland's Colors	<i>Die Farben Helgoland's</i>	V. FALLERSLEBEN	40
I wander through the stilly night	<i>Ich wandre durch die stille Nacht</i>	V. EICHENDORFF	196
Last Evening-Song	<i>Des müden Abendlied</i>	GEIBEL	174
Lotos-Flower (the)	<i>Die Lotosblume</i>	HEINE	167
Lovely Maid	<i>Liebliche Maid</i>	BURNS	50
✓ Maiden with the mouth of roses	<i>Mädchen mit dem rothen Mündchen</i>	HEINE	68
Mary at the window	<i>Marië am Fenster</i>	GOTTSCHALL	132
✓ May (in)	<i>Im Mai</i>	OSTERWALD	103
May has come	<i>Gekommen ist der Maie</i>	HEINE	190
May-Song	<i>Mailied</i>	GÖTHE	188
Month of May (in the)	<i>Im Monat Mai</i>	HEINE	172
Morning light is breaking (the)	<i>Es taget vor dem Walde</i>	VOLKSLIED	228
My treasured flowers are dying	<i>In meinem Garten die Nelken</i>	GEIBEL	26
Now fades the day	<i>Die Sonne ist hin</i>	ROQUETTE	198
Oak-wood (the)	<i>Der Eichwald</i>	LENAU	258
O heart within my breast	<i>O Herz in meiner Brust</i>	MAYER	267
O moon, O quench thy golden beam	<i>O Mond o lösch' dein gold'nes Licht</i>	JÄGER	149
On the lake so calm, so placid	<i>Auf dem Teich, dem regungslosen</i>	LENAU	38

		WORDS BY	PAGE
On the ocean	<i>Auf dem Meere</i>	HEINE	64
Out of my soul's great sadness	<i>Aus meinen grossen Schmerzen,</i>	HEINE	62
Parting	<i>Abschied</i>	BÖHMISCH	100
Pearl (the)	<i>Die Perle</i>	RÜCKERT	241
Pine Tree (the)	<i>Der Fichtenbaum</i>	HEINE	126
Pleasant Summer's come	<i>Der Sommer ist so schön</i>	BURNS	42
Request	<i>Bitte</i>	LENAU	92
Romance	<i>Romanze: Und wo noch kein Wanderer</i>	V. EICHENDORFF	200
Romance	<i>Romanze: Zur ew'gen Ruh'</i>	V. EICHENDORFF	275
Rose complained (the)	<i>Es hat die Rose sich beklagt</i>	MIRZA-SCHAFFY	218
Sea (the)	<i>Das Meer erstrahlt im Sonnenschein</i>	HEINE	210
Serenade	<i>Ständchen</i>	OSTERWALD	130 X
Silent Safety	<i>Stille Sicherheit</i>	LENAU	96 X
Skies are getting brighter (the)	<i>Aufbruch</i>	OSTERWALD	203
Slender Water-Lily (the)	<i>Die Schlanke Wasserlilie</i>	HEINE	270
Slumber-Song	<i>Schlummerlied</i>	TIECK	19
Snow is all melted (the)	<i>Der Schnee ist zergangen</i>	OSTERWALD	79
Song of the night	<i>Nachtlied</i>	GEBEL	180
Soon as summer brings its roses	<i>Treibt der sommer seinen Rosen</i>	OSTERWALD	90
Sorrowful Maiden (the)	<i>Das traurige Mädchen</i>	BURNS	162
Spring	<i>Lenz: Die Bäume blühn</i>	LENAU	114
Spring (in)	<i>Im Frühling</i>	ARNDT	158
Spring-Bliss	<i>Frühlingswonne</i>	VOLKSLIED	160
Spring's come	<i>Er ist's!</i>	MÖRIKE	178 -
Spring, hope in	<i>Frühlings Ankunft</i>	VOLKSLIED	164
Spring Lament	<i>Frühlingsklage</i>	LEBRET	251
Spring-Night in Norway,	<i>Norwegische Frühlingsnacht</i>	WELHAVEN	244
Spring of love	<i>Liebesfrühling</i>	LENAU	118
Spring's profusion	<i>Frühlingsgedränge</i>	LENAU	83
Stars with golden footlets	<i>Sterne mit den gold'nen Füsschen</i>	HEINE	183
Summer (in)	<i>Im Sommer</i>	GÖTHE	120
Summer-Time	<i>Im Sommer</i>	OSTERWALD	106
Sunday	<i>Sonntag</i>	V. EICHENDORFF	11
Sunset lights the West	<i>Sonnenuntergang</i>	LENAU	35
Still Evening	<i>Stiller Abend</i>	SCHRÖER	74
Tears	<i>Thränen</i>	V. CHAMISSO	261
Thanksgiving	<i>Liebesfeier</i>	LENAU	151
Thoughts of thee	<i>Denk'ich Dein!</i>	JÄGER	147
Through murmuring branches	<i>Durch säuselnde Bäume</i>	OSTERWALD	53
Through the valley 'tis night	<i>Will über Nacht wohl durch das Thal</i>	OSTERWALD	66
Through the woods	<i>Auf geheimem Waldespfade</i>	LENAU	28
Through the woods by moonlight	<i>Durch den Wald im Mondenscheine</i>	HEINE	86
Too late	<i>Zu Spät</i>	OSTERWALD	206
Transformation	<i>Doppelwandlung</i>	V. FALLERSLEBEN	226
Underneath the white tree resting	<i>Unter'm weissen Baume sitzend</i>	HEINE	214
Wanderer's Song	<i>Wanderlied</i>	OSTERWALD	59
Water-Lily (the)	<i>Die Lotosblume</i>	GEBEL	8
Woods (in the)	<i>Waldfahrt</i>	KÖRNER	115
When in the dusky forest	<i>Wandl' ich in dem Wald des Abends</i>	HEINE	212
When midnight dreams	<i>Allnächtlich im Traume</i>	HEINE	93
When Spring blooms on the mountain	<i>Wenn der Frühling auf die Berge steigt</i>	MIRZA-SCHAFFY	220
When two who have loved are parting	<i>Wenn zwei von Einander scheiden</i>	HEINE	236
With drooping sails	<i>Mit Schwarzen Segeln</i>	HEINE	136
Within thine eyes reflected	<i>Ich hab' in Deinem Auge</i>	RÜCKERT	72
Youthful day awakes (the)	<i>Der junge Tag erwacht</i>	OSTERWALD	81
Yonder now the sun is sinking	<i>Drüben geht die Sonne scheiden</i>	LENAU	30

FOR MUSIC.

Words by GEIBEL.

Für Musik.

Dedicated to Frl. Louise von Platen.

R. FRANZ, Op. 10, No. 1.

Andante molto sostenuto.

p With feeling.

VOICE.

Now the shadows dark - en, star on stars a - light,
Nun die Schat - ten dü - - keln, Stern an Stern er wacht

PIANO.

p
il canto molto espress.

Ped. *

What a breath of long - ing floods the air at night ;
welch ein Hauch der Seh - sucht flu - tet durch die Nacht

cres. *p*

Ped. *

p
Through the sea of fan - cy steer - ing with - out rest ,
Durch das Meer der Träu - me steu - ert oh - ne Ruh' ,

Ped. *

Ped. *

In composition there is a resemblance to the old church style. -- LISZT.

No. 1. Franz Album.

Seeks my soul thy spi - rit, ha - ven, oh, . . how blest.
steu - ert mei - ne See - le Dei - ner See - - le zu.

cres. *p*

Ped. *

p
 Take my heart's de - - vo - - tion, thine it is a - lone . . . !
Die sich dir er - - ge - - ben, nimm sie ganz da - - hin . . . !

cres. *p*

Ped. * *Ped.* *

cres. *mf* *p*
 Ah, thou know'st that nev - - er, I have been my own, have been my own.
Ach, du weißt, dass nim - - mer ich mein ei - - gen bin, mein ei - gen bin.

cres. *mf* *p*

Ped. * *Ped.* *

In the closing strain we have the so-called sequence-leading of the theme so often met with in Franz's songs, and also in the old German melodies, which, as Arnold says, gave them an "architectonic firm as rock, which defies all ages." — SARAN.

THE WATER LILY.

GEIBEL.

Die Lotosblume.

Dedicated to Frä. Luise Gutike.

Eng. translation by J. S. DWIGHT.

R. FRANZ, Op. 1, No. 3.

Andante. Lightly. pp

VOICE.

The qui - et wa - ter - li - - ly
Die stil - le Lo - tos - blu - - me

PIANO.

pp

Ped. * *Ped.* * *Ped.* *

Floats on the waves' blue light; The broad leaves quiv - er and glim - mer, The
steigt aus dem blau - en See, die Blät - ter flim - mern und bli - - tzen, der

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

pp

cup is snow - y white. There beams the moon from
Kelch ist weiss wie Schnee. Da giesst der Mond vom

Ped. * *Ped.* * *Ped.* * *Ped.* *

The composer rarely makes use of broken chords; and when needed, as here, they are woven into the melody and lose their triviality.—SARAN.

heav - en, All of her gold - en light, All of her gold - en
 Him - mel all' sei - nen goldnen Schein, giesst al - le sei - - ne

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

beam - ing In - to that bo - som white. *p* A -
 Strah - - len in ih - - ren Schooss hin - ein. Im

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

round the floating flow - - er Cir - cles a snow - y swan, He
 Was - ser um die Blu - - me krei - set ein weis - ser Schwan, er

p *Ped.* * *Ped.* * *Ped.* *

pp

sings so sweet, so soft - ly, The li - ly gaz - ing on. . . . He
singt so süß, so lei - se, und schaut die Blu - me an. . . . Er

pp

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. Ped. **

sings so sweet, so soft - ly, And sing - ing, passes a - way. O flow - er, snow - white
singt so süß, so lei - se, und will im Sin - gen ver - gehn. o Blu - me, wei - sse

pp

cres.

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped. **

flow - er, Canst thou divine its lay?
Blu - - me, kannst du das Lied ver - stehn?

smorzando.

*Ped. *Ped. *Ped. *Ped. **

The Waterlily.

In this song of rare beauty, the master through its ethereal breath charms us from a world of sense, and lifts us into the realm of the Ideal
 SARAN.

II
SUNDAY.

Sonntag.

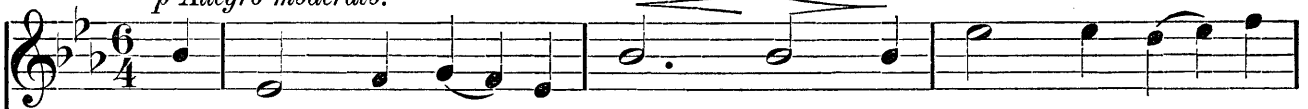
Dedicated to Fr. Luise Gutike.

Words by v. EICHENDORFF.

R. FRANZ, Op. 1, No. 7.

p Allegro moderato.

VOICE.



The night had faded scarce - ly, One tune - ful lark a -
Die Nacht war kaum ver - bliü - - - het, nur ei - - - ne Ler - che

PIANO.



cres.

mf



lone . . . Poured forth her mel - low tone. Whom greets she thus so
sang die stil - le Luft ent - lang. Wen grüsst sie schon so



cres.

mf

cres.

riten.

p a tempo.



ear - ly? High o'er the house, re - flect - ing The state - ly trees all
frü - - he? Und drau - ssen in dem Gar - - - ten die Bäu - me ü - ber's

a tempo.



cres. *mf*

stand, . . . Gaze o'er the dis - tant land, As if some one ex -
Haus . . . sah'n weit in's Land hin - aus, als ob sie wen er -

riten. *p a tempo.*

pect - ing. The flowers all are stand - ing in hol - i - day at - tire, Bright dewdrops in their
war - ten. In fest - li - chen Ge - wan - den wie ei - ne Kinderschaar, Thau - per - len in dem

riten. *p*

cres. *riten.* *p a tempo.*

hair, . . . Like chil - dren something want - ing. I thought : Ye brides so
Haar, . . . die Blu - men al - le stan - den. Ich dacht : ihr klei - nen

cres. *riten.* *p*

ad lib.

ti - ny, why are ye deck'd so gay? One look'd as if to say :
Bräu - te, was schmückt ihr euch so sehr? . . . *Da blickt' die ei - ne her :*

Ped.

Leise.

" Hush, hush, to - day is Sunday. The morning bells are peal - ing, soon will our gracious
" Still, still, s'ist Sonn-tag heu - te. Schon klin - gen Mor - gen - glo - cken, der lie - be Gott nun

* *Ped.* * * *Ped.* * * *Ped.* * * *Ped.* *

Tempo 1. mf

God Go thro' the sa - cred wood." I hearken'd humbly kneel - ing.
bald geht durch den heil' - gen Wald." *Da kniet' ich froh er - schro - cken.*

Tempo 1.

DANCE-SONG IN MAY.

Tanzlied im Mai.

Dedicated to Fr. Luise Gutike.

Words by v. FALLERSLEBEN.

R. FRANZ, Op. 1, No. 6.

mf Allegretto con grazia. *p*

VOICE.

To dance let's a - way, 'tis frolicsome May! With blossoms and branches deck
 Zum Rei - gen her - bei im fröh - li - chen Mai! Mit Blü - then und Zweigen be-

PIANO.

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

cres. *f*

ye for the dances! In frolicsome May! . . . To dance . . . let's a - way! .
 kränzt euch zum Reigen! Im fröh - - - li - chen Mai! zum Rei - - - - gen her - bei! . .

cres. *f* *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf *p*

. . . To dance let's a-way! Exulting and gay, the birds hopping, swinging, Are chirping and
 . . . Zum Rei - gen her - bei! Mit Jubel - ge - schrei die Vö - gel sich schwingen, sie ru - fen und

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

sing - ing ex - ult - - - ing and gay : . . . To dance . . . let's a - way! . . .
 sin - gen mit Ju - - - - bel - ge - schrei : . . . zum Rei - - - - gen her - bei!

cres. *f*

cres. *f* *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

. . . Tra la la, tra lay! how love - ly is May! We an - swer the summons, we're coming, we're
 . . . Juch - hei - ssa, juchhei! Wie schön ist der Mai! Wir ha - ben's ver - nommen, wir kommen, wir

mf

mf

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

coming, How love - - - ly is May! . . Tra la . . . la, tra lay! . . .
 kom - men. Wie schön - - - ist der Mai! . . . Juch - hei - - - ssa, juch - hei! . . .

cres. *f*

cres. *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

FOR SOMEBODY.

Dedicated to Frä. Luise Gutike.

Für Einen.

Words by BURNS.

R. FRANZ, Op. 1, No. 8.

p Andante.

VOICE.

My heart is sad, I can - - not tell why; My heart is sad for
Mein Herz ist schwer, Gott sei es ge - klagt; Mein Herz ist schwer für

PIANO.

cres. *mf*

somebody; God knows for a long, long winter's night I'd watch and wake for
Ei - nen; o Gott, ei - ne lan - ge Win - ter - nacht könn' wa - chen ich für

PIANO.

cres. *mf*

pp *f animato.* *p* *riten.*

somebody, for somebody! O grief, . . . for somebody! O joy, . . . for
Ei - nen, für Ei - nen! O Leid, . . . für Ei - - nen! O Freud, . . . für

PIANO.

p *pp* *f* *p*

Ped. * *Ped.* *

Here as elsewhere, Franz has chosen that element in Burns' poetry which is akin to the German folksong: the simple and pathetic.—LISZT.
 No. 5. Franz Album.

a tempo. *p*

somebody! I'd glad - ly range the wide world through for some - bo - dy! for
Ei - nen! Die gan - ze Welt könnt' ich durchziehn für Ei - - - - - nen! für

a tempo.

mf

Ped. * *Ped.* * *Ped.* *

p

some - bo - dy!
Ei - - - - - nen!

Ye pow'rs that rule o'er vir - tuous
Ihr Mäch - te, rei - - - - - ner Lie - - - - - be

p *pp* *p*

mf

love, Oh, sweetly smile on some - bo - dy!
hold, o lä - chelt mild auf Ei - - - - - nen!

From ev'ry dan - ger
Schützt vor Gefahr ihn!

mf *cres.*

him remove and bring safe back my somebody, my somebo - dy! Oh
 bringt ge - sund zu - rü ck mir mei - nen Ei - nen, meinen Ei - nen! O

pp *an-*

f *mato.* *p* *riten.* *accel.* *mf* *a tempo.*
 grief, for somebody! Oh joy . . . for somebody! I'd do, . . . Oh God! what
 Leid, für Ei - nen! O Freud, für Ei - nen! Ich thät', . . . o Gott, was

f *p* *Ped.* *

would I not, for some - - bo - dy, for some - bo - dy!
 thät' ich nicht für Ei - - - - nen, für Ei - - - - nen!

mf *p* *pp* *Ped.* *

SLUMBER-SONG.

Dedicated to Frl. Luise Gutike.

Words by L. TIECK.
English translation by JOHN S. DWIGHT.

Schlummerlied.

R. FRANZ, Op. 1, No. 10.

p Andante con moto.

VOICE.

Rest thee, my sweet, in the shad - ow Of the greenly glimmering grove ; Soft
Ru - he Süsslieb - chen, im Schat - ten der grü - nen, dämmernden Nacht ; *es*

PIANO.

Melodia ben marcato.
p *mf*
 Ped. *Ped. *Ped.*Ped.*Ped.*Ped. *Ped.*Ped.*Ped. *

sigh - eth the grass on the mead - ow, Thou'rt fann'd and art cool'd in the shad - ow, And
säu - selt das Gras auf den Mat - ten, es fä - chelt und kühlt dich der Schat - - ten, und

p
 Ped. *Ped. *Ped.*Ped.*Ped.*Ped. *Ped. Ped. *Ped.*Ped.*Ped.

watch'd by faith - ful love, And watch'd by faith - ful love. . . .
treu - - e Lie - - be wacht, und treu - e Lie - be wacht. . . .

mf
 Ped. *Ped. *

pp

Sleep, then, sleep on, 'Neath the whispering pine,
Schla - fe, schlaf' ein, lei - ser rau - schet der Hain,

pp

Ped. * *Ped.* * *Ped.* *

mf *p*

Dear - est darling mine, . . . Ev - er I'll be thine. . .
e - wig bin ich Dein, . . . e - wig bin ich Dein. . . .

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

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p *p*

Hush ye! in - vis - i - ble cho - - rus! Dis - turb not her dain - ty re - pose! The
Schweigt, ihr versteck - ten Ge - sän - - ge und stört nicht die süs - ses - te Ruh! Es

p *mf*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres.

birds all, hov - er - ing o'er us, Sus - pend their be - wil - dering cho - rus; Sleep,
lauscht der Vö - gel Ge - drän - ge, es ru - hen die lau - ten Ge - sän - - ge, schliess,

p
*Ped. *Ped. *Ped.*Ped.*Ped.*Ped.* Ped. * Ped. **

dar - ling, thine eye - lids close! Sleep, darling, thine eye - lids close! . . .
Liebchen, dein Au - ge zu, schliess, Liebchen, dein Au - ge zu. . . .

mf
*Ped. *Ped. **

pp

Soft - ly, O sleep! No noise near thee creep! . . .
Schla - fe, schlaf' ein, im däm - - mern - den Schein,

pp
*Ped. * Ped. * Ped. **

mf Faithfulest watch I'll keep, . . . Faithfulest watch I'll keep. . . .
ich will dein Wächter sein, ich will dein Wäch - ter sein.

dim.

mf *p* *dim.*

*Ped. *Ped. *Ped. *Ped. ** *Ped.* *Ped.*

p Mur - mur, mel - odies E - ly - - sian! Whisper low, thou purling stream!
Mur - melt fort, ihr Me - lo - di - - - en, rau - sche nur, du stil - ler Bach,

p *mf*

*Ped. *Ped. ** *Ped. *Ped. *Ped. *Ped. ** *Ped. *Ped. ** *Ped.*

Charm'd by some enchanting vis - - ion, Full of all delights Elysian, She is
schö - ne Lie - besphanta - si - - - en, spre - chen in den Me - lo - di - en, zar - te

*Ped. *Ped. *Ped. *Ped. *Ped. ** **Ped. *Ped. ** *Ped. **

pp

Smil - ing, smil - ing in her hap - py dream; . . . Thro' the whis - pering
Träu - me, zar - te Träu - me schwin - men nach. . . . Durch den flü - stern den

Ped. **Ped.* * *Ped.* * *Ped.*

Ped.

* *Ped.*

mf

trees . . . Little swarms of gold - en bees . . . Keep humming to lull thee a -
Hain . . . schwärmen gold' - ne Bie - ne - lein und sum - men zum Schlummer dich

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p

sleep, . . . keep humming to lull thee a - sleep. . .
ein, und summen zum Schlum - mer dich ein. . . .

dim. *p* *smorzando.*

Ped. * *Ped.* * *Ped.* *

"BIRDLING, WHITHER THY FLIGHT?"

"Vöglein, wohin so schnell."

Dedicated to Frä. Luise Gutike.

R. FRANZ, Op. 1, No. 11.

Words by GEIBEL.

p Andante. *p* *Allegretto con grazia.*

VOICE.

Birdling, whither thy flight? "Oh, northward I'm winging! There shines the
Vög - lein, wo - hin so schnell? "Nach Nor - den, nach Nor - den! Dort scheint die

PIANO.

p *p*

*Ped. * Ped. * Ped. * Ped. **

cres. *f*

sun so warm and bright, There is the spring now ap - pear - ing."
Son - ne nun so hell, dort ist's nun Früh - ling ge - wor - - den."

cres. *f*

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

p Più moderato. *cres.*

Oh, sweet bird with the plumage gay, Should'st hap - ly by the
O Vög - lein mit den Flü - geln bunt, und wenn du kommst zum

p *cres.*

*Ped. * Ped. * Ped. * Ped. * Ped. **

The song is simple in form; but to render it effectively is difficult, since one must appreciate and enter into the four distinct sentiments and movements.

pp

lime trees stray her dwell - ing near, this to - - - ken, Oh, tell her, that by
Lin - den - grund, zum Hau - se mei - ner Lie - - - ben, dann sag' ihr, dass ich

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

mf

day and night, My dreams and thoughts to her take flight, And that my faith's unbro - - ken.
Tag und Nacht von ihr ge - träumt an sie ge - dacht, und dass ich treu ge - blie - ben.

*Ped. * Ped. * Ped. * Ped. Ped. Ped. * Ped. * Ped. **

pp *mf*

To the flow'rs sweet and fair, a thou - sand greetings bear!
Und die Blu - men im Thal grüss' tau - send, tau - send Mal!

"MY TREASURED FLOWERS ARE DYING."

Words by GEIBEL.

"In meinem Garten die Nelken."

Dedicated to Frä. Luise Gutike.

R. FRANZ, OP. 1, No. 12.

Andantino.

VOICE.

My treasured flowers are dy - ing, the pinks with ro-sy crown wither'd, neglected, are
In mei-nem Gar-ten die Nel-ken mit ih-rem Pur-pur-stern müs-sen nun al-le ver-

PIANO.

ly - ing, for thou art gone. The flame so fond - ly I
wel-ken, denn du bist fern. Auf mei-nem Heer-de die

cher - ished that on my hearth once shone, sank in-to ashes and per - ished, for
Flan-men, die ich, be-wacht so gern, san-ken in A-sche zu-sam-men, denn

*Ped * Ped * Ped **

The tragical element predominates.—LISZT.
 No. 8. Franz Album.

mf

thou art gone.... The
 du bist fern. Die

Melodia ben marcato.

*Ped * Ped * Ped * Ped * Ped * Ped * Ped **

cres. f

world is bare, be - night - ed, Now I am left all a - lone, My heart is long a - go
 Welt is mir ver - dor - ben, mich grüsst nicht Blu-me, nicht Stern, mein Herz ist lan - ge ge-

cres.

*Ped * Ped * Ped * Ped **

p

blight - ed, For thou art gone.
 stor - ben, denn du bist fern.

dim.

*Ped * Ped * Ped * Ped * Ped * Ped * Ped **

The accompaniment is a musical poem; but not independent of the voice part, they form together a complete whole.—AMBROS.

My treasured Flowers are dying.

"THROUGH THE WOOD AS OFT I WANDER."

"Auf geheimem Waldespfade."

Words by LENAU.

Dedicated to Robert Schumann.

Andantino.

R. FRANZ, Op. 2, No. 1.

VOICE.

Through the wood as oft I wan-der, In the twilight's lat - est gleam, To the
Auf ge - hei - mem Wal-des pfa - de schleich' ich gern im A - bend-schein an das

PIANO.

p *pp*

*Ped **

lone - ly reed-shore yon - der, Maid - en, 'tis of thee I dream.
ö - de Schilf - ge - sta - de, Mäd - chen, und ge - den - ke Dein.

p *mf* *pp*

And while more the light is waning, Sounds the reed mys-te - rious - ly, And a
Wenn sich dann der Busch ver - dü - stert, rauscht das Rohr ge - heim-niss - voll, und es

p *mf*

The composer is in perfect sympathy with the poet, but throws a restful charm over the spirit of unrest, which pervades this and the four following poems—LISZT.

whisp'ring a com - plaining, Tells me I must weep for thee. . . And me-
 kla - get, und es flü - stert, dass ich wei - nen, wei - nen soll. . . . Und ich

mf *p*

pp *mf*

Ped *

thinks the ev'n - ing zeph - yr Soft - ly wafts thy voice a - long, And that
 mein', ich hö - re we - hen lei - se Dei - ner Stim - me Klang, und im

p *mf*

Ped *

in the lake for - ev - er Sinks to rest thy lovely song. . . .
 Wei - her un - ter - ge - hen Dei - nen lieb - li - chen Ge - sang. . . .

pp

Ped * Ped * Ped *

Did we not fear to be misunderstood, we would place as motto for these Schilflieder, "Love overcomes all things." At first, we hear it alone in the woods, surrounded by the charm of solitude, gently complaining in the E minor chords.—SCHUSTER.

Through the Woods as oft I wander

"YONDER NOW THE SUN IS SINKING."

"Drüben geht die Sonne scheiden."

Words by LENAU.

Dedicated to Robert Schumann.

Andante con moto.

R. FRANZ, Op. 2, No. 2.

VOICE. *p*

Yon - der now the sun is sink - ing, And the wea - ry
 Drü - - ben geht die Son - ne schei - den, und der mü - - de

PIANO. *p*

*Ped * Ped * Ped * Ped * Ped * Ped * Ped **

day. . . doth sleep; Low the wil - lows here are bend - ing O'er the lake, so
 Tag. . . . entschlief. Nie - der hän - gen hier die Wei - den in den Teich, so

*Ped * Ped * Ped mf * Ped * Ped * Ped * Ped * Ped * Ped **

calm, so deep. And my fate from thee di-vides me: Flow, ye tears, flow
 still, so tief. Und ich muss mein Lieb - stes mei - den: quill, o Thrä - ne

rit. animato.

*Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped **

As the sun goes down, there is an upward struggle in the accompaniment; so telling in the repeated chords, which is calmed as the evening star rises, leaving but a faint trembling in the after-play of what the heart has felt before.—SCHUSTER.
 No. 10. Franz Album.

mf *p*

si - lent on! In the breeze the reed is sigh - ing, And the wil - lows
quill *her-vor!* *Traurig säu - seln* hier die Wei - den, und im Win - de

mf *p*

*Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped **

pp *p Larghetto.*

sad-ly moan. In my deep and silent sorrow,
bebt das Rohr. *In mein stil - les, tie - fes Leiden,*

pp p rit. pp ad lid p

*Ped * Ped * Ped * Ped **

mf *Tempo I.* *ten.*

clear and mild, love, thou dost gleam, As thro' rushes here and willows Yonder star's re-lect-ed gleam.
strahlst du Fer - nel hell und mild, wie durch Binsen hier und Weiden strahlt des A - bendster - nes Bild.

3 3 3 rit. ten. a tempo 3 3 3 3 3 mf Tempo I. ten.

3 3 3 rit. a tempo. Tempo I.

*Ped * Ped * Ped * Ped **

a tempo. p *cres.* *pp*

*Ped * Ped * Ped * Ped **

*Ped * Ped * Ped * Ped * Ped **

Yonder now the sun is sinking

"DARK THE SKY, THE CLOUDS ARE FLYING."

"Trübe wird's, die Wolken jagen."

Words by LENAU.

Dedicated to Robert Schumann.

R. FRANZ, Op. 2, No. 3.

Allegro maestoso.

PIANO.

p

Ped

p

Dark the sky, the clouds are
Trü - be wird's, die Wol - ken

fly - ing, And the rain descends with
ja - - gen, und der Re - gen nie - der-

mf

cres.

Ped *** *Ped* ***

might, And the boist' - - rous winds are
bricht, und die lau - - ten Win - - de

f

Ped *** *Ped* ***

The words make us feel little of the poet's surroundings in nature, little of the storm, but the music, full of vivid imagination, reveals the entire situation.

sigh - - - ing, Lake, ah where thy
kla - - - gen; Teich, wo ist Dein

pp

Ped * *Ped* * *Ped* *

star - - - ry light ?
Ster - - - nen - licht ?

Ped * *Ped* * *Ped* *

Seek - ing for the van - ished
Su - chen-den er - losch - nen

p

sf

p

Ped * *Ped* * *Ped* *

Dark the sky, the Clouds are flying.

gleam - ing, Seek - ing deep 'neath waves that wild - ly
Schim - mer, *su - chen tief* *im auf - ge-wühl - ten*

s f *s f* *cres.*

Ped * *Ped* *

flow. Never more thy love re-
See. *Dei-ne Lie-be lächelt*

s f *cres. molto.* *f* *p*

Ped *

deeming, Smiles upon my boundless woe!
nim-mer *nie - der auf mein tie - fes Weh!*

p *pp*

During the thunder-storm, the heart complains in deepest despair, surging as the wind and waters come and go.—SCHUSTER.
 Dark the sky, the Clouds are flying.

"SUNSET LIGHTS THE WEST."

"Sonnenuntergang ; schwarze Wolken zieh'n."

Words by LENAU.

Dedicated to Robert Schumann.

R. FRANZ, Op. 2, No. 4.

mf

Allegro agitato.

VOICE.

Sunset lights the West.
Son - nen - un - ter - gang.

PIANO.

black the clouds o'er-head,
schwarze Wol - ken zieh'n,

Ah, how sore opprest,
o wie schwoül und bang

ev - ry wind has fled,
al - le Win - de flieh'n,

cres.

dim.

Ah ! how sore, . . . op - prest !
o wie schwoül, . . . und bang !

mf

Lightning flashes white, through the heavens break, 'Neath their transient light,
Durch den Him-mel wild ja - gen Bli - tze bleich; ihr vergäng - lich Bild

p

*Ped * Ped * Ped * Ped * Ped **

gleams the placid lake, 'Neath their tran - - sient light. . .
wan - delt durch den Teich, ihr ver - gäng - - lich Bild. . . .

dim.

cres. *dim.* *p*

** Ped * Ped **

By their passing glare,
Wie ge - wit - ter - klar

p

*Ped * Ped * Ped * Ped * Ped **

Sunset lights the West.

cres. *cres.* *f*

Is thine im - age wrought, As thy flow - ing hair, On the
 mein' ich Dich zu seh'n, und Dein lan - ges Haar, frei im

cres. *ff* *ff* *ff*

storm doth float, On the storm.
 Stur - me weh'n, frei in Stur,

doth float!
 me weh'n!

deces. *p*

pp *smorzando.*

In the long sustained F# and C#, the expression is peculiarly charming, where he believes through the lightning flashes to see the image of the beloved one.—SCHUSTER.

"ON THE LAKE, SO CALM, SO PLACID."

"Auf dem Teich, dem regungslosen."

Words by LENAU.

Dedicated to Robert Schumann.

R. FRANZ, Op. 2, No. 5.

Andantino.

VOICE.

On the lake, so calm, so placid, Rests the moonlight's silv'ry sheen, In - ter - twining
Auf dem Teich, dem re-gungs-lo - sen, weilt des Mondes hol - der Glanz, flecht-end sei-ne

PIANO.

p

ten.

*Ped **

pal - lid ros - es 'Mid the reed shore's wreath of green. By yon hill - side deer are
blei - chen Ro - sen in des Schil-fes grü - - nen Kranz. Hir - sche wan - deln dort am

p

*Ped * Ped * Ped **

roam - ing; Still the night, no sound is heard, Now and then, a - mid the
Hü - gel, bli - cken in die Nacht em - por; manch - mal regt sich das Ge -

pp

pp

*Ped * Ped * Ped * Ped * Ped * Ped * Ped*

This is one of the rare instances where broken chords are made use of, but they lose their triviality in being blended with other elements of form.—SARAN.
 No. 13. Franz Album.

rush - es Soft - ly stirs A sleep - ing bird.
 flü - - gel träu - me - risch im tie - fen Rohr.

smorzando e rallentando

* Ped * Ped * Ped * Ped * Ped * Ped * Ped *

p Larghetto.

Weep - ing, I my gaze must low - er ; In my deep - est soul I bear Thoughts of
 Wei - nend muss mein Blick sich sen - ken ; durch die tief - ste See - le geht mir ein

p

Ped * Ped * Ped * Ped * Ped * Ped *

thee so sweet, so peaceful, Like a si - lent eve - ning pray'r!
 sü - sses Dein - ge - den - ken, wie ein stil - - les Nacht - ge - bet!

pp

Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped

ppp

* Ped * Ped *

In this number we have the beautiful triumph of love over selfish sorrow; lost "in süßen Dein gedenken," so affecting in the harmonies of E-major, that we realize the composer's power is above the poet's to express the deepest sentiments of the soul. —SCHUSTER.

On the Lake, so calm, so placid.

THE COLORS OF HELGOLAND.

Die Farben Helgoland's.

Dedicated to Felix Mendelssohn Bartholdy.

Words by FALLERSLEBEN.

R. FRANZ, Op. 3, No. 2.

p Andante sostenuto.

VOICE.

Green are the pastures, white the strand, Red are the
Grün ist das Ei - land, weiss..... der Strand, roth ist der

PIANO.

p *f* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf

cliffs of Hel - - goland; Ah, would that still my gar - - land
ho - he Klip - - penrand; , glänz - - ten doch in mei - - - nem

cres.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

wore These hues.... that deck the isl - - and shore!
Kranz noch die - - - se Far - - - ben Hel - - - go - lands!

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

The predominating element is the tragic.—LISZT.

No. 14. Franz Album.

p

Thou wreath of love, once green . . and red, How art thou
Du Kranz der Lie - be, grün . . . und roth, wie bleibst du

*Ped. * Ped. * Ped. * Ped. * Ped. **

mf

now so pale and dead! One flow'r a - lone . . . still blooms on thee, The flow'r that
jetzt so bleich und todt! Ein Blüm - - chen blüht . . . an dir . . . al - lein, das Blü - - me

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

cres. p

speaks: "Forget not me, forget not me!"
lein: "Vergiss - nicht - mein, Vergiss - nicht - mein!"

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * pp Ped. **

This is one of the few instances where repeated chords are used and with decided effect. Thus closely woven with the melody, they lose their triviality.—SABAN.

"THE PLEASANT SUMMER'S COME."

"Der Sommer ist so schön."

Words by BURNS.

Dedicated to Mendelssohn.
R. FRANZ, Op. 3, No. 5.

Agitato. *p*

VOICE. *p*

The pleasant summer's come,
Der Som - mer ist so schön,

PIANO. *p*

Ped. * *Ped.* *

Flow'rs the meadows cov - er ; Swift - ly runs the brook,
Blüm - lein glüh'n wie Ster - ne ; dro - ben rinnt der Quell,

Ped. * *Ped.* * *Ped.* *

Gone is my true lov - - er. E'er a - wake am
doch mein Lieb ist fer - - - ne. Im - mer bin ich

mf

mf

Ped. *

p *mf*

I wach, Wak-ing e'er and wea - ry; Rest I can - not find,
 im - mer wach und trü - be; ru - hen kann ich nicht,

p *mf*

Ped. * Ped. *

p

Thinking of my dear - - - ie.
 denk' an mei - ne Lie - - - be.

p *cres.* *fp* *dim.* *p*

Ped. *

Piu agitato.
mf *p*

When I sleep I dream, Wak - ing, all is
 Schla - fend träum' ich nur, wa - chend bin ich

mf *p*

Ped. * Ped. * Ped. * Ped. *

The pleasant Summer's come.

cres.

drea - - ry; Rest I can - not find,
 trü - - be; ru - - hen kann ich nicht,

Ped. * *Ped.* * *Ped.* * *Ped.* *

p

Thinking of my dear - - - ie.
 denk' an mei - ne Lie - - - - be.

p *dim.* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Tempo I.

Lone-ly night comes on, All the rest are sleep - ing,
 Ein - sam kommt die Nacht, Al - les liegt im Schlum - mer;

Ped. * *Ped.* * *Ped.* * *Ped.* *

The pleasant Summer's come.

Love, I think of thee, And mine eyes are red with weep - - -
 ich denk' an mein Lieb', und mein Au - ge netzt der Kum - - -

Ped. *

ing. E'er a - wake am I, Wak-ing e'er and
 mer. Im - mer bin ich wach, im - mer wach und

mf *p*
Ped. * *Ped.* *

wea - ry; rest I can - not find, Thinking of my
 trü - be; ru - hen kann ich nicht - denk' an mei - ne

mf *p*
Ped. * *p cres.*

dear - - ie.
 Lie - - be.

cres. *fp* *dim.* *p* *pp*
Ped. *

"AH WERE I BUT A LITTLE BEE."

"Ach wenn ich doch ein Immchen wär."

Words by OSTERWALD.

Dedicated to Mendelssohn.
R. FRANZ, Op. 3, No. 6.

Allegretto con tenerezza. *p*

VOICE. Ah were I but a
Ach wenn ich doch ein

PIANO. *Tremolo.**
p
Melodia ben marcato.
Ped

lit - tle bee, Nimble and gay, and light and free, I'd
Imm - chen wär', frisch, flink und frei und klein und fein: an

kiss . . each blos - som Spring has sent, Drink of its sweets to heart's con-
je - - dem süs - - sen Blu - men-blatt, tränk' ich im Früh-ling'sduft mich

mf *p*
Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

* The Tremolo must be executed with freedom and roundness.

This is one of the songs, where Franz enjoys all too well to playfully jest, however more he may be in sympathy with deeper sentiments.—

tent.
satt.

Ah
Wie

p

p

Ped

*

Ped

how I'd rev - el day and night In all the spring-time's fresh de-
wollt' ich sau - gen Tag und Nacht an all der fris - chen Frühlings-

mf

mf

mf

Ped

*

Ped

*

light,
pracht.

Swift - ly to all . . . the
Husch! ging's zu al - - - len

mf

mf

mf

Ped

*

Ped

*

Ped

*

Ah, were I but a little bee.

flow'rs . . . I'd hie, They'd wel - come me, they know 'tis I.
Blu - - men hin, sie, wis - sen schon, dass - ich es bin.

Ped. * *Ped.* * *Ped.* * *Ped.* *

The Die

Ped. * *Ped.*

bound - less joy that Spring doth wake, In - to my heart I fain would
gan - ze, gan - ze Früh - lingslust, sög' ich dann ein in mei - ne

* *Ped.* *

Here the broken chords seldom used by the composer. are effective in contrast with the right hand movement.

Ah, were I but a little bee.

take, *Brust,* And *und* soon as all . . . mine
hätt' *ich ihn* *so*

mf *Ped.* * *Ped.* * *Ped.* *

own 'twould be, The Spring, love, I would bear, to
ganz in mir, den Früh - ling, Lieb - chen, brächt' *ich*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

thee.
dir.

p *Ped.* *pp* * *Ped.* *

Ah, were I but a little bee.

LOVELY MAID.

Liebliche Maid!

Dedicated to Niels W. Gade.
R. FRANZ, Op. 4, No. 3.

Words by BURNS.

p Andantino con moto.

VOICE.

While larks with lit - tle wing fann'd the pure air, Tast - ing the
Früh mit der Ler - che Sang wan - dert ich weit, schlürf - te was

PIANO.

p

con Pedale.

p

breath - ing spring, forth I did... fare; Gay the sun's gold - en eye
Wies'... ent - lang La - bung ver - - leiht; Hei - ter und gold - en - rein,

p

cres. *mf* *p*

peep'd o'er the moun - tains high, Such thy morn, did I cry, maiden so fair!
rief ich, wie Len - zes Schein, mö - ge dein Mor - gen sein, lieb - li - che Maid!

cres. *mf* *p*

The composer has chosen here the naive rather than the realistic-bitter element in Burns' nature.—LISZT.
No. 17. Franz Album.

p

In each bird's care - less song glad did I share ; While the wild
Mich ha - ben Vög - lein dort sin - gend er - freut, Blu - men am

p

flowers a - mong chance led me there. Bent to the ope - ning day
stil - len Ort, Duft mir ge - streut, Wie aus be - thau - tem Grün

cres. *mf* *p*

Rosebuds their dew - y spray, Such thy bloom, did I say, maiden so fair !
Knos - pen der Ro - se glüh'n, soll dei - ne Ju - gend blüh'n, lieb - li - che Maid!

cres. *mf* *p*

p

Down in a sha - dy walk, doves coo - ing were; I mark'd the
Gir - ren - de Tau - be fliegt frei durch die Haid; Falk' in der

p *mf*

f

cru - el hawk caught in a snare; So kind may for - tune be, such make his
Schlin - ge liegt schafft nicht mehr Leid. Tref - fe sein Miss - geschick ihn, der mit

f *mf*

mf *p*

des - ti - ny, He who would in - jure thee, Phillis the fair!
Wort und Blick trüb - te dein stil - les Glück, lieb - li - che Maid!

mf *p* *pp*

"THROUGH MURMURING BRANCHES."

"Durch säuselnde Bäume."

Words by OSTERWALD.

Eng. Trans. by E. S. WILCOX. *lusingando.*

Dedicated to Niels W. GADE.

R. FRANZ, Op. 4, No. 9.

Allegretto. p parlando.

mf con Pedale.

VOICE.

m.s. Through mur-mur-ing branches, by pale moonlight, En-ter my
Durch säu-seln-de Bäu-me im Mon-den-schein, flat-tern die

PIANO.

p *mf*

mf

window sweet dreams of the night; All their bright pinions beating in measure,
Träume zum Fen-ster her-ein; m.s. re-gen der Schwingen rauschend Ge-fie-der

cres. *p* *mf*

f *p*

Trilling and thrill-ing my bo-som with plea-sure. Ye mer-ry com-
klin-gen und sin-gen die lieb-lich-sten Lie-der. m.s. Ihr fro-hen Ge-

f *p*

panions, now gai-ly ad - vance, Tread me an ai - ry, a fai - ry - like dance ;
 sel - len, nur im-mer her - ein, schlie-ssset den schnel - len, den luf - ti - gen Reihn ;

While still the stars are o - ver me gleaming, My heart shall en -
 bis euch der Son - ne Strah-len zer - streu - en, soll se - li - ge

joy this sweet bliss of dream - ing. But that one cherub with
 Won - ne mein Herz er - freu - en. A - ber den ei - nen von

Through murmuring branches.

riten. a tempo. mf

eyes so bold, Yon lit - tle one smiling through ringlets of gold ; ,
 eu - rer Schaar, den schön - sten der klei - nen mit lo - ki - gem Haar,

riten. a tempo. mf

m.s.

mf animato.

Let him fly swift - ly, fly swiftly, The mo - ment urg - ing, And bear my darling a
 las - set ge - schwin - de, ge - schwin - de zu - rück sich schwin - gen, um mei - nem Kin - de viel

poco rit.

poco rit.

a tempo.

heartful of greet - - - ing.
 Grü - sse zu brin - - - gen.

a tempo. m.s.

dim. p pp

Through murmuring branches.

AUTUMN GRIEFS.

Herbstsorge.

Dedicated to Niels W. Gade.
R. FRANZ, Op. 4, No. 10.

Words by OSTERLAND.
English Translation by E. S. WILCOX.

p Andante con moto. cres.

VOICE.

Like fevered dreams that haunt my anx - ious bo - som, Slow - ly and dark the
Gleich ei - nes Her - zens ban - gen Fie - ber - träu - men, lang - sam em - por die
cres.

PIANO.

p

con Pedale.

Autumn mists are fall - ing ; In wood and mead - ow not one sweet bird is
schwarzen Ne - bel stei - gen : in Wald und Hai - de die Vög - lein al - le

pp

call - ing, And gone each trembling leaf and blossom.
schweigen, das Laub fällt zit - ternd von den Bäu - men.

p

pp

p

This is a folksong in its ideal sense: the deepest feeling united with the greatest simplicity. The anxiety rises ghost-like from its mourning, only to lose itself again in hopelessness.—SCHUSTER.

p *cres.*

The lovely light of summer is de - part - ed, With strange forebod - ing
 Das schö - ne Licht des Som - mers ist ver - glom - men, und durch die Luft zieht

cres.

ev - 'ry wind is sigh - ing; We call in vain the summer, swift - ly
 ein ge - hei - mes Schau - ern, und al - le schau dem Flüchtling nach und

pp

fly - ing, Has gone and left us bro - ken - heart - ed.
 trau - ern, als sollt er nim - mer wie - der kom - men.

mf *f* *mf*

It will return, ful-fill - ing all our yearn - ing, Yet not for me will
Er kommt zu-rück, er bringt uns neu - e Lie - der, doch wird durch ihn die

mf *cres.* *f* *mf*

glow its for-mer splen-dor. I have lost thee, dear heart so true and
Angst auch fort - be - schworen dass ich dich hab', mein ein - zig Glück ver-

mf *f* *mf*

p *pp*

ten - der, For ah! thou'rt gone, no more re - turn - ing.
lo - ren? denn ach! Du gingst und kehrst nicht wie - der.

p *pp*

The predominating element is tragical.—LISZT.

"WANDERER'S SONG."

"Wanderlied."

Words by OSTERWALD.

Dedicated to Niels W. Gade.
R. FRANZ, Op. 4, No. 11.

mf Allegretto con grazia.

VOICE.

And when the Spring comes back a - gain, And hedge - rows all are
Und kommt der Früh - ling wie - der her, und wenn die Bäu - me

PIANO.

mf

con Pedale.

bloom - ing, I can - not tar - ry, I must then Be roam - ing, be
trei - ben, so kann ich nun und nim - mer - mehr nicht blei - ben, nicht

cres.

cres.

roam - ing! O, come then, love - ly Sum - mer-time, When birds are gai - ly
blei - ben. Ei komm du schö - ne Som - mer - zeit, da sich die Vö - gel

p

cres.

decres.

p

cres.

f *mf* *mf*

sing - ing, And li - ly - bells in fair - y chime Are ring - - ing, are
frei - - en, und lu - stig sind, wenn's Blü - then schneit im Mai - - en, im

p *mf*

ring - ing. Then from the thorn - bush grow - ing near, A
Mai - en. Dann schneid' ich mir vom grün - sten Strauch den

cres. *cres.*

friend ly staff I'll bor - row, And wand'r - ing drive a - way all fear And
Wan - der - stab im Ha - gen, und wand'r ich erst ver - lern' ich auch das

f *deces.* *p*

sor - - row, and sor - row, And that I nev - er lose my way, And
 Kla - - gen, das Kla - gen, Und dass ich nie den Weg ver - lier' and

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a forte (*f*) dynamic, followed by a decrescendo (*deces.*) and then a piano (*p*) dynamic. The piano accompaniment also starts with *f*, followed by *deces.* and *p*. The lyrics are in German and English, with the English text appearing above the German text.

f *mf*

well know how to find thee, The kiss I bring thee, shall, to - day, Re-
 dass ich weiss zu rei - sen, das soll mein Kuss gar bal - de dir be -

The second system continues the musical score. The vocal line starts with a forte (*f*) dynamic and then moves to a mezzo-forte (*mf*) dynamic. The piano accompaniment also begins with *f* and then *mf*. The lyrics continue in both German and English.

p

mind thee, re - mind thee.
 wei - sen, be - wei - - sen.

The third system concludes the musical score. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment also begins with *p* and then moves to *mf*. The lyrics are in German and English. The piano accompaniment ends with a triplet of notes and a final chord.

"OUT OF MY SOUL'S GREAT SADNESS."

"Aus meinen grossen Schmerzen."

Words by HEINE.

Eng. Trans. by JOHN S. DWIGHT.

Andante. Fervently. Innig.

Dedicated to Frau Dr. Livia Frege.

R. FRANZ, Op. 5, No. 1.

VOICE.

PIANO.

p dolce.

espressivo il canto.

*Ped. **

*Ped. **

drift - ing, Their wings full of mel - o - dy lift - ing A -
 Lie - - der, die he - ben ihr klin - gend Ge - fie - - der und

*Ped. ** *Ped. ** *Ped. **

way to her heart with glad - - - - - ness, They
 flat - tern nach ih - rem Her - - - - - zen. Sie

mf espressivo.

rit.

dim. riten.

*Ped. **

The highly poetical effect which the repeated chords have here, speaks for itself.—SARAN.

p

found her, and round her they hover'd, Now back flutter all com -
fan - den den Weg zur Trau - ten, doch kom - men sie wie - der und

p

*Ped. ** *Ped. **

mf

plain - - ing, Com - plain - ing, yet ev - er dis - dain - - ing, To
kla - gen, und kla - gen und wol - len nicht sa - - gen, was

mf *cres.*

*Ped. ** *Ped. ** *Ped. **

say what her heart dis - cov - er'd.
sie im Her - zen schau - - ten.

*Ped. ** *Ped. ** *Ped. **

Out of my soul's great pleasure.

ON THE OCEAN.

Auf dem Meere.

Dedicated to Frau Dr. Livia Frega.

R. FRANZ, Op. 5, No. 3.

Andantino. Very fervently. Sehr innig.

VOICE.

When from heav'n's bright eyes a - bove me Glittering fall - ing sparks flash.
Aus den Him - mels - au - gen dro - ben fal - len zit - ternd lich - te

PIANO.

p

Ped.

trem - bling In - to night, then must my soul take wing And rise and soar to
Funk - en durch die Nacht, und mei - ne See - le dehnt sich lie - be - weit und

p

poco ritard.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf

greet..... them. Oh! bright eyes of heav'n a -
wei - ter. O, ihr Him - mels - au - gen

a tempo.

p

The harmonies of the long sustained notes, and at the close "überfließet meine Seele," stream and swell as from enchanted region.—SCHUSTER.
 No. 22. Franz Album.

bove me! Trem-ble in my soul and rest there, That those
 dro - ben! Weint euch aus in mei - ne See - le, dass von

Ped. * *Ped.* *

sweet tears, shed so far a - way, May weep for - ev - er
 lie - ben Ster - nen - thrä - nen ü - ber - flie - sset mei - ne

poco riten.
Ped. * *Ped.* * *Ped.* * *Ped.* *

with..... me.
 See le.
 a tempo.

Ped. * *Ped.* *

"THROUGH THE VALLEY NOW 'TIS NIGHT."

"Will über Nacht wohl durch das Thal."

Dedicated to Frau Dr. Livia Frege.

R. FRANZ, Op. 5, No. 4.

Words by OSTERWALD.

Allegretto moderato.

VOICE. *p*

Through the valley now 'tis night, I'll hasten to my dear one's home, And only once one
Will ü - ber Nacht wohl durch das Thal von dan - nen gehn zur Liebsten schön, und nur ein einzig,

PIANO. *p*

sempre ben legato.

p

moment bright Will 'neath her window stand a - lone, . . . Sweet flowers I'll plant to
ein - zig Mal still un - ter ih - rem Fenster stehn Die schönsten Blumen

dim. *p* *p*

p

greet her eyes . . . For - get - me - not and ros - es twain. . .
pflanz' ich sacht, . . . Ver - giss - nicht - mein und Rö - se - lein. . . .

dolce. *p*

That ere the sun and she a - rise, . . . Shall blow beneath her window-
eh' noch die Sonn' und sie er - wacht, *schon un - ter ih-rem Fen-ster*

pane. *mf* *rall.*
ein. Ah, fool-ish heart, hast thou not guess'd! The flow'rs are dead, the
Ach, ar - mes Herz, was träumest du! die Welt um - her ist

Piu lento.
mf
 earth once wore, For thy be - lov - ed went to rest, And no fair sun will wake her more.
blü - then - leer und Dei - ne Lie - be ging zur Ruh,' und kei - ne Son - ne weckt sie mehr.

Ped. *

Ped. *
 Through the Valley now 'tis night.

MAIDEN WITH THY MOUTH OF ROSES.

Mädchen mit dem rothen Mündchen.

Words by HEINE.

English Translation by C. LELAND.

Andantino con moto. Fervently. Immig.

Dedicated to Frau Dr. Livia Frege.

R. FRANZ, Op. 5, No. 5.

VOICE.

Maid - en with thy mouth of ro - ses, And with eyes se -
 Mäd - chen mit dem ro - then Münd - chen, mit den Aeug - lein

PIANO.

p dolce.

rene and bright! Thou, my lit - tle dar - ling maiden, Dearest to my
 süß und klar, Du mein lie - bes, sü - sses Mädchen, Dei - ner denk' ich

heart and sight. Long the win - ter nights are grow - ing, Would I might for -
 im - mer - dar. Lang ist heut der Win - ter - a - bend, und ich möch - te

poco rit. *a tempo.*

Ped. * Ped. * Ped. * Ped. * Ped. *

* NOTE.—The sixteenths of the triplets must be struck throughout very lightly and shortly.

p

get their gloom, By thee sit - ting, with thee chatting, In thy lit - tle
bei Dir sein, bei Dir si - tzen, mit Dir schwatzen, im vertrau - ten

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

With fervor. Mit Wärme.

p

co - sy room! *mf* Of - ten to my lips in rap - ture I would press thy
Käm - mer - lein. An die Lip - pen wollt' ich pres - sen Dei - ne klei - ne

riten. mf p

*Ped. ** *Ped. **

mf molto piu lento. p

snowy hand, Often with my tears be - dew - ing Si - lently that darling hand.
wei - sse Hand, und mit Thränen sie be - ne - tzen, Dei - ne klei - ne, wei - sse Hand.

mf ben legato ed espress. p

*Ped. ** *Ped. ** *Ped. ** *Ped. **

Maiden with thy mouth of roses.

FAREWELL.

Gute Nacht.

Dedicated to Frau Dr. Livia Frege.

R. FRANZ, Op. 5, No. 7.

Words by EICHENDORFF.

Andante. Softly and fervently. Leise, innig.

VOICE.

The hills and for-ests are dark'ning Ev-er-
 Die Höh'n und Wäl-der schon stei-gen im-mer

PIANO.

sempre. pp

Ped. * *Ped.* *

more in the deep'ning glow; A bird asks soft-ly and list'ning, May I
 tie-fer in's A-bend-gold, ein Vö-glein fragt in den Zwei-gen: ob es

#Ped. * *Ped.* * *#Ped.* *

greet thy love or no?..... May I greet thy love or no? O
 Lieb-chen grüs-sen sollt'..... ob es Lieb-chen grüs-sen sollt? O

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

The tragic element predominates, the rhythm subservient to the idea and sentiment.—LISZT. As the sentiment increases in intensity; at the close & climax, then we have the deepest and richest tones, as the sun sends out its brightest rays just before its setting.—SCHUSTER.

bird - ling, thy fate I'm la - ment - ing, She liv - eth no more in the
 Vög - lein, du hast dich be - tro - gen, sie woh - net nicht mehr im

p
Ped. * *Ped.* * *Ped.* *

vale,..... Pour forth in the heav'n a - bove thee, This, my
 Thal, schwing' auf dich zum Him - mels - bo - - - gen, grüss sie

mp *p*
Ped. * *Ped.* * *Ped.* * *riten.* *p*

last fare - well from this dale!
 dro - - - - ben zum letz - - - - ten - - - - mal.

dim.
Ped. * *Ped.* * *riten. dim.* * *Ped.* * *Ped.* *

Farewell.

"WITHIN THINE EYES REFLECTED."

"Ich hab' in Deinem Auge."

Words by RÜCKERT.

English Translation by Miss FROTHINGHAM.

Dedicated to Frau Dr. Livia Frege.

R. FRANZ, Op. 5, No. 6.

Larghetto con moto. Sehr innig.

VOICE.

p

Within thine eyes re - flect - ed, The light of love ev - er - last - ing I saw, Be-
 Ich hab' in Dei - nem Au - ge den Strahl der e - wi - gen Lie - be ge - seh'n, ich

PIANO.

p

*Ped. **

held thy cheek once glowing, Bright with the ros - es of heaven it wore. And when the
 sah auf Dei - nen Wan - gen ein - mal die Ro - sen des Himmels steh'n. Und wie der

*Ped. **

p *p*

eye shall lose its light, And when the ro - ses shall per - - ish, Re - flect-ed ev - er
 Strahl im Aug' er - lischt, und wie die Ro - sen zer - stie - - ben, ihr Ab - glanz e - wig

mf

mf

*Ped. * Ped. * Ped. * Ped. * Ped. **

fresh and bright. My heart thine im - age shall cher - ish. And
 neu er - frischt, ist mir im Her - zen ge - blie - ben. und

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

mf
 nev - er - more if thy cheek I see, Thine eyes be ne'er on me beam - ing, It
 nie - mals werd' ich die Wan - gen seh'n, und nie in's Au - ge Dir bli - cken, so

p

*Ped. **

mf *p*
 still in the rose will glow for me From thine eyes still the light be stream - ing.
 wer - den sie mir in Ro - sen stehn, und das Au - ge den Strahl mir schi - cken.

mf *p* *pp*

*Ped. * Ped. **

This is one of those gems in musical art, which by its transcendent charm makes us forget the world of reality, and lose ourselves in the realm of the ideal.—SABAN.

Within thine eyes reflected.

STILL EVENING.

Stiller Abend.

Dedicated to Frau Dr. Livia Frege.
R. FRANZ, Op. 5, No. 9.

Words by J. SCHRÖER.

English Translation by CHAS. T. BROOKS.

Larghetto tranquillo.

VOICE.



Blissful eve - ning hours descend - ing, Fill my soul with ho - ly calm; All the
Sel - ge A - ben - de nie - der - stei - gen in mein Herz, und Fried' und Ruh', wie wenn

PIANO.

p dolce. *ten.* *dolce.*

Ped. * Ped. * Ped. * Ped. *



mu - sic of warblers ending, Deeper peace to woodlands is lend - ing; In the homage blending,
al - le die Vöglein schwei - gen in des Hai - nes schat - ti - gen Zwei - gen, sich mit ih - nen beu - gen

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *



bend - ing, Thousand vio - lets breathe out their balm.
nei - gen, tau - send Veil - chen duf - ten da - zu.

dolce.

Ped. * Ped. * Ped. *

mf

Still I muse on hours de- part - ed, Blissful hours and days of yore, When I was
 Doch ich den - ke sel' - ge Stun - den, sel' - ge Ta - ge, sel' - ges Glück: da ich aus

mf *ten.*

Ped. * Ped. * Ped. * Ped. * Ped. *

young and joyous- hearted; Ah full oft the teardrop has start- ed, As I dream'd on days de-
 tie - fer Brust empfun - den, was im Traum al - lein ich ge - fun - den, doch ich den - ke sel' - ge

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

part- ed, Long departed, to come no more.
 Stun - den, was ent - schwunden, kehrt nie zurück.

p *mf* *p*

Ped. * Ped. *

Through this song breathes the quiet suffering of a noble heart, but it is a healthy melancholy. As Aristotle says: "Great men in general are of the melancholic temperament."—AMBROS.

"FOREBODINGS."

"Vergessen."

Words by OSTERWALD.

Dedicated to Frau Dr. Livia Frege.
R. FRANZ, Op. 5, No. 10.

Larghetto appassionato. *mf*

VOICE. Oh! pain - ful dream, why
O ban - ger Traum, was

PIANO. *tremolando.* *mf* *Ped.*

flut-t'rest thou with dusk - y wings a - round my head?
flat - terst du mit schwar - zem Flü - gel um mein Haupt?

f pesante il Basso. *Ped.* *Ped.* *

mf

Whence comest thou, my rest e'en now from my sad heart has wild - ly fled.
Du hast mir, du, die gan - ze Ruh' aus mei - nem Her - zen wild geraubt.

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

Formerly appeared under the title Remembrance.

I dream I pace the riv - er's strand, The wil - lows weep be -
 Ich träum': ich steh' an Ba - ches Rand, die Trau - er - wei - de

Ped. * *Ped.* * *Ped.* * *Ped.*

side the grots, The streamlet fades, dried up in sand are
 hängt her - ein, die Quel - le schwand, ver - dorrt im Sand, sind

p
p marcato il Basso.

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

all the blue for - get - me - nots. For - got - ten, ah! to
 all die blau - en Ver - giss - nicht - mein. Ver - ges - sen, ach! ver -

f Bewegter als vorher.
dim. *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

be for-got E'en of the dear - est heart of all.
 ges - sen sein vom lieb - sten Her - zen in der Welt.

f *Ped.* *Ped.*

f *crescendo.*

This is the chief, the hea - viest grief, Which on a
 das ist al - lein die schwer - ste Pein, die auf ein

cre - scen - do.

Ped. ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ***

hu - man heart can fall.
 Men - schen-her - ze fällt.

ff *dim.* *p* *pp al smorzando.*

Ped. ** Ped.* ** Ped.* ***

In this powerful song we have expression of that love which is never uttered; notice where it rises in the rhythm of the melody, and the anxious accompaniment where the bass seems to answer, "So must it be," to "Das ist allein die schwerste Pein."—SCHUSTER.

"THE SNOW IS ALL MELTED."

"Der Schnee ist zergangen."

Dedicated to Frau Dr. Livia Fregé.

R. FRANZ, Op. 6, No. 5.

Words by OSTERWALD.

Allegretto grazioso. Leicht, zart.

VOICE.

The snow is all melt - ed, the winter's a - sleep, a -
Der Schnee ist zer - gan - - gen, der Win - ter ist fort, ist

PIANO.

p *leggiere.*

mf *p*

sleep ; My darling, thy cares now ban - ish, my promise I'll keep, I'll keep.....
fort, nun Liebchen, nun lass dein Ban - - gen, ich hal - te mein Wort, mein Wort.....

p *mf* *p*

The spring travels swift - ly, flies quick as the car - rier dove ; Than breezes, or bird, more
Der Lenz fliegt ge - schwinde, ist da, wie zur Nacht ein Dieb, doch schneller als Frühlings -

p *mf* *p*

One of the many songs which sing of fortunate love, so that every heart, be it sad or joyful, must join in the theme.—SCHUBERT.
 No. 29. Franz Album.

swift - ly flies lov - er to meet his love. Be-
 win - de fliegt Lie - be zum Lieb, zum Lieb. Und

p L.H.

Ped. * *Ped.* * *Ped.* *

fore the first vio - let receives the glad greeting of day, Will all thy deep fears and sorrows al-
 eh' noch der Mor - gen die Veil - chen, die er - sten, ge - grüsst, sind all' dei - ne ban - gen Sor - gen hin-

p leggiero. *mf*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ready be kiss'd away ; Will all thy deep fears and sorrows be kiss - ed a - way.
 weg schon geküsst, geküsst, sind all' dei - ne bange Sor - gen hin - weg schon ge - küsst.

mf cres. *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

"THE YOUTHFUL DAY AWAKES."

"Der junge Tag erwacht."

Words by OSTERWALD.

Dedicated to Franz Liszt.

Andante tranquillo. Sehr innig.

R. FRANZ, Op. 7, No. 1.

VOICE. *p*

The youth - ful day a - wakes, The beauteous morning breaks, Her gold-en locks back
 Der jun - ge Tager - wacht, der schö - ne Mor-gen lacht und schüt - telt sich die

PIANO. *dolce.*

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

fling - ing; Like fes-tival bells ringing, Floats on the stilly air, Soft music, sweet and clear.
 Lo - cken, wie Fest - ge-läut der Glo-cken durch-bebt die Luft ein Klang mit lieb - li-chem Ge - sang.

p

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

All thro' my soul I feel melodious mem'ries steal, The strains of childhood thrilling As
 Durch mei - ne See - le ziehn die al - ten Me - lo - dien, aus mei - ner Kind-heit Ta - gen, wie

p

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

This is one of the many songs where the ethical phase of Franz's creative faculty delights to contemplate the pleasures of memory, resulting in a powerful effect of joy or sadness at the close and in the after-play (Nachspiel).—SCHUSTER.

when the distant thrilling of Phi-lo-me-la's lay, Rang thro' the woods in May. And
 wenn von fer-ne schla-gen die Nach-ti-gal-len sacht in ei-ner Mai-en-nacht. Und

p *p*

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped **

in my heart doth swell, And from my eye there steal The tears of grief and longing, As if 'twere now de
 in dem Her-zen schwillt und aus dem Au-ge quillt ein Ban-gen und Ver-lan-gen, als wär' schon wie-der

mf *p*

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

part-ing, Had veiled itself in night, The glorious orb of light.
 gan-gen, nach dem sie kaum er-wacht, der jun-gen Son-ne Pracht.

pp *pp* *espressivo.*

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

After the "als wär' schon wieder gängen, nach dem sie kaum erwacht, der jungen Sonne Pracht," there is relief in the deep sigh which we hear from the piano, and which must necessarily follow the preceding feeling —SCHUSTER.

SPRING'S PROFUSION.

Frühlingsgedränge.

Words by LENAU.

Dedicated to Franz Liszt.
R. FRANZ, Op. 7, No. 5.

Allegretto animato. Zart, mit Leichtigkeit.

VOICE.

Spring's fair children in motley profu - sion, Fluttering blossoms, sweet-breathing flowers,
Frühlingskin - der im bun - ten Gedrän - ge, flat - ternde Blü - then, duf - ten - de Hau - che,

PIANO.

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Sweet, happy love-songs, joy - ous il - lu - sion, Rush to my heart from each bush..... and
schmachten - de, ju - belnde Lie - bes - ge - sän - ge stür - zen an's Herz mir aus je - - - - dem

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

bow - - - er. Spring's fair children, my
Strau - - - che. Früh - lings - kin - der mein

mf *p*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

A spring song, where the harmonies culminate in the last joyous strain. "ihr Bildniss trage."—SCHUSTER.

heart surrounding, Whisper within their flat-tering prattle, Or with breathless
Herz umschwärmen, flü - stern hinein mit schmeichelnden Worten, ru - fen hin - ein mit

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

clam - or resound - ing, Heedless at long - closed por - tals they rat - - tle.
trun - ke - nem Lär - men, rüt - teln an längst ver - schlos - se - nen Pfor - - ten.

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

p
 Spring's fair chil - dren, my heart es - py - - - ing,
Früh - lings - kin - der, mein Herz um - rin - - gend,

p
*Ped. * Ped. * Ped. * Ped. * Ped. **

cres.
 Have ye seen what there - in is
was doch sucht ihr dar - rin so

cres.
*Ped. * Ped. * Ped. **

ly - - - ing? Have I betrayed it, unthinking mor - tal!
 drin - - - gend? Hab' ich's ver - ra - then euch jüngst im Trau - - me,

mf

Ped. *Ped. *Ped. *Ped.

dreaming un - der the flow'ring myr - tle?
 schlummernd un - ter dem Blü - then - bau - me?

p

pp

Ped. *Ped. *Ped. *Ped.

Or has the morning wind told the sto - ry, That in my heart, in blissful un - ion
 Brachten euch Mor - gen - win - de die Sa - ge, dass ich im Her - zen ein - ge - schlos - sen

p

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *

safe - ly hid is your play-com - pan - ion, That I in se - cret her image car - ry?
 eu - ren lieb - li - chen Spiel - ge - nos - sen, heim - lich und se - lig ihr Bildniss tra - ge?

mf

mf

Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *

THROUGH THE WOODS ONE NIGHT BY MOONLIGHT.

“Durch den Wald im Mondenscheine.”

Dedicated to Otto Dresel.

Words by HEINE.

R. FRANZ, Op. 8, No. 3.

Allegretto vivace.

VOICE. *mf*

Through the woods one night by moonlight, I be-held the fai - ries bounding,
Durch den Wald im Mon - denschei - ne, sah ich jüngst die El - fen rei - ten;

PIANO. *mf*

Ped. ** Ped.* ** Ped.* ***

f

Heard their merry bells a-ring-ing, Heard their hunt-ing horns re-sound - - ing.
ih - re Hörner hört' ich klingen, ih - re Glöckchen hört' ich läu - - ten.

f *p* *f*

Ped. *** *Ped.* ***

mf

Milk - white steeds, with golden antlers, O'er the greensward swiftly bore them; On they sped, a sound of
Ih - re weissen Rösslein trugen güld'nes Hirschge-weik' und flogen rasch da - hin, wie wil - de

mf *mf*

Ped. ** Ped.* *** *Ped.* ** Ped.* ***

The principal element is the epic or descriptive.—Lisz.

pin - ions, Like wild swans, went on be - fore them. Smiled to me the queen and nodded,
Schwä - ne kam es durch die Luft ge - zo - gen. Lä - chelnd nick - te mir die Kön'gin,

p *mf* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

As she kept her course unbroke - n ; Smiled she on the love I
lä - chelnd im Vor - ü - berrei - ten. Galt das meiner neu - en

Slow. mf *pp* *mf*

Ped. * *Ped.* * *Ped.* * *Ped.* *

cher - ish, Or did death the sign be - to - ken?
Lie - be o - der soll es Tod be - deu - ten?

rit. *pp* *rit.* *a tempo.* *smorzando.* *marc.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Through the woods one night by moonlight.

"HARK, HOW THE TEMPEST IS HOWLING."

"Das ist ein Brausen und Heulen."

Words by HEINE.

Dedicated to Otto Drasel.

R. FRANZ, Op. 8, No. 4.

Aufgeregt, leidenschaftlich.

VOICE.

f

Hark, how the tempest is howling, Dark is the night and so wild!
Das ist ein Brau-sen und Heu-len, Herbstnacht und Re-gen und Wind!

PIANO.

f

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

mf

Ah where may now be a-bid-ing My poor, my strick-en
Wo mag wohl je-tzo wei-len mein ar-mes, ban-ges

mf

*Ped. * Ped. * Ped. Ped. * Ped. **

child?
Kind?

p *espress.* *p*

*Ped. * Ped. * Ped. **

The modulation and sequence are perhaps the boldest and most genial which Franz has created.—SARAN.

Ruhiger als vorher. pp

Me - thinks in her lone - ly
 Ich seh' sie am Fen - ster

pp

Ped. * *Ped.* *

cham - ber She's stand - ing pale and white, With
 leh - - nen, im ein - sa-men Käm - mer - lein: das

cres.

Ped. * *Ped.* * *Ped.*

Langsam, breit. *p*

tear - ful eye she's gaz - ing Forth on the drea - ry night.
 Au - ge ge-füllt mit Thrä - nen starrt in die Nacht hin - ein.

ten.

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Hark, how the tempest is howling.

"SOON AS SUMMER BRINGS ITS ROSES."

"Treibt der Sommer seinen Rosen."

Words by OSTERWALD.

Dedicated to Otto Dresel.

Larghetto. With fervor. Sehr innig.

R. FRANZ, Op. 8, No. 5.

VOICE.

p

Soon as Summer brings its ros - es Once a - gain with crim - son
 Treibt der Som - mer sei - nen Ro - sen Gluth in's An - ge - sicht hin -

PIANO.

p

Ped. *

Ped. *

Ped.

hue, . . . Ev' - ry wound that time was heal - ing, In my bo -
 auf, . . . bre - chen auch in mei - nem Her - zen Al - le Wun -

p

* Ped. *

som bleeds a - new. Sad - ly then my gaze doth wan - der
 den wie - der auf. Kla - gend ir - ren mei - ne Bli - cke

p

Ped. *

Ped. *

Ped. *

Here the melancholy does not reach a climax, but evenly pervades the entire composition.—SCHUSTER.

O'er the flow - - ers' bright ar - - ray,
 durch der Blu - - men bun - te Schaar,.....

p

Ped. *

Ah, I nev - er can for - get it,
 ach, ich kann es nicht ver - ges - sen,

p

Ped. * *Ped.* *

mf I was hap - py one short day!
 dass ich einst so glück - lich war.

mf *p*

Ped. *

Soon as Summer brings its roses.

REQUEST.

Bitte.

Words by LENAU.

English Translation by J. C. JOHNSON.

Dedicated to Joseph Fischhof.
R. FRANZ, Op. 9, No. 3.*Larghetto sostenuto. Mit tiefster Innigkeit.*

VOICE.

On me turn thy sparkling lustre, Dark eyes, filled with gentle light, Earnest, mild, with
Weil auf mir, du dunkles Au-ge, ü - be dei - ne ganze Macht, erns - te, mil - de,

PIANO.

p
legato.

dreamful beaming, Fair as day and calm as night! With thy pow'r of blest enchantment, Take me
träu - me - ri - sche, un - er - gründlich süs se Nacht. Nimm mit dei - nem Zau - ber - dun - kel die - se

from this world a - way, Rule my life and rule for - ev - er, Thee a - lone will I o - bey.
Welt von hin - nen mir, dass du ü - ber mei - nem Le - ben ein - sam schwe - best für und für.

*Ped.** *p* *dim.*

We may compare the pure beauty of this song to the still sacred dreaminess of night: It is no formal protestation but the prayer of a deep soul.—AMBROS.

"WHEN MIDNIGHT DREAMS."

Allnachtlich im Traume.

Dedicated to Joseph Fischhof.

R. FRANZ, Op. 9, No. 4.

Words by HEINE.

Allegro agitato.

mf

VOICE.

When mid -- night dreams un - fold their charm, A -
All - Nacht - lich im Trau - me seh' ich dich, und

gain I be - hold thee near me; In streams my tears are gushing forth, On my
se - he dich freund - lich grus - sen, und laut auf - wei - nend sturz' ich mich zu

knees I lie be - fore thee.
dei - nen sus - sen Fu - - ssen.

a tempo.

Ped.

un poco piu lento. Innig.

p

No more you smile; you look at me, So
Du siehst mich an *weh - mü - thig - lich,* *und*

Ped. pp *Ped.* *Ped.* *Ped.*

sad - ly your fair head shak - ing; And from your eye - lids
schüt - telst das blon - de Köpf - chen; *aus dei - nen Au - gen*

p *Ped.* *Ped.*

pearl - y drops Their si - lent course are tak - ing.
schlei - chen sich *die* *Per - len - thrä - nen - tröpf - chen.*

Ped. *Ped.* *p*

When midnight dreams.

Tempo I. p



The branch of the cypress you give to me, In breathing one word with this
Du sa - gest mir heim - lich ein lei - ses Wort, und gibst mir den Strauss von Cy -

Tempo I.



to - ken, I wake from sleep, and I've lost my branch.
pres - sen. Ich wa - che auf, und der Strauss ist fort.



Piu lento.

p *Tempo I.* *p*



And forgot - ten the word
und das Wort, und das Wort
Piu lento.

that you have spoken.
hab' ich ver - ges - sen.

Tempo I.



e repeated chords give a peculiar effect, and the sequence is so full of meaning, that once appreciated it will always be remembered.

When midnight dreams.

"HARK! HOW STILL"

"Stille Sicherheit."

Words by LENAU.
Eng. Trans. by J. S. DWIGHT.
Adantino con moto.

Dedicated to Fräulein Louise v. Platen.
R. FRANZ, Op. 10, No. 2.

VOICE.

p
Hark! how still thro' all the wood 'tis grown!
Horch, wie still es wird im dun - keln Hain,

PIANO.

p
m.d. *m.s.* *m.d.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Maid - en, we are safe and all a - lone, . . . Eve - ning
Mäd - chen, wir sind si - cher und al - lein . . . Still ver-

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

bells on all the meadows round, Die a - way with faint and
säu - - sell hier am Wie - sen - hang schon der A - bend - glo - cken

Ped. * *Ped.* * *Ped.* * *Ped.* *

wea - ry sound. . . On the blossoms that be - side thee blushed, Zeph - yr
 mü - der Klang. . . . Auf den Blu - men, die sich dir ver - neigt, schlief des

p

pp

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

fall - ing fast a - sleep, is hushed. I may tell thee now, we are a -
 letz - te Lüft - chen ein und schweigt. Sa - gen darf ich dir, wir sind al -

pp

pp

Ped. * Ped. * Ped. * Ped. * Ped. *

lone, That my heart is ev - - er - more thine own. . .
 lein, dass mein Herz ist e - - wig, e - - wig Dein. . .

mf *cres.* *f*

mf *cres.* *cres.* *f* *m.s.* *dim.* *p*

Ped. * Ped. * Ped. * Ped. * Ped. *

The modulation is the product of the leading of the parts, which have a sharply drawn individuality and fulness of character rarely found in modern song.—SARAN.

Hark! how still.

"AND THE ROSES THEY FLOURISH."

"Und die Rosen, die prangen."

Words by OSTERWALD.

Dedicated to Fr. Louise v. P.
R. FRANZ, Op. 10, No. 5.

Andantino.

Einfach.

VOICE. *p*

And the ros - es, they flour - ish, Rough-ly blows the cold
Und die Ro sen, die pran - gen, drü - ber - hin fährt der

PIANO. *p*

sempre e legato.

*Ped. **

wind, And en - joy - ment will per - ish as soon it be -
Wind, und die Lust ist ver - gan - gen fast eh' sie be -

poco rit.

poco rit.

gins. Through the air sounds are ring - ing, So wide o - ver the
ginnt. Und die Vög - lein, die sin - gen, und die Luft, die ver -

in Tempo.

p

in Tempo.

*Ped. **

cres.

land, *weht's,* And the birds, songs are singing that none under-stand.
durch die Welt geht ein Klingen, und Kei-ner ver-steht's.

cres. *ten.* *ten. pp*

p

And the stars shin-ing bright-ly Their bril-liant watch keep,
Und die Ster-ne, die schei-nen so hell durch die Nacht,

p *Ped **

cres. *f* *p*

But mid all this splendor, I on-ly can weep.
ich a-ber muss wei-nen in-mit-ten der Pracht.

cres. *f* *p* *p*

And the roses they flourish.

PARTING.

Abschied.

Words by BÖHMISCH.

Dedicated to Fr. Helene Göschel.

R. FRANZ, Op. 11, No. 1.

Andante. Zart.

VOICE.

p

How bright - ly the stars stud the heaven - ly floor, They gaze on the
Wie schie - nen die Stern - lein so hell, so hell her - ab von - des

PIANO.

Una cord a

p

Sempre legato il Bass.

Ped. * *Ped.* * *Ped.* *

qui - et dell. Two lov - ers are stand - ing
Him - mels Höh! Zwei Lie - ben - de stan - den

p

Ped *

at the door, Hands clasp'd in sad fare - well!
auf der Schwel', ach, Hand in Hand, "A - del".....

Ped. * *Ped.* * *Ped.* *

This is one of the compositions which, as Saran says, unites freedom and conciseness, momentary inspiration, yet thematic strictness of style.

p

The flow'r - ets weep - ing a - round ap - pear, So
 Die Blüm - - lein wein - ten auf Flur und Steg, sie

tutte de corda.

p

Ped. *

plain - ly their pit - y to tell, For those who sad - ly are part - ing there, Ah!
 fühl - ten der Lie - ben - den Weh, die stan - den trau - rig am Schei - de - weg, ach,

p

heart to heart, fare - well. The
 Herz an Herz, A - de! Die

una corda.

m.s. *m.s.* *m.s.*

p *poco rit.* *a tempo.*

Ped. * Ped. * Ped. * Ped. *

breez - es are toss - ing the wood - land trees, They sweep far hence down the
Lüf - te durch - rauschen die Wal - des - ruh', aus dem Thal und aus der

p

*Ped. * Ped. * Ped. **

dell. Now flutter two kerchiefs a dis - tant
Hoh', da weh'n weis - se Tücher ein - an - der

p

*Ped. * Ped. **

sign: "Fare - well! Fare - well! Fare - well!"
 zu: "A - de! A - de! A - de!"

p

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

The principal element is the naive.—LISZT.

IN MAY.

Im Mai.

Dedicated to Fräulein Helene Goschel.

R. FRANZ, Op. 11, No. 3.

Words by OSTERWALD.

Allegretto con anima.

VOICE. *p*

The hills are green, and green each
Nun grünt der Berg, nun grünt das

PIANO. *p* *dol.* *p* *cres.*

*Ped. * Ped. ** *Ped. * Ped. ** *Ped. **

mf poco riten.

vale, With fragrant breath of May;
Thal in Mai-en-lust und Duft,

The song of birds
und Vo-gel-sang

poco riten. *a tempo.* *cres.*

*Ped. * Ped. ** *Ped. ** *Ped. ** *Ped. **

mf

floats on the gale,
und Son-nen-strahl

Glad sunbeams dance and play.....
wogt durch die lin-de Luft.....

mf *p*

*Ped. ** *Ped. ** *Ped. ** *Ped. * Ped. **

Can one listen to this music without feeling the breath of May?—AMBROS.
No. 40. Franz Album.

p

All liv - ing things now praise the
 Was Le - ben hat, das lobt den

p *cres.*

*Ped. * Ped. ** *Ped. **

mf poco riten.

May, In blossom and in song. Come, sweetest love,
 Mai, in Blü - then und Ge - sang; komm' sü - sses Lieb,

poco riten. *a tempo.* *cres.*

*Ped. * Ped. * Ped. * Ped. **

mf

be glad to - day, To us spring joys be - long.....
 das nicht uns zwei der Früh - ling fin - de - krank.....

mf *p*

*Ped. * Ped. * Ped. * Ped. **

p

Our dear - est gift comes with the
 Die lieb - ste Ehr, die ihm ge -

p *cres.*

*Ped. * Ped. ** *Ped. **

mf poco riten. *cres.*

May, Fair month that lovers bless.
 schieht zu die - ser schönen Zeit,
 Heart speaks to heart, and eyes be -
 ist doch wenn Aug' in Au - ge

mf *poco riten.* *a tempo.* *cres.*

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

mf poco riten.

tray Full, perfect hap - pi - ness.
 sieht voll stil - ler Se - lig - keit.

mf *poco riten.* *mf a tempo.* *cres.* *p*

*Ped. ** *Ped. * Ped. **

SUMMER TIME.

Im Sommer.

Words by OSTERWALD.

Dedicated to Frl. Helene Goeschel.

R. FRANZ, Op. 11, No. 4.

Adantino con moto. Fervently. Innig.

VOICE.

p Now the summer's come a - gain, *mf* Shed - ding blos - soms all a -
p Da der Som - mer kom - men ist, *mf* Blü - then aus - zu - streu -

PIANO.

p *mf*

Ped. * *Ped.* * *Ped.* *

p *mf*

round, I will in her fleeting train Gladly all thy charms proclaim, Make my gay songs far re -
p *mf*
 en, will ich in der kur - zen Frist dei - ner, die du schö - ner bist, mich von Herzen freu

Ped. * *Ped.* *

p

sound. I am filled with gen - tle peace By thy ho - ly pres - ence,
p
 en Mich er - füllt mit sü - sser Ruh' dei - ne hol - de Nä - he,

Ped. * *Ped.* * *Ped.* * *Ped.* *

To appreciate the dreamy beauty of this song, one must go beneath the surface.—SCHUSTER.
 No 41. Franz Album.

Leise

poco riten.

On - ly whis - per to me now, One low, gen - tle, friend - ly thou,
*f*ü - sterst du mir heim - lich zu nur ein lei - ses, lie - bes; Du,.. *poco*
espressivo il canto,

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *pp*

mf a tempo. *p*

... So fly all grief far hence. Like a shadow on swift
 *schwin-det je - des We - he.* *Wie ein Au - gen - blick ver-*
riten. *a tempo.*

mf *p*

* *Ped.* * *Ped.* *

mf *p* *mf*

wings Must the spring be fly - ing, Yet e - ter - ni - ty be-gins, When one
 rinnt, muss der Lenz ver - schwe - ben, doch die E - wig - keit be-ginnt, wo das

mf *p* *mf*

Ped. * *Ped.* * *Ped.* * *Summer time.*

heart a - noth - er wins, Finding life in dy - ing. When thine eyes with kind - ness glow
Herz ein Herz ge - winnt, ster - bend erst zu le - ben. Wenn an deinem An - ge - sicht

p

p

Ped. * Ped. *

Can I help a - dor - ing, Scarce - ly if I live I know,
mei - ne Bli - cke han - gen, weiss ich, ob ich le - be, nicht,
espressivo il canto.

Leise. Softly.

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Dream I've quit - ted here be - low, . . . Far from hence am soar - ing.
träum', ich wä - re leicht und licht . . . schon von hin - nen gan - gen.

pp *poco riten.* *p*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Summer time.

A CHURCHYARD.

Ein Friedhof.

Words by WALDAU.

R. FRANZ, Op. 13, No. 3.

p Andante con moto.

VOICE.

Phantoms of flames now extinguished Flut-ter o - ver the mead Tears from burn-ing
Schemen er - lo - schener Flam-men fa - chern ü - ber das Moor ; Thrä - nen brennender

PIANO.

p *cres.*

lash-es, Hang on the reeds like seed Graves with wither-ed chaplets, Faded hearts, wither'd
Wimpfern flim-mern als Thau am Rohr, Wel - ke Krän - ze am Gra - be, wel - ke Her - zen da -

p *pp*

breasts. Softly rustle the willows, Peace and e - ternal rest.
rin, lei - se rauschen die Weiden Frie - den dar - ü - ber hin.....

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

THE FOREST.

Im Walde.

Words by W. MÜLLER.

R. FRANZ, Op. 12, No. 3.

f Allegro con brio. *mf* *f*

VOICE.

The forest spreads its branches of green, That the moon's blue light is flood- ing, The
Es streckt der Wald die Zwei- ge so grün in den blau- en Frühlingsmor- gen, die

PIANO.

f *mf* *f*

con Ped.

mf *p*

tops in the sun- shine stand serene, Be- low are the shadows still brood- ing. In
Gip- fel in hel- lem Glanz erblick'n die Stäm- me im Schat- ten ge- bor- gen. Da

mf *p*

Ped.

cres. *sf*

bounded the horsemen in joyous career, The fluttering banners are flying ; The notes of the horns ring
sprangen die lu- sti- gen Reiter her- ein, die flatternden Fähe- lein flie- gen, es schmettern die Hör- ner

Ped. *cres.* *Ped.* *sf Ped.*

shrill on my ear, And deep in the forest are dy - ing!
 Lie - der darein, die klingend im Walde sich wie - gen.

il canto marc.

ten. p

cres.

*Ped. * Ped. **

As gaily they bound, as gaily they sound, Alive with ex - u - berant mad - ness, O, thou
 Und wie es nun wallt, und wie es nun schallt in brausendem Ju - gendge - flu - the, o du

p *cres.* *f*

f *p* *cres.* *f*

*Ped. * Ped. * Ped. * Ped. **

for - est proud, by the green spring crown'd, So drinks my heart of thy glad - ness.
 stol - zer, grü - nen - der Früh - lings - wald, so wald - grün wird mir zu Mu - the.

f sostenuto. *poco rit.*

sostenuto. *poco rit.*

f

*Ped. **

cres.

*Ped. * Ped. * Ped. **

*Ped. * Ped. **

*Ped. **

DEDICATION.

Widmung.

Words by MÜLLER.

Dedicated to Frä. Hermine Haller.
R. FRANZ, Op. 14, No. 1.

Andante espressivo. Innig.

VOICE. *mf*

O thank me not, tho' sweet the mu - sic; Mine to en - joy, the praise be
O dan - ke nicht für die - se Lie - der, mir ziemt es dank - bar Dir zu

PIANO. *mf*

mf *p* *mf*

thine, From thee it came; I but re - turn thee What thou hast giv'n, it
sein; Du gabst sie mir, ich ge - be wie - der, was jetzt und einst und

mf *p* *mf*

*Ped. ** *Ped. **

mf

was not mine. When thy dear eyes with lov - ing
e - wig Dein. Dein sind sie al - le ja ge -

mf

*Ped. **

ra - diance, On me threw rays of soft - est light, Plain - ly I
 we - sen, aus Dei - ner lie - ben Au - gen Licht hab' ich sie

mf

mf

Ped. *

read there these fair ver - ses, Know - est thou not the
 treu - lich ab - - ge - le - sen, kennst Du die eig - - nen

p *pp*

p *pp*

Ped. *

song is thine! Know - est thou not the song is thine!
 Lie - der nicht? kennst Du die eig - nen Lie - der nicht?

f *p*

f *p*

Ped. *

SPRING.

Lenz.

Words by LENAU.

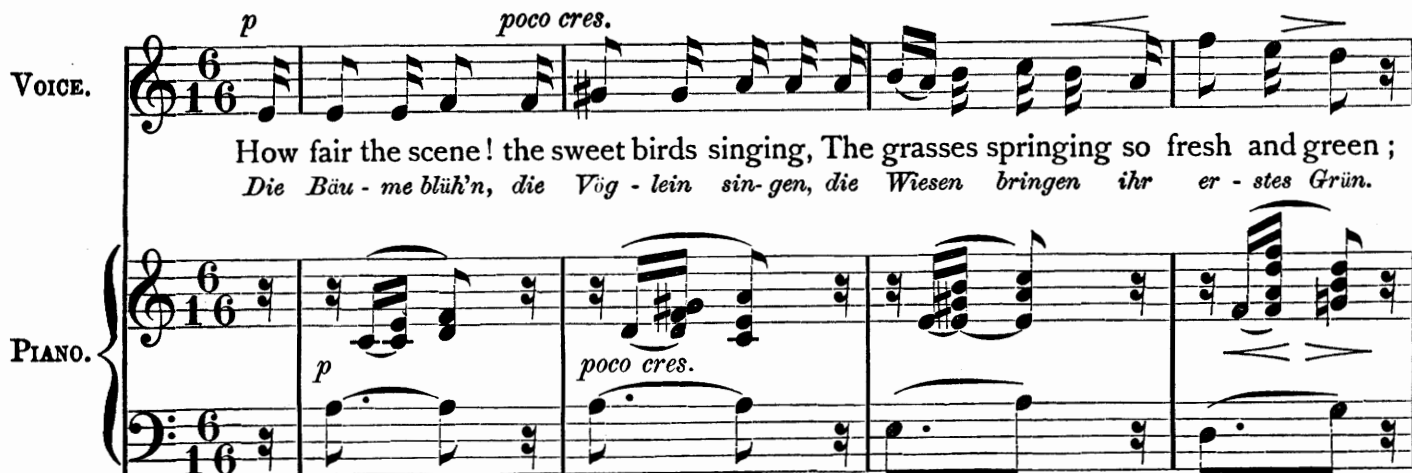
Dedicated to Frä. Hermine Haller.

English Translation by E. S. WILCOX.

R. FRANZ, Op. 14, No. 2.

Andantino. Gut zu declamiren.

VOICE. *p* *poco cres.*



How fair the scene! the sweet birds singing, The grasses springing so fresh and green ;
Die Bäü - me blüh'n, die Vög - lein sin - gen, die Wiesen bringen ihr er - stes Grün.

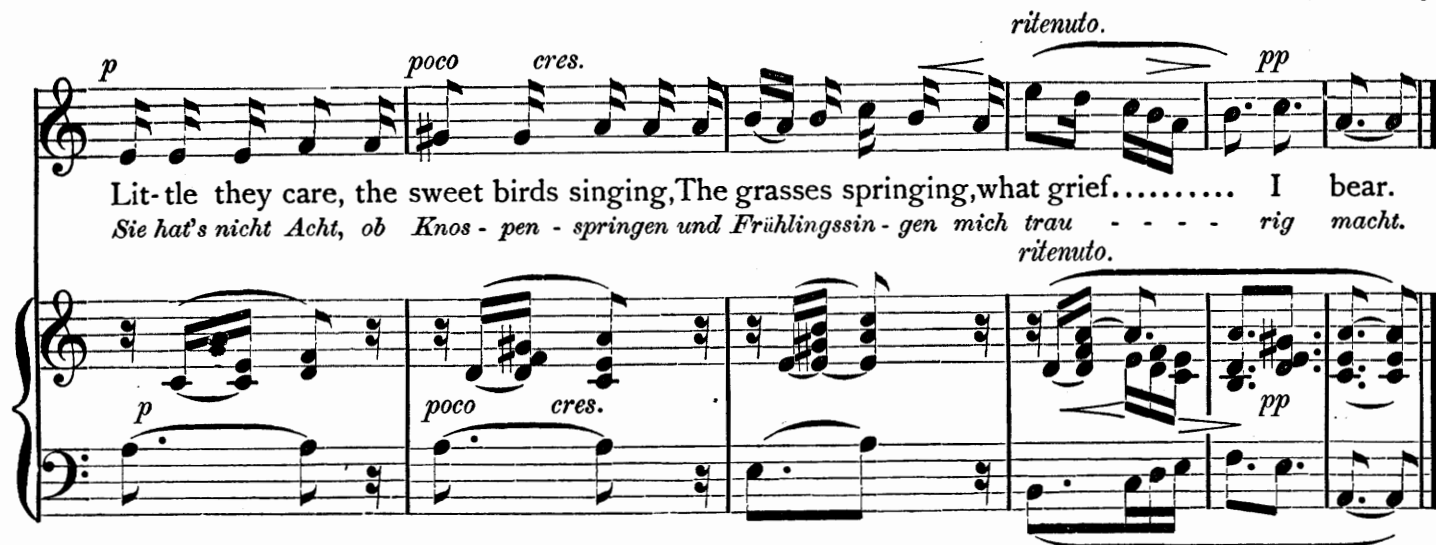
PIANO. *p* *poco cres.*



Almost I grieve to walk o'er the meadow, For fear my dark shadow some gloom may leave.
Schier thut's mir leid zu tre - ten die Er - den und ihr zu ge - fährden ihr neu - - es Kleid.

Ped. *

p *poco* *cres.* *ritenuto.* *pp*



Lit-tle they care, the sweet birds singing, The grasses springing, what grief..... I bear.
Sie hat's nicht Acht, ob Knos - pen - springen und Frühlingssin - gen mich trau - - - rig macht.

p *poco* *cres.* *ritenuto.* *pp*

THE WOODS.

Waldfahrt.

Words by F. KÖRNER.

Eng. Trans. by J. S. DWIGHT.

Dedicated to Fr. Hermine Haller.

R. FRANZ, Op. 14, No. 3.

Allegretto con grazia. Fresh and light. Frisch und leicht. mf

VOICE. 

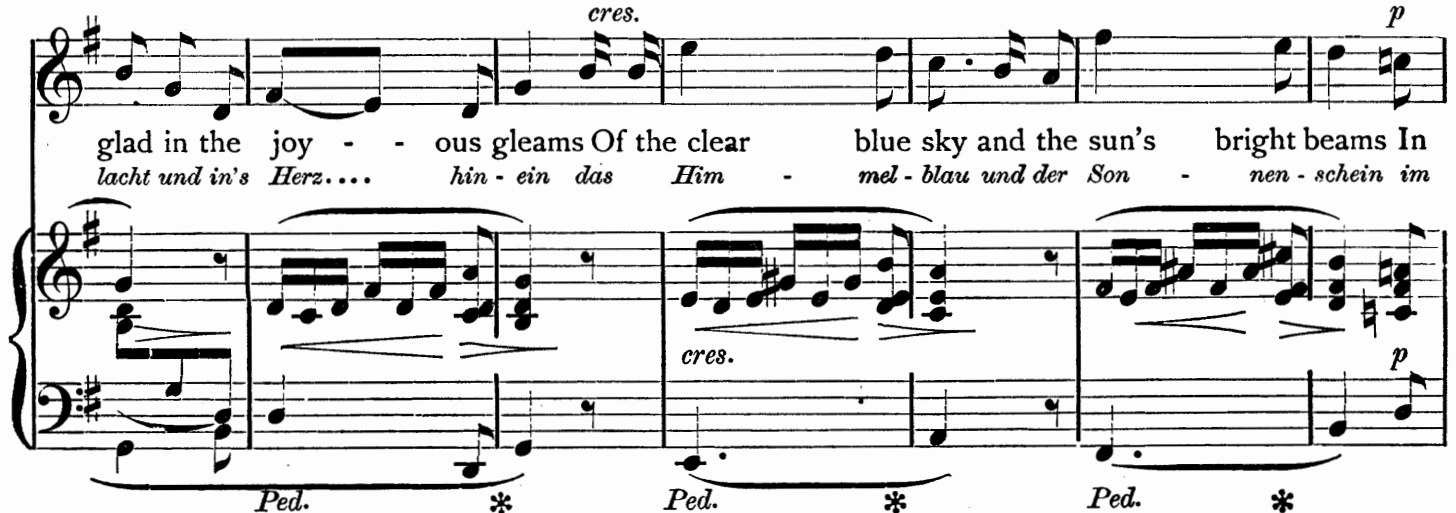
The woods, the woods are
Im Wald, im Wald' ist's

PIANO. 

green and fair, The branch - es wave soft-ly, and flow'rs are there, And the heart feels
frisch und grün, da we - hen die Zwei - ge, die Blu - men blüh'n. durch die Wi - - pfel

PIANO. 

glad in the joy - - ous gleams Of the clear blue sky and the sun's bright beams In
lacht und in's Herz.... hin - ein das Him - mel - blau und der Son - nen - schein im

PIANO. 

The principal element is the naive.—LISZT.

mf

wood - lands, sha - dy wood - lands. The woods, the
 Wald, im küh - len Wal - de. Im Wald, im

p *mf* *mf*

Ped. * *Ped.* * *Ped.*

woods are the realm of love, The birds trill their songs in the boughs a - bove, The
 Wald ist der Lie - be Reich, da sin - gen die Vög - lein auf je - dem Zweig, da

* *Ped.* * *Ped.* *

p *cres.*

flow'rs by the breezes are kiss'd and caress'd, And I kiss and cradle thee
 wiegt.... die Blu - men ein ko - sen - der Wind, und ich wieg' und küs - se dich,

p *cres.*

Ped. * *Ped.* * *Ped.* *

This fresh song of the woods must inspire one with new hope and courage.—SCHUSTER.

The woods.

p *mf*

on my breast, In wood - lands, sha - dy wood - lands. When
herz' - - ges Kind, im Wald', im küh - len Wal - de. Glüht

Ped. * *Ped.* * *Ped.* *

p

red through the boughs streams the evening light, And twi - - light calmly doth
roth durch die Zwei - ge der A - bend-schein, und däm - - mert lei - se die

Ped. * *Ped.* *

p *mf*

her - ald night; Leave we the spot, and seek our rest . . .
Nacht her - ein; dann zieh'n wir heim, dann klingt und blüht.....

Ped. * *Ped.* *

cres.

Still the en-chantment doth fill our breast Of wood-lands, sha-dy woodlands.
Wald - lust, Wald-rau-schen noch durch's Ge - müth vom Wald', vom küh - len Wal-de.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

In the chord of the seventh at the close is concentrated all the strength and perfume of the forest air.—SCHUSTER.

THE SPRING OF LOVE.

Liebesfrühling.

Dedicated to Frä. Hermine Haller.

R. FRANZ, Op. 14, No. 5.

Words by LENAU.

p Andantino.

VOICE.

I saw the Spring a - gain Strew ro - ses o'er the
 Ich sah den Lenz ein - mal er - blüh'n im schön - sten

PIANO.

p

*Ped. **

plain; I saw in her dear eyes The light of love a - rise; And
 Thal; ich sah der Lie - be Licht im schön - sten An - ge - sicht. Und

p

*Ped. **

if a - broad I rove.... When Spring a - dorns the grove, In
 wand' ich nun al - lein..... im Früh - ling durch den Hain, er

mf

cres. *mf*

p *riten.* *a tempo.*

ev' - ry tranquil place I see her love - ly face. And if when Spring is
 scheint aus je - dem Strauch ihr An - ge - sicht mir auch. Und seh' ich sie am

The first system of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a piano (*p*) dynamic and a *riten.* (ritardando) marking, followed by a return to *a tempo.* The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *p* and *pp* (pianissimo).

p

gone, She seeks the vale a - lone, A - gain the Spring shines
 Ort,.... wo längst der Früh - ling fort, so spriesst ein Lenz und

The second system of the musical score. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment includes a *p* dynamic and a *Ped.* (pedal) marking with an asterisk. The music continues with similar accompaniment patterns as the first system.

warm A - round her heav - en - ly form.....
 schallt um ih - re süs - se Ge - stalt.....

The third system of the musical score. The vocal line concludes with a piano (*p*) dynamic. The piano accompaniment includes a *p* dynamic and a *Ped.* (pedal) marking with an asterisk. The system ends with a final chord in the piano part.

IN SUMMER.

Im Sommer.

Words by GOETHE.

Dedicated to Frau Sophie, Erbgrössherzogin
zu Sachs-Weimar.

R. FRANZ, Op. 16, No. 2.

Allegretto con grazia.

VOICE. *mf*

The fields . . . a - new . . . Are spark - - ling in dew! . . . The
Wie Feld und Au' so blin - - kend im Thau! Wie

PIANO. *mp*

con Ped.

p *f*

plants . . . a - round, . . . With dew - - drops are crown'd, . . . Thro'
per - - len - schwer die Pflan - - zen um - her! Wie

cres. *mf*

leaf - - y trees, . . . How cool - ing the breeze, How sweetly to the
durch's Ge - büsch die Win - de so frisch! Wie laut im hel - len

cres. *mf*

We see here that reservedness, peculiar to the character of the composer as well as to the poet Goethe.—LISZT.
No. 48. Franz Album.

dim.
 sun - ny skies, . . . The mingled notes of birds . . . a - rise! . . .
 Son - nen - strahl. die sü - ssen Vög - lein all - - - zu - mal! . . .

p dolce.
 There, ah! but there, . . . Where saw . . . I my fair, . . . With-
 Ach a - ber da, wo Lieb - - - chen ich sah, im

p

p

in her nook, No sun - - - beam could look, So
Käm - - - mer - lein so nie - - - der und klein, so

mf *cres.* *f*

low . . . it lay, . . . So hid - den a - way, . . . Ah, where was
rings - - be - deckt. der Son - ne ver - steckt, . . . wo blieb die

na-ture broad and fair, . . . The earth with all her splen - dor, where?
Er - de weit und breit. mit al - ler ih - rer Herr - lich - - keit!

rit. *f*

poco *rit.*

AVE MARIA.

Ave Maria.

Dedicated to Joseph Tichatscheck.

R. FRANZ, Op. 17, No. 1.

Words by GEIBEL.

Calm and sustained, but not too slow.
Ruhig und getragen, doch nicht zu langsam.

VOICE.

p

A - ve Ma - ri - a!.... Sea and air are still, The sweet bells sound from ma - ny a
A - ve Ma - ri - a!.... Meer und Himmel ruh'n, von al - len Thür - men hallt der

PIANO.

Legato.
p

*Ped. **

p

dis - tant tow'r; A - ve Ma - ri - a!.... Safe from world - ly ill, Thou dwellest where the ransom'd
Glo - cken Ton, A - ve Ma - ri - a!.... Lasst vom ird' schen Thun, zur Jungfrau be - tet, zu der

p

*Ped. **

p

reign in pow'r; There heav'nly legions wait to do God's will, And crown with praises ev'ry
Jung - frau Sohn; des Himmels Schaaren sel - ber knie - en nun mit Li - lien - stä - ben vor des

p

rap - tur'd hour, And down thro' evening clouds descends the cho - rus Of seraphs, watching
 Va - ters Thron, und durch die Rosen - wol - ken weh'n die Lie - der der sel' - gen Gei - ster

*Ped. **

cres.

p

and rejoicing o'er us. Hour of sweet musing, Heart and soul re-
 fei - er - lich her - nie - der. O heil - ge Andacht, wel - che je - des

p

*Ped. **

pose, And dream of joys to come, in tran - quil bliss. O Faith! the heav'n-born, Up thro' sunset
 Herz mit lei - sen Schauern wunder - bar durchdringt. O heil' - ger Glau - be,.... der sich him - mel -

*Ped. **

glow, On prayer's white wings to fair - er worlds than this, There dost thou mount, while tears as -
wärts auf des Ge - be - tes wei - ssem Fit - tig schwingt! In mil - de Thrä - nen löst sich

suage our woes, For sorrow's brief, but joys are num - ber - less. A - ve Ma - ri - a!
da der Schmerz, in - dess der Freu - de Ju - bel sanf - ter klingt. A - ve Ma - ri - a!

Ped. * *Ped.* * *Ped.*

..... Vesper bells are ringing sweet hymns on earth; In heaven the saints are singing.
 *Wenn die Glo - cke tö - net, so lä - cheln Erd' und Him - mel mild ver - söh - net.*

* *Ave Maria.*

THE PINE-TREE.

Der Fichtenbaum.

Words by HEINE,
Eng. Trans. by Miss FROTHINGHAM.

Dedicated to Frau Sophie, Erbgrössherzogin
zu Sachs-Weimar.

R. FRANZ, Op. 16, No. 3.

Andante maestoso. *p*

VOICE. 

A pine-tree standeth lone - ly Far north on a bar - ren
Ein Fich - tenbaum steht ein - sam im Nor - den auf kah - ler

PIANO. 

p

Ped. *



height, He slum - - bers, the snows about him Are wrapping their folds of
Höh' ihn schlä - - fert; mit wei - sser Decke um - hül - len ihn Eis und



p

Ped. * *Ped.* *



white, Are wrapping their folds of white.
Schnee, um hül - len ihn Eis und Schnee.

melodia ben marcato.



pp *cres.*

Ped. * *Ped.* *

p mit Wärme und Innigkeit.

His dreams are of a palm - tree, Who
 Er träumt von ei - ner Pal - me, die

*Ped. * Ped. * Ped. * Ped. **

far . . . in east - ern lands, Si - lently stand - eth
 fern im Mor - gen - land, ein - sam und schwei - gend

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

griev - - ing A - lone on her burn - ing sands.
 trau - - ert auf bren - nen - der Fel - sen - wand.
 - scen - do. dim.

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

decres. pp

*Ped. * Ped. * Ped. **

In these two pages of music we have reproduced all the precision of thought, vivid imagination, and lyric beauty of the poem.

EVENTIDE.

Abends.

Words by v. EICHENDORFF.

Dedicated to Frau Sophie, Erbgrossherzogin
zu Sachs-Weimar.

R. FRANZ, Op. 16, No. 4.

Andantino. Sanft bewegt.

VOICE. *p*

Even - ing sounds fill all the wood, Bird and in - sect sing - ing,
A - bend - lich schon rauscht der Wald aus den tief - sten Grün - den,

PIANO. *p*

Ped. *

Soon will kin - dle planet, star, 'Mid them angels wing - ing, Gaze down in the dusk pro - found,
dro - ben wird der Herr nun bald, bald die Stern' an - zün - den; wie so stil - le in den Grün - den

Ped. *

List each tranquil evening sound.
a bend - lich nur rauscht der Wald. *Tenore ben marcato.*

Ped. *

The murmuring of the forest is not pictured in vibrating sixteenths; it is rather to be regarded as making a back ground of landscape, than as itself felt.—SCHUSTER.

p

All re - tire to tran - quil rest, Save the wand'rer roam - ing,
 Al - les geht zu sei - ner Ruh', Wald und Welt ver - sau - - sen,

p

Ped. * *Ped.* * *Ped.* *

Hears the moan of wood and sea, Hastens thro' the gloaming, Here, my heart, by sweet tho'ts blest,
 schau-ernd hört der Wan-drer zu, sehnt sich wohl nach Hau se; hier in Wal-des grü-ner Klau-se,

Ped. * *cres.* *Ped.* *

Sink in for-est shades to rest.
 Herz, geh' end-lich du auch zur Ruh.' *Tenore ben marcato.*

dim. *Ped.* *

Since the composer loses himself so far in the conception of the sentiment that it often becomes a religious act, the result is, that many songs bear the type of sacred music.—LISZT

SERENADE.

Ständchen.

Words by OSTERWALD.

Dedicated to Joseph Tichatscheck.

Andantino con grazia. With fervor and tenderness. Innig und zart.

R. FRANZ, Op. 17, No. 2.

VOICE.

p

I hear the streamlet splashing, The star - ry eyes are
 Der Mond ist schla - fen gan - gen, die Ster - ne blin - zeln

PIANO.

p *pp* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf *cres.*

dim, Too wea - ry now to trim their lamps, Once sparkling and flash - -
 blind, als ob sie mü - de sind von al - lem Fun - keln und Pran - -

mf *cres.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p

ing. And at my win - dow pond'ring, Whispers so soft and
 gen. Und vor - dem Fen - ster lei - se säu - selt so lieb und

p *pp* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

The accompaniment might be called a tone poem, and yet not extravagant in coloring.

No. 52. Franz Album.

Leicht.

kind, A gent - ly murm'ring wind; I hail it in its wand'ring.
lind ein fri - scher Früh-ling-wind; ich wünsch'ihm gu-te Rei - se.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Now it bears a mes-sage from me; "Happy rest, happy rest, my child!"
 Und hörst du's sach - te po - chen: "Gu - te Nacht, gu-te Nacht, mein Kind!"

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Leicht.

Dost hear its message mild? It promis'd, it would greet thee.
Dich grüsst der Früh-ling-wind. er hat es mir ver-spro - chen.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

MARIE.

Marie.

Words by GOTTSCHALL.

Dedicated to Herr and Frau von Milde.

R. FRANZ, Op. 18, No. 1.

Andantino. Very fervently. Sehr innig.

VOICE. *p*

Marie, thou sitt'st above me there, Thy sweetest flowers be - hind, And watchest how the
Ma - rie, am Fen - ster sit - zest du, du lie - bes, sü - sses Kind, und siehst dem Spiel der

PIANO. *p*

blossoms play, Toss'd by the ev' - ning wind. The pilgrim, who is passing by, With rev'rence greeteth
Blüthen zu, ver - weht im A - - bend - wind. Der Wandrer, der vor - ü - ber geht, er lüf - tet fromm den

mf *p*

thee ; Just like a prayer art thou, my child, So pure, so good, Ma - rie.
Hut; du bist ja selbst wie ein Ge bet, so fromm, so schön, so gut.

p

How sweetly now the floweret's eyes Do meet the light of thine, The fair-est flow'r, is
Die Blu-men-au - gen seh'n empor zu dei - ner Au - gen Licht! Die schön-ste Blum' im

3

still thy face, Within that sa - cred shrine. The ev'ning bells are greeting thee With sweetest mel-o-
Fen-ster-flor ist doch dein An - ge - sicht. Ihr A - bend - glo - cken grüset sie mit sü - sser Me - lo-

mf *p*

dy! Oh! may no storm e'er break thy flow'rs, Nor break thy heart, Marie!
die! O brech' der Sturm die Blumen nie, und nie dein Herz, Ma - rie!

There is an inward piety in the quiet meditation which pervades this song; only an unselfish love speaks thus, "Die schönste Blum' im Fensterflor ist doch dein Angesicht."—SCHUSTER.

O'ER THE SEA.

Meerfahrt.

Words by HEINE.

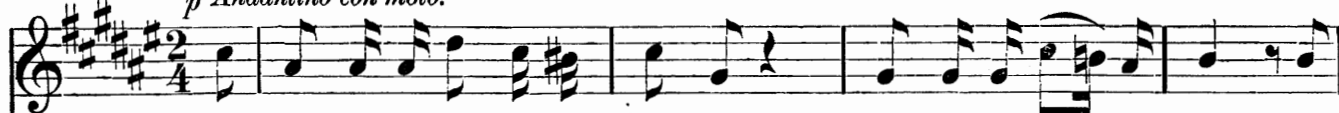
Dedicated to Herr and Frau von Milde.

Eng. Trans. by MISS FROTHINGHAM.

R. FRANZ, Op. 18, No. 4.

p Andantino con moto.

VOICE.



To - gether we sat as we boat - ed,
 Mein Lieb - chen, wir sa - ssen bei - sam - men,

Love and I, hand in hand; The
 trau - lich im leich - ten Kahn. Die

PIANO.



Ped. *

Ped. *



night was so still, and we floated Far, far away from land.
 Nacht war so still und wir schwammen auf ö - der Was - ser - bahn.

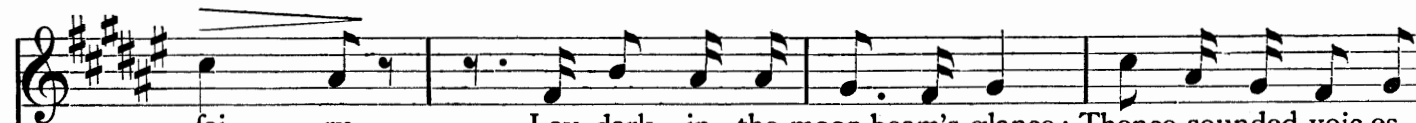
The spir - it island, the
 Die Gei - ster - in - sel, die



Ped. * Ped. *

Ped. *

*



fai - ry,
 schö - ne,

Lay dark in the moon-beam's glance; Thence sounded voic-es
 lag dämm'-rig im Mon - den - glanz; dort klan-gen lie - be



Ped. *

Ped. *

Ped. *

Ped. *

*

ai - ry, Then billow'd the night mists dance.
Tö - - ne und wog - te der Ne - bel - tanz.

p *cres.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p

Sweet rang the tones, and sweet - er, The mists sway'd more and more ;
Dort klang es lieb und lie - ber und wogt' es hin und her ;

p

Ped. * *Ped.* *

p *pp*

We on - ly glid-ed the fleeter, Hopeless the wide sea o'er.
wir a - ber schwammen vor - ü - ber trost - los auf wei - tem Meer.

p *pp*

Ped. * *Ped.* *

The sequence is truly wonderful.—SABAN.

O'er the sea.

WITH DROOPING SAILS.

Mit schwarzen Segeln.

Words by HEINE.

Dedicated to Herr and Frau von Milde,

Eng. Trans. by L. C. ELSON.

R. FRANZ, Op. 18, No. 6.

Allegro maestoso. Con impetuoso. Sehr leidenschaftlich.

mf

VOICE.

With droop - ing sails my bark is tost, On wild and stormy
 Mit schwar - zen Se - geln se - gelt mein Schiff wohl ü - ber das wil - de

PIANO.

mf

Ped. * Ped. * Ped. *

p piu lento.

rit.

f Tempo I.

cres.

sea, Thou know'st my soul is full of grief, And still dost sad - den
 Meer, Du weisst, wie sehr ich trau - rig bin und kränkst mich doch so

p *rit.* *f Tempo I.* *cres.*

Ped. *

mf

me. Thy heart is faith - less as the wind, And
 sehr! Dein Herz ist treu - los wie der Wind und

mf

Ped. * Ped. *

The truth and depth of sentiment, the sharp precision of thought, so characteristic of the poet, have been reproduced in the music with penetrating naturalness.
 No. 55. Franz Album.

cres. *mf*

can - not con - stant be, With droop - ing shrouds my
flat - tert hin und her;..... mit schwar - zen Se - geln

Ped. * *Ped.* * *Ped.* * *Ped.* *

f *mf*

bark doth sail . . On wild and stor - my sea,
se - gelt mein Schiff wohl ü - ber das wil - de Meer.....

cres. *sf* *mf* *Ped.* *

p *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

With drooping sails.

THE EYES OF SPRING.

Die blauen Frühlingsaugen.

Words by HEINE.

Dedicated to Richard Wagner, dem
Componisten von "Lohengrin."

R. FRANZ, Op. 20, No. 1.

Allegretto con grazia. Light and tender. Zart und leicht.

VOICE.

p

The eyes of spring look forth once more, From the soft grass be -
Die blau - en Früh - lings - au - - gen schau'n aus dem Gras her -

PIANO.

p

Con Pedale.

neath; They are the tim - id vio - - lets, I
vor; das sind die lie - ben Veil - - chen, die

weave them for a wreath. . . I pluck and weave them
ich mir zum Strauss er - kor. Ich pflü - ke sie und

The Spring songs belong to the happiest of Franz's creation; if we listen we will hear the nightingale and lark. Here is spring, the impuls. to wander and love, a happy trio, all bloom and sunshine.--AMBROS.

mu - sing, And all the hap - py tale,
den - - ke, und die Ge - dan - ken all,.....

Which from my heart I'm sigh - ing, Pours forth the night - in -
die mir im Her - zen seuf - zen, singt laut die Nach - ti -

gale. Yes, what I'm think - ing, sings . . . she And
gall. Ja, was ich den - ke singt..... sie und

war - bles till it peals; And so my love - ly
 schmet - tert, dass es schallt : mein zärt-lich, süß Ge -

se - - cret A - round she swift re - veals, A -
 heim - - niss weiss schon der gan - ze Wald, weiss

round she swift re - veals.
 schon der gan - ze Wald,

EVENING.

Abends.

Words by J. OSTERWALD.

English Translation by CHARLES T. BROOKS.

Dedicated to Richard Wagner, dem
Componisten von "Lohengrin."

R. FRANZ, Op. 20, No. 4.

Andantino tranquillo. Leise und heimlich.

p

VOICE.

The day grows dim and dim - mer, The sun goes down the west, The stars with farewell
*Der Tag be-ginnt zu dun - keln, die Son-ne geht zur Ruh,' die bleichen Ster-ne
streng gebunden.*

PIANO.

p

The accompaniment to be held back.

p

glim - mer Es - cort him to his rest. The moon a soften'd splen - dor Has thro' my casement
fun - keln den Schei - degruss ihr zu. Der Mond wirft mir in's Zim - mer ein lä - chelnd Licht hi -

p

thrown, And asks, with smile so ten - der, Dear friend, still, all a - lone? And now a se - cret
*nein, als früg' er: bist du im - mer, Ge - sel - le, so al - lein? Und ein ge - hei - mes
Ohne Verschiebung.*

mf

sadness Beguiles my heart to rest, As if each throb of gladness Had died within my breast.
Kla - gen mein Herz zur Ruh' be - schwört, als hätt' es zu schlagen schon lan - ge auf - ge - hört.

Risolto.

f *cres.* *mf* *Ped. **

f con anima. *mf* *Ped. ** *Ped. **

When, hark! spring songs are ring-ing, Sweet-maid, they seem thine own! My
Da klin - gen Früh - lings - lie - der, da, Mäd - chen, denk' ich dein, und

f *mf* *rit.* *3*

heart a - gain is sing - ing, I am no more a-lone.
le - be se - lig wie - der, und bin nicht mehr al - lein.

con Pedale.

IN AUTUMN.

Im Herbst.

Words by GEIBEL.
Eng. Trans. by CHARLES T. BROOKS.
Andantino con moto. Unruhig.

Dedicated to Richard Wagner.

R. FRANZ, Op. 20, No. 6.

VOICE. *p*

The rustling fo - liage at my feet is fall - ing, Where, where shall I be
Es rauscht das ro - the Laub zu mei - nen Fü - ssen, doch sprich: wo weil' ich,

PIANO. *p*

*Ped. * Ped. **

when it blooms once more? . . . Where shall I hear the ear - ly swal - lows
wenn es wie - der blüht? Wo wer - den mich die er - sten Schwal - ben

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

call - ing? Ah, far from thee, my darl - - ing! And all the glad - ness
grü - ssen? Ach fer - ne, fern der Sü - ssen, und nim - mer steht in

cres. p cres. p

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

The accompaniments are often tone pictures, yet not extravagant in coloring.—AMBROS.

of my heart is o'er.
Freu - den mein Ge - müth.

p

*Ped. * Ped * Ped. * Ped. * Ped. * Ped. * Ped. **

p

Time was, I roam'd thro' grove and meadow sing - ing, In au - tumn brown, in
Sonst sang ich wohl durch Flur und Ber-ges - hal - de im brau - nen Herbst, in

p

*Ped. * Ped. **

flee - cy win - ter - day; . . . Come to thy woods, fair spring, with mu - sic
flock' - ger Win - ter - zeit : o schö - ner Früh - ling komm' zu dei - nem

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

cres. *p* *cres.*

ring - ing, And foun-tains springing, spring - ing, Now sing I, love - ly
 Wal - - de! komm' bal - de, bal - de, bal - - de, nun sing ich: schö - ner

cres. *p* *cres.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf Leidenschaftl.

spring time stay a - way! In vain! the leaf - less woods that moan and
 Früh - ling blei - be weit..... Um sonst! wie jetzt sich Haid' und Forst ent -

cres. *mf*

Ped. * *Ped.* * *Ped.* * *Ped.* *

shiv - - er, Will bloom a - new, nor heed my heart s sad knell; . . . The
 klei - - den, so blüh'n sie neu, was küm - mert sie mein Gram?..... Das

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf

vio - let comes, my heart its ties must sev - - er! Must wan-der, must part for
 Veil - chen kommt, ich muss es e - ben lei - - - den, muss wan-tern, muss scheiden,

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p

ev - - er, ev - er! How shall I out-live that sad fare -
 schei - - den; doch ach! wie leb' ich, wenn ich Ab - schied

Ped. * *Ped.* * *Ped.* * *Ped.* *

well? . . .
 nahm?.....

dim.

Ped. * *Ped.* * *Ped.* *

In Autumn.

THOUGHTS OF THEE!

Denk' ich dein!

Words by MARIA JÄGER.

Andantino con moto.

With fervor. Sehr innig.

Dedicated to Wilhelm Osterwald.

R. FRANZ, Op. 21, No. 2.

VOICE. *p* *cres.* *cres.*

That of thee I think, for - ev - er dear, Ev - er near me though I sleep or wake, In my
Dass ich an dich den - ke im - merdar, dass, du bei mir wei - lest Tag und Nacht, noch ist's

PIANO. *p* *cres.* *cres.*

Con Pedale.

heart it - self. it is not clear, Whether hard or light my life it
mei - nem Her - zen selbst nicht klar, ob es schwer, ob leicht mein Le - - ben

mf con anima. *cres.*

make..... Think of thee! e'en though in time of woe Gilds the cloud and all the
macht. Denk ich Dein in kum - mer - vol - ler Zeit, wird sie hell und je - der

mf con anima *cres.*

world is bright, Bright with dear de-lights of long a-go; Think of thee! O yes! then
Gram entweicht vor den Won-nen der Ver-gan-genheit; denk' ich Dein, wird mir das

life is light. Think of thee when ros-es bloom around; Ah! with-out thee ev'-ry
Le-ben leicht. Denk' ich Dein, wenn es mir Ro-sen streut, oh-ne Dich sind's ach, nicht

rose is flown, Turn'd to an-guish what so sweet I found; Yes, without thee life is hard, I own.
Ro-sen mehr, und zur Qual wird, was mich sonst gefreut; oh-ne Dich wird mir das Le-ben schwer.

Contemplation is the principal element which gives life to such thoughts as "Dass ich an dich denke," and at the close, "Ohne Dich wird mir das Leben schwer."

O MOON, O QUENCH THY GOLDEN BEAM!

O Mond, o löscht' dein gold'nes Licht.

Words by MARIA JÄGER.

English Translation by CHARLES T. BROOKS.

Dedicated to Wilhelm Osterwald.

R. FRANZ, Op. 21, No. 3.

Andantino. Innig.

VOICE. *mf*

O moon, O quench thy golden beam! O night, be not so fair! Ye sparkling stars no
 O Mond, o löscht' dein gold'-nes Licht, o Nacht, sei nicht so schön, o lie-ben Ster-ne

PIANO. *mf*

con Pedale.

longer gleam, To sleep would I re-pair. E'er now my eyelids fain would close, Weigh'd down with glare of
 fun-kelt nicht, ich möch-te schla-fen gehn. Schon fal-len mir die Au-gen zu, die lang' sich müd' ge-

p

light, And yet in vain I seek repose, In this en-chant-ing night. O human hearts, be
 wacht, und doch ich fin-de kei-ne Ruh' in die-ser Zau-ber-nacht. O Menschen, seid nicht

mf

not too good! O world, be not so fair! Wake not to life my drowsy mood, To
all - zu - gut, o Welt, sei nicht so schön, weckt mir nicht neu - e Le - bens - glut, ich

sleep would I re - pair. My day is done, the heav'ns seem near, A star is beck'ning
möch - te schla - fen gehn. Mein Tag er - losch, schon win - ket mir ein Stern von lich - ten

there; And yet, and yet, my heart is here, O world, be not so fair!
Höh'n, und doch, doch ist mein Herz noch hier, o Welt, sei nicht so schön!

The sentiment reaches its height in the closing strain, "O Welt. sei nicht so schön."—SCHUSTER.

O moon, O quench thy golden beam.

THANKSGIVING.

Liebesfeier.

Words by LENAU.

Dedicated to Wilhelm Osterwald.

Allegretto con grazia. Lightly and tenderly. Leicht und zart.

R. FRANZ, Op. 21, No. 4.

VOICE. *p* *mf*

A-loft the sky-lark soars still singing, Each note a pathway to its goal; A joy - ful
An ih-ren bun-ten Liedern klet-tert die Ler-che se-lig in die Luft; ein Ju-bel-

PIANO. *p* *mf*

*Ped. * Ped. * Ped. * Ped. * Ped. **

choir of songsters ring - - ing, Within the vio - let scented knoll, . . . With - in the violet
chor von Sän-gern schmet - - tert im Wal-de vol-ler Blüth' und Duft, im Wal-de vol-ler

PIANO. *f* *mf*

*Ped. * Ped. * Ped. * Ped. **

VOICE. *p* *mf*

scent-ed knoll, One sees, as far as eye can wander, Resplendent altars ev-'ry-where, And man - y
Blüth' und Duft, Da sind, so weit die Blic-ke gleiten, Al-tä-re fest-lich auf ge-baut, und all die

PIANO. *p* *mf*

*Ped. * Ped. * Ped. * Ped. * Ped. **

thousand hearts a - dor - - ing, Float upwards on the wings of pray'r, . . . Float upwards on the
tau-send Herzen lüu - - ten zur Lie - bes - fei - er dringend laut, zur Lie - bes - fei - er

*Ped. * Ped. * Ped. * Ped. **

wings of pray'r. The spring has lit up all the roses, Tipp'd with bright dew-drops now they gleam; And ev' - ry
drin - gend laut. Der Lenz hat Ro - sen an - ge - zün-det an Leuchtern von Smaragd im Dom; und je - de

*Ped. * Ped. * Ped. * Ped. **

heart, its joy dis - clos - ing, Soars upwards on the incense stream, upwards on the incense stream.
See - le schwillt und mün - - det hin - ü - ber in den O - pfer-strom, hinü - ber in den O - pfer-strom.

*Ped * Ped. * Ped. * Ped. **

FORSAKE ME NOT!

Verlass' mich nicht!

Words by OSTERWAED.

English Translation by CHARLES T. BROOKS.

Dedicated to Wilhelm Osterwald.

R. FRANZ, Op. 21, No. 6.

Allegro molto agitato. Sehr leidenschaftlich.

VOICE. *mf*

The swallow hies, the sum-mer flies, Fare - well all hearts are tak - ing; Mys-
 Die Schwalbe zieht, der Som - mer flieht, und Al - les will sich tren - nen, ich

PIANO. *mf*

cres. f

te - rious sighs with - in me rise, My burden'd heart is ach - ing.
 weiss nicht mehr, wie mir ge - schieht, und mei - ne Sin - ne bren - - nen.

cres. f

mf *cres.* *f*

For-
Ver-

The score consists of three systems. The first system shows the voice and piano parts. The voice part has a melody with lyrics. The piano part has a complex accompaniment with triplets and dynamic markings. The second system continues the vocal line and piano accompaniment. The third system shows the piano part alone, with a crescendo leading to a forte section. The piece ends with the words 'For-' and 'Ver-'.

The predominating element is tragical.—LISZT.
 No. 62. Franz Album.

mf *ritard.* *p*

sake me not, forsake me not, When all my joys are fly - - ing ; Still
lass' mich nicht, ver - lass' mich nicht, wenn al - le Freu - - den ei - - - - len, und'

Ped. * *Ped.* *

Piu lento.

may I find some cheer - ful spot, Up - on thy bo - som ly - - -
lass' mein za - gend An - ge - si cht an dei - nem Her - zen wei - - -

Piu lento.

p

mf a tempo.

ing. Oh, go not forth! the world is cold, And serpents lurk to wound thee ; Stay,
len. O zieh' nicht in die kal - te Welt, nicht in die Welt der Schlan - gen, so

a tempo.

mf

We trace a peculiar similarity to Bach's method in the construction, which seems to have become a second nature to Franz, so that one might imagine to have the accompaniment of a Bach aria before our eyes.—AMBROS.

cres.

while with warm ca - ress I fold These lov - ing arms a - round thee.
lang' ein war - mer Arm dich hält mit sanf - tem Druck um - fan - gen:

f

For-
Ver-

mf *cres.* *f*

mf *ritard.*

sake me not, forsake me not! My faint - ing heart oh, cher - - - ish!
lass' mich nicht, ver - lass' mich nicht und lass' mich nicht ver - der - - - ben,

mf *ritard.*

Ped. * *Ped.* *

mf Più lento. *p*

The sight of thee is life, love, light, To lose thee is to per - - -
 Dich sehn ist Le - ben, Lieb.... und Licht, und Dich ver - lie - ren Ster - - -
Più lento.

mf *p*

Ped. * *Ped.* *

mf a tempo.

ish! Ah! nev - er can thy pray'rs or sighs The vanish'd joys re - store thee; On
 ben. Ach! nimmer ru - fest Du zu - rück, was einmal Dir entschwun - den, denn

a tempo.

mf

cres.

fleet - ing pin - ions For - tune flies, And Hope sings mock - ing o'er thee!
 leich - te Schwin - gen hat das Glück und, wei - let kur - ze Stun - den:

cres. *f*

For-Ver-

sake me not, forsake me not, O God! my heart is ach - - ing! Cold
 lass' mich nicht, ver - lass' mich nicht, O Gott! in die - - sen Ta - - - gen, da

ritard.

mf

ritard.

Ped. * *Ped.* *

p Piu lento.

Death all flow'rs in hearts and bow'rs With cru - el hand is break - - ing!
 kal - ter Tod die Blu - men bricht im Her - zen und im Ha - - - gen.
Piu lento.

p

IN SPRING.

Im Frühling.

Words by J. ARNDT.

English Translation by JOHN S. DWIGHT.

Andantino con grazia.

R. FRANZ, Op. 22, No. 3.

VOICE.

When the warm earth, breaking Winter's chain, In - to new life waking, Smiles a - gain, When the breezes sal - ly
 Wenn die Er - de lei - se auf - gewacht, und be - freit vom Ei - se freundlich lacht, wenn die Win - de ko - sen

PIANO.

co. cres - - - cen - - - do. mf

Forth with flow'rs to dal - ly, Then my songs come springing, Fresh and ring - ing.
 mit den Früh - lings Ro - sen, sing' ich früh - lich wie - der neu - e Lie - der.

When the brooks are rushing, Sil - ver clear, And the trees all, hushing, List to hear; When the pines do whisper,
 Wenn die Bäu - che rau - schen sil - ber - rein, und die Bäu - me lau - schen in dem Hain; wenn die Blät - ter säu - seln,

co. *cres* - - - *cen* - *do*. *mf*

And the waves grow crisper, Then my songs come springing, Fresh and ring - ing.
sich die Wo-gen kräuseln sing' ich fröh-lich wie-der neu - e Lie - der.

cres - - - *cen* - *do*. *mf*

Ped.*

p *un poco riten.* *a tempo.* *un poco riten.* *a tempo.* *po - co*

When be - gins the darkling Ev - entide, And the stars are sparkling Far and wide, And the moon se - rene-ly
Wenn's beginnt zu dun-keln ü - ber - all, und die Ster - ne fun-keln oh - ne Zahl, und vom a - zur-blau-en

p *un poco riten.* *a tempo.* *un poco riten.* *a tempo.* *po - co.*

Ped.* Ped.*

cres - - - *cen* - - - *do*. *f* *>* *< f*

Sails a - long so queenly, Then my songs come springing, Fresh and ring - - - ing!
Himmel lieb-lich schauen, sing' ich fröh-lich wie - der neu - e Lie - - - der.

cres - *cen* - *do*. *f*

SPRING BLISS.

Frühlingswonne.

VOLKSLIED.

English Translation by CHARLES T. BROOKS.

"An Marie."

R. FRANZ, Op. 23, No. 2.



mf Frisch.

VOICE.  My heart is like the song-bird's That war-bles with de-
Es ist mir wie den klei-nen Wald-vö-ge-lein zu

PIANO. 

p

light: The bloom of spring she watches With rap-ture, aye with
Muth:..... *sie seh'n die Bäu-me blü-hen und freu-en sich, ja*

mf

rap-ture at the sight. . . Be-neath green boughs she
freu-en sich der Blüth';.... und un-ter grü-nen




In general, the simple form of the old German folk song predominates more in the Franz style than in that of any other modern master of song.—SARAN.
 No. 64. Franz Album.

nes - tles, When love - ly May draws nigh, And
 Ae - sten ruh'n sie im küh - len Mai,..... und

bush and grove re - ech - o Her joy - ous song and cry. Her
 Baum und Blüth' er - tö - nen von ih - rem Sang und Schrei..... von

joy - ous song and cry.
 ih - rem Sang und Schrei.....

How charming is the sustained tone at the close of the melody.—AMBROS.
 This and the following are true-hearted folksongs, incomparable in naiveté and depth.—SCHUSTER.

THE SORROWFUL MAIDEN.

Das traurige Mädchen.

Words by BURNS.

"Av Marie."

R. FRANZ, Op. 23, No. 4.

Andantino con moto.

VOICE.

p

I know, ah! too well why I am so sad, gone o - ver to England is
 Ich weiss ja, wa - rum ich so trau - rig bin, mein Schatz ist ge - zo - gen nach

PIANO.

mf *p* *mf* *p*

Ped. *

mf *dim.*

my dear lad; He's left me lone-ly, so lone-ly! Now spin I and think of him
 England hin; er hat mich ge - las - sen al - lei - ne! Da si - tze ich, spin - ne und

mf *dim.*

Ped. *

p *p*

on-ly. The evening be - fore ho - ly Eas - ter-day, How glad was I then in my
 wei-ne. Den Samstag vor'm hei - li - gen O - ster - fest, da bin ich zum letz - ten - mal

p *pp* *p* *mf* *p*

mf *Ped. ** *Ped. ** *Ped. **

Although generally the old church style is unadapted to the individual character of modern dramatic lyric, it is wonderfully adapted for representing the complicated feelings of the soul, where joy and sorrow mingle together.—SARAN.

mf *dim.*

festive ar-ray, On Easter day he was call'd far hence, all gladness was still'd in that
lu - stig ge-west, des O - ster - tags zog er sein' Stras - sen, da hat mich all Freu - de ver -

mf *dim.*

*Ped. **

p *p*

silence. Ah! sweetest heart, come back soon to thine own, Re - turn then to her who loves
las-sen. Ach lie - ber Schatz, keh - re bald wieder heim und komm' zu dein'm treu - en

p *pp* *p* *mf* *p*

mf *Ped. **

*Ped. ** *Ped. **

mf

thee a-lone; Oh! glad would be the greeting! Then haste the joy - ful meeting!
Mäg - de - lein; ach komm' in ih - re Ar - me! Lass sie an deinem Her-zen er - war-men!

mf

*Ped. ** *Ped. ** *Ped. **

HOPE IN SPRING.

Frühlings Ankunft.

VOLKSLIED.

Vivace Lively.

"An Marie."

R. FRANZ, Op. 23, No. 5.

VOICE. *f*

The spring has come to cheer thee, Do you not hear the
Der Lenz ist an - - ge - - kom - men! *Habt ihr es nicht ver-*

PIANO. *f* *mf*

Ped. *

birds' sweet glee? They all do sing . . . to thee new hope, Sweet
nom - men? Es sa - - gen's euch..... die Vö - - ge - lein, es

lusingando.

p *p*

Ped. * *Ped.* *

flow'rs their buds . . . of prom - ise ope'. The spring has come to
sa - gen's euch..... die Blü - me - lein; der Lenz ist an - ge -

cres. *f*

Ped. * *Ped.* * *Ped.* * *Ped.* *

f cheer thee! Have you the woods and hills not seen, *mf* In all their love - ly
kom - men! Ihr seht es an den Fel - dern, ihr hört es in den

Ped. *

p hues of green? The cuck - - oo calls and ech - oes sound, Sweet
Wäl - dern; der Ku - - ckuk ruft, der Fin - ke schlägt, es
lusingando.

Ped. * *Ped.* *

cres. *f* songs of day, . . . from all a - round: The spring has come to
ju - - belt, was sich froh be - wegt: der Lenz ist an - ge -

Ped. * *Ped.* * *Ped.* * *Ped.* *

f *mf*

cheer thee! Here flow'rs that grow be - side the rill, There lambs that play up -
kom - men! Hier Blüm - lein auf der Hai - de, dort Schäf - lein auf der

f *mf*

Ped. *

p

on the hill, O hear a thou - sand voi - - ces ring! The
Wei - - de, Ach seht doch, wie..... sich Al - - les freut! Es
lusingando.

p

Ped. * *Ped.* *

cres. *f*

world a - gain new life doth bring: The spring has come to cheer thee.
hat die Welt sich schön er - neut: der Lenz ist an - ge - hom - men!

cres. *f*

Ped. * *Ped.* * *Ped.* * *Ped.* *

THE LOTOS FLOWER.

Die Lotosblume.

Words by HEINE.

English Translation by MISS FROTHINGHAM.

Andantino con moto. With fervor. Sehr innig.

Dedicated to Johanna Wagner.

R. FRANZ, Op. 25, No. 1.

VOICE. *p*

The lo - tos flower is shrink - ing From
Die Lo - tos - blu - me äng - stigt sich

PIANO. *p*

*Ped. * Ped. **

day's in - tens - - er light, . . . And hangs her head, and dream - ing, She
vor der Son - - ne Pracht, . . . und mit ge - senk - tem Haup - - te er -

cres.

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

stands still, a - waiting the night. She waits the moon, her
war - tet sie träumend die Nacht. Der Mond, der ist ihr

decrease. pp

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. ** Follow the details;— the drooping head of the flower, (falling to b,) as the evening darkens the moon rises, is reflected in the shimmering waves, (the melody in the middle voice,) her light awakens the sleeping flower, and she slowly raises her face, all beaming with love.—AMBROS. No. 67. Franz Album.

lov - er, Who wakes her with ten - der rays; To
Buh - - le, er weckt sie mit sei - nem Licht..... und

cres.

*Ped. *Ped. * Ped. *Ped. * Ped. **

him un - veil - ing her beau - ty, She lifts . . . her face to his
ihm ent - schlei - ert sie freund - lich ihr hol - - des Blu - men - ge-

*Ped. *Ped. * Ped. *Ped. *Ped. *Ped. * Ped. *Ped. *Ped. **

mf
 gaze. She blooms, and glows, and spar - kles; En -
sicht. Sie blüht.... und glüht und leuch - tet, und

mf

*Ped. *Ped. * Ped. * Ped. *Ped. **

tranc'd she gaz - es a - bove; . . . And dew - y and fra - grant she
 star - ret stumm in die H \ddot{o} h';..... sie duf - tet, und wei - net und

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

trem - bles With ec - sta - cy born of love. With
 zit - - tert vor Lie - be und Lie - bes - weh, vor

cres. *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ec - sta - cy born of love. . . .
 Lie - be und Lie - bes - - weh.....

pp

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

COMES MY LOVE TO-DAY?

Kommt feins Liebchen heut'?

Words by HEINE.

Dedicated to Johanna Wagner.

R. FRANZ, Op. 25, No. 4.

Larghetto.

VOICE. *p*

Ev - ry morn - ing rise I ask - ing, Comes my love to
 Mor - gens steh' ich auf und fra - ge: kommt feins Lieb - chen

PIANO. *p*

con Pedale.

day?
heut'?

Ev - ry eve - ning lay I sigh - ing, Still she stays a
 A - bends sink' ich hin und kla - ge: aus - blieb sie auch

way!
heut!

In the night my
 In der Nacht, mit

cres.

p

Here the tragical element predominates.—LISZT.
 No. 63. Franz Album.

Vi - gils keep - ing, watch I with my woe;
 mei - nem Kum - mer lieg' ich schlaf - los wach;

Dreaming - ly, as one half sleep - ing, All the day I
 träu - mend, wie im hal - ben Schlummer, wand - - le ich bei

cres.

go.
 Tag.

cres.

Comes my love to-day.

IN THE MONTH OF MAY.

Im wunderschönen Monat Mai.

Words by HEINE.

English Translation by Miss FROTHINGHAM.

Dedicated to Johanna Wagner.

R. FRANZ, Op. 25, No. 5.

Andantino con grazia. p

VOICE. *p*

'Twas in the pleasant month of May, When
Im wun - der - schö - nen Mo - nat Mai, als

PIANO. *p*

*Ped. ** *Ped. **

m₁

all the flow'rs were spring - ing, That first with - in my
al - le Knos - pen spran - gen, da ist in mei - nem

*Ped. **

bo - som, The voice . . . of love was ring - - -
Her - zen die Lie - - be auf - ge - gan - - -

*cres. Ped. **

Other composers have chosen rather the lyric-epic poems of Heine, Franz prefers the lyric, or, when as here he chooses the epic, he adds a lyrical grace.—LISZT.

ing. gen. *p* 'Twas in the pleasant month of May, When
Im wun - der - schö - nen Mo - nat Mai, als

p
 Ped. *

all the birds were sing - ing, That I un - to my
al - le Vö - gel san - - gen, da hab' ich ihr ge -

mf
 Ped. *

dear - est, My tale of love was bring
stan - den mein Seh - - nen und Ver - lan

p Ped. *

ing. gen. *p* *pp*

p *pp*
 Ped. * Ped. * Ped. *

LAST EVENING SONG.

Des Müden Abendlied.

Words by GEIBEL.

Dedicated to Johanna Wagner.
R. FRANZ, Op. 26, No. 4.

Andante sostenuto.

VOICE. *p*

The sun - set glow is
Ver - glom - men ist das

PIANO. *p*

lost to sight, A sound from far comes ring - ing, I think as fades the
A - bend - roth, da tönt ein fer - nes Klin - gen, ich glau - be fast, das

mf

mf

Ped. * Ped. * Ped. *

light a - way, 'Tis death to me is sing - ing;
ist der Tod, der will in Schlaf mich sin - - gen!

p

Here we have the deepest melancholy; in contrast with other songs, where if we do not hear loud laughter, Franz can smile as an innocent happy child.—AMBROS.

pp *p* *mf*

Sing then to me, I welcome thee! Thou wilt me joy and
sin - ge nur zu, du Spielmann du! Du sollst mir Frie - den

p

peace bring. The grass will cover me then at last, The
brin - gen. Ein wei - ches Bet - te der Ra - sen giebt, es

mf

Cypress will murmur so soft - ly, How I have lived and loved will be past, For
säu - seln so kühl die Cy - pre - ssen, was ich ge - lebt und was ich ge - liebt, ich

pp

get and leave to fate kind - ly. Neither
will es Al - les ver - ge - ssen. *Keinen*

fame, nor friends I leave be - hind The joy of life was my sor - row.
Ruhm, kein Glück lass ich zu - rück, hab' nichts als Schmerzen be - se - ssen.

pp *p* *mf*

*Ped. *Ped. *Ped. *Ped. *Ped.*

mf con anima.

So fare thee well, thou world round me, With gay and outward
So fahr' denn wohl, du ar - ge Welt, mit dei - nen bun - ten

pleas - ures, What joy and happiness are there to thee, Are far from my heart's
Schäu - men; *was dich er - gö - tzet und was dir ge - fällt, wie gern will ich's ver -*

treas - ures! Now falls the night within me
säu - men! *Schon weht die Nacht mich an so*

pp

p *pp*

*Ped. * Ped. * Ped. **

light, Now let me rest and dream for - e'er!
sacht: *lass' mich nun ru - hen und träu - men!*

mf

mf *p* *pp*

*Ped. ** *Ped. **

Last evening song.

SPRING'S COME!

Words by EDW. MÖRIKE.
English Translation by JOHN S. DWIGHT.
Andantino con grazia.

Er Ist's!

R. FRANZ, Op. 27, No. 2.

VOICE. *mf*

Spring unfurls her blu - est band! On the breeze it flutters gai - ly Odors, wafted near me
Frühling lässt sein blau - es Band wie - der flat-tern durch die Lüf - te, süs - se wohl - be - kann - te

PIANO. *mf*

Con Pedale

cres.

dai - ly, Wake to long - ing sweet the land, Wake to long - ing
Lüf - te streif - en ah - nungs - voll das Land, streifen ah - nungs -

cres.

p

sweet the land. Violets in the ground 'Gin to dream of
voll das Land; Veilchen träu - men schon, wol - len bal - de

It is this peculiar melting of word and tone which in principle and art reminds us of the old German style.—SARAN.
No. 71. Franz Album.

com - - - ing; Hark! from far a faint and harp - like sound!
 kom - - - - - men; horch, von fern ein lei - ser Har - fen - ton!

Spring! Spring! all around! Spring! Spring! joy - ous sound! O! how
 | Früh - ling, ja du bist's! Früh - ling, ja du bist's! Dich hab,

all is hum - ming Of the sweet, of! the sweet Spring com - ing!
 ich ver - nom - - - men, dich hab' ich, dich hab ich ver - nom - - - men!

SONG OF THE NIGHT.

Nachtlied.

Words by GEIBEL.

R. FRANZ, Op. 28, No. 3.

*Andantino con moto.**mf*

VOICE.

The moon comes gent - ly sail - ing With all her gold - en
 Der Mond kommt still ge - gan - gen mit sei - nem gold' - nen

PIANO.

mf

Ped. * Ped. *

beams, . . . The earth's glare soft - ly veil - ing, Hush'd in her qui - et
 Schein, . . . da schläft in hol - dem Pran - gen mü-de die Er - de

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

dreams. . . . The branches whis - per blow - ing, The stream-lets rip - ple
 ein Im Traum die Wi - pfel we - - hen, die Quel - len rau - schen

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

It seems as if in this song the master either strikes a tone which touches upon a choral, or through its ethereal breath lifts us from the outward world into the realm of the ideal.—SARAN.

light, *sacht,....* Min-ist'ring an-gels are sing - ing Up there this star - ry
 sin - gen - de En - gel durch - schwe - - ben die blau - e Ster - nen.

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. **

mf
 night. And on the breez - es fly - ing From ma - nya faith - ful
 nacht..... Und auf den Lüf - ten schwan - ken aus man - chem treu - en

mf

*Ped. *Ped. *Ped. *Ped *Ped. Ped. *Ped. **

breast, . . . A thousand fond that's are hie - ing, Greeting the sleep - er's
 Sinn,..... viel tau - send Lie - bes - ge - dan - - ken ü - ber die Schlä - fer

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped *Ped *Ped. **

rest. And down in the vale there glist - - ens, A light in the dear one's
 hin..... Und drun-ten im Thal, da fun - - ckeln, die Fen-ster von Lieb - chens

Ped. * Ped. * Ped. * Ped. * Ped * Ped. * Ped. * Ped. *

home; . . . I on - ly gaze in the dark - - ness, No word from me has
 Haus,..... ich a - ber bli - cke im Dunk - - len still in die Welt hin-

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

flown.
 aus.....

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

dim. pp

"STARS WITH LITTLE GOLDEN FOOTLETS."

"Sterne mit den gold'nen Füsschen."

Words by HEINE.
English translation by Miss FROTHINGHAM.
Larghetto con grazia.

R. FRANZ, Op. 30, No. 1.

VOICE.

Stars with little gold - en foot-lets, Thro' the
Ster - ne mit den gold - nen Füsschen, wandeln

PIANO.

mf *p*
con Pedale. *soft.* *p*

sky move soft and light, Fear - ful lest the heart they
dro - - ben bang und sacht, dass sie nicht die Er - de

wa - ken, Sleeping in the lap of night.
we - cken die da schläft im Schooss der Nacht.

The principal element is the naïve.—LISZT.
No. 73. Franz Album.

p

List - 'ning stand the si - lent for - ests, Ev - 'ry
 Hor - chend steh'n die stum - men Wäl - der, je - des

mf

p

leaf on sea of green, And as in a dream the
 Blatt ein grü - nes Ohr! Und der Berg.... wie.... träu - mend

mf

p

mf con anima.

mountain Stretches forth his shad - ow - screen. Hark! what
 streckt er sei - nen Schat - ten - arm her - vor. Doch was

mf

p

sound - ed?
rief es?

'Twas a mu - sic through my heart whose
In mein Her - ze dringt der Tö - ne

e - cho rang; Was't the voice of my be - lov-ed? Was't a
Wie - der - hall. War es der Ge lieb - ten Stimme, o - der

night - in - gale that sang?.....
war's die Nach - ti - gall?

p *dim.* *pp*

DELIGHT OF MELANCHOLY.

Wonne der Wehmuth.

Words by GÖTTE.

Dedicated to Prinzessin Auguste von Preussen,
(Present Empress of Germany.)

R. FRANZ, Op. 33, No. 1.

Larghetto. *p*

VOICE.

Dry ye not,
Trock - - net nicht,

PIANO.

p

con Pedale.

dry ye not, Tears of un - dy - ing af -
trock - - net nicht, Thrä - nen der e - - wi - gen

mf

fec - tion! Ah! to the half-dried eye-lid
Lie - be! Ach! nur dem halb - ge - trock - ne - ten

mf

We find in this and in the following song that reserve and moderation, common to both composer and poet.—LISZT.
No. 74. Franz Album.

mf

on - ly How bar-ren, how dead the u - ni-verse seems!
 Au - ge wie ö - de, wie todt die Welt ihm er - scheint!

p *mf* *p*

mf *cres.*

Dry ye not, dry ye not,
 Trock - net nicht, trock - net nicht

mf *cres.*

Tears of un - for - tu - nate love!
 Thrä - nen un - glück - li - cher Lie - be!

mf *cres.*

MAY-SONG.

Mailed.

Words by GÖTTE.

Dedicated to Prinzessin Auguste von Preussen,
R. FRANZ, Op. 33, No. 3.

p * Graceful and lightly. Zierlich und leicht.

VOICE.

Between bur-ley and corn, Between hedges and thorn, Between flowers and hay
Zwischen Wei - zen und Korn, zwischen Hecken und Dorn, zwischen Blumen und Gras,

PIANO.

p

Ped. * Ped. * Ped. *

mf

... Goes my lov'd one? Whither pray?
... wo geht's Lieb-chen? Sag' mir das?

p *pp*

mf

Is my treasure not at home; Then her pleasure 'tis to roam.
Fand mein Hold - chen nicht da - heim; muss das Gold - chen drau - ssen sein.

mf

* The sixteenths are to be played freely according to the word accent.
No. 75. Franz Album.

con anima.

Buds and blossoms, love-ly May; Darling likes a - broad to stray.
Grünt und blü - het schön der Mai; Lieb - chen zie - het froh und frei.

con anima.

dol.

p

p

poco riten.

By the stream, near the wood, Where the kiss she bestowed, That first, under the tree,
An dem Fel - sen beim Fluss, wo sie reich - te den Kuss, je - nen er - sten im Gras,

pp

p

poco riten. pp

*Ped. ** *Ped. ** *Ped. **

...

I see something! Is it she?
seh' ich et - was! Ist sie das?

a tempo.

mf

p

*Ped **

May-soug.

MAY HAS COME AGAIN.

Gekommen ist der Maie.

Words by HEINE.
Andantino.

R. FRANZ, Op. 34, No. 6.

p Schwebend und leicht.

VOICE.

He comes with ver-nal flowers, The beauti-ful month of May, And
 Ge - kom - men ist der Mai - e, die Blumen und Bäu - me blüh'n, und

PIANO.

Ped. *

Ped. * *Ped.* *

through the sky's bright a - zure Glide ro-seate clouds a - way. A
 durch des Him - mels Bläu - e die ro - si - gen Wol - ken zieh'n. Die

Ped. *

Ped. * *Ped.* * *Ped.* * *Ped.* *

night - in - gale is sing - ing A - bove in a shad - ow - y tree, And
 Nach - ti - gal - len sin - gen her - ab aus der lau - bi - gen Höh', die

Ped. * *Ped.* *

Ped. * *Ped.* *

p
 snow-white lamb - kins ca - per A - bout the ver - dant lea.
 wei - ssen Läm - mer sprin - gen im wei - chen, grü - nen Klee.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf *poco rit.* *a*
 I am not sing - ing or play - ing, Sad on the grass I lie; A
 Ich kann nicht sin - gen und sprin - gen, ich lie - ge krank im Gras; ich

mf *Ped.* * *Ped.* * *Ped.* *

tempo. *p*
 bell a - far is ring - ing, I dream, why do I sigh?.....
 hö - re fer - nes Klin - gen, mir träumt, ich weiss nicht was.
a tempo.

p *pp* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

May has come again.

EXPECTATION.

Die Harrende.

Words by OSTERWALD.
English Translation by JOHN S. DWIGHT.
Allegretto.

R. FRANZ, Op. 35, No. 1.

mf Leicht und munter.

VOICE.

Gai - ly a bird - ling sing - - - eth, And soft - ly, too, sing
Hör' ich ein Vög - lein sin - - - - gen, so stimm' ich sacht' mit

PIANO.

mf

con Pedale.

I, A - way' and a-way it wing - - - eth: O!
ein', und hät - te ich sei - ne Schwün - - - - gen, ich

mf

had I wings to fly!..... True, he hath sent no
blie - be nicht al - - lein..... Er hat mir nicht ver-

The voice part might here be omitted, and we have a song without words, the singing-melody in the middle part.—AMBROS.
No. 77. Franz Album.

greet - - ing, No prom - ise he'll ap - - pear; It
 spro - - chen die fro - he Wie - der - kehr, doch

is my heart's quick beat - - ing That tells me he is
 sagt mein Her - zens - po - - chen; er bleibt nicht lan - ge

cres.

near.....
 mehr.....

mf Bloom - ing and bright - ly
 Das ist ein Blüh'n und

shin - ing, Is all the world with - out : And
 Pran - gen da drau - ssen in der Welt, als

now there'll be no more pin - ing, A - way with ev - 'ry
 wä - re nun al - - les Ban - - gen auf e wig ein - - ge-

doubt ! My heart's with joy - bells peal - - ing, And
 stellt. In's Herz wie Lenz - ge - läu - - te zieht

mf

Hope enters in there - by ;
la - chend die Hoff - nung ein :

To - day! O the bliss - ful
noch heu - - te wird er, noch

feel - - - ing! In - to mine arms he'll fly!..... In -
 heu - - - te in mei - nen Ar - men sein,..... in

cres - - - *cen* - - - *do.* *f*

to mine arms he'll fly!
 mei - - nen Ar - - men sein.

I WANDER THROUGH THE STILLY NIGHT.

Ich wandre durch die stille Nacht.

Words by v. EICHENDORFF.

R. FRANZ, Op. 35, No. 2.

Andantino con moto.

p

VOICE.

I wander thro' the stil-ly night, Be-hold! the moon steals in - to sight, Oft
 Ich wandre durch die stil - le Nacht, da schleicht der Mond so heimlich sacht oft

PIANO.

Ped. * Ped. *

Ped *

Ped. *

through the clouds that pass her, beam - - ing. The love - ly night-in - gale . . sings
 aus der dunk - len Wol - ken - hül - - - le, und hin und her im Thal . . . er-

Ped. * Ped. * Ped. * Ped *

Ped. * Ped. * Ped. *

poco cres.

deces.

sweetly in the vale, . . . Then silence in the twi - light's gleam - - - ing.
 wacht die Nach - ti - gall, dann wie - der Al - les grau und stil - - - le.

poco cres.

pp

p

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p

Lo! wondrous sounds break thro' the night, A - far the currents rush with might, Sweet
O wun - der - ba - rer Nacht - ge - sang: von fern im Land der Strö - me Gang, leis'

pp *p*

*Ped. * Ped. * Ped. **

p *poco*

scents from darksome bushes stream - - ing, O'er me exert their sway, . . My
Schauern in den dunklen Bäu - - men, wirr'st die Gedan - ken mir..... mein

pp *p*

*Ped. * Ped. * Ped. * Ped. * Ped. **

cres. *mf* *deces. p*

thoughts now go a - stray, . . . As if I ut - ter'd words in dream - - ing.
ir - res Sin - gen hier,..... ist wie ein Ru - fen nur aus Träu - - men.

poco cres. *mf* *pp*

*Ped. * Ped. * Ped. **

Elchendorff's muse which indulges more in pictures than in real feeling, gains reality through Franz's conception.—LISZT.

I wander through the stilly night.

NOW FADES THE DAY.

Die Sonn' ist hin.

Words by O. ROQUETTE.

English Translation by MISS FROTHINGHAM.

R. FRANZ, Op. 35, No. 3.

Moderato. Mässig bewegt.

VOICE. *mf*

Now fades the day, like love away, The forest shade is o'er me spread, And
Die Sonn' ist hin, wie Lust der Minn', Nun Wal-des-ruh' deckt still mich zu. Ach

PIANO. *p* *mf* *f* *p*

*Ped. **

cresc. *f* *p*

bit - ter sighs with - in me rise, To think my spring all fad - ed lies, all fad - ed lies. . . .
trüb' und müd' ist mein Ge - müth, dass mir die Ro - sen all' ver-blüht, ja all' ver-blüht!.....

mf *cresc.* *f* *p*

*Ped. **

mf *mf* *cresc.*

The world looks down on fair renown, For faith and truth has lit-tle ruth, But gold will take, and
Um Ehr' der Welt ist's schlecht be - stellt; sie trä-get Scheu' vor Glaub' und Treu. Um Gold und Lohn spricht

mf *mf* *cresc.*

*Ped. ** *Ped. **

This is an art song as well as a folk song, wonderfully modulated is the strophe to F Major, quickly changing to A minor at the close.—AMBROS.

No. 79. Franz Album.

f *p* *mf*

them for sake, And so my lov - ing heart must break, my heart must break. For
 man ihr Hohn, mein treu - es Herz das brach da - von, das brach da - von. Nach

mf

love's bright days I backward gaze, How vanished they like dreams a - way! The joys they brought were
 Lieb' und Glück schau ich zur - ick : das schwand da hin mit fal - schem Sinn, Was ich ge - kost, war

mf *cres.*

*Ped. **

f *p*

dear - ly bought, Now gracious Heav'n, be my sup - port. . . .
 schlecht er los't, nun reich - er Gott, gieb du mir Trost!

ROMANCE.

Romanze.

Words by v. EICHENDORFF.

R. FRANZ, Op. 35, No. 4.

Allegretto con moto.

mf

VOICE.

O'er huntsman and steed pro - ject - ing, Where
Und wo noch kein Wan - drer 'gan - gen, hoch

PIANO.

p *mf*

Ped. * *Ped.* * *Ped.* *

wand'ers dread to come near, . . . The cliffs in the glo - ry of sun - set Like a
ü - ber Jä - ger und Ross, . . . die Fel - sen im A - bend-roth han - gen als

cres.

cres.

Ped. * *Ped.* * *Ped.* * * *Ped.* * *Ped.* * *Ped.* *

cas - tle in clouds ap - pear. . . .
wie ein Wol - ken - schloss

p *dim.* *pp*

Ped. * *Ped.* * *Ped.* * * *Ped.* *

One might say that here lies an entire romantic opera *in nuce*.—AMBROS.

Poco piu lento.
p dolce.

There a-mid the bat - tlements loft - y, The wood - nymphs grace-ful - ly
Dort zwischen den Zin - nen und Spi - - tzen von wil - den Nel - ken um -

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

throng, Be - neath the wav - ing branch - - es, And
blüht, die schö - nen Wald - frau'n si - - tzen, und

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

sing to the wind their song.
sin - gen im Wind' ihr Lied

Ped. * *Ped.* * *Ped.* * *cre - scen-do.* < *ed ac - ce*

Franz, contrary to Schumann, inclines to a realistic conception of Eichendorff's poetry; when the poet will soar into the ether, he is held firm to earth by fresh yet decided rhythm and form.—Liszt.

The
Der

le - - ran - do. *soffru* - - - *f*

Ped. * Ped. *

*Allegro vivace.
molto agitato.*

huntsman looks at the cas - tle; "I yon - der maiden a - dore!" He sprang from the ter - rified
Jü - ger schaut nach dem Schlo - sse: die dro - ben, das ist mein Lieb!.... Er sprang von dem scheuenden

ff cre - scen - do. *ff* meno. *f*

Ped. * Ped. * Ped. *

hun - ter, And ne'er was seen a - ny more.
Ro - sse und Kei - ner weiss wo er blieb... .

mf *p rit.* *a tempo.*

mf *p* *pp*

Ped. * Ped. * Ped. * Ped. *

THE SKIES ARE GETTING BRIGHTER.

Aufbruch.

Words by W. OSTERWALD.

R. FRANZ, Op. 35, No. 6.

Allegro vivace. Frisch und lebendig. f

VOICE.

The skies are getting brighter. The
 Die Lüf - te wer - den hel - ler. die

PIANO.

f

Ped. * *Ped.* * *Ped.* *

mf

dark clouds dis - ap - pear, . . . My heart grows lighter and light - er, Longing to fly from
 schwarzen Wol - ken flieh'n, . . . mein Herz schlägt schneller und schnel - ler, möch - te von hin - nen

mf

Ped. * *Ped.* * *Ped.* * * *Ped.* * *Ped.* * *Ped.* *

mf *cres.*

here. A - way to the dis - tant wood - lands, To the
 zieh'n. Hin - aus in die wei - te, frei - - e, in die

mf p *mf* *uf*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

dis - tant hills a - way, Oh, I must go to the mea - dows, Where rules our
frei - e, wei - te Welt,..... dort, wo der grü - ne Mai - - e sein schön - stes

cres. *f* *cres.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

glorious May. . . . And who will be my part-ner?
La - ger hält..... Wer gibt mir das Ge - lei - te?

mf *f* *mf* *f*

Ped. * *Ped.* * *Ped.* * *Ped.* *

The gen - tle west-wind blows, . . He quickly comes to join me,
Der lin - de West soll's sein, der weiss wo - hin ich schrei - te,

f *mf* *f* *mf*

* *Ped.* * *Ped.* *

The skies are getting brighter.

mf

my inmost thought he knows.
doch weiss er's nicht al - lein.

There is one more who
Noch Ei - ne weiss es, noch

ten. ten. p mf mf

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

cres.

knows it, Ye ver - nal breezes rise, Lead me to my be -
Ei - ne, o Früh - lings - lüf - te weht, wan - delt die Welt zum

cres. f

*Ped. * Ped. * Ped. * Ped. * Ped. **

lov - ed, Lead me to my Pa - ra - dise.
Rai - ne, auf dem's zu der Lieb - sten geht.

cres. f

*Ped. * Ped. * Ped. **

The skies are getting brighter.

TOO LATE.

Zu spät.

Words by OSTERWALD.

R. FRANZ, Op. 37, No. 2.

Andante con moto. *mf*

VOICE.

From troubled dreams at Winter's close, A - woke . . . the
Aus ban - gen Träumen der Winter - nacht die Ros' er -

PIANO.

mf *mf*

con Pedale.

cres.

rose: . . . " O Spring, where art thou still sleep - ing ?" And when the tim - id and
wacht, . . . o Lenz, und kannst du noch säu - men? Und als die za - ge, die

poco cres.

ten - der bride no Spring espied, " forgot - ten ! " she sighed, and sank weep - - - ing.
Frühlingsbraut ihn nim - mer schaut, " ver - ges - sen ! " so weint ih - re Kla - - - ge.

mf

And when the Spring with his merry laugh, and swing - - ing staff, . . . Stoop'd down his sweet-heart to
 Und als den Stecken der Frühling schwang und lu - - stig sang, . . . sein trau-tes Liebchen zu

mf

cres.

wa - ken ; The rose that late - ly had blushed so red, a - las, was dead ! Too
 we - cken ; da war die Sü - sse vor Lie - bes-noth schon lan - ge todt, zu

cres.

long by Spring-time for - sa - - ken.
 spät, ach ! ka - men die Grü - - sse.

dim. *p*

"ALONG THE FAR HORIZON."

"Am fernen Horizonte."

Words by HEINE.

R. FRANZ, Op. 37, No. 3.

mf Andantino con moto.

VOICE.

A - long the far ho - - ri - zon, Ap - pears like a dis - tant
Am fer - nen Ho - ri - - zon - te er - scheint wie ein Ne - bel-

PIANO.

mf

con Pedal.

cloud, With all its tow'rs, the cit - y, In twi - light's shad - ow - y
bild, die Stadt mit ih - ren Thür - men in A - bend - dämm' - rung ge -

shroud, A moist, cold wind is blow - ing The wa - ters wild and
hüllt. Ein feuch - ter Wind - zug kräu - selt die grau - e Was - ser

dark ; With mournful - ly measur'd mo - tion The sai - lor boy rows my bark. The
 bahn ; mit trau - ri - gem Tak - te ru - dert der Schif - fer in mei - nem Kahn. Die

poco piu animato.

sun a - gain now is ris - ing, Gleaming a - far o'er the coast, The place too well re -
 Son - ne hebt sich noch ein - mal leuchtend vom Bo - den em - por, und zeigt mir je - ne

poco piu animato.

veal - ing, Where my own dear one I lost.
 Stel - le, wo ich das Lieb - ste ver - lor.

cres. *M.S.* *M.S.*
cres. *molto rit.*

THE SEA.

"Das Meer erstrahlt im Sonnenschein."

Words by HEINE.

R. FRANZ, Op. 39, No. 3.

Andante maestoso.

mf

VOICE.

Now glows the sea with sun - ny light, As if of gold . . . t'wer
Das Meer er-strahlt im Son - nen - schein, als ob es gol - den

PIANO.

Con Pedal.

made, Ye friends, when life's de - part - ed, Let
wär'. Ihr Brü - der, wenn ich ster - be. ver -

me in the sea be laid..... The
- senkt mich in das Meer. Hab'

The song pictures all the sublime rest and grandeur of the sea. AMBROS.

sea was ev - er dear to me, So oft, with gen - tle
 im - mer das Meer so lieb ge - habt, es hat mit sanf - ter

swell, Its waves have cooled my glow - ing heart, We've
 Fluth so oft mein Herz ge - küh - let; wir

cres.

loved each oth - er well.
 wa - ren ein - an - der gut.

"WHEN I IN THE DUSKY FOREST."

"Wandl' ich in dem Wald des Abends."

Words by HEINE.

R. FRANZ, Op. 39, No. 4.

Larghetto. Zart und innig.

VOICE. *mf*

When I in the dusk - y for - est Wander slow - ly here and
 Wandl' ich in dem Wald des A - bends, in dem trü - me - ri - schen

PIANO. *mf*

con Pedal.

there, Ev - er by my side doth hov - er, Thy dear form, so bright, so
 Wald, im - mer wan - delt mir zur Sei - te dei - ne zärt - li - che Ge -

mf

fair. Is it not thy white veil flow - ing, Is't thy face that gent - ly
 stalt. Ist es nicht dein wei - sser Schlei - er? nicht dein sanf - tes An - ge -

The composer's conception of this song, one of the fairest flowers plucked from Heine's poetry, has resulted in such a conscientious melting of idea and form, that we feel there is a veil of sacred charm thrown over it all.

beams, Or is't but the sil - v'ry moonlight That through gloom - y pine-tops
sicht? O - der ist es nur der Mondschein, der durch Tan - nen - dun - kel

mf
gleams? Are these mine own tears I'm hearing, As they flow in gen - tle
bricht? Sind es mei - ne eig - nen Thrü - nen, die ich lei - se rin - nen

cres. *p* *rit.*
tide, Or dost tru - ly thou, be - lov - ed, Wander weeping by my side?
rit.
hör'? O - der gehst du, Lieb - ste, wirk - lich wei - nend ne - ben mir ein - her?

"UNDERNEATH THE WHITE TREE RESTING."

"Unter'm weissen Baume sitzend."

Words by HEINE.
English Translation by E. S. WILCOX.

R. FRANZ, Op. 40, No. 3.

mf Andantino.

VOICE.

Un - der - neath the white tree rest - ing, Dost thou hear the
Un - ter'm wei - ssen Bau - me si - tzend, hörst du fern die

PIANO.

mf

con Pedale.

shrill wind sigh - ing, Dost thou see how still a - bove thee,
Win - de schril - len, siehst wie o - ben stum - me Wol - ken

And how dark the clouds are fly - ing?
sich in Ne - bel - de - cken hül - len.

p

Notice the two elements of sorrow and joy in love; how winterlike and moody the beginning, then how glowing with warmth and loveliness,
—AMBROS.

No. 83. Franz Album.

mf

And be - low, in wood and mead - ow, Death each leaf and
Siehst, wie un - ten aus - ge - stor - ben Wald und Flur wie

mf

flow'r has chos - en, Round thee, Win - ter, in thee, Win - ter,
kahl ge - scho - ren; um dich Win - ter, in dir Win - ter,

And thy heart, that too is fro - zen.
und dein Herz ist ein - ge - fro - ren.

p

Underneath the white tree resting.

mf *Con grazia.*

mf



p dolce.



mf

Underneath the white tree resting.

fra - grance o'er . . . thee, All its treas - ure with - out meas - ure.
 blü - then sind . . . es, die dich ne - cken und be - de - cken.

p dolce.

mf

What a strange, de - li - cious mag - ic Win - ter in - to May is turn - ing, Snow is chang'd to
 Welch ein schau - er - sü - sser Zau - ber! Win - ter wan - delt sich in Mai - e, Schnee ver - wan - delt

mf

cres.

Sum - mer blos - soms, And thy heart, thy heart, with love is burn - ing.
 sich in Blü - then, und de in Herz, dein Herz, es liebt aufs Neu - e.

dim.

THE ROSE COMPLAINED.

Es hat die Rose sich beklagt.

Words by MIRZA SCHAFFY.

English Translation by GEORGE L. OSGOOD.

R. FRANZ, Op. 42, No. 5.

Larghetto. Fervent and tender. Innig und zart.

VOICE.

espressivo.

mf

Con Ped.

PIANO.

The rose com-
Es hat die

plain'd with hang - ing head, Her fragrance all too soon was
Ro - se sich be - klagt, dass gar zu schnell der Duft ver -

go - ing, Which spring had lav - ish'd sweet and ver - nal!
ge - he den ihr der Lenz ge - ge - ben ha - be,

What would at first appear to be simply musical beauty in the piano part, has really the highest poetical meaning; one must be charmed by the melody, gentle and yet elevated, as if the rose's perfume pervaded the whole. The counterpoint in the leading of the bass will interest the musician, while the close listener hears the complaint of the rose in the tender cantilene of the piano part, which is quieted in the close as it passes into the major, by the poet's promise of immortality.—SCHUSTER.

To com - fort
Da hab' ich

her, twas then I said, Her fragrance through my songs was
ihr zum Trost.... ge - sagt, dass er durch mei - ne Lie - der

float - ing, And there would find a life e - ter - nal!
we - he, und dort ein ew' - ges Le - ben ha - be.

p

Notice how wonderfully the music clings to the ideas "Es hat die Rose, sich be klagt," and "Da hab ich ihr zum Trost gesagt."—AMBROS.
The rose complained.

WHEN THE SPRING BLOOMS ON THE MOUNTAINS HIGH.

Wenn der Frühling auf die Berge steigt.

Words by MIRZA SCHAFFY.

R. FRANZ, Op. 42, No. 6.

Allegro vivace. Brightly. Frisch.

VOICE. *mf*

When the spring blooms on the mountains high, And the sunbeams melt the
Wenn der Früh-ling auf die Ber - ge steigt und im Son - nen - strahl der

PIANO. *mf*

Con Pedale.

win - ter snows, When the first leaf greets the wea - ry eye, And so sweet the first small
Schnee zer-fließt, wenn das er - ste Grün am Baum sich zeigt und im Gras das er - ste

cres.

flow' - ret blows, When a - way there flies as in quick sur - prise The win - ter with her
Blüm - lein spriesst, wenn vor - bei im Thal nun mit ei - nem Mal al - le Re - gen - zeit und

cres.

With the poet, in this brilliant song of nature, we feel ourselves to be in the green valley, and upon the mountain high.—SCHUSTER.
 No. 68. Franz Album.

mf *cres.* *f*

storm - y skies, One hears from the hight, and it cir - cles wide: Oh! how dear, how bright is the
Win - ter - qual, schallt es von den Höh'n bis zum Tha - le weit: o, wie wun - der - schön ist die

mf

sweet Spring - tide! When the sunbeams melt the
Früh - lings - zeit! Wenn am Glet - scher heiss die

i - cy ground, And the riv - ers from the mountains spring, All a-round with ver - dant
Son - ne leckt, wenn die Quel - le von den Ber - gen springt, Al - les rings mit jun - gem

green is crown'd, And the sweet birds in the branches sing, Zephyrs soft and mild the green
Grün sich deckt und das Lust - ge - tön der Wäl - der klingt, Lüf - te lind und lau würtz die

cres. meadows woo, And the heaven smiles so pure and blue, One hears from the height, as the
grü - ne Au, und der Him-mel lacht so rein und blau, schallt es von den Höh'n bis zum

mf

cres.

p

cres. *f* vale we climb, Oh! how dear, how bright is the sweet Spring - time!
Tha - le weit: o, wie won - der - schön ist die Früh - lings - zeit!

cres.

f

mf Was it not in ear - ly Spring - time, When thy heart first to
War's nicht auch zur jun - gen Früh - lings - zeit, als dein Herz sich mei - nem

mf

poco rit.

poco rit.

a tempo. mine replied? When to thee, thou dear - est, gen - tle maid, I did all my pa - tient
Herz erschloss? Als von dir, du won - der - sü - sse Maid, ich den er - sten lan - gen

mf

cres.

love con - fide! By the hedge a - long rang the cheerful song, And the fountains from the
Kuss ge - noss! Durch den Hain ent - lang, heller Lust - ge - sang, und die Quel - le von den

mf *cres.* *f*

hills did throng, Then burst from the height down the val - ley's side; Oh! how wond'rous sweet is the
Ber - gen sprang, scholl es von den Höh'n bis zum Tha - le weit: o, wie wun - der - schön ist die

glad Spring - tide!
Früh - lings - zeit!

DREAMS.

Träume.

Words by OSTERWALD.

English Translation by E. S. WILCOX.

Andantino con moto. Innig.

R. FRANZ, Op. 43. No. 1.

VOICE.

mf

Falls the warm light o - ver eve-ry leaf and flower, Gold-en visions
Lieb - lich blüh'n die Bäu - me vol - ler Schmelz und Duft,.... gold'ne Frühlings -

PIANO.

mf

Con Ped.

hov-er thro' the sweet melodious hour. My en-rap-tured spir - it,
träume schweben klingend durch die Luft. Mei - ne trun-kne See - le

espressivo. Somewhat held back.

dream-ing for-gets, All the sorrow near it, And its many sad re -
träu - mend ver-gisst,..... was ihr e - wig feh - le, dass sie tief ver - wun - det

Im ersten Tempo.

mf

grets.
ist.

Joy's I tho't had perished, in my dream re - turn,
Was da-hin ge - gan-gen, kehrt im Traum zu rück,

hopes I fondly
und mit scheuem

Im ersten Tempo.

mf

Etwas zurückhaltend.

cherished, once a-gain within me burn.
Ban-gen hoff' ich wie-der neu-es Glück.

Sud-denly sur-pris - ing, dark grows the
A - berdurch die Blät - ter zit - tert die

*espressivo.
ritard.*

Etwas zurückhaltend.

hour,
Luft,

and a tempest ris - ing,
und bald nimmt ein Wet - ter

Scatters dream, and leaf . . . and flower
Traum und Blüten, Schmelz und Duft

dim. e rit.

TRANSFORMATION.

Doppelwandlung.

English Translation by E. S. WILCOX.

Words by von FALLERSLEBEN.

Dedicated to Henry S. B. Schlesinger.

R. FRANZ, Op. 44. No. 3.

Andantino.

VOICE.

PIANO.

p *mf*

To spring I said, "O, stay thee!" But
 Zum Frühling sprach ich: wei le! da

mf

swift he flew a - way.
 zog er fort von hier;

"O, winter, fly, I pray thee!"
 den Win-ter bat ich: ei - le!

p *dim.*

Yet, still does Win-ter
 er a - ber blieb bei

stay.
 mir

dim. *p* *dim.* *dolce.*

Innig. *dim.*

Then saw I two suns beam - ing, So mild and lov - ing -
Da schienen mir zwei Son - nen so hold und min - nig -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo/mood is marked 'Innig.' (Innately). The lyrics are in English and German. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked 'dim.' (diminuendo).

ly: The melt - ing snows were stream - ing, And
lich: der Schnee er war zer - ron - nen und

The second system continues the musical score. The vocal line and piano accompaniment are shown. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The lyrics continue in English and German.

dim.

Spring re - turned to me.
Früh - ling ward's um mich.

The third system concludes the musical score. The vocal line and piano accompaniment are shown. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked 'dim.' (diminuendo).

THE MORNING LIGHT IS BREAKING.

Es taget vor dem Walde.

English Version by MISS FROTHINGHAM.

Three folk songs of the 15th and 16th centuries.

Accompaniments by R. FRANZ.

Con moto. *mf*

VOICE. *dol.* *mf*

The morn - ing light is
Es ta - get vor dem

break - ing, Rise up, Kä - ther - lein! The hares will
Wal - de; stand auf Kä - ther - lein! Die Ha - sen

soon be wak - ing, Rise up, Käth'r-lein, O my love! Sing
lau - - fen bal - de, stand auf Kath'r - lein hol - der Buß! Das

f

PIANO. *mf* *mf*

These old melodies show that the specific characteristic of the Franz lyric lies in its inward resemblance to the old German folk and church lied.—SABAN.

mf *p*

hei - - a - - ho! Thou art mine, and I am thine, Yes, I am thine.
 Hei - - a - - ho! Du bist mein und ich bin dein, ja ich bin dein.

mf

The lark is gai - ly
 Die Ler - che singt mit

dol. *mf* *dol.* *mf*

sing - ing; Rise up, Kä - ther - lein! The flowers are
 Schal - le; stand auf Kä - ther - lein! Die Blu - men er-

fra - grance fling - ing, Rise up, Käth'r-lein, O my love! Sing
 wa - - chen al - le, stand auf Käth'r - lein hol - der Bul! Das

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are written below the notes. The piano accompaniment consists of chords and moving lines in both the right and left hands, with various dynamics and articulation marks.

hei - - a - - ho! Thou art mine, and I am thine, Yes, I am
 Hei - a - - ho! Du bist mein und ich bin dein, ja ich bin

The second system continues the musical score. The vocal line starts with a dynamic marking of *mf* and ends with *p*. The piano accompaniment includes a dynamic marking of *f* at the beginning and *mf* later on. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

thine.
 dein.

The third system shows the continuation of the piano accompaniment. The vocal line is mostly silent, with only a few notes at the end. The piano accompaniment features a dynamic marking of *mf*, a *dol.* (dolente) marking, and a *dimin.* (diminuendo) marking. The system concludes with a final chord and a fermata.

FORSAKE THEE.

Dich meiden.

English Version by MISS FROTHINGHAM.

Andante con moto. *mf*

VOICE. *mf*

For - sake thee, nay, ah,
 Dich mei - den nein, ach

PIANO. *mf*

cres.

nay, Thy absence would a des - - - - - ert make, Oh, be thou
 nein! Die Pein trägt mei - ne See - - - - - le nicht, wenn du nicht

cres.

cres.

mine, al - way, Or my poor heart, or my poor heart must
 mein..... kannst sein, mein ar - mes Herz, mein ar - mes Her - ze

cres.

A close observer must see that the forms of the accompaniment are as naturally adapted to the melody as if of the same origin.—SABAN.

cres.

break, Thy face, thy face is morn - - - ing's breath, Thy loss is night. . .
 bricht, Dich sehn, dich sehn ist Mor - - - gen - roth, dich mei - den Nacht.....

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and a key signature of one sharp. The piano part includes a dynamic marking of *p* (piano) and a *cres.* (crescendo) marking. The vocal line has a *cres.* marking at the end of the first phrase.

mf

and death. Thou gracious
 und Tod. Du sü - sses

dol. *mf* *mf*

The second system continues the musical score. The vocal line has a *mf* (mezzo-forte) dynamic marking. The piano accompaniment features a *dol.* (dolente) marking and a *mf* dynamic marking. The vocal line includes a dotted line indicating a continuation of the previous phrase.

cres.

rest, thou gracious rest, Oh grant a-gain the strength to
 Lieb, du sü - sses Lieb, o gieb mir wie - der neu - - - en

cres.

The third system concludes the musical score. The vocal line has a *cres.* marking. The piano accompaniment also features a *cres.* marking. The vocal line includes a dotted line indicating a continuation of the previous phrase.

live ; What from my breast, what from my breast, Once drove thee forth, for-
Muth ; Was fort dich trieb,..... was fort dich trieb, ver-gieb, und sei, o -

mf *cres.*

give, I pray, for - give, Thou, thou a - lone, if near or
 sei mir wie - der gut nur du, du bist ob nah',..... ob

f

far, Thou art my on - ly, my on - ly star.
 fern, ja doch mein ein..... z'ger, mein, ein..... z'ger Stern.

cres. *cres.*

AH ELSLEIN, DEAREST ELSELEIN MINE.

Ach Elslein, liebes Elselein mein.

English Version by MISS FROTHINGHAM.

Andante con moto.

VOICE.

1. Ah Els - lein,
1. Ach - Els lein,
3. Hope, time will
3. Hoffⁿ Zeit wird

PIANO.

dear - est El - se - lein, Would I were now with
lie - bes El - se - lein mein, wie gern wär' ich bei
end our sor - row, Hope, for - tune yet will
es wohl en - den, hoffⁿ, Glück wird kom - men

thee! A - las, two dark deep wa - -
dir! So sei'n zwei tie fe Was - -
shine, And bring a glad to - mor - -
drein, sich in all's Gut's ver - wen - -

The characteristics of the folk song are:

1. A pregnant construction of the principal motive, and a thematic leading of the same.
2. The melody is polyphonic
3. The key is based upon the old church system with a strong inclination to the modern major and minor.
4. The rhythm of the melody is closely bound to the word-accent; word and tone assimilate to the finest detail.—FR. ARNOLD.

ters Lie 'twixt thy - self and me;
ser wohl zwi - schen dir und mir;
row, Thou dear - est El - se - lein;
den, herz - lieb - stes *El - se - lein;*

A las, two dark deep wa -
so sei'n zwoi tie - fe Was -
And bring a glad to - mor -
ja in in all's Gut's ver - wen -

ters Lie 'twixt thy - self and me . . .
ser wohl zwi - schen dir und mir.....
row, Thou dear - est El - se - lein. . .
den, herz - lieb - stes *El - se - lein.....*

The Franz song is no other than the German folk song enriched and idealized through the means of modern art.—SARAN.

WHEN TWO WHO HAVE LOVED ARE PARTING.

Wenn Zwei von einander scheiden.

Words by HEINE.

English Translation by MISS FROTHINGHAM.

The four following Songs

Dedicated to Baron Arnold Senft v. Pilsach.

R. FRANZ, Op. 48, No. 1.

Allegretto. *mf*

VOICE. *mf*

When two who have lov'd are
Wenn Zwei von ein-an-der

PIANO. *p* *mf*

Ped. *

cres.

part - ing, Each go - ing his separate way, Hand clasp - eth hand with
schei - den, so ge - ben sie sich die Händ, und fan - gen an zu

cres.

Ped. * *Ped.* * *Ped.* * *Ped.* *

sigh - ings and fears that will not stay.....
wei - nen, und seuf - zen oh - ne End.

p

Ped. * *Ped.* * *Ped.* *

mf

With us there was no weep - ing, From nei - ther was heard a sigh, The
 'Wir ha - ben nicht ge - wei - net, wir seufz - ten nicht Weh und Ach! Die

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

weep - ing and the sigh - ing, That fol - low'd by and
 Thrä - nen und die Seuf - zer, die ka - men hin - ten -

Ped. * *Ped.* * *Ped.* *

by.
nach.

dim. *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

The difficult as well as the most striking point in the composition, is where the tears and sighs follow afterward in the after-play.—OSTERWALD.

When two who have loved are parting.

AT SEA.

Wasserfahrt.

Words by HEINE.

English Translation by MISS FROTHINGHAM.

R. FRANZ, Op. 48, No. 3.

*Allegro moderato.**mf*

VOICE.

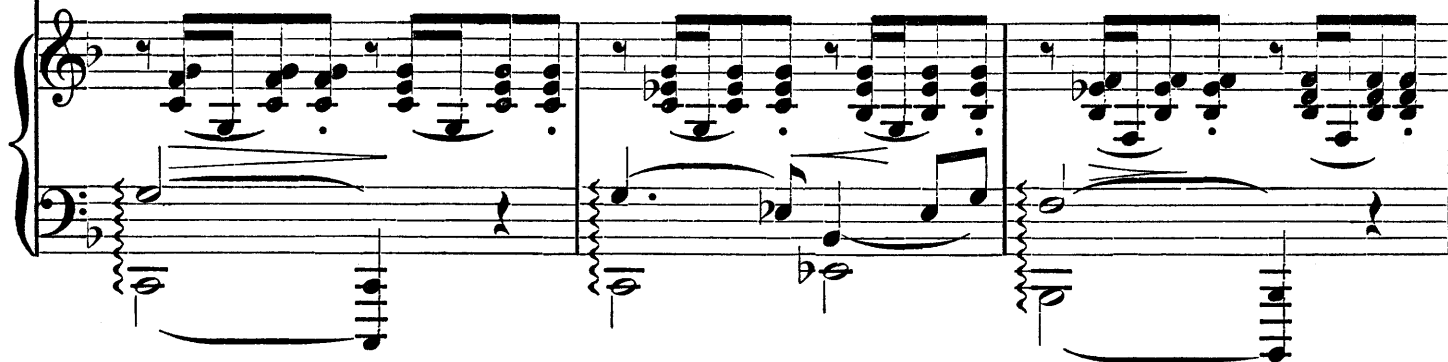


I stood and lean'd a -
 Ich stand ge - leh - - - net

PIANO.

*con Pedale.*

gainst the mast, And watch'd the waves glide by me; Fare -
 an den Mast, und zähl - te je - de Wel - le. A -

*cres.*

well my beau - teous Fa - ther - land, For swift thy dear shores
 de, mein schö - nes Va - ter - land! Mein Schiff, das se - gelt

*cres.*

The music pictures first the ship upon the sea; we feel the motion of the waves, over all, the poet's sorrow speaks with peculiar power through the music, we know not if it be written in F—major or B—minor.—OSTERWALD.

fly . . . me! . . . I pass'd my lov'd . . . one's
schnel . . . *le! . . .* *Ich kam schön Lieb - chens*

mf

win - dow by, The lights were shin - ing ma - ny; I look'd 'till I could
Haus vor - bei, die Fen - ster - schei - ben blin - ken; ich guck' mir fast die

cres.

look no more, But face there was not a - ny, Oh,
Au - gen aus, doch will mir Nie - mand win ken. . . . Ihr

f

mf

crowd not to my eyes, ye tears, Lest I not see for blind - ness, Break
Thrä - nen, bleibt mir aus dem Aug', dass ich nicht dun - kel se - he. Mein

Leidenschaftlich und breit.
cres molto.

not in twain my ach - ing heart, Be - cause of love's un -
kran - kes Her - ze, brich mir nicht vor all - zu - grossem

rit. e decres.

kind - ness!
We - he!

a tempo.

rit. e decres. *mf* *dimin.*

THE PEARL.

Die Perle.

Words by RÜCKERT.

English Translation by CHARLES T. BROOKS.

Andantino con moto.

R. FRANZ, Op. 48, No. 4.

mf

VOICE.

A tear - drop has fall - en from Heaven's blue eye, Now
 Der Him - mel hat ei - ne Thrä - ne ge - weint, die

PIANO.

mf

sure - ly 'twill sink in the sea, and then die! A mus - sel
 hat sich in's Meer zu ver - lie - ren ge - meint, Die Mu - schel

espressivo.
piu f

caught it from the sea, The darl - ing now my
 kam und schloss sie ein: Du sollst nun mei - ne

piu. f

pearl shall be.
Per - le sein,

espressivo.

Con anima.

piu. f Thou shalt not quake at the rag - ing deep, In my heart hence - forth
Du sollst nicht vor den Wo - - gen za - gen, ich will hin - durch dich

cres.

piu. f

cres

mf espressivo.

thou sweet shalt sleep; My woe, my bliss, then shalt thou
ru - hig tra - gen. O du mein Schmerz, du mei - ne

mf

Lange. Pause.

rest, Thou tear of Heav'n with - in my breast. . . .
Lust, du Him - mels - thrän' in mei - ner Brust!.....

dim.

mf dolce.

Grant Heaven that I in a heart's ten - der shrine May keep this pur - est
Gieb Him - mel, dass ich in rei - nem Ge - mü - the den rein - sten dei - ner

mf dolce.

tear - drop of thine.
Tro - pfen hü - te.

p

The middle strain, "O du mein Schmerz, &c.," is as full of soul power as anything Franz has written.—OSTERWALD.

SPRING NIGHT IN NORWAY.

Norwegische Frühlingsnacht.

English Translation by MISS FROTHINGHAM.

R. FRANZ, Op. 48, No. 6.

Andante con moto. Fresh. Frisch.

VOICE. *mf*

Evening so cool and so still, Bathing each val - ley and hill!
Lenz-nacht, so still und so kühl, schmiegst dich an Thä - ler so schüül!

PIANO. *mf dolce.*

Mu - si-cal tones are ring - ing; Tell me what meaneth the sing - - ing?
Lieb - li - che Tö - ne klin - gen, sag' was be - deu - tet das Sin - - gen?

p dolce. *cre* *- scen* *do.*

Kisses as air - y of some fair - y, o'er the li - lies?
El - fen grü - ssen ih - re sü - ssen, wei - ssen Li - lien,

cre *- scen* *do.*

PIANO. *p dolce.*

We have pictured a still, cool night in Norway : the clouds hovering over the tall fir-trees, while the moon lights up the distant snow peaks. In this enchanting stillness come to us voices so soft, the old forgotten songs, soothing every sorrow, lifting us into the presence of the ever-beautiful.—OSTERWALD.

f Breit.

Night sweet peace is bring - ing.
lasst's zum Her - zen drin - - gen!

f Breit.

mf a tempo.

p

mf

Silver'd the snow - y peaks stand, Showing the moon is at hand:
Lichtglanz auf schnee - i - ger Höh', zeigt, dass der Mond in der Näh!

mf

See the dark ev-er-green so - ver Fleecy clouds vanishing, hov - - er;
Ue - ber die dü - ste-ren Tan - nen schweben die Wol - ken von dan - - nen.

p dolce. *cre* *scen* *do.*

Night yet lin - gers, but the fin - gers soft of spring - time
 Sieh den hol - den Lenz ver - gol - den, Berg' und Tha - le

p dolce. *cre* *scen* *do.*

f Breit.

Hill and val - ley cov - - er.
 rings die Nacht.... ver - ban - - - nen!

f *Breit.* *mf a tempo.* *p*

mf

Ah, in the still - ness of night Stir in me voic - es so light,
 Ach, in der Stil - le der Nacht, klin - gen mir Tö - ne so sacht,

mf

Long a - go vanish'd voi - ces! Once more my sad heart re - joi - ces;
al - te ver - gess-ne Lie - der, re - gen im Her - zen sich wie - der.

p dolce. And with heal - ing spring is steal - ing o'er my sor - rows,
Sol - che Bil - der ma - chen mil - der dei - ne Lei - den,
cre - scen do. scen do.

f Breit. sooth - ing ev' - ry pas - sion.
hei - len dei - ne Wun - den!

mf

DEAR LITTLE MAIDEN MINE.

Herziges Schätzle du!

Words by OSTERWALD,

English Translation by MISS FROTHINGHAM.

The three following Songs

Dedicated to Frau Helene v. Hornbostel—Magnus.
R. FRANZ, Op. 50, No. 1.

mf Allegretto con grazia.

VOICE.

Dear lit - tle maid-en mine, Hast with these wiles of thine Stol-en a - way my heart,
Her - zi - ges Schätz - le du, hast mir auch all mei Ruh' g'stoh-len, du lo - ser Dieb,

PIANO.

mf

Con Pedale.

rit. p cre - - scen - - do.

Thief... that thou art! When in those eyes I gaze, Watching them dance and blaze, 'Tis as in those bright eyes
hab'..... di doch lieb! Wenn dir in's duu - kel-blau, fun-ke-hell Schelm-aug' schau, mein' i, i sah' in mein

rit. p cre - - scen - - do

Lay par-a-dise, 'Tis as in those eyes, Para - dise.
Him - mel-reich 'nein, in mein Him-mel-reich hin - ein.

The congeniality between Franz and Osterwald lies in their youthfulness.—LISZT.
It pervades this entire song as many others of earlier composition.

mf

But ah, when thou art far, Have I no sun nor star, In this dark world and drear
A - ber wann du bist fern, hab' i kei Sonn', kei Stern, der mir die dun - kel Welt

mf

rit. *p* cre - - scen - do.

My heart to cheer. Be thou com - pas - sion - ate, Love, on my hap - less fate; Turn those bright eyes of thine, So
freund - li er - hellt! - Hab' ein Er - bar - men dann, Schatz, mit mir ar - men Mann, fun - kel - hell Schelm - aug' du, sieh

rit. *p* cre - - scen - do

kind - ly on mine, so kind - ly on mine.
freund - li mi an, sieh freund - li mi an!

mf

When thine eyes on me glow, Then is this vale of woe, Then is this drea-ry night
Wann mir dei' Schelm-aug' lacht, ist mir die Er - den-nacht, ist mir das Jam - mer-thal

rit. *p* cre - - scen - do.

Once.... a-gain bright. When a sweet kiss from thee, Tells that thou lov-est me, O - pen be - fore me lies
hell..... auf ein-mal! Ach! und wenn du mich liebst, mir a süß Bus-serl giebst, spring' i gleich le - big in's

my Par - a-dise, be - fore me Par - a - dise.
Him - mel-reich nein, in's Him - mel-reich hin - ein.

Dear little maiden mine.

SPRING LAMENT.

Frühlingsklage.

Words by LEBRET.

English Translation by MISS FROTHINGHAM.

R. FRANZ, Op. 50, No. 2.

Allegro con anima. *mf dolce.*

VOICE. A - gain the
Nun wird es

PIANO. *mf dolce.* *p*

Con Pedale.

spring is green in ev'ry bow - er, And lit - tle birds their homeward way are wing - - -
wie - der grün auf al - len Wie - sen, und hat die Au - gen Veil - chen auf - ge - schla - - -

ing, The vio - let opes her eyes, the first sweet flow - - er To greet them,
gen, es will die Vög - lein aus der Fer - ne grü - - ssen, er - wacht von

cres. *cres.*

wak - en'd by the voice of sing - - ing. mf
 ih - rer Me - lo - di - en Kla - - - gen. And from their
Und aus der

espress. *p*

si - lent win - ter hid - ing - pla - - ces The flow'rets all come forth with freshen'd beau -
 stil - len Win - ter - kammer stei - gen die Blumen all in ih - ren Lenzge - wän - -

ty And gay at - tire, and bow their love - ly fa - - ces In ea - ger
 dern, und win - ken froh sich mit so sanf - tem Nei - - gen, ge - schmückt mit

cres. *cres.*

Quasi Recit.

mf

ness to pay the spring their du - - - ty. Ah, how the
 ih - ren bun - ten Pur - pur - bän - - - dern. Ach, welch' G^o

flowers on the sun - ny fields thronging, And the air with song of birds is ring - ing! On ev - 'ry
 dränge auf den frischen Wie - sen von Blu - men, welches Le - ben durch die Lüf - te; aus je - dem

tree the leaf-buds burst with long - ing, And e'en in mountain clefts new life is spring - ing.
 Bau - me wol - len Knospen sprie - ssen, es blü - hen neu die tief - sten Berges - klüf - te.

mf

Then would not I in all the world be
 Da sang auch ich auf's neu-e mei-ne

espress. *p* *p* *Recit.* *Andante sostenuto.* *pp*

lone - ly, And sang anew, my love with songs to waken; But all was still; And echo an - swers on - ly, and
 Lie - der, wollt' meiner Liebe sü - sse Grü - sse sa - gen - doch Stille rings; ein Echo haltt es wie - der, ein

mf *Tempo 1. decres.*

echo an - swers on - ly: Thy love ere now has to her grave been ta - - - ken.
 Echo haltt es wie - der: man hat das Liebchen dir in's Grab ge - tra - - - gen.

One of the peculiarities of the Franz lyric is that we rarely find, as in other modern song writers, the "durchcomponirt" style; rather, even when at first glance it seems otherwise, there is a perceptible and beautiful change in the second or third verse.—AMBROS.

GREETING.

Ein Gruss von Ihr!

Words by W. VIOL.

English Translation by MISS FROTHINGHAM.

Andantino con tenerezza.

R. FRANZ, Op. 50, No. 4.

VOICE.

p dolce.

The qui - et for - est lake is gleaming, In sun - set's gold - en rays; . . . And
Es glänzt im A - bend - son - nen - gol - de der stil - le Wal - des - teich, . . . und

PIANO.

p dolce.

con Pedale.

in the wa - t'ry mir - ror dreaming, The clus - ter'd flow'r - ets gaze. . . .
träumend blickt die Blü - then - dol - de in's blau - e Was - ser - reich. . . .

espress.

A - mong the reeds is murm'ring lightly, The love-sick dragon fly, . . .
Li - bel - len schwir - ren lie - bes - trun - ken im schwanken Schilf um - her; . . .

Whenever the composer makes use of figure-work, it serves only as a coloring, blending light and shade to the undertone, but it is closely connected with the melody, grows naturally from it, and is always subordinate to the idea.—SARAN.

cre - scen - do.

And heavy dew-drops like diamonds brightly On ev' - ry grass-blade lie. . . .
 Thau - tropfen hän - gen wie Gol - desfun - ken am Gras-halm hell....und schwer.....

p dolce.

And sighing thro' the rush - es slender, A pass - ing breath is
 Ein lei - ser Hauch be - wegt die Blät - ter im stil - len Wei - den

a tempo. dolce.

sent, The night-in - gale pours forth her ten - der And pas - sionate la -
 hain, der Nach - ti - gal - len Sang - geschmet - ter mischt ju - belnd sich da -

ment. 'Tis sweet to hear her lay, sweet singing A - mid the lea - fy
 rein..... Mir ist so wohl im Laub - ge - drän - ge, im schatt'gen Wald - re-

mf

grove; As if a mes - sage she were bringing From thee, my love, my
 vier,..... mir ist als ob... ent - ge - gen klän - ge ein Gruss von Ihr, von

cres.

il Basso marcato e legato.

love, from thee, my love, my love.
 Ihr..... ein Gruss, von Ihr, von Ihr!.....

espress.

dim.

cres.

.....

a tempo.

p

dim.

pp

THE OAK-WOOD.

Der Eichwald.

Words by LENAU.

English Translation by Miss FROTHINGHAM.

The seven following Songs

Dedicated to Ludwig II. König von Bayern.

R. FRANZ, Op. 51, No. 1.

Andante con moto. *Quasi Recit.*

VOICE. I
Ich

PIANO. *cantabile.* *p* *Con Pedale.*

'neath the solemn shadows hied me Of oaks, and gently whisp'ring there, A
trat in ei - nen hei - lig dü - stern Eich - wald, da hört ich leis' und lind ein

brook ran 'mong the flow'rs be - side me, 'Twas like a child that says its
Bäch - lein un - ter Blu - men flü - stern, wie das Ge - bet von ei - nem

It is an individual characteristic of Lenau's poetry, that he often follows a formless shadow, less real than with Heine, and which is sometimes painful, but the composer relieves this by clothing the ideas in decided and beautiful forms.

mf a tempo.

prayer. And then a sense of awe be - fell me; The for - est
Kind. Und mich er - griff ein sü - sses Grau - en, es rauscht' der

a tempo. legato.

mf

cres.

stirr'd, mys - te - rious, low, As if it would some se - cret
 Wald ge - heim - niss - voll, als möcht' er mir was an - ver -

cres.

tell me Which yet my heart was not to know. . . .
 trau - en, das doch mein Herz nicht wis - sen soll ;

As if it soft - ly were re - veal - ing, The myst'ry
 als möcht' er heim - lich mir ent - de - cken, was Got - tes

cres. of God's love and will; Then paus'd in sud - den ter - ror feel - ing
 Lie - be sinnt und will: doch schien er plötz - lich zu er - schre - cken
p

pp Adagio. His presence near, and all was still. . .
 vor Got - tes Näh' und wur - - de still. . .
un poco piu lento.
pp

TEARS.

Thränen.

Words by v. CHAMISSO.

English Translation by Miss FROTHINGHAM.

Con moto appassionato.

R. FRANZ, Op. 51, No. 2.

VOICE. *mf*

What is it, fa - ther, that I have done? Thou breakest my heart, and pi - ty hast
 Was ist's, o Va - ter, was ich ver-brach? Du brichst mir das Herz, und fragst nicht dar-

PIANO. *mf*

Con Pedale.

a tempo.

none. . . Him I have re-nounc'd; thy will is o - bey'd; That
 nach..... Ich hab' ihm ent - sagt nach dei - nem Be - fehl, doch

rit. *a tempo.*

cres.

I have for - got him I nev - er have said. He
 nicht ihn ver - ges - sen, ich hab' es nicht Hehl. Noch

cres.

lives in me still; 'Tis I that am dead, And
lebt er in mir, ich sel - ber bin todt, und

f
o - ver me brood - eth thy sen - tence of dread.
ü - ber mich schal - tet dein stren - ges Ge - bot.....

Andante espressivo. p
When heart and will shall be bro-ken soon,
Wann Herz und Wil - le ge - bro - chen sind,

m.s.

Dy-ing, thy child craves yet one last boon. And when at last my wea-ry eyes sleep, And
bit - tet um eins noch dein ar - mes Kind. Wann bald mein mü - des Au - ge sich schliesst, und

cres. tears perhaps thine at part - ing shall weep, By the church-yard wall, 'neath the
Thrä - nen viel - leicht das dei - ne ver - giesst; an der Kirch - wand dort, beim Hol -
poco accelerando.

dim. li - lac tree, Where my moth - er lies, there bu - ry thou me.
lun - der - strauch, wo die Mut - ter liegt, da le - ge mich auch.
ten.

One of the principal features of the Franz lyric is: a spirit of resignation, or somewhat of that "Weltschmerz," in its best meaning, a pure unsatisfied longing after the Ideal.—SARAN.

DORNRÖSCHEN.

Dornröschen.

Words by OSTERWALD.

English Translation by Miss FROTHINGHAM.

R. FRANZ, Op. 51, No. 3.

p Andantino. With fervor. Innig.

VOICE.

Dorn - rös - chen opes her sweet eyes wide, The sea - son past of long re - pose, And
Dorn - rös - chen schlägt zum er - sten - mal die Au - gen auf nach lan - ger Ruh' una

PIANO.

p

Con Pedale.

looks a - bout her like a bride; But soon the vale grows drear - y, And
schau - et bräutlich um im Thal, doch fal - len bald der Klei - nen im

wea - - ry, Her weep - - ing eyes are fain to close.
Wei - - nen die mü - den Au - gen wie - der zu.

dim.

dim.

It is the peculiar melting of word and tone, which in principle and art reminds us of the old German style.—SARAN.
 No. 103. Franz Album.

p

And as she in her dreams doth weep, Comes the May, her lov - er true, And
 Und als sie weint im schwe - ren Traum, kommt ihr Lieb', der Mai - e traut, und

soft doth kiss a - way her sleep; And 'neath his kiss - es gleam - eth, and
 küsst sie wach sie weiss es kaum: von sei - nem Kuss er - glü - het, er

dim.

beam - eth The ten - - der bride in beau - ty new.
 bli - - het zu hol - der Pracht die jun - ge Braut.

dim.

mf

Be hap - py in thy fleet - ing bliss, And hold thy beau - teous lov - er fast, For
 Nun freu - e dich der kur - zen Lust, und sei dem schö - nen Buh - len hold: an

thou must die be - neath his kiss; What pain may come to - mor - row, and
 sei - nem Kuss du ster - ben musst! Wie lei - de dir ge - sche - he, wie

dim.

sor - row, The pain and sor - row thou wouldst taste.
 we - - he, du selbst hast Leid und Weh' ge - wollt.

dim. *pp*

O HEART WITHIN MY BREAST.

O Herz in meiner Brust!

Words by K. MAYER.
English Translation by MISS FROTHINGHAM.

R. FRANZ, Op. 51, No. 4.

p Andantino con grazia. *cres.*

VOICE.

The bird up - on the tree Looks gai - ly 'round and
Das Vög - lein auf dem Baum schaut mun - ter um und

PIANO.

dolce. p *cres.*

Con Pedale.

sings,..... Till with his mel - o - dy The whole wide mead - ow
singt,..... dass durch den wei - ten Raum die hel - le Stim - me

p *cres.*

rings ;..... With bird up - on the tree, tis....
klingt;..... Dem Vög - lein auf dem Baum ist....

mf *p*

mf *pp* *p*

well. The flow - 'ret on the lea, Half hid - den in the
 wohl. Das Blüm - lein auf - der Au im ein - sam stil - len

cres.

grass,..... Vis - it the hon - ey - bee And sun - beams as they
 Thal..... trin - ket nur sü - ssen Thau und war - men Son - nen

p *cres.*

cres.

pass,..... With flow - 'ret on the lea, 'tis
 strahl..... Dem Blüm - lein auf der Au ist.....

mf *p*

mf *pp* *p*

mf *cres.*

well. O heart with - in my breast, Thou too may'st hap - py
 wohl. O Herz in mei - ner Brust, auch dir ist wohl und

p *cres.*

be,..... Since love has brought his best, His tears and smiles to
 leicht..... seit dir die Lie - be Lust und Thrä - nen hat ge -

mf Breit.

thee,..... O heart with - in my breast, With thee 'tis... well.
 reicht..... O Herz in mei - ner Brust, auch dir ist... wohl!

THE WATER-LILY.

Die schlanke Wasserlilie.

Words by HEINE.

English Translation by Miss FROTHINGHAM.

R. FRANZ, Op. 51, No. 7.

VOICE. *mf Andantino.* *p*

The slen - der wa - ter - li - - ly Stands dream - i - ly
 Die schlan - ke Was - ser - li - - lie schaut träu - mend em

PIANO. *mf* *p*

Con Pedale.

mf

gaz - ing a - bove, Un - til . . . the moon . . . sends greet -
 por aus dem See..... da grüsst der Mond.... her - un - -

p *mf*

il Basso un poco marcato.

p *p*

ing In rays . . of long - - ing love. . . . A - bash'd her
 ter mit lich - tem Lie - bes - weh..... Ver-schämt senkt

p *p*

marcato il Basso.

The truth and depth of sentiment, the simplicity of expression, the sharp precision of thought, (as in "mit schwarzen segeln,") and above all the musical quality (Sangbarkeit) of Heine's poetry makes him a favorite with the composer.—SARAN.

mf

head she droop - eth Down-ward with maid - en - ly grace ; And
 sie das Köpf - chen wie - der hin - ab zu den Well'n, da

Il basso marcato.

mf *p*

there at her feet . . . be - hold - eth His wan . . . and sil - - ve-ry
 sieht sie zu ih - ren Fu - - ssen den ar - men blas - sen Ge-

Il basso marcato.

face. . . .
 selln.....

p *dim.* *pp*

il Basso marcato.

FAREWELL.

English Translation by Miss FROTHINGHAM.

Wiedersehen.

R. FRANZ, Op. 51, No. 8.

Words by RÜCKERT.

*Con moto agitato.**mf*

VOICE.



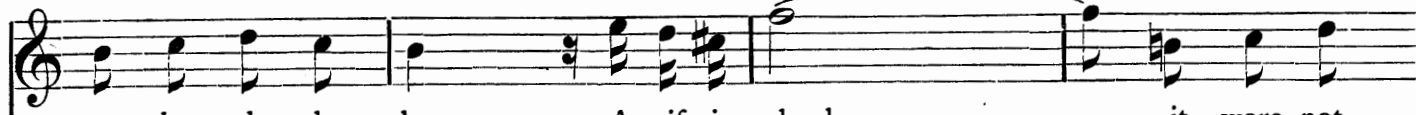
Farewell! and if again thou meet me, I pray thee
Leb' wohl, und se - hen wir uns wie - der, so schla - ge

PIANO.

*Con Pedale.*

let thine eyes not greet me;
du die Au - gen nie - - der,

And I will
und geh'n will



pass thee calm - ly by,
ich an dir vor - bei,

As if in - deed.....
als ob ich's nicht.....

it were not
ge - we - sen



mf

I.....
sei

As if to me had ne'er been granted
Als ob nicht ich es sei ge - we - sen

rit. *p* Recit.

To read with - in thine eyes en - chant - - ed. — What should I
der dir im Au - ge darf - te le - sen — was werd' ich

Piu lento. *f* *rit.*

now with - in them see? That I a stranger am to thee.....
le - sen jetzt da - rin? dass ich dir fremd ge - wor - den bin.....

p *pp* *f* *rit.* *dim.* *a tempo.*

a tempo.
mf

I will not read the an - swer giv - en In eyes that were so long my
Ich will's nicht in dem Au - ge le - sen, das einst mein Him - mel ist.... ge -

mf

heav - en ; That I am banish'd ev - er - more And
we - sen, dass ich daraus ver - sto - ssen bin,..... und

sf

f *mf*

Recit.
rit. *sf*

naught can me that heav'n re - store.....
nie ein Rückweg ist da - hin!.....

ten. a tempo. rit.

rit. *sf* *mf* *dim.* *pp*

Franz gives a sublime touch to some songs where the vocal part suddenly ceases, like the vanishing of a heavenly apparition, leaving the close to the piano.

ROMANCE.

Romanze.

Words by v. EICHENDORFF.

English Translation by MISS FROTHINGHAM.

R. FRANZ, Op. 51, No. 9.

*Allegro moderato.**mf*

VOICE.

They to... her rest were sing - ing The
 Zur ew' - gen Ruh' .. sie san - gen die

PIANO.

Con Pedale.

mil - ler's daugh - ter fair ;..... The pass - ing bell was ring - ing Still
 schö - ne Mül - le - rin,..... die Ster - be - glo - cken klan - - gen noch

p

on the for - est air..... There stands a rock so lone - - ly, No
 ü - ber'n Wald - grund hin..... Da steht ein Fels.. so küh - - - le, wo

cres - - - *cen* - - - *do.* *mf*

trav - 'ler's foot as - cends ; Thence to the mill one on - - - ly
 kei - ne Wan - drer gehn, noch ein - mal nach der Müh - - - le

cres - - - *cen* - - - *do.* *mf*

p

Last look the huntsman bends..... The leaves are whis - p'ring gent - - ly ; His
 wollt' dort der Jä - ger sehn..... Die Wäl - der rau - schen lei - - se, sein

p

cres - - - *cen* - - - *do.* *mf*

hunt - ing all is o'er ; He blows his horn so faint - - ly ; His heart unto death is
 Ja - gen war vor - bei, der blies....so ir - re Wei - - se, als müss - te das Herz ent

cres - - - *cen* - - - *do.* *mf*

sore.....
zwei.....

Then still it grew as ev - - er On
Dann stil - le in.... der Run - - de ward's

p

sf sf

rit. dim. p

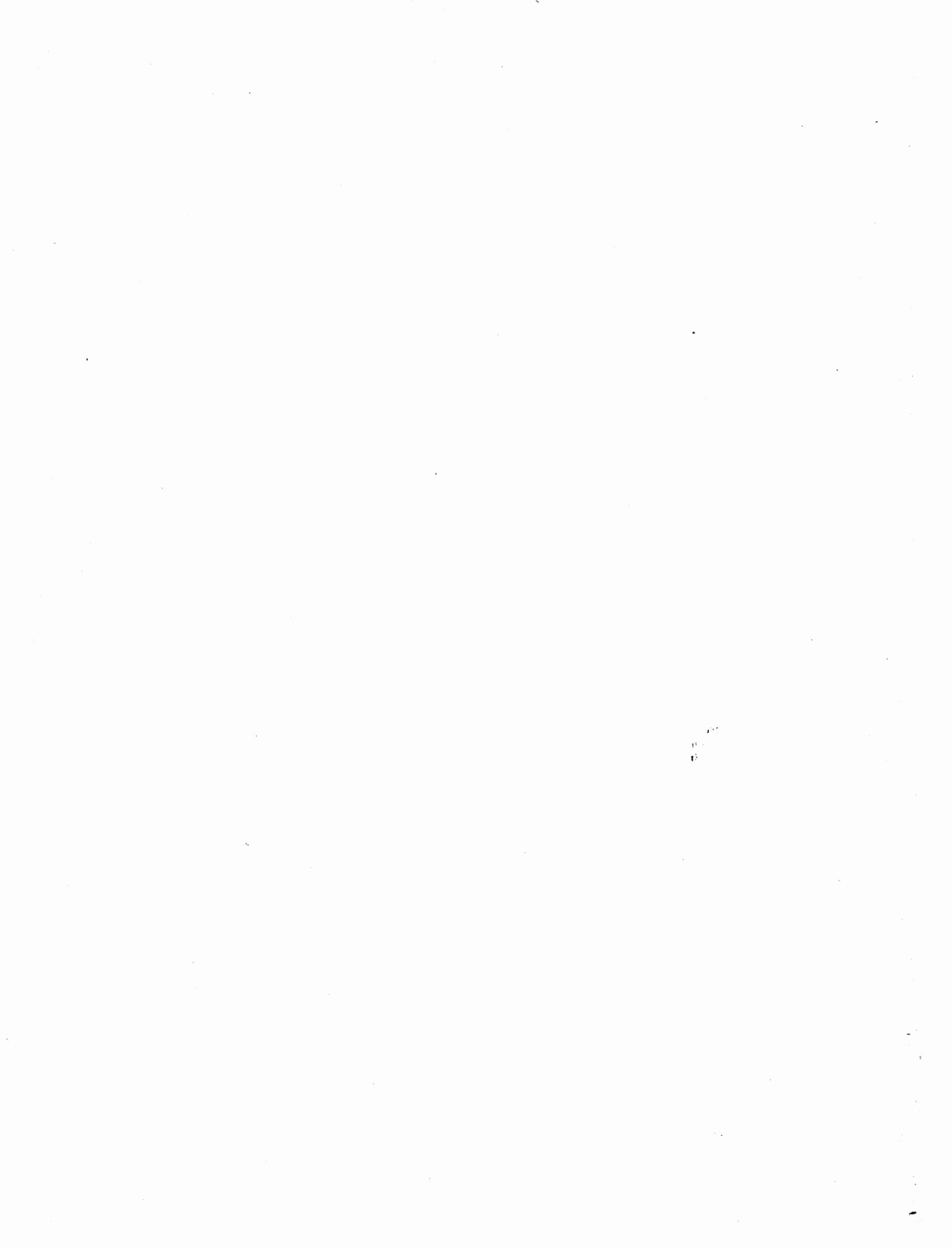
moun - tain and on plain ;..... And from that mo - ment nev - er Was
ü - ber Thal und Hö'h'n,..... man hat.... seit die - ser Stun - de ihn

cres. p

cres. p

he be - held a - gain.....
nim - mer - mehr ge - - sehn.....

p pp



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