



SCHIRMER'S
LIBRARY

Vol. 711

MASTERSONGS
BY
GREAT COMPOSERS

GRIEG
SIX SONGS

EDITION FOR LOW VOICE

PR. 60c



Schirmer's Library of Musical
Classics

Vols. 710-711

MASTERSONGS BY
GREAT COMPOSERS

EDVARD GRIEG

SIX SONGS

THE ENGLISH TRANSLATIONS BY
DR. THEO. BAKER and HENRY G. CHAPMAN

WITH A CRITICAL NOTE BY
RICHARD ALDRICH

No. 710 FOR HIGH VOICE

No. 711 FOR LOW VOICE

G. SCHIRMER, INC., NEW YORK

Copyright, 1902, by G. Schirmer, Inc.

Printed in the U. S. A.



EDVARD HAGERUP GRIEG

A CRITICAL NOTE BY
RICHARD ALDRICH

One of the characteristic achievements of the nineteenth century in music was its exploitation of the folksong element in artistic production. It cannot be called a discovery of the nineteenth century, for the influence of this element had previously made itself felt—in the work of Haydn, for instance, it has been conclusively shown that Croatian folk-tunes appear as a heritage from his Croatian ancestry. But the nationalizing tendency is most conspicuously represented to our minds by the names of Chopin, Liszt, Smetana, Dvorák, Grieg. With them there was a deliberate purpose to look for inspiration in the traditional lore of the common people, to return to the soil and to native simplicity and freshness. These men used these sources in various ways and in various measure. But none have been so zealous or so thoroughgoing in their cultivation of the dialect of the common people, as Grieg; none have transferred the spirit of popular music so undiluted into the sophisticated forms of art, as he. Grieg has deliberately surrendered the larger outlook, to make himself the representative and exponent of the Scandinavian in music. There are moments in some of his earliest works when we can see a power and a poetic imagination that remind us of Schubert, and that tempt us to regret that he has not developed his gifts in a broader way, within a less limited horizon. But be that as it may, within his chosen sphere he has reached an artistic stature that has made him one of the most striking figures in the world of music to-day. He has found a new note, struck a new accent, that have exerted a spell wherever music is cultivated. He had predecessors, but none who in anything like the same measure identified themselves with the Scandinavian feeling or succeeded in stamping their productions so clearly with the Norse hall-mark. Grieg's music came upon the world with the force of absolute novelty, and its freshness of form and its originality of content seemed irresistible.

Gift of Mrs. David Hansen
 March 1941

It proclaimed an individuality which was almost arrogantly assertive, yet full of insinuating grace and haunting charm, and of the poetic beauty of the romantic composers. Its appeal was instant, and its appreciation immediately assured.

Edvard Hagerup Grieg was born at Bergen, in Norway, on June 15, 1843, and gained his first training from his mother, who was an excellent pianist. On Ole Bull's advice, he was sent to the Leipzig Conservatory, in 1858, where he remained four years. In that austere school of musical propriety the spirit of Schumann and Mendelssohn had not yet disappeared beneath the pedantic dust that has since settled there, and there was at work among the students a spirit of progress such that when Grieg left the Conservatory, only nineteen years old, he had kept the ardor of his youth undimmed. He himself has told the story of his discovery of the field for artistic exploitation that lay in the music of his native land, through the influence of Rikard Nordraak, a young Norwegian musician whose early death has been unceasingly deplored by his compatriots. It was nothing less than a new movement in music that these young revolutionaries planned. Grieg resolved to work in this field; to make music in the artistic forms that should be aggressively and uncompromisingly Scandinavian in color and feeling. There was to be a crusade against the "effeminate Mendelssohnian-Gade Scandinavianism;" and though he studied under Gade himself in Copenhagen after his course at Leipzig, this was not destined to prevent his self-dedication to Norse ideals.

There is internal evidence in his works that these ideals did not come to him at the very outset of his career as a composer. What we know as distinctively and significantly Grieg's manner is not revealed in his first publications. His Opus 1 is a modest little set of four pieces for piano-forte, in which the paramount spirit is that of Schumann. His first songs come next in order—a set of four for alto voice, to words by Chamisso and Heine. Op. 4 is another set of six verses of the same poets, with one poem by Hans Christian Andersen. His next publication was entirely devoted to the poetry of Andersen; and thenceforth he is to be found engaged more generally with the lyrics of the Scandinavians—Ibsen, Björnson, Andersen, Munch, Richardt, Moe, Paulsen, Vinje and others. This is coincident with

the appearance of the first evidences of the young Norwegian's deliberate change of style, manifested perhaps more aggressively in his piano pieces, through the Scandinavian spirit also breathes through many of his songs from this period.

Grieg's life has been uneventful, spent largely in Bergen, his birthplace, and Christiania, where he conducted a musical organization, founded by himself, from 1867 to 1880. Previous to this, in 1865, he had visited Italy, and did so again in 1870, associating much with Liszt in Rome. We can find in some of his songs reminiscences of these visits—such as that entitled "Vom Monte Pincio"; but he has seldom strayed far from his chosen path among the Norwegian fjords and mountains and cliffs and upland meadows, intimately communing with the peasants and their life, which he has interpreted in his music. He has made artistic journeys to Germany and to England, where he has appeared not seldom as a performer and conductor of his own compositions, and has received much honor.

Grieg is essentially a worker in miniature. His genius is lyric, and finds its aptest expression in the smaller forms—in the songs, and the little piano pieces for two and four hands, which have all won a permanent place, it would seem in the hearts of music lovers. The finest flowers of his creations are perhaps the songs; upon them the touch of genius has been laid, and it may be that in them will lie the surest foundation of a lasting fame for Grieg's musicianship. We find in them the idiom, the phraseology that we have learned to be characteristic of Scandinavian music, but with less of the mannerism to which Grieg's nationalism has sometimes impelled him in the pianoforte pieces. The character of the melody, its fall and cadence, and the harmonic color, are unmistakable. In many of them there is an indescribable charm, a haunting sadness and tenderness; in others a rugged vigor and energy or a humorous gaiety. They are always at once individual and full of the racial strain. But this strain is less insisted upon, less exclusively to the fore, in them than in the piano works. They give the impression, on the whole, of greater spontaneity, and they speak a more universal language. They are precious additions to the modern literature of song, and will not soon lose their hold upon the hearts of the lovers of lyric melody.

RICHARD ALDRICH.

EDVARD GRIEG

SIX SONGS

CONTENTS

	PAGE
DIE ROSENKNOSPE (THE ROSEBUD)	2
ICH LIEBE DICH (I LOVE THEE)	6
ERSTES BEGEGNEN (THE FIRST MEETING)	9
SOLVEJGS LIED (SOLVEJG'S SONG)	11
EIN SCHWAN (A SWAN)	14
MIT EINER PRIMULA VERIS (WITH A PRIMULA VERIS)	16

Die Rosenknospe.

The Rosebud.

German words after the Danish of
H. C. Andersen.

Original key A \flat major.

Allegretto e leggiero. *con mezza voce*

Gesang. 

1. Ro-sen - knos - pe, zart und rund,
2. Ich will beichten, wie man muss:

con mezza voce

Voice. 

1. Rosebud rare with ros - y tip,
2. I'll con - fess me, as one ought,


Piano. 

p

Ped. *

lieb-lich wie ein Mädchen - mund! Küss' ich dich als mei - ne Braut,
Nie noch gab ich ei - nen Kuss! Kei - ne Maid er - war - tet mich,

Thou art sweet as maid - en - lip, Kiss I thee as bride of mine,
Ne'er be - fore a kiss I sought, There's no maid that waits for me,



Ped. *

wirst du schö - ner_ stets ge - schaut. Lass_ noch_
 Ro - se, ich_ muss küs - sen dich! Du_ nur_

Fair - er yet_ thy_ grac - es shine. One_ more_
 Rose - bud, there - fore I kiss thee! All_ my_

pp

pp

pp

ped. * *ped.* * *ped.* *

ei - nen Kuss dir_ ge - - - - ben, fühl'_____ mein
 bist mein Glück, mein Le - - - - - ben, fühl'_____ mein

kiss ere I_ de - part, _____ sweet! Feel_____ my
 joy, my life_ thou art, _____ sweet! Feel_____ my

rit. *a tempo* *pp*

pp *a tempo*

rit. *a tempo*

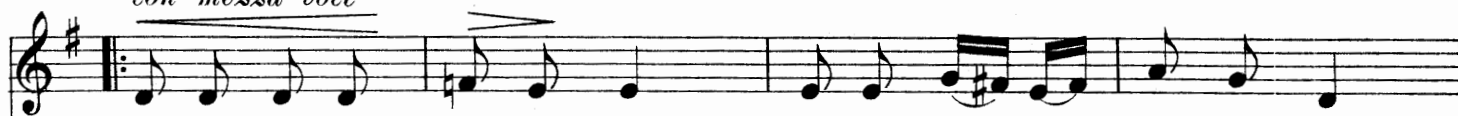
ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

Be - - - ben!
 Be - - - ben!

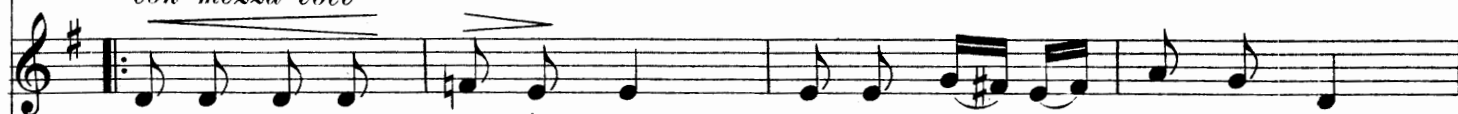
heart_ beat!
 heart_ beat!

p

ped. * *ped.* * *ped.* * *ped.* *

con mezza voce

3. Geb' ein Lied dir, wenn du küsst, und wenn einst ich Staub dann bin,
 4. Dänmarks Mädchen, wenn ich schied, sa - gen wohl bei - je - dem Lied:

con mezza voce

3. For thy kiss a song I'll give, And when I shall cease to live,
 4. Denmark's maidens, when I die, At my ev - 'ry song shall cry:

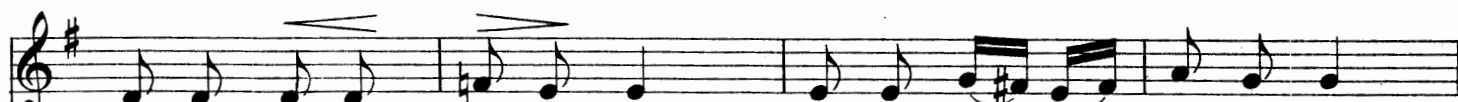


Ped.

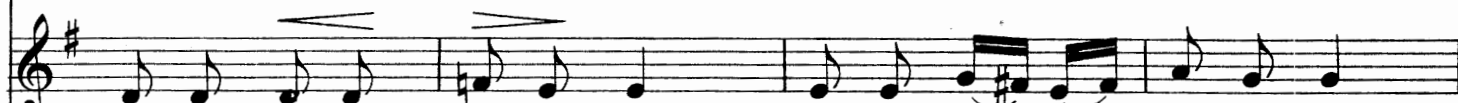
*

Ped.

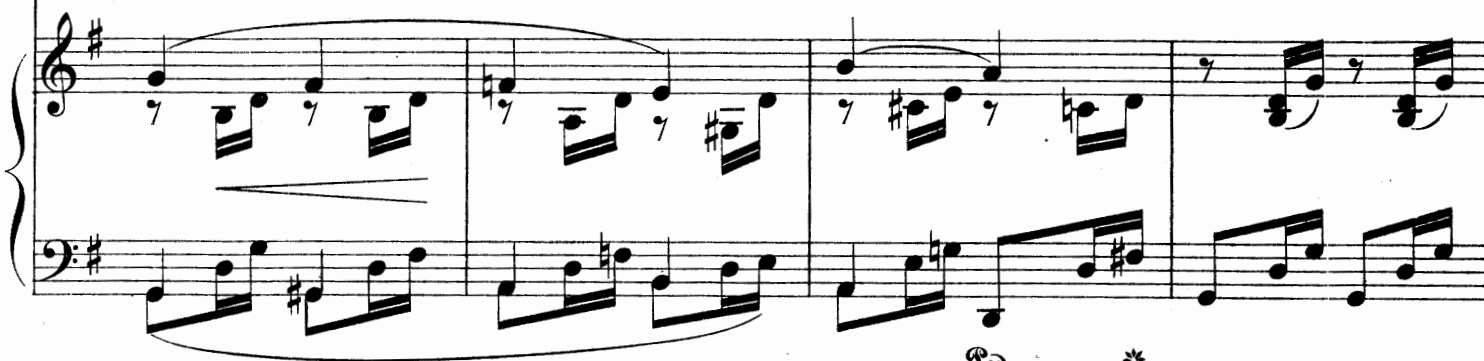
*



ruft mein Lied dir laut noch zu: Kei - ne küss - te mich. Nur du
 „Küs - sen möcht' ich ihn da - für!“ Schön ge - sagt, was nützt es mir?



Still my lay shall tell of me, None I ev - er kiss'd, save thee.
 "For that song I'd kiss him straight!" Sweet - ly said, but all too late!



Ped.

*

pp hast mir Küs - se je - ge - ge - - - ben,
 Müsst mir d'rum bei mei - nem Le - - - ben

rit. *a tempo* *pp*

pp Didst for me with kiss e'er part, sweet?
 Now, ere all your kind - ness miss me,

pp *rit.* *a tempo*

pp *rit.* *a tempo*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

fühl' mein Be - - ben!
 Küs - - - se ge - - ben!

Feel my heart beat!
 Come and kiss me!

ped. * *ped.* * *ped.* * *ped.* *

pp

ped. * *ped.* * *ped.* * *ped.* *

„Ich liebe dich“ “I love thee”

German words translated from the Danish by
F. von Holstein

English version by
Henry G. Chapman

Edvard Grieg

Andante

The musical score is set in 3/4 time and consists of three systems. The first system shows the beginning of the piece with a piano (*p*) dynamic. The voice part starts with a rest followed by the lyrics "Du mein Ge - Thou art my". The piano accompaniment features a flowing melody in the right hand and a harmonic accompaniment in the left hand. The second system continues the piece with a piano-piano (*pp*) dynamic. The voice part sings "dan - ke, du mein Sein und Wer - den! Du mei - nes thoughts, my pres - ent and my fu - ture, Thou art my". The piano accompaniment provides a steady harmonic support. The third system concludes the piece with a forte (*f*) dynamic. The voice part sings "Her - zens er - ste Se - lig - keit! heart's su - preme, its on - ly joy;". The piano accompaniment features a more active melody in the right hand and a harmonic accompaniment in the left hand. The piece ends with a double bar line and a fermata over the final chord.

p

Ich lie - be dich wie nichts auf die - ser Er - den, ich lie - be dich, ich
 I love thee more than an - y earth - ly crea - ture, I love thee, dear, I

Red. *

cresc. sempre

lie - be dich, ich lie - be dich in Zeit und E - wig - keit! Ich
 love thee, dear, I love thee now and for e - ter - ni - ty! I

ff

cresc. sempre

* *Red.*

ritard.

lie - be dich in Zeit und E - wig - keit!
 love thee now and for e - ter - ni - ty!

ff ritard. *mp* *dim.*

* *Red.* *

p *pp*

Ich den - ke dein, kann stets nur dei - ner den - ken, nur dei - nem
 One thought of thee all oth - er thought drives from me, Pledged to thy

a tempo

pp

* *Red.*

f Glück ist die - ses Herz ge - weih't; *p* wie Gott auch
 good a - lone this heart shall be; For to what -

Red. mag des Le - bens Schick - sal len - ken, ich lie - be dich, ich
 ev - er fate God's will may doom me, I love thee, dear, I

cresc. sempre lie - be dich, ich lie - be dich in Zeit und E - wig - keit! *ff* Ich
 love thee, dear, I love thee now and for e - ter - ni - ty, I

ritard. lie - be dich in Zeit und E - wig - keit!
 love thee now and for e - ter - ni - ty!

Erstes Begegnen

The First Meeting

German words translated from the Norwegian by
F. von Holstein

English version by
Dr. Theo. Baker

Edvard Grieg

Molto andante.

Des er - sten Se - hens Won - ne ist
The thrill when first fond eyes meet Is

p

Ed. *

wie der Duft im Wal - de, wie, ü - ber's Was - ser schal - lend, Ge -
like the balm in for - ests, Like song that on the wa - ters Re -

p

sang im A - bend - schei - ne, wie Hör - ner - klang ver - hal - lend, wo
sounds in gleam - ing twi - light, Like horns that, faint - ly sound - ed, Thrill

pp *ppp*

Ed. *

rall. *più mosso*
crese.

tö - - nen - de Se - kun - den uns - den Na - tur - ge - wal - ten so -
on - - in si - lent hours, - When we by Na - ture's pow - ers So -

ppp *rall.* *crese.*

Ad. * *Ad.* *

wun - der - gleich ver - bun - den, wo tö - nen - de Se - kun - den uns den Na - tur - ge -
strangely nigh - are bounded, Thrill on in si - lent hours, - When we by Na - ture's

mf

più sosten. al Fine *f*

wal - - ten wun - der - gleich - - ver - bun -
pow - - ers Strange - ly - - nigh - - are bound - -

più sosten. *f* *dim.*

1. 2.
den. den.
ed. ed.

1. 2.
p *p* *rit.*

Ad. * *Ad. sempre* *

Solvejgs Lied.

Poem by W. Henzen,
after the Norwegian of H. Ibsen.
English version by Dr. Th. Baker.

Solvejg's Song.

Original key A minor.
Composed 1874.

Un poco andante.

The musical score consists of a piano introduction and five systems of vocal and piano accompaniment. The piano introduction is in A minor, 2/4 time, and begins with a *p* dynamic. The vocal line starts in the second system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *p*, *f*, *dim.*, and *pp*. The lyrics are in German and English, with the English version being a translation by Dr. Th. Baker. The score includes performance markings such as *Ad.*, *cresc.*, and *pp*.

p *f* *dim.* *p* *pp*

p

Der Win - ter mag schei - den, der Früh - ling vergeh'n, der
The win - ter may go and the spring may - die, the -

Früh - ling ver - geh'n, der Som - mer mag ver - wel - ken, das
spring may - die, The sum - mer may fade and the

Ad. *cresc.*

Jahr verweh'n, das Jahr ver - weh'n; du kehrest mir zu - rü - cke, ge -
year may fly, the year may fly; But thou art sure - ly com - ing, I

Ad. *cresc.*

wiss, du wirst mein, ge - wiss, du wirst mein, ich hab' es ver - spro - chen, ich
know thou't be mine, I know thou't be mine! My troth I have plight - ed, I'm

Allegretto con moto.

pp

dolce

har-re treulich dein, ich har-re treu-lich dein. (vor sich hin summend.) Ah!
waiting, ev-er thine, I'm wait-ing, ev-er thine! (humming to herself.) Ah!

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The piano part begins with a forte (*f*) dynamic and includes a *Red.* (ritardando) marking. The vocal line includes a *pp* (pianissimo) dynamic and a *dolce* (sweet) marking. The tempo is *Allegretto con moto*.

The second system continues the musical piece. The piano accompaniment features a *Red.* (ritardando) marking and a *Tempo I.* instruction. The piano part includes a *pp* (pianissimo) dynamic and a *pp tre corde* marking. The vocal line includes a *pp* (pianissimo) dynamic and a *pp* (pianissimo) dynamic. The tempo is *Tempo I.*

The third system continues the musical piece. The piano accompaniment features a *pp* (pianissimo) dynamic and a *pp* (pianissimo) dynamic. The piano part includes a *pp* (pianissimo) dynamic and a *pp* (pianissimo) dynamic. The vocal line includes a *pp* (pianissimo) dynamic and a *pp* (pianissimo) dynamic. The tempo is *Tempo I.*

Gott
God

hel-fe dir, wenn du die Son-ne noch siehst, die Son-ne noch siehst. Gott
help thee, whil-ev-er His sun thou dost feel, His sun thou dost feel, God

The fourth system continues the musical piece. The piano accompaniment features a *Red.* (ritardando) marking and a *** marking. The piano part includes a *pp* (pianissimo) dynamic and a *pp* (pianissimo) dynamic. The vocal line includes a *pp* (pianissimo) dynamic and a *pp* (pianissimo) dynamic. The tempo is *Tempo I.*

seg-ne dich, wenn du zu Fü-ssen ihm kniest, zu Fü-ssen ihm kniest.
bless thee, when-e'er at His feet thou dost kneel, at His feet thou dost kneel.

The fifth system continues the musical piece. The piano accompaniment features a *Red.* (ritardando) marking and a *** marking. The piano part includes a *pp* (pianissimo) dynamic and a *pp* (pianissimo) dynamic. The vocal line includes a *pp* (pianissimo) dynamic and a *pp* (pianissimo) dynamic. The tempo is *Tempo I.*

poco animato

Ich will dei - ner har - ren bis du — mir nah', bis du — mir nah', und
 Here I shall a - wait thee till thou — art near, till thou art — near, And

poco animato

cresc. *f* *poco sosten.* *p*

harrest du dort o - ben, so tref - fen wir uns da, so tref - fen wir uns da! —
 if thou stay up yon - der, then I shall meet thee there, then I shall meet thee there!

cresc. *f* *poco sosten.* *p*

pp *Allegretto con moto.* *dolce*

Ah!
Ah!

pp una corda
Red.

Tempo I. *pp*

pp *tre corde* *p* *dim.* *pp*

Ein Schwan.

A Swan.

Original key F major.

German version by
W. Henzen,
after the Norwegian of
H. Ibsen.

Andante ben tenuto. *p*

Mein Schwan, mein stil - ler, mit
My swan, my white one, What

p *più p*

And. * *simile*

wei - ssem Ge - fie - der! dei - ne won - ni - gen Lie - der ver - rieth kein
mute-ness de-lay'd thee? Not a song e'er be - tray'd thee, Nor tone de -

pp *molto legato*

Tril - ler! Ängst - lich sor - gend des
light won. War - y glid - ing Where

pp

dolce poco animato *pp*

And. *cresc.*

El - fen im Grun - de, glitt'st du hor - chend all -
dan - ger might low - er, Shy a - void - ing The

cresc.

And.

f agitato

zeit in die Run - de. Und doch bezwangst du zu -
 wa - ter - elf's pow - er, Thou yet didst yield thee, My

più f *ff* *rit.*

letzt mich beim Schei - den mit trü - gen - den Ei - den, ja da, — da sangst du!
 wait - ing re - ward - ed: What long thou hast guard - ed, Thy song, re - veal'd thee!

tranquillo *pp* *p*

Du schlocest sin - gend die ir - di - sche Bahn doch, du starbst ver -
 In rap - ture sing - ing Thou heav - en - ward wendest; On song up -

pp *Lento*

klin - gend: Du warst ein Schwan doch! ein Schwan doch!
 wing - ing A swan thou end - est! thou end - est!
 (Dr. Th. Baker.)

Mit einer Primula veris

With a Primula Veris

German version by
W. Henzen,
after the Danish of
J. Paulsen

English version by
Dr. Theo. Baker

Edvard Grieg

Composed 1876

Allegretto dolcissimo

p

Mag dir, du zar - tes Früh - lingskind, dies er - ste Blüm - chen
O may, thou ten - der child of Spring, Her ear - liest bloom de -

p

Red. *

from - men, Em - pfang es gern, ver - schmäh' es nicht, weil
light thee, Re - ceive my gift, nor deem it poor When

spä - ter Ro - sen kom - men. Wohl köst - lich ist die
ros - es shall in - vite thee. Tho' rare the sum - mer -

Som - mer - zeit, der Herbst er - quickt das Herz, der
 time may be, And Au - tumn warms the heart, Yet

Lenz doch ist der Won - nig - ste mit Lie - bes - lust und Scherz. Für
 Spring is rar - est of them all, When Love de - ploys his art. For

poco rit. *pp*

uns, o hol - de Maid, er - glüht des Früh - lings Mor - gen - son - ne; so
 us, O fair - est maid, the sun Of spring - tide morn is glowing, So

a tempo

nimm' die Blum' und gieb da - für dein Herz mit sei - ner Won - ne!
 take the flow'r, and give there - for A heart with joy - o'er - flow - ing!

mf *dim. e poco rit.* *p*

372896 Red. *

VOCAL MUSIC

SELECTED FROM

SCHIRMER'S LIBRARY OF MUSICAL CLASSICS

Numbers marked * contain a pen portrait and biographical sketch of the composer.

Abbreviations: e. for English; g. for German; i. for Italian; sop. for soprano; m-sop. for mezzo-soprano; bar. for baritone; ten. for tenor.

(A descriptive catalogue, giving list of contents of each volume, is to be had on application.)

Vol.	SONGS	Vol.	VOCAL DUETS	Vol.	VOCAL METHODS, Etc.—Continued
290/291.	ANTHOLOGY of Italian song of the 17th and 18th centuries. 59 songs. i. e. 2 vols.	377.	MENDELSSOHN, F. 16 Two-part songs. g. e.	593.	MARCHESI, S. Op. 15. 20 elementary and progressive vocalises for the medium part of the voice. i. e.
616/617.	BEETHOVEN, L. VAN Op. 98. An die ferne geliebte. 6 songs. (<i>Mastersongs.</i>) g. e. High or low voice	83.	RUBINSTEIN, A. 18 Two-part songs. g. e.	594.	Op. 15bis. The same for alto
618/619.	6 Songs. (<i>Mastersongs.</i>) g. e. High or low voice	VOCAL METHODS, VOCALISES, AND EXERCISES		292.	MAZZONI, A. Solfeggi for the medium part of the voice
676/681.	BRAHMS, J. 18 Songs in 3 vols. (<i>Mastersongs.</i>) g. e. High or low voice. Each vol.			293.	The same for contralto
249/250.	CHOPIN, F. Op. 74. 17 Polish songs. g. e. High or low voice			580.	NAVA, G. Op. 1. 24 solfeggi for alto and bass
734/735.	CORNELIUS, P. 6 Songs. (<i>Mastersongs.</i>) g. e. High or low voice	453.	ABT, F. Op. 474. Practical singing tutor (Spicker): For sop. or ten.	581/582.	The same in 2 vols.
694/695.	FIELTIZ, A. VON Op. 9. Eliland. Ein sang vom Chiemsee. 10 songs. (<i>Mastersongs.</i>) g. e. Medium or high voice	454/457.	The same in 4 parts	583.	Op. 1bis. 24 solfeggi for m.-sop. and bar.
666/674.	FRANZ, R. 18 Songs in 3 vols. (<i>Mastersongs.</i>) g. e. High, medium, or low voice. Each vol.	458.	For m.-sop. or contralto	584/585.	The same in 2 vols.
710/711.	GRIEG, E. 6 Songs. (<i>Mastersongs.</i>) g. e. High or low voice	459/462.	The same in 4 parts	586/588.	Op. 9. Elementary solfeggi for the medium part of the voice. 3 vols.
657/658.	JENSEN, A. 6 Songs. (<i>Mastersongs.</i>) g. e. High or low voice	463.	For bar. or bass	590.	Op. 38. 51 progressive melodies for sop. and ten.
642/645.	LISZT, F. 12 Songs in 2 vols. (<i>Mastersongs.</i>) g. e. High or low voice. Each vol.	464/466.	The same, parts 1-3	591/592.	The same in 2 vols.
717/720.	LOEWE, C. 12 Songs and ballads in 2 vols. (<i>Mastersongs.</i>) g. e. High or low voice. Each vol.			437/438.	Elements of vocalization, 2 vols.
852/853.	MENDELSSOHN, F. Complete collection of songs. 79 songs. g. e. High or low voice	117.	BONOLDI, F. Exercises in vocalization: For sop.	589.	Practical method of vocalization for bass or bar.
238/239.	6 Songs. (<i>Mastersongs.</i>) g. e. High or low voice	118.	For m.-sop.	76.	PANOFKA, H. Op. 81. The art of singing. 24 vocalises for sop. (or m.-sop., or ten.)
696/699.	RUBINSTEIN, A. 12 Songs in 2 vols. (<i>Mastersongs.</i>) g. e. High or low voice. Each vol.	119.	For alto	77/78.	The same in 2 vols.
342/343.	SCHUBERT, F. First vocal-album. 82 songs. g. e. High or low voice	*432/433.	BORDOGNI, M. 36 Vocalises (Spicker). Sop. or m.-sop. (or bar.)	79.	The same. Edition for alto (or bar. or bass)
344/345.	The maid of the mill. 20 songs. g. e. High or low voice, paper	82.	24 Easy vocalises (introduction to the 36 vocalises)	80/81.	The same in 2 vols.
346/347.	Winter journey. 24 songs. g. e. High or low voice	*242.	CONCONE, J. Op. 9. 50 lessons for the medium part of the voice	595/596.	Op. 85. 24 progressive vocalises. 2 vols.
348/349.	Dying strains. 14 songs. g. e. High or low voice	*243.	The same for contralto	426.	Vocal A B C
350/351.	SCHUBERT, F. 24 Favorite songs. g. e. High or low voice	244.	Op. 10. 25 lessons for the medium part of the voice	427.	The same in 2 vols.: Vol. I. First lessons in singing
352.	Second vocal-album. 82 songs. g. e.	246.	Op. 10bis. The same for alto	428.	Vol. II. 24 vocalises
701/709.	18 Songs in 3 vols. (<i>Mastersongs.</i>) g. e. High, medium, or low voice. Each vol.	294.	Op. 11. 30 daily exercises for the medium part of the voice	450.	PANSERON, A. Method of vocalization for sop. or ten.
120/121.	SCHUMANN, R. Vocal-album. 55 songs. g. e. High or low voice	555.	The same for alto	451/452.	The same in 2 parts
682/690.	18 Songs in 3 vols. (<i>Mastersongs.</i>) g. e. High, medium, or low voice. Each vol.	275.	Op. 12. 15 vocalises for sop.	855.	RUBINI, G. B. 12 Lessons in modern singing for ten. or sop.
712/715.	TSCHAIKOWSKY, P. 12 Songs in 2 vols. (<i>Mastersongs.</i>) g. e. High or low voice. Each vol.	276.	Op. 12bis. The same for contralto	856/857.	The same in 2 vols.
A 595		247.	Op. 17. 40 lessons for contralto	721.	SIEBER, F. Op. 42, 43. School of velocity
		248.	The same for bass or bar.	730.	Op. 45. 10 vocalises for m.-sop.
		245.	The school of sight-singing. Practical method for young beginners	111.	36 Eight-measure vocalises for elementary vocal teaching:
		570.	LAMPERTI, F. Daily exercises in singing	112.	Op. 92. Sop.
		571/573.	Studies in bravura:	113.	Op. 93. M.-sop.
		574/576.	For sop. 3 vols.	114.	Op. 94. Alto
		577/579.	For m.-sop. 3 vols.	115.	Op. 95. Ten.
		577/579.	For alto. 3 vols.	116.	Op. 96. Bar.
		556/557.	LAMPERTI, G. B. 12 Solfeggi for sop. (or m.-sop. or ten.) 2 vols.		Op. 97. Bass
		568.	30 Preparatory vocalises for sop.	240.	VACCAI, N. Practical Italian vocal method:
		569.	29 Preparatory vocalises for alto	278.	Sop. or ten.
		654/656.	LÜTGEN, B. Studies in velocity. High, medium, or low voice	241.	High sop.
		384.	MARCHESI, M. Op. 1. Elementary progressive exercises	241.	M.-sop.
		391.	Op. 2. 24 vocalises for sop. or m.-sop.	279.	Alto or bar.
		597.	Op. 3. 24 vocalises for sop.	719.	VIARDOT, P. An hour of study. Exercises for the medium part of the voice:
		793.	Op. 21. The art of singing: First part: Elementary and graduated exercises	399.	Vol. I.
		794.	Second part: 30 vocalises for m.-sop.	421.	Vol. II.
		126.	Op. 32. 30 vocalises for m.-sop.		

VOCAL MUSIC

SELECTED FROM

SCHIRMER'S LIBRARY OF MUSICAL CLASSICS

Numbers marked * contain a pen portrait and biographical sketch of the composer
Abbreviations: e. for English; g. for German; i. for Italian; sop. for soprano; m.-sop. for mezzo-soprano; bar. for baritone; ten. for tenor

(A descriptive catalogue giving list of contents of each volume, is to be had on application)

Vol.	SONGS	Vol.	SONGS—Continued	Vol.	VOCAL METHODS, Etc.—Continued
290/291	ANTHOLOGY of Italian song of the 17th and 18th centuries. 59 Songs. i. e. 2 vols.,	120/121	SCHUMANN, R. Vocal album. 55 songs. g. e. High or low voice,	391	MARCHESI, M. Op. 2. 24 Vocalises for sop. or m.-sop.
616/617	BEETHOVEN, L. van. Op. 98. An die ferne geliebte. 6 Songs. (Mastersongs.) g. e. High or low voice,	682/683	—18 Songs in 2 vols. (Mastersongs.) Hi	597	—Op. 3. 24 Vocalises for sop.
618/619	—6 Songs. (Mastersongs.) g. e. High or low voice,	712/715	TSCHAIKOWSKY, P. 12 Songs in 2 vols. (Mastersongs.) g. e. High or low voice.	—Op. 21. The art of singing:	
676/681	BRAHMS, J. 18 Songs in 3 vols. (Mastersongs.) g. e. High or low voice.	VOCAL DUETS		793	—First part: Elementary and graduated exercises
249/250	CHOPIN, F. Op. 74. 17 Polish songs. g. e. High or low voice,	377	MENDELSSOHN, F. 16 Two-part songs. g. e.	794	—Second part: 30 Vocalises for m.-sop.
734/735	CORNELIUS, P. 6 Songs. (Mastersongs.) g. e. High or low voice,	83	RUBINSTEIN, A. 18 Two-part songs. g. e.	126	—Op. 32. 30 Vocalises for m.-sop.
694/695	FIELITZ, A. VON. Op. 9. Eliland. Ein sang vom Chiemsee. 10 Songs. (Mastersongs.) g. e. Medium or high voice,	VOCAL METHODS, VOCALISES, AND EXERCISES		593	MARCHESI, S. Op. 15. 20 Elementary and progressive vocalises for the medium part of the voice. i. e.
666/674	FRANZ, R. 18 Songs in 3 vols. (Mastersongs.) g. e. High, medium, or low voice.	437	ABT, F. Op. 474. Practical singing tutor (Spicker):	594	—Op. 15bis. The same for alto
710/711	GRIEG, E. 6 Songs. (Mastersongs.) g. e. High or low voice,	453	—For sop. or ten.	292	MAZZONI, A. Solfeggi for the medium part of the voice
657/658	JENSEN, A. 6 Songs. (Mastersongs.) g. e. High or low voice,	454/457	—The same in 4 parts,	293	—The same for contralto
642/645	LISZT, F. 12 Songs in 2 vols. (Mastersongs.) g. e. High or low voice.	458	—For m.-sop. or contralto.	580	NAVA, G. Op. 1. 24 Solfeggi for alto and bass
717/720	LOEWE, C. 12 Songs and ballads in 2 vols. (Mastersongs.) g. e. High or low voice.	459/462	—The same in 4 parts,	581/582	—The same in 2 vols.,
852/853	MENDELSSOHN, F. Complete Collection of songs. 79 Songs. g. e. High or low voice,	463	—For bar. or bass.	583	—Op. 1bis. 24 Solfeggi for m.-sop. and bar.
238/239	—6 Songs. (Mastersongs.) g. e. High or low voice,	464/466	—The same, parts 1-3,	584/585	—The same in 2 vols.,
696/699	RUBINSTEIN, A. 12 Songs in 2 vols. (Mastersongs.) g. e. High or low voice.	BONOLDI, F. Exercises in vocalization:		586/588	—Op. 9. Elementary solfeggi for the medium part of the voice. 3 vols.
342/343	SCHUBERT, F. First vocal-album. 82 Songs. g. e. High or low voice,	117	—For sop.	590	—Op. 38. 51 Progressive melodies for sop. and ten.
344/345	—The maid of the mill. 20 Songs. g. e. High or low voice,	118	—For m.-sop.	591/592	—The same in 2 vols.,
346/347	—Winter journey. 24 Songs. g. e. High or low voice,	119	—For alto	437/438	Elements of vocalization, 2 vols., each
348/349	—Dying strains. 14 Songs. g. e. High or low voice,	*432/433	BORDOGNI, M. 36 Vocalises (Spicker). Sop. or m.-sop. (or bar.),	589	—Practical method of vocalization for bass or bar.
350/351	—24 Favorite songs. g. e. High or low voice,	82	—24 Easy vocalises (introduction to the 35 vocalises)	76	PANOFKA, H. Op. 81. The art of singing. 24 vocalises for sop. (or m.-sop., or ten.)
352	—Second vocal-album. 82 Songs. g. e.	*242	CONCONE, J. Op. 9. 50 Lessons for the medium part of the voice	77/78	—The same in 2 vols.,
701/709	—18 Songs in 3 vols. (Mastersongs.) g. e. High, medium, or low voice.	*243	—The same for contralto	79	—The same. Edition for alto (or bar. or bass)
		244	—Op. 10. 25 Lessons for the medium part of the voice	80/81	—The same in 2 vols.,
		246	—Op. 10bis. The same for alto	595/596	—Op. 85. 24 Progressive vocalises. 2 vols.,
		294	—Op. 11. 30 Daily exercises for the medium part of the voice	426	—Vocal A-B-C
		555	—The same for alto	—The same in 2 vols.:	
		275	—Op. 12. 15 Vocalises for sop.	427	Vol. I. First lessons in singing
		276	—Op. 12bis. The same for contralto	428	Vol. II. 24 Vocalises
		247	—Op. 17. 40 Lessons for contralto	450	PANSERON, A. Method of vocalization for sop. or ten.
		248	—The same for bass or bar.	451/452	—The same in 2 parts,
		245	—The school of sight-singing. Practical method for young beginners	855	RUBINI, G. B. 12 Lessons in modern singing for ten. or sop.
		570	LAMPERTI, F. Daily exercises in singing	856/857	—The same in 2 vols.,
			Studies in bravura:	721	SIEBER, F. Op. 42, 43. School of velocity
		571/573	—For sop. 3 vols.,	730	—Op. 45. 10 Vocalises for m.-sop.
		574/576	—For m.-sop. 3 vols.,	—36 Eight-measure vocalises for elementary vocal teaching:	
		577/579	—For alto. 3 vols.,	111	Op. 92. Sop.
		556/557	LAMPERTI, G. B. 12 Solfeggi for sop. (or m.-sop., or ten.). 2 vols.,	112	Op. 93. M.-sop.
		568	—30 Preparatory vocalises for sop.	113	Op. 94. Alto
		569	—29 Preparatory vocalises for alto	114	Op. 95. Ten.
		654/656	LÜTGEN, B. Studies in velocity. High, medium, or low voice.	115	Op. 96. Bar.
		384	MARCHESI, M. Op. 1. Elementary progressive exercises	116	Op. 97. Bass
				VACCAI, N. Practical Italian vocal method:	
				240	Sop. or ten.
				278	High sop.
				241	M.-sop.
				279	Alto or bar.
				VIARDOT, P. An hour of study. Exercises for the medium part of the voice:	
				399	Vol I
				421	Vol. II