

Maude Valérie White's

ALBUM

OF

German Songs.

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CHICAGO, LYON & HEALY.

LOVE.

(H. Heine) Eng. Trans. by M.V.W.


LIEBE.

Nº 1.


Andante.


Voice. 

Piano. 


p 

One ten - der look from thy dear eyes, Glad - dens my
 Wenn ich in dei - ne Au - gen seh', so schwin - det

p 

f 

heart and sor - row dies Bu - ried be - neath each lov - ing
 all mein Leid und Weh', doch wenn ich küs - se dei - nen

f 

amoroso

kiss Which speaks to me of hea - vens bliss; And when I
Mund, so werd' ich ganz und gar ge - sund Wenn ich mich

dim. *p*

clasp thee to my breast, E - ve ry trou - ble sinks to
lehn' an dei - ne Brust kommt's ü - ber mich wie Him - mels -

dim. *p*

p *pp*

rest, But if thou say thou lov - est me Tears of re -
lust, doch wenn Du sprichst: ich lie - be Dich! so muss ich

rall.

morse flow bit - ter - ly.
wei - nen bit - ter - lich.

'T WAS IN THE LOVELY MONTH OF MAY.

(H. Heine.) Eng. Trans. by M.V.W.

IM WUNDERSCHÖNEN MONAT MAI.

No. 2.

Allegro animato.

'Twas in the love - ly month of May As
 Im wun - der - schö - nen Mo - nat Mai, als

rall un poco a tempo

all the flow'rs were bud - ding That love a - woke in
 al - le Knos - pen spran - gen, da ist in mei - nem

all its strength My heart and fan - cy flood - ing. 'Twas
 Her - zen die Lie - be auf - ge - gan - gen. Im

cres. e rall. a tempo

in the love - - ly month of May As
 wun - - der - - schö - - nen Mo - - nat Mai, als

con grazia

all the flow'rs were bud - - ding That love a - woke in
 al - le Knos - pen spran - - gen, da ist in mei - nem

rall. poco a poco

all its strength My heart and fan - cy flood - - -
 Her - - zen die Lie - be auf - ge - gan - - -

ing.
 gen.

8.....

a tempo

'Twas in the love - ly month of May, As
 Im wun - der - schö - nen Mo - nat Mai, als

rall un poco a tempo

all the birds were sing - - ing, That I con - fess'd my
 al - le Vö - gel san - - gen, da hab' ich ihr ge

love to her, In ac - cents true and ring - - ing 'Twas
 stan - - den, mein Seh - nen Ver - lan - - gen. Im

cres. rall. a tempo

in the love - ly month of May, As all the birds were
 wun - der - schö - nen Mo - nat Mai, als al - le Vö - - gel

sing - - - ing That I con - fess'd my
 san - - - gen; da hab'..... ich..... ihr ge

love to her In ac - cents true and
 stan - - den, mein Seh - - nen und Ver

rall. poco a poco

ring - - - ing.
 lan - - - gen.

WHENEVER I HEAR THE STRAIN.

(H. Heine.) Eng. Trans. by M.V.W.

HÖR' ICH DAS LIEDCHEN KLINGEN.

Allegro appassionato.

When

appassionato

ev - er I hear the strain..... That
 Hör' - ich das Lied - chen klin - gen, das

once..... my dar - ling sang..... Love
 einst..... die Lie - ste sang, so

tor will - - - tures mir - - - my heart die Brust and zer - - - brain sprin - - - gen With vor

The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "tor will - - - tures mir - - - my heart die Brust and zer - - - brain sprin - - - gen With vor". The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a simple bass line. There are triplets in the right hand.

ma wil - - - ny dem a bit - - - ter zen pang, Love so

drang,

The second system continues the vocal line with lyrics: "ma wil - - - ny dem a bit - - - ter zen pang, Love so" and "drang,". The piano accompaniment continues with similar rhythmic patterns.

impetuoso

tor will - - - tures mir - - - my heart die Brust and zer - - - brain sprin - - - gen With vor

The third system begins with the tempo marking *impetuoso*. The vocal line and piano accompaniment are repeated from the first system.

ma wil - - - ny dem a bit - - - ter zen pang, Love so

drang,

The fourth system continues the vocal line and piano accompaniment from the second system.

To the
Es

woods I hur - - - ry fast Through
treibt mich ein dunk - - - les Seh - - - nen hin

storm - - - y winds 'and rain, And
auf zur Wal - - - des - - - Höh',

bles - - - sed tears at last Flow
dort löst sich auf in Thrä - - - nen mein

forth and soothe my pain, To the
 ü - - - ber - gra - sses Weh', Es

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a dotted quarter note, followed by eighth notes and a half note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

woods I hur - ry fast Through
 treibt mich ein dunk - les Seh - - - nen hin -

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system, with a dotted quarter note followed by eighth notes and a half note. The piano accompaniment maintains the same rhythmic pattern.

storm - y winds and rain And
 auf zur Wal - - - des Höh' dort

The third system continues the musical piece. The vocal line has a similar melodic structure to the first system, with a dotted quarter note followed by eighth notes and a half note. The piano accompaniment maintains the same rhythmic pattern.

bles - sed tears at last Flow
 löst sich auf in Thrä - - - nen mein

The fourth system concludes the musical piece. The vocal line has a similar melodic structure to the first system, with a dotted quarter note followed by eighth notes and a half note. The piano accompaniment maintains the same rhythmic pattern.

forth and soothe my pain.
 ü ber - gro sses Weh'

When év - er I hear the
 Hör' ich das Lied - - chen

strain..... That once my dar - - ling
 klin - - - - - gen das einst die Lieb - - ste

sang..... Love tor - - tures my heart and
 sang,..... so will mir die Brust zer

brain With ma - ny a bit - ter
 sprin - gen vor wil - de Schmer - zen

pang, Love tor - tures my
 drang, so will mir die Brust zer -

accel.
 heart and brain With ma - ny a bit - ter pang, With ma - ny a
 sprin - gen vor wil - dem Schmer - zen drang, vor wil - dem

accel.

bit - ter pang
 Schmer - zen - drang

A YOUTH ONCE LOV'D A MAIDEN .

(H. Heine. Eng. Trans. by M.V.W.)

EIN JÜNGLING LIEBT EIN MÄDCHEN.

No 4.

Andantino.

p semplice

A
Ein

youth once lov'd a mai - - den, But she cast his love a - -
Jüng - ling liebt ein Mäd - - chen, die hat ei - nen An - dern er -

side A - las! her heart was giv - - en, A -
wählt; der An - dre liebt ei - ne An - - dre, der

Ed.

*

las! her heart was giv - en to one Who was woo - ing an - o - ther
 An - dre liebt ei - ne An - dre und hat sich mit die - ser ver -

p *pp*

*Pa. **

bride. The
 mäht, Das

mai - den in grief and an - - ger And smart - ing be - neath the
 Mäd - chen hei - ra - thet aus Aer - - ger den er - sten be - sten

p

blow Ac - cept - ed an - o - ther sui - - tor, Ac -
 Mann der ihr in den Weg ge - lau - - fen, der

f

*Pa. **

cept - ed an - o - ther sui - - tor, Heav'n help her lov - er
 ihr in den Weg ge - lau - - fen; der Jüng - ling ist ü - bel

p

*Ad. **

now! It
 d'ran. Es

p

*Un poco più lento.
 con tristezza*

is an old. old sto - - ry, And yet a - las! how
 ist ei - ne al - te Ge - schich - te, doch bleibt sie im - mer

p

new neu, May und God wem con - sole sie just each pas - si ten - - der heart ret, May und

sf

Ad. *

p sospirando

God wem con - sole sie just each pas - si ten - - der heart, That dem sor - row bricht das Herz breaks in ent -

p

Ad. *

p

two
zwei.

p

THE TEARS THAT NIGHT AND MORNING

(H. Heine.) Eng. Trans. by M. V. W.

AUS MEINEN THRÄNEN SPRIESSEN.

Allegretto gioioso.

The tears that night and morn - ing dim These ach - ing eyes of
 Aus mei - nen Thrä - nen spries - sen viel blü - hen - de Blu - men her

p
 mine Love turns to bright and bloom - ing flowrs And me - lo - dies di -
 vor, und mei - ne Seuf - zer wer - den ein Nach - ti - gal - len -

vine
 chor

carrezando *legg.* **3**

And if thou lov'st me, sweet one Ac - cept them all from
 Und wenn du mich - lieb hast, Kind - chen, schenKich dir die Blu - men

giojoso

me,..... And night in - gales shall sweet - ly sing The
 all,..... und vor dei - nem Fen - ster soll klin - gen das

p

love I bear to thee,..... The love I bear to
 Lied der Nach - ti - gall,..... das Lied der Nach - ti -

rall. *p* *a tempo*

thee, The love I bear to thee
 gall, das Lied der Nach - ti - gall.....

rall. *pp*

Red.

*

To my Friend Baron Erwin Ferstel.

THE EYES OF HEAVEN .

(H. Heine.) Eng. Trans. by M.V.W.

DIE HIMMELSAUGEN.

Una noche clara y pura
En que contemplando el cielo
Crece en el alma el consuelo
Y hechiza hasta la amargura

De esas noches cuya historia
Dura en el alma escondida
Página de nuestra vida
Pegada a nuestra memoria.

ZORILLA.

No 6.

Andante molto espressivo.

From the eyes of heav'n a - bove us
Aus den Him-mels-au-gen dro - - ben

Fall the trembling gold - en star - - beams Through the night and all my
fal - - len zit - ternd gold ne Fun - - ken durch die Nacht, und mei - ne

be - - ing Turns to love and ten - der long -
See - - le dehnt sich lie be weit und wei -

ing . O ye eyes of heav'n a - bove..... us
 ter . O ihr Him - mels - au - gen dro - - ben

Weep yourselves in - to my soul Till my be - ing o - ver
 weint euch aus in mei - ne See - - le, dass von lich - ten Ster - nen

molto - espressivo
 flow - - eth With those tears of heaven - ly beau - - -
 thrü - - nen ü - - ber - flie - sset mei - ne See - - -

ty .
 le .

THERE WAS A KING OF THULE.

(Ballad from Goethe's Faust.)

ES WAR EIN KÖNIG IN THULE.

No 7.

Andantino.

Piano introduction in G minor, 3/4 time, marked *Andantino*. The music consists of a melody in the right hand and a supporting bass line in the left hand.

serioso *f*

There was a King of Thule True
 Es war ein König in Thule gar.

Vocal line and piano accompaniment for the first line of the song. The piano accompaniment features a steady bass line with chords in the right hand.

ev - en to the grave To whom his dy - ing
 treu - bis an das Grab, dem ster - bend sei - ne

Vocal line and piano accompaniment for the second line of the song. The piano accompaniment continues with a steady bass line and chords.

p

mis - tress A gold - en bea - ker gave. Be -
 Buh - le ei - nen gold - nen Be - cher gab. Es

Vocal line and piano accompaniment for the third line of the song. The piano accompaniment features a steady bass line with chords, ending with a fermata.

f

yond ought else he priz'd it, And drain'd its pur - - ple
ging ihm nichts da - rü - - ber, er - leert' ihm je - - den

draught His tears came gush - - ing free .. - - ly As
Schmaus; die Au - gen gin - gen ihm ü - - ber, so

pp *p*

of ten as he quaff'd, His tears came gush - ing
oft er trank da - rous, die Au - gen gin - gen ihm

pp

free - - ly As of ten as he quaff'd
ü - - ber, so oft er trank da - - rous

When death he felt ap - proach - - ing, His
 Und als er kam zum ster - - ben, züht'

ci - - ties o'er he told And grudg'd his heir no
 er sei - ne Städt' im Reich, gönnt' al - les sei - nem

trea - - sure, Ex - - cept his cup of gold. Girt
 Er - - ben, den Be - - cher nicht zu - - gleich. Er

round with knight - ly va - - - sals at a ro - yal feast sat
 sass *heim* *Ko - nigs - mah - - - le,* *die* *Rit - ter* *um* *ihn*

he In yon proud hall an - ces - - - tral In his
 her, *auf* *ho - hem* *Va - - - ter* *Saa - - - le* *dort*

cas - - - tle by the sea In yon proud hall an -
 auf *dem Schloss* *am* *Meer,* *auf* *ho - hem* *Va - - - ter*

ces - - - tral - In his cas - tle by the sea
 Saa - - - le, *dort* *auf dem Schloss* *am* *Meer.*

Up
Dort

stood the jo - vial mo - narch, And quaff'd his last life's glow Then
stand der al - te Ze - cher, trank letz - te Le - bens - glut und

f *rall.*
hurld the hal - low'd gob - let In the o - cean depth be
warf den hei - li - gen Be - cher hin - un - ter in die

rall. e cres.

f *agitato*
low. He saw it splash - ing drink - ing And
Flut. Er sah ihm stür - zen, trin - ken und

pp

plung - ing in the sea His
 sin - ker tief ins Meer, die

eyes mean while were sink - ing And
 Au - gen tha - ten ihm sin - ken, trank

p nev - er more drank he, His eyes mean while were
 nie ei - nen Tro - pfen mehr, die Au - gen tha - ten ihm

p rall.

rall.

sink - ing And nev - er - more drank he.
 sin - ken, trank nie ei - nen Tro - pfen mehr.

I FEEL THY BREATH'S STRANGE MAGIC.

ICH FÜHLE DEINEN ODEM.

No 8.

Andantino tranquillo.

p

ondeggiando

p

And.

p

I
Ich

dolce

dolce

feel thy breath's strange ma - - - gic A -
füh - - - le Dei - - - nen O - - - dem mich

p

And.

like
ü - - -

wher - e'er
ber - all

I
um

be
wehn

Wher -
wo

affettuoso

And.

e'er my foot-steps wan - - - der, I see but on - ly
 hin die Au - gen schwei - - fen, wahn' ich, Dein Bild zu

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

thee I feel thy breath's strange ma - - - gic A
 sehn Ich fuh - le Dei - nen O - - - dem mich

p marcato la melodia

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

like wher - e'er I be Wher - e'er my foot - steps
 u - - ber - all um - wehn wo - hin - - die Au - gen

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

wan - - - der, I see but on - ly thee
 schwei - - fen, wahn' ich, Dein Bild zu sehn!

p *p* *p*

Ad. * *Ad.* * *Ad.* * *Ad.* *

p

Thou
Im

Ad.
sempre tranquillo

can't but sink be - lov'd one Be - neath my song's deep
Mee - re mei - ner Ge - dan - ken kannst Du nur un - ter

Ad.
affettuoso

flow To rise a - fresh each morn - ing E'en
gehn, um, wie die Son - ne Mor - gens schön

Ad.
caressando e sempre tranquillo

like the sun a - glow, Thou can't but sink be -
wie - der auf - zu - stehn, im Mee - re mei - ner Ge -

marcato la melodia

Ad. * *Ad.* * *Ad.* * *Ad.* *

lov'd one Be - neath my song's deep flow To
 dan - ken kannst Du nur un - ter - gehn, um.

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

rise a - fresh each morn - - ing E'en like the sun a -
 wie die Son - ne Mor - - gens schön wie - - der auf - - zu -

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

rall.

glow.....
 stehn.....

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

dol - - cen - - do

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

DEATH AND LIFE .

(Karl Siebel.) Eng. Trans. by M.W.W.

TOD UND LEBEN .

No 9.

To G.R.I. In Memoriam. Sept. 2nd 1882.

Andantino.

O bu - ry the well lov'd dead With - in thine in - most
 Be - gra - be dei - ne To - ten tief in dein Herz hin -

rall. tempo
 breast And they shall live a - gain with thee Com - pa - nions sweet and
 ein so wer - den sie dein Le - - ben le - ben - di - ge To - te

rall.
 blest, And they shall live a - gain with thee Com - pa - nions sweet and
 sein, so wer - den sie dein Le - - ben le - ben - di - ge To - te

blest. In
sein. So

ten-der and lov - ing hearts The a - - go - ny and pain Of
wer - den - sie im Her - - zen stets wie - der auf - er - steh'n und

rall.

a tempo dolce

me - mo - ry shall quick - en them To bless - ed life a - gain, shall
als ein gu - ter En - - gel mit dir durchs Le - ben geh'n, und

a tempo

quick - en them, To bless - ed life a - gain.
als ein gu - ter En - - gel mit dir durchs Le - ben geh'n.

rall.

Red. *

By
Be-

The first system of music features a vocal line with a trill (tr.) and a piano accompaniment. The key signature is one flat (B-flat major or D minor).

rall.

The second system contains the following lyrics:
 ties of faith-ful friend-ship My heart was bound to
 grab' dein ei-gen Le-ben in An-d'rer Herz hin

The piano accompaniment is marked *piu mosso* and *rall.*

The third system contains the following lyrics:
 thine, By ties of faith-ful friend-ship, My
 ein, be-grab' dein ei-gen Le-ben in

The piano accompaniment includes dynamic markings *p* and *f*.

con tenerezza

The fourth system contains the following lyrics:
 heart was bound to thine And now thy be-
 An-d'rer Herz hi-nein so wirst du, und wäirst du ein

The piano accompaniment is marked *rall.*

lov - ed me - mo - ry Keeps thee a -
 To - ter, ein e - wig Le - ben - der sein, so wirst du, und wü - rdest du ein

live, keeps thee a - live in mine Ah!
 To - ter, ein e - wig Le - ben - der sein Ah!

Keeps thee a - live in mine.
 ein e - wig Le - ben - der sein.

THE SEA HATH ITS PEARLS

(H. Heine.) Eng. Trans. by Longfellow.

DAS MEER HAT SEINE PERLEN.

No. 10.

Allegro animato.

giojoso

The sea hath its pearls, The
Das Meer hat sei - ne Per - len, der

poco rall.

hea - ven hath its stars But my heart, my heart, My
Him - mel sei - ne Ster - ne, a - ber mein Herz, mein Herz, mein

a tempo

af - fre

heart hath its love The sea hath its pearls, The
Herz hat sei - ne Lie - be. Das Meer hat sei - ne Per - len, der

tan - do

hea - ven hath its stars, But my heart, My
 Him - mel sei - ne Ster - ne, a - ber mein Herz, mein

amoroso rall. animato

heart hath its love Great are the sea and the hea - - ven, Yet
 Herz hat sei - ne Lie - be. Gross ist das Meer und der Him - - mel, doch

great - er is my heart, And fair - er than pearls and stars
 grö - sser ist mein Herz, und schö - ner als Per - len und Ster - - ne

ff

giojoso

Flashes and beams my love
 leuch - tet und strahlt mei - ne Lie - be.

con brio *ff*

p *rall.*

Thou lit - tle youth - ful mai - den, Come un - to my great
 Du klei - nes, jun - ges Mad - chen, komm an mein gro - sses

heart, My heart, and the sea, and the hea - ven Are melt - ing a - way for
 Herz, mein Herz und das Meer und der Him - mel ver - geh'n vor lau - ter

poco accel.

love! Thou lit - tle youth - ful mai - den, Come un - to my great
 Lie - be! Du klei - nes, jun - ges Mad - chen, komm an mein gro - sses

heart, My heart, and the sea and the hea - ven Are melt - ing a - way for
 Herz, mein Herz und das Meer und der Him - mel ver - geh'n vor lau - ter

rall. *a tempo animato*

love! The sea hath its pearls, The hea - ven hath its
 Lie - be! Das Meer hat sei - ne Per - len, der Him - mel sei - ne

ff *giojoso*

stars, But my heart, my heart, My heart hath its
 Ster - ne, a - ber mein Herz, mein Herz, mein Herz hat sei - ne

love!
 Lie - be!

To Winny Talbot.

THE GUARDIAN ANGEL.

(Julius Sturm.) Eng. Trans. by M.V.W.

DER KINDESENGEL.

Introduction for piano in 6/8 time, featuring a melody in the right hand and a bass line in the left hand.

p semplice

An an - gel bright and
 Ei - nen En - gel, lie - bes

The first system of the vocal melody and piano accompaniment, starting with the lyrics 'An an - gel bright and Ei - nen En - gel, lie - bes'.

ho - ly God has sent from high To
 Kind, hat dir Gott ge - ge - ben,

The second system of the vocal melody and piano accompaniment, starting with the lyrics 'ho - ly God has sent from high To Kind, hat dir Gott ge - ge - ben,'.

watch thee my sweet ba - by With kind and lov - - ing - -
 der wenn du recht fromm ge - sinnt stets dich wird um - -

The third system of the vocal melody and piano accompaniment, starting with the lyrics 'watch thee my sweet ba - by With kind and lov - - ing - - der wenn du recht fromm ge - sinnt stets dich wird um - -'.

eye
schwe - - - ben .

Chil - drens sim - ple lit - tle pray'rs
Wenn du bei des Mor - gens Schein

He re - veres and bles - - - ses, And when they're good he
nicht versäumst zu be - - - ten, dann wird in dein

p

ov - - - ers them With his ho - - - ly kis - - - ses.
Käm - - mer - lein still der En - - - gel tre - - - ten.

rall.

rall.

He'll re main with thee all day
 Bleibt bei dir den gan - zen Tag,

Bend - - ing gent - - ly o'er thee
 wird dich treu be - wah - - ren,

And he'll spread his sil - - ver wings
 dass kein Leid und Un - - ge - mach

Lov - - ing ly be - fore thee
 dir kann wi - der - fah - - ren.

He will wipe the tears a - way
 hält dir al - les Bö - se fern,

carrezando

From my dar - ling's brown eyes, He will watch her
 dass du nicht musst wei - nen, bis der gold - ne

p

rall.

ten - der - ly All the night till sun - rise.
 A - bend - stern ruft zu Bett die Klei - nen.

rall.

He will waft thy lit - - - - - tle pray'r
Sprichst du dann vor'm Schla - - - - - fen - - - - - oehn

That no harm be - - - - - tide thee,
fromm den A - - - - - bend se - - - - - gen,

Straight to God's white throne a - - - - - bove Where
wird der En - - - - - gel bei dir stehn,

he will sure - - - - - ly guide thee He will send thee
wie - - - - - gen dich und pfle - - - - - gen wird auch ei - - - - - nen

dreams my babe Sweet dreams of pret - ty things
 bun - ten Traum dir mein Kind - chen, schi - cken,

Dreams of pret - ty Christ - mas gifts Hid - den 'neath his
 Lässt wohl gar den Weih - nachts - baum dich im Traum er -

rall.

p

wings.
 bli - cken.

p

morendo

SILENT TEARS.

(Justinius Kerner.) Eng. Trans. by M.V.W.

No 12.

STILLE THRÄNEN.

Andantino.

con delicatezza.

p

The first system of the piano introduction consists of two staves. The right hand plays a melody of eighth notes with slurs, while the left hand provides a harmonic accompaniment of eighth notes. The tempo is marked 'Andantino' and the dynamics are 'con delicatezza' and 'p'.

The second system continues the piano introduction with similar melodic and harmonic patterns in both hands.

The third system of the piano introduction features a more complex melodic line in the right hand, including a slur over a phrase, and a corresponding accompaniment in the left hand.

wa - - kest full of glad - - - ness From slum - - bers sweet and
 bist vom Schlaf er - stan - - - den und wan - delst durch die

The fourth system contains the vocal melody and piano accompaniment for the lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are written below the vocal staff.

Thou
Du

blest. Un - con - scious of the
Au' Da - liegt ob al - len

sad - ness In many a wea - - ry breast,
 Lan - den der Him - mel wun - der - blau,

rall.

colla voce.

..... Un - con
 da - liegt

con delicatezza.

- scious, Un - con - scious of the sad - ness In
 da - liegt ob al - len Lan - den der

rall.

many a wear - - y breast.....
Him - mel wun - - der blau.....

con delicatezza

In
So

peace thou hast been sleep - - - ing For thou hast nev - - er
lang du oh - - ne Sor - - - gen ge schlum - mert schmer - zen

mourn'd The day of bit ter
 los, der Him mel bis sum

weep - - - ing Not yet for thee hath dawn'd,
 Mar - - - gen viel Thrä - - - nen nie - - - der - goss,

rall.

colla voce.

.....
 *con delicatezza.* The day
 der Him

..... mel The day of bit ter weep - - - ing Not
 der Him mel bis sum Mor - - - gen viel

yet for thee hath dawn'd
Thrä nen nie - - der - goss.

rall. con delicatezza.

con tristezza.

How oft a night of sor - - row Suc - ceeds the wea - - ry
In stil - - len Näch - ten wei - - net oft man - cher aus den

day..... Yet all think on the mor - - row The pain hath pass'd a -
Schmerz,..... und Mor - gens dann ihr mei - - net, stets fröh - lich sei sein

rall. colla voce.

- way, Yet all,
 Herz, und Mor -

con delicatezza.

..... *rall.*
 - gens, Yet all think on the mor - row The pain hath pass'd a -
 und Mor - - gens dann ihr mei - net, stets fröh - lich sei sein

rall.

- way.
 Herz,

con delicatezza

WHEN THINE EYES.

No 13.

(Sturm.) Eng. Trans. by M. V. W.

WENN DEIN AUGE FREUNDLICH.

Andantino espressivo

When thine eyes are
Wenn dein Au - - ge
a tempo.

rall.

kind - - - ly Gaz - - - ing in - - to mine

freund - - - lich in das mei - - - ne blickt

Calm - - - ing all my sor - - - rows With that glance of

fühlt sich mei - - - ne See - - - le al - - - lem Leid ent -

accel. un poco.

thine

rückt

Life seems full of glad - - - ness

und es lacht das Le - - - ben

Sweet - - 'ned pu - - ri - fied And the doors of
 mich so freund - - lich an und des Him - mels

Hea - - - ven Seem to o - - - pen wide
 Pfor - - - ten sind mir auf ge - - - than.

..... And I seem to
 Und mir ist als

cantabile.

en - - - ter Joy - - - ful ly with thee
 zög' ich ju - - - belnd mit dir ein

espressivo. rall.

All my grief is chang - - - ed Changed in to ec - - - sta
 und als könnt' ich nim - - - mer, nimmer wie der trau - - - rig

colla voce.

a tempo.

poco accel.

- sy. But when we are part - - - ed
 sein Doch kaum dass du schei - - - dest,

a tempo.

Quick - - ly fades my dream Gloom - - y thoughts op -
 schwin - - det auch der Traum, dü - - ste - ren Ge -

- press me All things drea - - - ry seem
 - dan ken giebt die See - - - le Raum

appassionato.

And I feel the world is
 Und mir ist als stünd' ich

Emp - - - ty with out thee And the doors of
 auf der Welt al - - - lein, und als könnt' ich

p

Hea - - - ven Seem to close for me.
 nim - - - mer wie der fröh - - - lich sein

con sf *rall.*

rall.

L.H.

SLIM AS THE STALK OF ANY FLOWER.

(Esaias Tegnér.) Eng. Trans. by Captain H. Spalding.

FRITHJOF'S GESANG.

No 14.

*Allegretto ma non troppo.
ondeggiante.*

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo and style are indicated as 'Allegretto ma non troppo' and 'ondeggiante'. The music features a continuous, flowing melody in the right hand, often with long slurs, and a rhythmic accompaniment in the left hand. There are several instances of triplets marked with a '3' over the notes. The piece concludes with a final cadence in the right hand.

p

Slim as the stalk of a ny flow er
 Schlank wie ein bluhn der Li lie sten gel,

Round as the form of full blown rose With
 wie ei ne Ro se voll er blüht; du

pu ri ty thy na tive dow'r Thy.....
 bist so rein wie Got ter wil le, und

p *leggiero.*

love thou mayst with warmth..... dis
 doch so warm wie Fre ja

close.
glüht

Kuss, Kiss me my fair one
Hol - - de, mich, O

let the glow Which warms my veins e'en quick - - en thee Ah!
lass durch - sprü - hen auch dei - - ne Brust der Lieb' Er - guss; ach!

p

heav'n a - bove and earth be - low Swim round me when thou
Erd' und Him - - mels räu - - me flie - hen, Ge - lieb - - te, mir bei

p

animato.

kiss - - est me Be not a - fraid there is no fear Björn
dei - - nem Kuss, Heg' kei - ne Furcht, nicht droh'n Ge - fah - ren, zur

f con anima.

stands be - low with sails un - furl'd And war - riors arm'd.... with
 Wehr hat Bjorn sich auf - - ge - stellt, mit Käm - - pen, gällt es uns zu

shield and spear Fit to defend us 'gainst a
 wah - - ren, selbst ge - - gen ei - - ne gan - - - - - ze

world
 Welt.

amoroso.

Und O that the
 ich, wie ich

Fates would so de - - cide That
 dich jetzt um - - - - - schlinge, ich

I might die for thee e'en
 kämpf te gern für dich al -

p

now And joy - ful to Val - - hal - - la ride If
 lein! Wie glück - - lich ich nach Wal - - hall gin - - ge, du

*Red. **

my Val - ky - - ri - a wert thou.
 wur - - dest mir Wal - ky - - re sein. *sempre ondeggiante.*

p

More unto hea - - ven
 Von Him - - mel mehr als

p

than to earth Be - longs my love Des - pise it not; For
 von der Er - - de stammt meine Lieb; ver - schmä'h sie nicht! Der

heav'n it was that gave it birth It long - eth for that
 Him - mel war es, der sie nahr te, drum sehnt sie sich zum

p

leggiero.

sa - cred spot On
 Him - mels - licht O

high how pure would be our love! O might I die by
 wer doch schon dort o - ben weil - te! wer jetzt mit dir, dem

foe - mans blade And glo - rious rise to realms a - bove
 Tod ge - weih, als Sie - ger zu den Göt - tern eil - te, um -

animato.

p

Clasp'd in the arms of my pale maid When to the fight the
 armt von sei - - ner blei - - chen Maid. Wenn dann die Hel - - den

war - - riors ride From out the sil - - ver por - - tals free
 schaa - - ren ei - - len zum Kamp - - platz durch das Sil - - ber - - thor, dein

f

appassionato.

f *p*

I should repose thy form beside A faith - - ful friend and
 Treu - - er wü - - rde bei dir wei - - len, der sich in dei - - nem

amoroso.

gaze..... on thee When
 Blick..... ver - - lor. Wenn

f

Val hall's maids a
dann Wal hal las

- round the board
Mäd chen brin - gen das

Hand the large mead horn foam ing
Met horn mit dem gold nen

high To thee I'd whis - - per low a word Of
Schaum, mit dir al - lein nur würd' ich klin - - gen, von

love and heave a ten der sigh,
 Lie - - be flü - - sternd, hör - - bar kaum,

con espress.

and mit heave
 dir,.....

con espress.

..... a ten der sigh
 mit dir al - - lein.

p *p* *p* *p*

To my Friend A. Munthe.

VOLKSLIED.

WHEN I THINK ON THE HAPPY DAYS.

No 15.

(Burns.)

WIRD ER WOHL NOCH MEINER GEDENKEN.

Andantino melancolico.

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time and begins with a series of eighth and sixteenth notes, leading to a triplet of eighth notes in the treble staff.

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "When I think..... on the Mei Schätzel das hat mi ver -".

The third system contains the second line of the vocal melody and piano accompaniment. The lyrics are: "hap - py days I spent wi' you On the las - sen, wie is mir mei".

The fourth system contains the third line of the vocal melody and piano accompaniment. The lyrics are: "hap - py days I spent wi' you my Herz ach so schwer, den Jam - mer i kann ihn nicht".

dear - - - ie And now what hands be -
 fas - - - sen s'ist Al - - - les so öd, so

- tween us lie How can I
 öd und so leer wird er wohl noch mei - ner ge -

p *rall.* *pp* *rall.*
 be, How can I be but ee rie.
 den - - ken, ei - nen freundlichen Blick mir noch sehen - - - ken?

How
 Nun

slow
bin ich so trau rig al lei ne How und

ye move ye hea - - - - - vy hours, How
ich so trau - - - - - rig al lei - - - - - ne und

slow den ye ke move mir As

den ye ke move mir As

rall.

ye were wae, as
im mer mein Leid mei

ye were wae and wea - - - - - ry It
Schä - - - - - tzel liebt' ich, sonst Kei - - - - - nen, und

was na' sae, ye glint - - - ed
 jetzt hab' ich nichts, hab' ich nichts was mich

by When
 freut sonst schaut' ich am Fen - - ster so

I when I was wi' my
 ger - - - ne jetzt seh' ich mit Weh - mut in die

rall.

dear - - - ie.
 Fer - - - ne

AT FIRST I THOUGHT I SHOULD DESPAIR.

Heine. Eng. Trans. by M.V.W.

ANFANGS WOLLT' ICH FAST VERZAGEN.

Heine touches our hearts; his songs are all music and feeling — They are like birds that not only enchant us with their delicious notes but nestle against us with their soft breasts and make us feel the agitated beating of their hearts. He indicates a whole sad history in a single quatrain; there is not an image in it, not a thought; but it is beautiful, simple, and perfect as a "big round tear" — it is pure feeling, breathed in pure music.

GEORGE ELIOT.

No 16.

Andantino espressivo.

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a prominent, flowing arpeggiated figure in the right hand, with a more rhythmic accompaniment in the left hand. The vocal line is in a single melodic line with lyrics in English and German. The tempo is marked 'Andantino espressivo'.

System 1:
 At first I thought I should des -
 An - - - fangs wollt' ich fast ver -

System 2:
 - pair.....
 za - - - gen My und ich

System 3:
 sor - - - row seem'd too great; and
 glaubt' ich trüg' es nie und ich

now the bit_ter pain so hard to bear I've
 hab' es doch ge - tra - - - gen

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment features a complex texture with arpeggiated chords and flowing lines in both the right and left hands.

borne But do not ask me how!
 a - - ber fragt mich nur nicht wie!

rall. pp

pp

The second system continues the musical score. It includes a vocal line and piano accompaniment. The tempo and dynamics markings 'rall. pp' and 'pp' are clearly visible. The piano accompaniment continues with its characteristic arpeggiated patterns.

This system shows the piano accompaniment for the third system of the score. It features intricate arpeggiated figures in both the right and left hands, with long melodic lines connecting the chords.

This system shows the piano accompaniment for the fourth system of the score. It includes the tempo and dynamics markings 'rall.' and 'pp'. The piano accompaniment concludes with a final chord and a fermata.

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