



Dreissig  
Lieder und Gesänge

von  
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Für Clavier übertragen

von  
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Eigentum der Verleger

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# Widmung.

Öffentliche Bibliothek  
der Stadt Aachen

Devotion.

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AC 613341

Op. 25. N<sup>o</sup> 1.

Innig, lebhaft.

Du meine See - le, du mein Herz,

du meine

Piano.

mf

Musical score for the first system, piano accompaniment. It consists of two staves (treble and bass clef) in 3/4 time. The music is in a minor key (three flats). The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Innig, lebhaft.' and the dynamic is 'mf'.

Wonn', — o du mein Schmerz.

du meine Welt, — in der ich

Musical score for the second system, piano accompaniment. It continues from the first system. The melody in the right hand has some slurs and accents. The bass line continues with a steady accompaniment.

le - be, mein Himmel du, — da - rein ich schwe - be, o du mein Grab, — in das hin -

Musical score for the third system, piano accompaniment. The melody in the right hand features several slurs and accents. The bass line continues with a steady accompaniment.

ab ich e - - - wig mei - nen Kum - - mer gab!

Musical score for the fourth system, piano accompaniment. It concludes the piece. The melody in the right hand has a 'ritard.' marking. The bass line continues with a steady accompaniment. The dynamic is marked 'dim.'.

*tranquillo*  
Du bist die Ruh, du bist der

The first system of music shows a piano accompaniment in the left hand with a series of triplets of eighth notes. The right hand has a vocal line with a long note on 'der' that spans across the end of the system.

Frie - - den, du bist vom Him - - - mel

The second system continues the piano accompaniment with chords and moving lines. The vocal line has a long note on 'Him' that spans across the end of the system.

mir be-schie - den. Dass du mich liebst, macht mich mir  
*poco accelerando*

The third system features a more active piano accompaniment with sixteenth notes. The vocal line has a triplet of eighth notes on 'macht mich mir'.

werth, dein Blick hat mich vor mir ver - klärt, du hebst mich  
*ritard.*

The fourth system shows a piano accompaniment with chords and moving lines. The vocal line has a long note on 'ver' that spans across the end of the system. The tempo marking *ritard.* is present.

lie - - - bend ü - ber mich, mein gu - ter Geist, mein bess'- res  
*a tempo*  
*p*  
*ritard.*

The fifth system features a piano accompaniment with chords and moving lines. The vocal line has a long note on 'best'- res' that spans across the end of the system. The tempo marking *a tempo* and dynamic *p* are present, along with *ritard.*

Ich! *a tempo* Du meine See - le, du mein Herz, du meine

Wonn', o du mein Schmerz, du meine Welt, in der ich

le - - be, mein Him - mel du, da - rein ich schwe - be, mein guter

Geist, mein bess' - - res Ich!

## Freisinn.

## Forward.

Op. 25. N<sup>o</sup> 2.

Frisch. Lasst mich nur auf meinem Sattel

Piano. *mf* *f*

The first system of the piano score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a dynamic marking of *mf* and transitions to *f* in the second measure. The melody is primarily in the right hand, with accompaniment in the left hand.

gel - - ten, bleibt in eu - ren Hütten, euren

*mf* *f*

The second system continues the piano accompaniment. It features similar dynamics of *mf* and *f*. The melodic lines in both hands are more active, with some slurs and accents. The overall texture remains consistent with the first system.

Zel - - ten, und ich rei - - te froh in al - le Fer - - ne, ü - ber

*mf* *f*

The third system of the piano score continues the accompaniment. It maintains the *mf* and *f* dynamics. The right hand has a more prominent melodic line, while the left hand provides a steady accompaniment. The piece is in a minor key, as indicated by the two flats in the key signature.

mei - ner Mütze nur die Ster - ne. Er hat euch die Ge - stir - ne ge - setzt als

*p* *tranquillo*

The fourth system concludes the piano accompaniment. It features a dynamic marking of *p* (piano) and the tempo marking *tranquillo*. The music becomes more delicate and slower in tempo. The melodic lines are more spaced out, and there are some fermatas and slurs. The piece ends with a final chord in the right hand.

Lei-ter zu Land und See,

damit ihr euch da - ran — ergötzt,

Musical notation for the first system, featuring a treble staff with a vocal line and a bass staff with piano accompaniment. The key signature has two flats, and the time signature is 3/4. The piano part consists of chords and moving lines in both hands.

stets blickend in die Höh.

Lasst mich

Musical notation for the second system. It includes dynamic markings *f* and *mf*. The piano accompaniment continues with chords and melodic fragments.

nur — auf meinem Sattel gel - - ten,

bleibt in

Musical notation for the third system. It includes dynamic markings *mf* and *f*. The piano accompaniment features a steady rhythmic pattern.

eu - - - ren Hütten, eu-ren

Zel - - ten, und ich rei - - te froh in al - le

Musical notation for the fourth system. It includes dynamic markings *mf*. The piano accompaniment continues with a consistent harmonic support.

Fer - - ne,

ü - ber mei - ner Mütze nur die Ster - ne.

Musical notation for the fifth system. It includes dynamic markings *f*. The piano accompaniment concludes with sustained chords.

# Der Nussbaum.

The walnut tree.

Op. 25. N<sup>o</sup> 3.

Allegretto.

Piano.

Es grü-net ein Nuss-baum vor dem Haus,

*pp* *una corda* - - - - \*

duf - tig luf - - tig brei - - tet er

*pp* *una corda* - - - - \*

blätt - rig die Blüt - ter aus.

Viel

*pp* *una corda* - - - - \*

lieb - li-che Blü - then ste - hen dran,

*pp* *una corda* - - - - \*

lin - de Win - - de kom - - men, sie herz - lich zu um - fahn.

*p*



Es flü- stern je zwei zu zwei ge- paart,

*pp*  
*una corda* - - - - \*

nei - gend, beu - - gend zier - - lich zum

*pp*  
*una corda* - - - - \*

Ku - sse die Häupt - chen zart.

*poco rit.* *a tempo* *p*  
*una corda* - - - - \*

flüstern von ei - - nem Mägd - lein, das däch - te die Näch - te und

*una corda* - - - - \*

Ta - - - ge lang, wuss - te ach sel - ber nicht was.

*rit.* *cresc.*  
*una corda* -

*a tempo* Sie flü - stern, sie flü - - stern;

wer mag ver-stehn so gar lei - se Weis'

*pp*

*una corda*

flü - - stern von Bräut - - gam und

*poco rit.* *a tempo* *cresc.*

*una corda*

näch - - - stem Jahr, von näch - stem Jahr.

*p* *rit.* *a tempo*

Das Mägd-lein hor - chet, es rauscht im Baum. Seh - nend, wä - h - nend

*tranquillo* *p* *pp*

sinkt es lächelnd in Schlaf und Traum.

*dim.* *pp*

# Die Lotosblume.

(The lotos flower.)

Op. 25. N<sup>o</sup> 7.

Ziemlich langsam.

Piano. *p*

Die Lo - - tos - blu - - me

äng - stigt sich vor der Son - ne Pracht,

und mit ge - senk - tem Haup - te er - war - tet sie träu - mend die

Nacht.

*pp*

Der Mond der ist ihr Buh - le, er

The musical score is written for piano in a 4/4 time signature with a key signature of one flat (B-flat). It consists of four systems of music. The first system begins with the tempo marking 'Ziemlich langsam.' and the dynamic 'piano' (p). The second system continues the piece. The third system features a change in dynamics to 'pp' (pianissimo). The fourth system concludes the piece. The lyrics are written in German and are placed above the piano accompaniment. The piano part consists of chords and melodic lines in both the treble and bass staves.

Licht, und ihm ent-schlei - ert sie

weckt sie mit sei - nem

*cresc.*

freund - lich ihr from - mes Blu - men - ge - - sicht. Sie

*p*

blüht und glüht und leuch - tet, und star - ret stumm in die

*animato*

Höh', sie duf - tet und wei - net und zit - tert vor

*cresc.*

*ritard.*

Lie - be und Lie - bes - weh, vor Lie - be und Lie - bes - weh.

*p*

*ritard.*

# Du bist wie eine Blume.

A floweret thou resemblest.

Op. 25. N<sup>o</sup> 24.

Langsam. Du bist wie ei - ne Blu - me, so

Piano. *p*

schön, so rein und hold; ich schau' dich an, und Weh - muth

schleicht mir in's Herz hin - ein. Mir ist als ob ich die Hän - de auf's

*p* *mf*

Haupt dir le - - gen sollt', be - tend, dass Gott dich er - halte

*p* *mf* *rit.*

so schön, so rein und hold.

*rit.* *p* *a tempo* *rit.*