

SCHIRMER'S EDITION.

66-67.

Halldan Kjerulf's

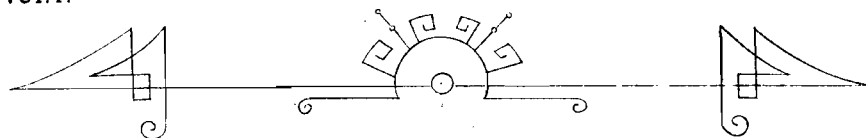
Album of Songs.

Translation by

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Vol. I.

Vol. II.



NEW-YORK. G. SCHIRMER.

35 Union Square.

Price \$ 1.50.net.

CONTENTS.

Nº	Page
1. Das war damals. "Where are they?"	4.
2. Chanson. "Oh why."	6.
3. Im Walde. "In the forest."	10.
4. Am dunkeln See. "The woodland well."	14.
5. Sonnenscheinlied. "Sun - light Song."	16.
6. Romance. "Love Song."	19.
7. Chanson. "Song."	22.
8. Chanson. "Morning Song."	25.
9. Wann kommt die Rosenzeit. "Queen red rose."	28.
10. Ein Sommertag. "Summer sadness."	32.
11. Die Nacht in der Meeresbucht. "Night on the Fjord."	36.
12. Die Entbehrung. "Surrender."	38.
13. Elfenland. "Elfenland."	44.
14. Als ich umschlang deinen Leib. "Have you forgotten that day?"	48.
15. Guten Morgen. "Good morning."	50.
16. Gute Nacht. "Good night."	53.
17. Ob ich dich lieben will. "Love thee, dearest, love thee."	56.
18. Scheiden, Leiden. "Separation."	58.
19. Höchstes Leben. "Summer Ecstasy."	60.
20. Treibe nur mit lieben Spott. "Never laugh at love."	64.

DAS WAR DAMALS .

(J. L. Runeberg.)

WHERE ARE THEY?

Andante con moto.

VOICE. *f*

Höher zum San - de wälzt sich die wil - de See!
 Wilder and wild - er, Dash-es the win-try sea!

PIANO. *ten.* *rfz* *f*

mp

Bir-ken am Strande grünend ich nicht mehr seh'; Fel - der sind starr von Schnee!
 Black stand the headland, Leafless the one lone tree, Where summer used to be! —

dim. *p*

mp

Ach, mit dem Len - ze flohst du, mein Lieb, mein Glück!
 Sunshine and glad - ness, All these a - like de - cay

mp *p* *sempre p*

ten.

mp

Brächt doch die Thräne ein-mal dich nur zu - rück, spräch'lich mit Wort und
 Dream and ful - filment, Gone like the blown sea spray, Who knows, who cares which

dim. *sempre p*

Poco più moto. (quasi Allegretto.)

p dolce.

Blick: „Schau in die Run - de ein-mal noch, Mäg - de - lein, denkst du der Stun - de,
 way! Thou too, Oh! tell me, Where are thy 'troth and vow, Where last year's ros - es

dolce legato.

einst in dem grü - nen Hain? Sieh, was er jetzt mag sein!"
 Torn from the rif - led bough? Where false love, where art thou?

p

Tempo I. *mp*

„Eh' du ge - gan - gen?" sagt ih-res Seufzers Hauch.
 No voice gives an - swer. On-ly the rag - ing sea.

mf

ten.

„Glüht die Wangen, Jünglings ofrisch dir auch! Doch nun verschwand's wie Rauch!"
 On-ly the headland, On-ly the one lone tree No word of hope for me.—

dim.

p *dim.* *cresc.* *rull.*

CHANSON.

(Victor Hugo.)

OH! WHY?

Poco lento.

Si vous n'a-vez rien à me di - re, Pour-quoi ve -
If all is end-ed then be - tweenus, Oh! tell me

ppol.

nir — au-près de moi? — Pourquoi me fai - re ce sou -
why — you haunt me yet, — And wake the old, old grief and

ri - re Qui tour - ne - rait la tête au roi, —
sor-row I'd give my life to quite for - get — *accelerato.*

rit.

Qui tour-ne-raït la tête au roi? — *dolciss.*
I'd give my life to quite for - get — Si vous n'a-vez rien à me
a tempo. *dolciss.* If all is end-ed then be -

*Ca. * Ca. * Ca. **

di - re, Pourquoi ve - nir au - près de
 tween us, Oh! tell me why you haunt me

rit. * *rit.* *

moi? Si vous n'a - vez rien à m'ap - pren - dre, Pour -
 yet? If you have nothing more to tell me, Oh!

rit. *

quoi me pres - sez - vous la main, Sur le rêve an - ge - lique et
 where - for hold my hand so long, That one brief mo - ment more than

ten - dre, Au - quel vous songez en che - min,
 others, That grasp so tender, yet so strong,

accl. *rit.*

Au-quel vous songez en — che — min? Si vous n'a-vez rien à m'ap-
 That gras so ten-der, yet — so strong? If you have nothing left to

dolce

rit. * *rit.* * *rit.* *

pren - dre, Pour - quoi me pres-sez-vous
 tell me, Oh! why then hold my hand so

pp

rit. * *rit.* *

main? long? Si vous vou-lez que je m'en ail-le, Pour-quoi pas-
 If all the old sweet loveis o-ver, Oh! where-for

rit.

rit. *

sez - - vous par i - ci? Lors-que je vous vois, je tres -
 seek me a - gain? I can-not bear the hope, the

dolce agitato.

sail - le C'est ma joie et c'est mon sou - ci,
 an - guish, The old deep joy, the old deep pain!

cresc. *rit.*

dolce. *Ad.* *

Si vous vou-lez que je m'en ail - le, pour-quoi,
 If all the old sweet love is o - ver, Oh! why?

p *a tempo.*

pour-quoi pas-sez-vous par i - ci, pour-quoi, pour-quoi?
 Oh! why then seek me out a - gain? Oh! why? Oh! why?

dim.

Ad. *

pp

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

L.H. sempre pp *dim.*

IM WALDE.

(Chr. Winther.)

IN THE FOREST.

Andantino.

Piano introduction in D major, 2/4 time, marked Andantino. The piece begins with a piano (*p*) dynamic, followed by a piano-piano (*pp*) section, and then returns to piano (*p*). The melody features a series of eighth-note patterns in the right hand and a steady bass line in the left hand. Dynamics include *p*, *pp*, *p*, *p*, *mf*, and *p*.

dolce.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is marked *dolce*. The piano accompaniment is marked *pp*. The lyrics are: "Ich wan-delt' im Wal - de um - her so al - lein und I went down the for - est, so lone - ly and sad, The". The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *pp* and *col canto*. There are two fermatas marked with a double red line and a star (*).

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues with the lyrics: "hör - te wie da san - gen die Wald - vö - ge - lein, sie small birds were sing - ing, so joy - ful and glad. Oh!". The piano accompaniment is marked *pp*. There is a fermata marked with a double red line and a star (*) at the end of the piano part.

Vocal and piano accompaniment for the third line of lyrics. The vocal line continues with the lyrics: "wie - gen in Zwei - gen sich so se - lig; o why, pret - ty birds, are you a - sing - ing? Oh!". The piano accompaniment features a steady bass line and chords in the right hand. There is a fermata marked with a double red line and a star (*) at the end of the piano part.

sing' nur, Stieg - litz und Kue - - kuck du, so
 why have flow'rs come back to the glen? Oh!

p dolce. *dolce imitando.*

hoch in Bu - chen in träu - men - der Ruh, o
 why so hap - py sweet rob - in and wren? Oh!

Fink, schlag' den Tril - ler du fröh - lich!
 why is the un - der - wood springing?

p *pp*

Ich
I

p *mf* *p*

dach - te da an's Schü - tzel, es ist ja nicht hier, ich
 Al - les woll - te trö - sten den seh - sücht' - gen Sinn, ver -
 think of my love as I wan - der a - lone, The
 all try to com - fort my sor - row and grief, The

col canto.

dach - te an das Schü - tzel, so theu - er ist es mir, ich
 trau - lichsprach der Wind mir, da ich so trau - rig bin, ius
 love whose dear life was more dear than my own. That
 wind sighs so gen - tly to give me re - lief, The

col canto.

Ad. *

dach - te: ach, wärest du erst die Mei - ne! Und Al - les im Wal - de, das
 Ohr so hol - de Din - ge oh - ne Glei - chen. Der Staar mir er - zähl - te ein
 spring when we wan - der'd to - geth - er! No bird in the for - est but
 night brings a tear for a to - ken. The star tells a sto - ry of

p

Ad. *

dach - te, wie ich, die al - te Eich' und Tan - ne, die
 Mähr - chen so süß, die Seh - sucht a - ber in - mer mich
 sung he was mine, No blos - - som but breathed it by
 sweet long a - go, But what I must suf - fer there's

dolce animando.

brü - ste - ten sich und al - le die Vög - lein im Hai - ne.
 noch nicht ver - liess, es war als könn't sie gar nicht von mir wei - chen.
 star and sunshine, And made joy - ful the bright sum - mer weather.
 noth - ing can know, Save hearts that are - sev - er'd and bro - ken.

p

Und
 Yet

pp p pp p mf p

*Ad. **

AM DUNKLEN SEE.

THE WOODLAND WELL.

Andantino moderato con moto tranquillo.

Am See un-ter
I know of a

p legato *pp*

Re. *

Tannen im schwellen-den Moose, da sah ich vom Thaldich, die lieb-lich-ste
well in the deepwoodland cov-er. The pines close a-round it, the birdswan-der

Ro-se, wenn Ster-ne er-wa-chen, wenn Wäl-der schon träu-men, die
o-ver. At night when the for-est is dark-ning and dreaming, The

dolciss. *sempre p*

Ot-ter sich schleicht zum See un-ter Bäu-men. Wenn
still wa-ters an-swer the moon's ten-der gleam-ing. Then

Re. *

see-len-voll nur noch dein Au - ge mir funkelt so mussbraun, so freundlich, wenn
 come, Oh, my love for the day - light is dy - ing, The bee and the bird from the

p

Al - les rings dun - kelt, dann, — Liebchen mein, — steu - re zum
 woodland are fly - ing. Come, — Oh my love — Come let us

mf

Ca. * *Ca.*

ein - sa - men Ha - fen, wo Ster - ne nur wa - chen, die
 wander to - gether, Through star - light and moonlight, and

mf espress *p*

* *Ca.* * *Ca.* * *Ca.* *

Wäl - derschon schla - - fen. —
 deep midnight weath - er —

pp

Ca. * *Ca.* *

SONNENSCHEN LIED.

SUN-LIGHT-SONG.

Allegro moderato.

First system of piano introduction. Treble clef, key signature of one sharp (F#), 6/8 time signature. Dynamics: *mf* and *p*. Includes *rit.* markings and asterisks.

Second system of piano introduction. Treble clef, key signature of one sharp (F#), 6/8 time signature. Dynamics: *mf* and *p*. Includes *rit.* markings and asterisks.

Vocal entry and piano accompaniment. Treble clef, key signature of one sharp (F#), 2/4 time signature. Lyrics: "Es war so ein hel-ler Son-nen-tag, nichts war so ein hel-ler Son-nen-tag, nichts I could no long-er stay in town, The could no long-er stay in town, The". Dynamics: *dim.*, *rit.*, *ten.*, *mf*. Includes *rit.* markings and asterisks.

Vocal continuation and piano accompaniment. Treble clef, key signature of one sharp (F#), 2/4 time signature. Lyrics: "hielt mich in dum-pfi-gen Räu-men.— Ich schlen-dert' in's Holz un-ter hielt mich in dum-pfi-gen Räu-men.— Ich legt' mich in's Boot auf dem sunlight was so bright-ly beam-ing.— I sought the wood, And I sunlight was so bright-ly beam-ing.— I sought the lake, And I". Dynamics: *rit.*. Includes *rit.* markings and asterisks.

duf - ti - gem Dach, — da lag — ich zu sin - nen und träu - men.
 flie - ssen - den Bach, — wo Wel - len sich kräu - seln und schäu - men.
 lay me — down, — And closed my eyes and fell — a - dream - ing.
 lay me — down, — And watch'd the sil - ver waves a - gleam - ing.

p rit. *a tempo.* *ff* *Cres.* *

più Presto.

Da kroch die Ameis', und stach die Mück', und Brem - se und Wes - pe mir
 Die Sonn' doch stach, und die Nas' mir verbrant, ich hat - te ge - nug, d'rum auch
 Then came the wasp and worry - ing bee. There was no rest at
 Then came the mid - ges by the score. I had to saun - ter

pp *ff*

riten. *Tempo I.*

stör - ten mein Glück.
 ging ich an's Land. Es
 all for me!
 home once more. I

riten *dim.* *Cres.* *Tempo I.*

Zum Schluss.
For the end.

war so ein hel - ler Son - nen - tag, nichts
could no long - er stay in town, The

rit. a tempo.
p *

hielt mich in dum-pfi - gen Räu - men.
sunlight was so brightly, brightly gleam - ing.

f
* *

p *f*
* *

p

lento.
dim.

* * *

ROMANCE.

("Ruy Blas" Victor Hugo.)

LOVE SONG.

Andantino moderato.

A quoi bon en-
Though dawn a -

ten. *ten.*

p dolce.

ten-dre Les oi-seaux des bois? L'oi-seau le plus ten-dre
wa-ken, The bird and the bee, No bird, my dar-ling,

Chan-te dans ta voix. Que Dieu
Can sing sweet like thee. Though

pp *p*

montre ou voi-le Les as-tres des cieux! La plus pure e-
night un-cov-er The stars in the skies, No star that

mf *p*

toi - le, — Brill - le dans — tes yeux.
twinkles, — Can beam like — your eyes!

pp

Qu'Àvril re - nou - vel - le — Le jar - din — en fleur, — La fleur
Though A - pril sprinkle — Her young buds with dew, — No

p dolce.

la plus bel - le — Fleu - rit dans — ton cœur.
bud, no blos - som — Is so sweet — as you!

pp

più agitato.

Cet oi - seau — de flamme, Cet as - tre du jour, — Cet - te
And bird — that car - ols, And star — a - bove, — And

(parlé.)
p (spoken.)

fleur — de l'a-me, (Cette fleur, cet as - tre, cet oi - seau.)
flow'r — that opens, (That flow-er, that star, that bird.)

p *dim.* *pp* *rit.*

a tempo, un poco più moto.

S'ap - pel - le l'a - mour! s'ap - pel - le l'a -
All tell you, I love! And bird, that

mp a tempo, un poco più moto.

riten.

mour, s'ap - pel - le l'a - mour, s'ap - pel - le l'a - mour, s'ap - pel - le l'a -
car - ois, And star-light a - bove, And flow - er that o - pens, all tell you I

f

rit.

mour! _____
love! _____

a tempo. ten. *ten.* *ten.*

p dolce. *pp*

CHANSON.

"Les rayons et les ombres."
(Victor Hugo.)

SONG.

Andantino quasi Allegretto.

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a C-clef and a key signature of two flats (B-flat and E-flat), and a common time signature (C). The second system shows a grand staff with treble and bass clefs, a C-clef, and the same key signature and time signature. The music is marked *tranquillo.* and *p* (piano). The right hand features a rhythmic pattern of eighth notes with slurs, and the left hand has a simple bass line.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a C-clef and a key signature of two flats. The lyrics are:

Dieu qui sou - rit et qui don - - - ne,
Le monde où tout é - tin - ce - - - le,
The God of Love and of Pit - - - y,
The world that knows but the glit - - - ter,

 The piano accompaniment continues with the same rhythmic pattern as the introduction, with a treble and bass clef grand staff.

The second system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a C-clef and a key signature of two flats. The lyrics are:

et qui vient — vers qui l'at - tend,
mais où rien — n'est en - flam - mé,
Who made thee — kind and true,
Though gold be — false or true,

 The piano accompaniment continues with the same rhythmic pattern, with a treble and bass clef grand staff. The right hand has a melodic line with slurs, and the left hand has a bass line. The system ends with a *ten.* (tenuto) marking on the right hand.

pour - vu que vous soy - ez bon - ne,
 pour - vu que vous soy - ez bel - le,
 Who loves the good ——— and gen - tle,
 Who loves the young ——— and love - ly,

se - ra con - tent,
 se - ra con - tent,
 Must needs love you!
 Must needs love you!

p

rit.

se - ra con - tent.
 se - ra con - tent.
 Must needs love you!
 Must needs love you!

rit. *a tempo.*

Mon coeur dans l'ombre amou - reu - se, où l'eni - vrent deux beaux
 My heart that loves you in si - lence, Thrill to your eyes so

yeux, pour - vu que tu sois heu - reu - se,
 blue, while you are glad and joy - ful,

se - ra con - tent, se - ra con -
 Re - joic - es too, Re - joic - es

p *rit.*

tent.
 too.

a tempo. *dolcissimo.* *smorz.*

CHANSON.

(Victor Hugo.)

MORNING SONG.

Allegretto.

p dol. *p*

p

L'au-be naît et ta por-te est clo - se! Ma
 Tout frap - pe à ta por - te be - ni - e, L'au -
 Je ta - dore, ange, et t'ai - me fem - me, Dieu

The dawn at thy door is break - ing, The
 The world is all wait - ing to greet you. The
 I love thee, O beau - ti - ful maid - en! I

bel - le pour - quoi som - meil - ler? à l'heu - re, ou sé - veil - le la
 ro - re dit: Je suis le jour, L'oi - seau dit: je suis l'har - mo -
 qui par toi m'a com - plé - té a fait l'a - mour pour ton

mead - ow is gleam - ing with dew. — When ev - 'ry sweet blos - som is
 dawn with her sun - light a - bove, The bird has a guer - don of
 wor - ship thee, an - gel most blest! My soul was made for thy

ro - se, ne vas - tu pas — te ré - veil - ler? — ne vas - tu
 ni - e, et mon cœur dit, — et mon cœur dit, — et mon cœur
 â - me, et mon re - gard — pour ta beau - té, — et mon re -

wak - ing, Oh! queen of flow'rs, come wake up too, Oh! queen of
 sing - ing, And my heart brings a gift of love, And my heart
 ser - vice, As all my life, for thy be - hest, As all my

f *p*

pas — te ré - veil - ler? —
 dit: — je suis l'a - mour! —
 gard — pour ta beau - té! —

flow'rs, come, wake up too. —
 brings a gift of love. —
 life, — for thy be - hest. —

f

a tempo.
dolce con anima.

O! — ma char - man - te, é - cou - te i - ci l'a -
 Oh! — my be - lov - ed, then hear and a - wake! My

dim. e rit.

mf

mant, qui chan - teet pleu - reaus - si! O ma char -
heart is break - ing for thy sweet sake! Oh! my be -

man - te, O ma char - man - te, é - cou - tei - ci là -
lov - ed, Ch! my be - lov - ed, Oh! hear and a - wake, My

mant, qui chan - teet pleu - reaus - si!
heart is break - ing for thy sweet sake!

pp

WANN KOMMT DIE ROSENZEIT?

(Theodor Kjerulf.)

QUEEN RED ROSE.

Andante con moto.

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a series of chords. The second system shows both staves with a melodic line in the treble and a supporting bass line. The tempo is marked 'Andante con moto'. The key signature has three sharps (F#, C#, G#).

dolce.

Du er - ste Ro - se, du die ich seh', in
O sweet red rose - bud, Queen red rose, The

The first system of the vocal part begins with a whole rest in the treble clef, followed by a melodic line. The piano accompaniment continues from the introduction. The lyrics are written below the vocal line.

die - ses Tha - les E - den, dein Lächeln weckt mir sü - sses
first of spring's ap - pearing, The day is still, and no wind

The second system of the vocal part continues the melodic line. The piano accompaniment provides harmonic support. The lyrics are written below the vocal line.

Woh, doch süß auch musst du nun re'-den, dein Lächeln
blows, And, yet, you're trem - bling and fear - ing, The day is

weckt mir so sü - sses Weh, doch süß, ja süß auch musst du re - -
still, and no wind blows, and, yet, you're trem - bling and fear -

den. O sag' mir es doch, ob der
ing. But tell me, rose! O

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

Lenz nicht hier bald, bald, mit Flü - geln er - blü - het, für sie, die du
sweet red rose, Now spring is first a - wak - ing, For what sweet

kennst, o sag' es mir, für sie ja mein Her - ze er -
fears, in what sweet throes, Thy maid - - en heart is —

p

glü - het. Für sie, die du kennst, ja sag' es mir, für sie, für
ach - ing? For what sweet fears, in what sweet throes, in what sweet

cresc.
p

sie ja mein Her - ze er - glü - het, für sie, die stolz, voll treu - em
throes, Thy heart is — ach - ing? And, yet, what joy a - wait - eth

p
cresc.

Muth, die Weh mir nie - mals könn - te brin - - gen, den
thee, Most queen - ly queen of all the ros - es, To

p

dor - nen-vol-lenWeg mach'ich, breit, und gut, der Lie - be muss Al - les ge -
 lie up - on my dar - ling's cheek, And be The dear - est of All her

p

lin - gen, den dor - nen-vol-lenWeg mach' ich breit und gut, der
 po - sies, To lie up - on my dar - ling's cheek, And be The

cresc. *p*
mf cresc. *f*

*La. **

Lie - be muss Al - les ge - lin - gen.
 dear - est of all her po - sies.

p *dolce.*

pp
*La. **

p *rit.*

EIN SOMMERTAG.

(J. S. Welhaven.)

SUMMER SADNESS.

Un poco lento.
BARITONE.

Recit.

Hol-des
Vale so

p/dol. *rit.*

Qo. * *p* *Qo.* *

Moderato.

Thal, reich ge-schmücket! wo man sü-sse Blu - men pflü - cket,
fair, beechen bowers, Meadows full of love - ly flow - ers,

p legg.

wo dir Küh-lung weht das Meer. Düf - te nach dem Hain mich zo-gen,
Smiling stream that flows a - long, Here I'd wan-der on for ev - er,

p *dolce.*

durch der grü-nen Wöl - bung Bo - gen strahlt es wie ein Ster - nen -
Where the sil - ver iarch - es quiv - er, Where the warblers make sweet

mf *f* *riten.*

riten. col canto.

Qo. *

bin — al - lei - ne, wo ich al - lei - ne
 Au - gust weath - er Ah! once to - geth - er,

Seuf - zen an des Ba - ches Quell.
 Now a - lone a - lone, to weep.

Recit.
f. Blumenduft, Sommer - fri - sche, Hauch vom Meer streicht durch die Büsche, ihr weckt
 Summerwind! Rosebud breaking! How you set the old wound aching. How the

lento.
 Schm - sucht ach, nach ihr.
 old grief wakes and cries.

p dolce. *dim.*

in tempo poco agitato.

Ah, wie in verborg'ner Fer - ne, strahlest
Oh! come back, my heart is bro - ken! Oh! fer -

du, ——— mein Stern der Ster - ne, mein Stern der
give, ——— that word out - spo - ken, that word out -

Tempo I.

Ster - ne, denn mein Traum, denn mein Traum,
spo - ken! Loved and lost! Loved and lost!

dim. *p dot.* *pp*

denn mein Traum weiss nur ——— von dir! ———
Ere the sum - mer day ——— quite dies! ———

p *riten.*

Die Nacht in der Meeresbucht.

(A. Munch.)

NIGHT ON THE FJORD.

Lento assai. BASS or BARITONE.

Herbst-nächt - ge Schat - ten, dun - kel, nur flieh'n ü - ber
 Auf al - len Sei - ten dro - hen die Fel - sen -
 O - ver the dark - 'ning heav - en, Great clouds are
 Black through the black - er cav - erns, The great sea

p *pp* *simile.*

Ad. * *Ad.* *

Wo - gen, kein hel - les Stern - ge - fun - kel, am Him - mels -
 wän - de, ge - formt, die him - mel - ho - hen, durch Ko - bold -
 fly - ing. No star has yet a - ris - en, And day is
 dash - es, A - far, like sud - den light - ning, The white foam

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

bo - gen, der Mond, un - wölkt, bleich schim - mert auf Fel - sen -
 hän - de, zu ih - ren Fü - ssen schla - fen die Wo - gen
 dy - ing. And like a sheet - ed spec - tre, That wan - ders
 flash - es. The caves a - round re - ech - o With thun - d'ring

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

zin - nen, wie matt im Au - ge flim - mert er - storb' - nes Min -
 dü - ster, am Strand, im stil - len Ha - fen kein Strom - ge - flü -
 night - ly, The moon be - yond the moun - tain Is gaz - ing white -
 nois - es, And all the Fjord is shout - ing, Like de - mon voic -

ad. *col8*

(Chor ad lib.)

nen, wie matt im Au - ge schim - mert er - storb' - nes Min -
 ster, am Strand, im stil - len Ha - fen kein Strom - ge - flü -
 ly, The moon be - yond the moun - tain Is gaz - ing white -
 es, And all the Fjord is shout - ing Like de - mon voic -

mf

nen.
 ster.
 ly.
 es.

p

Wisset, in solchen Nächten
 Die Sagen entstehen
 Von wunderbaren Mächten
 Im Schooss der Höhen.
 Wenn Winterstürme wehen,
 Dann webt zu Sagen
 Das Volk, was es gesehen
 In Sommertagen.

Then does the hardy Norseman,
 The while he urges
 The light boat like a petrel
 Across the surges,
 Recall to mind the sagas
 And ancient stories
 Of gods and mighty sea-kings,
 And olden glories.

DIE ENTBEHRUNG.

(J. L. Runberg.)

SURRENDER.

Con moto.

p

Im Wal - de ist nicht
 Ja, drau - ssen seh' ich
 The sum - mer days have
 And day - light dies a -

p sempre legato.

mehr ein: Zweig voll Laub und Blu - men -
 Win - ter blos, im Her - zen e - ben
 all gone by, The sing - ing birds have
 long the world, And all sweet joys de -

pracht, vor - bei ist nun des
 so, für e - wig bleibt's mein
 fled, The woods are bleak a -
 part, And all with - out is

p

Som - mers Reich, es herrscht des Win - - ters
 trau - rig' Loos, nie werd' ich wie - - der
 gainst the sky, And all the flow'rs are
 win - ter cold, And win - - ter in my

Macht! es herrscht des Win - ters
 froh, nie werd' ich wie - der
 dead, And all the flow'rs are
 heart, And win - ter in my

Macht! _____
 froh. _____
 dead! _____
 heart! _____

dim. *fz*

p

Doch grü - ner Hain— und Som - mers Lust,— und kla - ren Ta - ges
And still, though bloom— was bright a - bove,— And sweet— birdback to

p

Licht, wär's Herz nicht warm in— eig - ner Brust, sie
sing, Oh! what has Death to— say to love, Des -

gü - ben Won - ne nicht, sie gü - ben Won - ne
pair— to say— to spring? Des - pair to say to

mf

nicht. O du — warst mei - ner See - le Lenz, dein
spring? O loved — and lost, oh! fond and fair, O

mf

Aug' mir nicht mehr lacht, als Son - - - ne
life and love's own breath, With - out thee

mir im Her-zenglanz', deckt dich auch Gra - bes - macht.
where isspring, oh! where, Since thou art lost in death!

cresc. *ff* *p dolce.*

Mein Herz war dein und all mein Glück, dein Le - ben gabst du
Thy heart was mine, thy soul was mine, And all my life in

mir. Ent - beh - rung blieb al - lein zu -
thee. Now lost, all lost of mine and

rück, — das An - dre ging mit dir, — das
 thine, — Un - til death gets me free, — Un -

dolce.

dim.

An - dre ging mit dir. —
 till death gets me free. —

dim. *poco riten.* *cresc. ed accel.*

sfz a tempo. *fz*

f

rit. *

O süß! denk' ich — am stil len Herd, — der
 A - lone be - side — the fire at night, — I

4613 *rit.* *

Zeit, die nun ver-schwand, wenn lang-sam sich die Glut ver-
 dream of long a-go, And all with-out is win-ter-

The first system features a vocal line in the bass clef and a piano accompaniment in the grand staff. The piano part includes a *cresc.* marking.

zehrt, weil al-les Holz ver-brannt, weil
 night, And end-less wilds of snow, And

The second system continues the vocal line and piano accompaniment. The piano part features a dense texture of chords and moving lines.

al-les Holz ver-brannt.
 end-less wilds of snow.

The third system shows the vocal line and piano accompaniment. The piano part includes a *p* marking and a dynamic hairpin.

The fourth system shows the piano accompaniment. It includes dynamic markings *p*, *dim.*, and *pp*.

ELFENLAND.

(J. S. Welhaven.)

ELFENLAND.

Molto moderato.

Piano introduction in G minor, 3/4 time. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The left hand has a steady eighth-note pattern. The right hand has a more complex melody with some grace notes. The piece ends with a double bar line and a repeat sign.

Piano accompaniment for the first system. It includes a vocal line and a piano accompaniment. The piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand. The vocal line is in G minor and has a simple melody. The piano part has a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The piece ends with a double bar line and a repeat sign.

- 1. Im
- 2. Du
- 1. A -
- 2. Yet

Vocal line and piano accompaniment for the second system. The vocal line is in G minor and has a simple melody. The piano part has a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The piece ends with a double bar line and a repeat sign.

Meer, gen West, da ra - get hin - auf ein
 siehst im Süd, im Ost und im Nord, nur
 far, so far a - way to the lee, So
 far, so far, and now as of old, It

Ei - land von Fel - sen, auf leuch - ten - den Wo - gen, doch
 dro - hen - den Fel - sen, an dü - ste - ren Wel - len, hier
 far, that the mar - i - ner hard - ly knows whith - er, An
 lies by the hal - cy - on blue sea - bound - ed, With

Ped. *

rich - tet ein Schiff dort - hin den Lauf, dann
 strömt es im Sund, in Bran - dun - gen dort, die
 isl - and a - ris - es love - - ly to see, But
 great cliffs gleam - ing like molt - en gold, With

Ped.

steht es vom Wol - ken um - zo - - - gen,
 Schif - fe am Fel - sen zer - schel - - - len,
 no one has ev - er sail'd thith - - - er,
 snow - - capt rocks sur - round - - - ed.

rit.

ver - steckt ist dann der win - ken - de Strand,
 doch fern im West, wo die Son - ne ver - sinkt,
 No bark has ev - er been moord'd to the strand,
 And thence is waft - ed an ex - qui - site breeze,

rit. *p* *fz*

Kein Fuss darf die In - sel be - rüh - ren,
 er fin - det mit spä - hen - den Bli - cken,
 It lies so love - ly and lone - ly,
 Of per - fum'd won - der - ful flow - ers,

Ge - dan - ken kön - nen nah dich nun füh - ren, gen
 das Ei - landschön, der See - le Ent - zü - cken, so
 For when a ship ap - proach - es it on - ly The
 Of o - dor - ous dew and fresh - en - ing show - ers, And

dolce.

West, nach dem lieb - li - chen El - - fen - land,
 freund - lich von fern es her - ü - ber ihn winkt,
 dark mist cov - ers that El - - fen - land,
 blown sweet mur - murs of slum - ber - ous trees,

rit.

Ed.

poco più lento.

nach dem lieb - li - chen El - - fen - land.
 ja von fern es her - ü - ber ihn winkt.
 The beau - ti - ful El - - fen - land.
 Of whis - per - ing flow - er - ful trees.

col canto.

Ad.

Ad.

Ja es ist schön am Strand und im Feld,
 Wo lieblich die Wogen gen Wiesen sich kräuseln,
 Wo Schiffe enteilen hinaus in die Welt
 Und Harfen bald brausen, bald säuseln
 So blank wie Gold ist die See jetzt am Strand,
 Und dort, wo die Elfen nun kosen,
 Da siehst den Himmel roth du von Rosen,
 Lieblich sie färben verzaubertes Land.

Du kennst den Vogel gewiss, der da träumt,
 Er liegt und schläft auf den schäumenden Wellen,
 Sag, ist sein Heim, wo die Woge sich bäumt?
 Fürchtet er nicht zu zerschellen?
 Er sucht kein Land, er wohnet nicht da,
 Wo Klippen sich heben aus ewigen Schaume,
 Sein Heim ist im West, er sucht es im Traume,
 Das Eiland der Rosen, das ahnend er sah.

Ach, wer doch wäre so sicher und frei
 Wie er, der sich wiegt auf den luftigen Schäumen,
 Ach, Flügel der Sehnsucht, euch rief ich herbei,
 Auf dass ihr mich trüget auf Träumen.
 Erwachen dann wollt' ich an winkenden Strand,
 Und landen an glänzenden Wogen.
 Noch ehe die Wolken es wieder umzogen,
 Bedeckend das liebliche Elfenland.

And song is heard, a magical song
 Of dulcimers, lutes and ineffable singers.
 It falls away and it floats along,
 And grows and dies on the wave that lingers.
 It sings of love and of hand in hand,
 Of heart unto heart forever.
 But none have attain'd to it, ever, never
 That dream of lovers, that Elfenland,
 That beautiful Elfenland.

Oh! had I the wings of a white sea-mew
 To skim unwearied from billow to billow,
 To float the day and the long night thro'
 With one white wing for my only pillow,
 To journey away to that wonderful strand
 Afar so brightly gleaming—
 The land of love and all men's dreaming,
 The unfound, unknown Elfenland,
 The beautiful Elfenland.

Als ich umschlang deinen Leib.

Have you forgotten that day?

Allegro grazioso.

Als ich um - schlang dei - nen Leib,
 Nie war dein Au - ge so hold,
 Have you for - got - ten that day
 Nev - er I found you so fair

ten.
p dolce.

Ad. *

als ich dir flü - ster - te „bleib“,
 treu mir er - scheinst du als Gold,
 Love, when I whis - per'd „Oh! stay!“
 Flush'd with that vir - gin - al air,

Ad. *

senkt sich dein Blick, — senkt' sich dein Blick,
 als du dich wandt'st, — als du dich wandt'st,
 All that I pray'd, — All that I pray'd
 Half turn'd a - side, — Half turn'd a - side.

Ad. *

grad' als ich nah dei - nem Mund, in des Ge -
 fest war der Druck dei - ner Hand, wie ich noch
 There, when you said we must part, There, when you
 All I had done at your will, All, all but

stän - ni - sses Stund' wichst du zu - rück, wichst du zu -
 nie ihn em - pfand, als du ent - schwand'st, als du ent -
 quite broke my heart? Yet I o - bey'd, Yet I o -
 not love thee still. Oh! do not chide! Oh! do not

rück, wichst du zu - rück. dich!
 schwand'st, als du ent - schwand'st. heard?
 bey'd, Yet I o - bey'd!
 chide! Oh! do not chide!

Schenk' mir, o fliehe nicht fort,
 Blüte voll Duft und dein Wort,
 Hörest du mich?
 Wisse: ein Wörtlein enthält
 Alles Entzücken der Welt:
 „Ich liebe dich!“

Give me one word of good-bye,
 Only one sign or a sigh,
 One tiny word!
 Think what one look or one breath
 Gives me of life or of death!
 Sweet have I heard?

GUTEN MORGEN!

(Imitated from Charles Mackey's poems by K. Vollheim.)

GOOD MORNING!

Allegro moderato.

The musical score is written for piano and voice. It begins with a piano introduction in D major, 2/4 time, marked 'Allegro moderato'. The piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. The introduction concludes with a *cresc.* (crescendo) leading to a *f* (forte) chord. The vocal melody enters with a *mp* (mezzo-piano) dynamic. The lyrics are provided in German and English. The piano accompaniment continues with a *p* (piano) dynamic during the vocal lines.

p

cresc. *f*

mp

1. Sieh ihr in's Fen-ster, Son-nenstrahl,haucht sü - ssen Duft, ihr
 1. Peep in her win-dow, dawn of day, Sweet breath of flow'rs, go

2. Guten Mor - gen, Au - gen licht und klar, wo Lust und Scherz sich
 2. Good mor - row, eyes so clear and blue, Good mor - row, lips so

p *mp*

Win - de! Singt Vö - gel, die den Tag ihr grüsst, voll Lust dem lie - ben
 wake her, Sing out, ye birds, of days de - lights, Now night's, sweet dreams, for

son - nen, gu - ten Mor - gen, Ro - sen - lip - pen euch, von Lä - cheln stets um -
 ro - sy! The day is here a - wait - ing you With song and love and

p

Kin - de, voll Lust dem lie - ben Kin - de!
 sake her, Now, night's sweet dreams, for - sake her!

spon - nen, von Lä - cheln stets um - spon - nen!
 po - sy, With song and love and po - sy!

p

*Ad. **

Läch - le, Na - tur, wenn sie er - wacht — und bing' ihr
 Spring will a - wake when you a - wake — From all her

Gu - ten Mor - gen, glückli - ches Ge - sicht, — noch un - um -
 Good mor - row, sun - shine of my heart, — Dis - pel - ling

al - le Sor - - gen — und sa - ge ihr mit
 win - ter sor - - row — And ev - 'ry flow'r will

wölkt von Sor - - gen, — gu - ten Mor - gen, Herz, das
 ev - 'ry sor - - row! — Good mor - row, love and

f ritard. *p*

f ritard. *p*

f ritard. *a tempo.* *p*

Ju - bel-laut, „Süss - lieb - chen, gu - ten Mor - gen!“ ja, sa - ge ihr mit
 bloom and break and car - ol forth “Good mor - row,” And ev - 'ry flow'r will
 zu mir hält, gu - ten Mor - gen, Lieb, gu - ten Mor - gen, gu - ten Mor - gen, Herz, das
 hope and faith, Sweet maid - en mine, “Good mor - row!” A - wake, my love, my

mf

Ju - bel-laut „Süss - lieb - chen, gu - ten Mor - gen!“
 bloom and break and car - ol forth “Good mor - row!”
 zu mir hält, gu - ten Mor - gen, Lieb, gu - ten Mor - gen!
 hope and faith, Good mor - row, Ay! “Good mor - row!”

p

p

cresc. *f* *p*

GUTE NACHT!

(Imitated from Charles Mackey's poems by K. Vollheim.)

GOOD NIGHT!

Andante con moto.

O still, Na - tur, lass kei - nen Laut die
The world is still, the wand'ring stars, Their

mü - de Luft er - re - - gen, nun sie, der Schöpfung schönstes
si - lent watch are keep - ing, The wea - ry winds are breathing

Werk, sich will zur Ru - he le - gen, sich will zur Ru - he
low, Wheresweet my love is sleep - ing, Where sweet my love is

le - gen. O schweige Welt, ihr Win - de lauscht! lass nicht von
sleep - ing. Oh! softer yet, ye pale moon - beams! O hide your

Schlaf sie we-cken! nicht Nachtsturm o-der Gei - sterspuk, noch
 sil - - ver gleaming! Oh! soft - er, softer, whisp'ring rose, My

p *dolce.*

Räu - bersTritt sie schrecken. Gu - te Nacht! und un - ge -
 la - dy lies a - dreaming. Good night, and all un -

poco rit. a tempo.
dim.

bro - chensei ihr sanf - ter Schlaf bis mor - gen, und
 bro - ken be Your slum - bers till to - mor - row, And

siess — sei ih - rer Träu - me Bild, gleich ihr, und frei vom
 with — the dawn a - wake, as free From ev - 'ry care and

Sor - gen. Gu - te Nacht! und wird sich Dun - kel - heit still
 sor - row. Good night! The an - gels float a - round In

um ihr La - ger we - ben, so mö - gen En - - gel
 man - y blend - ing num - bers, And mur - mur tales of

Hü - ter sein und schützend sie umschweben, schützend sie um -
 love and peace, And guard thy maidens slumbers, An - gels guard thy

pp *L.H.*

* *ca.* * *ca.* *

schwe - ben!
 slum - bers.

pp *p* *pp*

OB ICH DICH LIEBEN WILL.

Love Thee, Dearest, love thee.

(Thomas Moore.)

Un poco agitato.

Ob ich lie - ben will dich?
Will ich flie - hen von dir?
Love thee, dear - est, love thee?
Leave thee, dear - est, leave thee?

Ja! beim Ster - nen - au - ge klar, das in Thrä - nen auf dich
Nein! bei je - nes Ster - nes Licht, was ich schwur ich werd' es
Yes, by yon - der star I swear, Which thro' tears, a - bovethee,
No, that star is not more true, When my vows deceive thee,

sieht so wun - der - bar! Ver - - dun - kelt nur von Thrä - nen
e - wig bre - chen nicht! Im Lauf der Nacht bleicht
Shines so sad - ly fair. Tho' too oft dim, With
He will wan - der too. Some cloud of night, May

strahlt dir treu mein Au - - gen - licht, mein
sei - - ne Pracht, auch mein's, auch mein's im
tears, like him, Like him my truth, my
veil his light! And death, and death shall

p

Au - - gen - licht, und lie - ben will ich dich, ja
 To - - de bricht, doch flie - hen dich, Ge - lieb - te,
 truth will shine, And love thee, dear - est, love thee!
 dark - - en mine, But leave thee, dear - est, leave thee!

cresc. *accel.*

lie - ben will ich dich, ja lie - bendich, lie - bendich,
 flie - hen dich, Ge - lieb - te, flie - hendich, flie - hendich,
 Love thee, dear - est, love thee! Love thee, love thee!
 Leave thee, dear - est, leave thee! Leave thee, leave thee!

accel.

cresc.

f *p*

ja! bis es im To - - de bricht!
 nein, nur wenn's im To - - de bricht!
 Yes, till death, till death I am thine!
 No, till death, till death I am thine!

a tempo.

rit.

p *dim. e ritard.*

a tempo. *dim.* *pp*

SCHEIDEN, LEIDEN.

(Em. Geibel.)

SEPARATION.

Andantino sostenuto.

Und bist du fern, und
And are you still so

bist du weit, und zürnst noch im - mer mir, — doch Tag und Nacht voll
wroth with me, and still so far a - way? — And all my heart is

mf

Trau - rig - keit ist all mein Sinn bei dir, ist all mein Sinn bei
still with thee, And sor - rows night and day, And sor - rows night and

cresc.

dir!
day!

Ich denk' an dei - ne Au - gen blau
I think of all the old sweet time,

dol. p

und an dein Herz da - zu! — Ach, kei-ne, kei-ne find' ich je, die
Now nev-er more to be — Oh! nev-er, nev-er shall I find, A

so mich liebt wie du, die mich so liebt wie
love to love like thee, A love to love like

du!
thee.

Wie stand die Welt in Rosen schön,
Da ich bei dir noch war;
Da rauscht' es grün von allen Höh'n,
Da schien der Mond so klar.
Du brachst die Ros; ich küsst' dich,
Ich küsst' und sang dazu:
Wohl keine, keine find' ich je,
Die so mich liebt wie du!

Wohl bin ich frei nun wie der Falk,
Der über Berge fliegt,
Vor dem die Welt, die schöne Welt
Hellsomnig offen liegt.
Doch hat der Falk sein heimisch Nest,
Und wo wird mir einst Ruh?
Ach, keine, keine find' ich je,
Die so mich liebt wie du!

O schlimmer Tag, o schlimme Stund',
Die uns für immer schied;
Da sind aus meines Herzensgrund
Geschieden Freud' und Fried!
Nun such ich wohl durch Land und See,
Und habe nicht Rast noch Ruh;
Doch keine, keine find' ich je,
Die so mich liebt wie du!

The roses fill'd the garden then,
'Twas eventide in June,
And down the faintly fading sky
We watch'd the golden moon.
I held the bough, you kiss'd the rose,
I broke it from the tree.
Oh! never, never shall I find
A love to love like thee!

The bird that takes the upper air
Is not so free as I
On either side the land and sea
Above the boundless sky.
And yet the bird will find some nest,
However far it be.
But never, never shall I find
A love to love like thee!

O cruel thought, O cruel word,
That severs heart from heart!
O years of pain, and leagues of land,
That hold our souls apart!
I wander sadly through the world
I sail from sea to sea,
But never, never more to find
A love to love like thee!

HÖCHSTES LEBEN.

(Em. Geibel.)

SUMMER ECSTASY.

Allegro moderato.

O lin - - der Früh - wind,
O sum - - mer wind so

p
sempre legato.

Schein der Son - ne, wie füllt ihr heut mir Herz und
gen - - tly breath - ing, O sum - mer day, how fair thou

Sinn! Ge - taucht in euch em - pfind' ich ganz die Won - ne, das
art! O dreams and soft e - mo - tion in - ter - wreath - ing, Like

hol - - de Wun - der, dass ich bin, das hol - de
fair - - y fin - gers round my heart, Like fair - y

Wun - der, dass ich bin.
fin - gers round my heart!

Tr. *

p

Tr. * Tr. * Tr. *

Es schwebt mein Geist in freu - di - gen Ge - nū - gen, ge -
I seem to feel my soul so light - ly spring - ing And

löst von je - der Mü - he, je - dem Zwang; er ath - - met
like a youngbird strain its wings for flight And fill the

nur in lei - sen Zü - gen, al - lein sein Ath - men
air with floods of sing - ing And float and dive in

wird Ge - sang, al - lein sein Ath - men wird Ge -
end - less light, And float and dive in end - less

sang. Und wie ein kühl - les Feu - er im Ge - mü - te
light. And from a heart with thank - ful - ness o'er - flow - ing

mir spie - lend Ruh'n und Thun in eins ver - klärt,
I praise the Lord that 'mid the toil and strife,

con anima.

fühl ich ent-zückt: dies ist des Le-bens Blü - the, und prei - - se
 Ours is the hope of joy be-yond all show - ing, In bound - - less

cresc.

den, der mir auch das be - scheert, und prei - - se den, der
 rap - - ture and e - ter - nal life, In bound - - less rap - ture

mir auch das be - scheert.
 and e - ter - nal life.

mp

ℓ. ad. * *ℓ. ad.*

p

* *ℓ. ad.* * *ℓ. ad.* * *ℓ. ad.* *

Treibe nur mit Lieben Spott.

(Spanisches Liederbuch.)

Never laugh at Love.

Tempo di Bolero.

The piano introduction consists of two systems of music. The first system shows the right hand with a treble clef and a key signature of two flats (B-flat and E-flat), and the left hand with a bass clef. The time signature is 3/4. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The second system continues this pattern, with some notes in the right hand marked with accents (>).

The first system of the vocal entry features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line begins with a rest, followed by the notes for 'Trei - be' and 'Nev - er'. The piano accompaniment continues with the same eighth-note pattern as the introduction. The dynamic marking *mf* is placed above the vocal line.

Trei - be
Nev - er

The second system of the vocal entry features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line begins with the notes for 'nur mit Lie - ben Spott, Ge - lieb - te_ mein, Ge - lieb - te'. The piano accompaniment continues with the same eighth-note pattern. A triplet of eighth notes is marked with a '3' above it.

nur mit Lie - ben Spott, Ge - lieb - te_ mein, Ge - lieb - te
laugh at love in play, Young Fan - cy_ Free, Young Fan - cy -

The third system of the vocal entry features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line begins with the notes for 'mein, spot - tet doch der' and 'Free! Lest the lit - tle'. The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *f* is placed below the piano accompaniment.

mein, spot - tet doch der
Free! Lest the lit - tle

Lie - bes-gott der - einst auch dein,
god some day should laugh at thee!

der - einst auch - dein!
Should laugh at thee!

Magst an - Spot - ten nach Ge -
Bist auch - jetzt zu stolz zum -
If it - please you, laugh at
Laugh at - love then, laugh at

fal - len du dich wei - den, du dich
 Min - nen, glaub' o' glau - be, glaub' o
 lei - sure, 'Tis the fash - ion! 'tis the
 sor - row. But that laugh - ter, but that

wei - den, von dem Wei - be kommt uns
 glau - be, Lie - be wird dich doch ge -
 fash - ion! But with - out love, Is there
 laugh - ter Will be changed to tears to

al - len Lust und Lei -
 win - nen sich zum Rau -
 pleas - ure, Bliss or pas -
 mor - row, Sighs there af -

den, Lust und Lei - den.
 be, sich zum Rau - be.
 sion? Bliss or pas - sion?
 ter! Sighs there af - ter!

Trei - be nur mit Lie - ben
 Wenn du spot - test mei - ner
 Nev - er laugh at love for
 If he aim his ti - ny

Spott, Ge - lieb - te mein, Ge - lieb - te mein,
 Noth, Ge - lieb - te mein, Ge - lieb - te mein,
 play, Young Fan - cy Free, Young Fan - cy Free!
 dart, Young Fan - cy Free, Young Fan - cy Free!

spot - tet doch der Lie - bes - gott der - einst auch
 spot - tet doch der Lie - bes - gott der - einst auch
 Lest the ti - ny god someday Shall laugh at
 Love will sure - ly break your heart, So look to

dein, der - einst auch dein!
 dein, der - einst auch dein!
 thee, Shall laugh at thee!
 thee, So look to thee!

