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# Lieder und Gesänge

für

eine Singstimme

mit Begleitung des Pianoforte

von

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# „Die du bist so schön und rein.“

“Thou that art so pure and bright.”

(H. Heine.)

Robert Franz Op. 37 N<sup>o</sup> 1.

**Andantino.**  
*Zart und innig.* *mf*

Singstimme. Die du bist so schön und rein, won- ne-  
Thou that art so pure and bright, Mai- den

Pianoforte. *mf*  
*con Pedale*

vol - les Ma - ge - dein, dei - nem Dienste ganz al - lein möcht' ich wohl mein Le - ben  
*full of all de - light, To thy service on - ly might I my whole of life in -*

*dolce* weih'n. Dei - ne sü - ssen Äu - ge - lein glän - zen mild wie Mon - des - schein; hel - le  
*dite! O! thy sweet eyes shine with light Mild - er than the moon's by night; Ro - ses*  
*rit. a tempo*

Ro - sen - lich - ter streu' dei - ne ro - then Wän - ge - lein. Und aus  
*red and li - lies white In thy cheeks their charms u - nite. And from*

dei-nem Münd-chen klein blinkt's her - vor — wie Per - len - reihn; doch den  
 thy small mouth in - vite Pearl - y rows — of dazzling white; But the

schönsten E - del - stein hegt dein stil - ler Bu - sen - schrein. Fromme Min - ne mag es  
 gem of pur - est light In thy breast is hid from sight. Ho - ly love a - lone so

*dolce*

sein, was mir drang in's Herz hin - ein, als ich wei - land schau - te  
 might Heart and soul, pos - sess me quite, Er - er since you met my

*rit. a tempo*

dein, won - ne - vol - les Ma - ge - dein!  
 sight, Mai - den full of all de - light! (J. S. Dwight.)

# Zu spät.

*Too late.*

(W. Osterwald.)

Robert Franz Op. 37 No 2.

Singstimme. *Andante con moto.* *mf*

Aus ban- genTräumender Winternacht die  
From troubled dreams at Winter's close, A-

Pianoforte. *mf*

*con Pedale*

Ros' er - wacht, o Lenz, und kannst du noch säu - men?  
woke the rose: O, Spring, why art thou still sleep - ing?"

Und als die za - ge, die Früh - lings - braut ihn nim - mer schaut, ver -  
And when the ti - mid and ten - der bride No Spring es - pied, "For -

*cresc.*

*poco cresc.*

ges - sen!" so weint ih - re Kla - - - ge. Und  
got - ten!" she sighed, and sank weep - - - ing. And

*mf*

als den Ste-cken der Frühling schwang und lu - - - stig sang, — sein  
*when the Spring with his mer - ry laugh, And swing - ing staff, — Stopped*

*mf*

trau-tes Lieb-chen zu we - cken; da war die Sü-sse vor  
*down his sweetheart to wa - ken; The rose that late-ly had*

*cresc.*

*cresc.*

Lie - bes-noth schon lan - ge todt. zu spät, ach! ka - men die Grü - - -  
*blushed so red, a - las was dead Too long by Spring time for - sa - - -*

sse.  
 ken. (E. S. Willcox.)

*dim.* *p*

# „Am fernen Horizonte.“

“Along the far horizon.”

(H. Heine.)

Andantino con moto.

Robert Franz Op. 37 No 3.

Singstimme. *mf*

Am fer - nen Ho - ri - zon - te er - scheint wie ein Ne - bel -  
A - long the far ho - ri - zon Ap - pears like a phan - tom

Pianoforte. *mf*

*con Pedale*

bild, die Stadt mit ih - ren Thür - men in A - bend - dämm - rung ge -  
cloud, With all its tows, the cit - y, In twi - light's shad - ow - y

hüllt. Ein feuch - ter Wind - zug kräu - selt die grau - e Was - ser -  
shroud. A moist, cold wind is curl - ing The wa - ters wild and

bahn; — mit trau - ri - gem Tak - te ru - dert der Schif - fer in mei - nem  
 dark; — With mourn - ful - ly mea - sur'd mo - tion The sai - lor boy rows my

*un poco più animato*  
 Kahn. — Die Son - ne hebt sich noch ein - mal — leuchtend vom Bo - den em -  
 bark. — The sun a - gain now is ris - ing, — Gleaming a - loft o'er the

*un poco più animato*

por, — und zeigt mir je - ne Stel - le, wo ich das  
 coast, — The place too well re - veal - ing Where my own

*cresc.*

*cresc.*

Lieb - ste ver - lor. —  
 dar - ling I lost. —

*molto ritard.*

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

# Der schwere Abend.

*The gloomy Evening.*

(Nik. Lenau.)

Robert Franz Op. 37 No 4.

**Larghetto.** *mf*

Singstimme. *mf*

Pianoforte. *mf*

Die dunk-len Wol - ken  
The eve - ning clouds were

hin - gen her - ab so bang und schwer, wir  
cha - sing Each o - ther, dark and low; We

bei - de trau - rig gin - gen im Gar - ten hin und her. So  
two were slow - ly pa - cing The gar - den, to and fro. So

heiss, so stumm, so trü - be und sternlos war die Nacht, so  
hot the night, So si - lent, So filled with gloomy fears; So

*cresc.*



ganz wie uns - re Lie - be zu Thrä - nen nur ge - macht. Und  
 like our love, so star - less, As on - ly made for tears! When

*mf*  
*cresc.*

als ich muss - te schei - den und gu - te Nacht dir bot,  
 came the time for part - ing, Good Night, I sad - ly said,

wünsch ich be - küm - mert bei - den im Her - zen uns den  
 Tears to my eyes were start - ing, O, would we both were

*cresc.* *cresc.*

Tod.  
 dead! (E. S. Willcox.)

*dim.* *rit.*  
 Ped. \* 8576 Ped. \*

# Sonnenwende.

## Summer Solstice.

(W. Osterwald.)

Robert Franz Op. 37 No 5.

**Singstimme.** *Andante maestoso. p*

Der Som - mer ist zu En - de, ach  
The sum - mer days are o - ver; Ah!

**Pianoforte.** *legato p*

Lieb - chen gehst auch du, und lässt mich oh - ne Ruh' bei  
dear - est, must thou go; While sinks the Sun so low, Wilt

die - ser Son - nen - wen - de? Wenn  
thou for - sake thy lov - er? When

al - le Vög - lein flie - hen und kei - nes blei - ben will, dann  
lit - tle birds are yearn - ing, Some mild - er clime to prove, Then

wird's im Wal - de still, his sie zu - rü - cke zie - hen.  
*hushed are hill and grove, Till home they come re - turn - ing.*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note G2 in the bass and a half note G4 in the treble. There are dynamic markings 'p' and 'mf' and performance instructions like 'Ped.' and a flower-like symbol.

Doch wen ver - lässt die Lie - be,  
*But when Love finds a rea - son,*

The second system continues the musical score. The vocal line has a rest for the first measure, then begins with a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include 'mf'.

dem ist's im Her - zen gar; — als ob vie - le tau - send Jahr der  
*Forth with the birds to fly, — Then a thousand years go by In*

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with its rhythmic pattern. There are 'Ped.' markings and a flower-like symbol.

ei - ne Win - ter blie - - - be.  
*that one Win - ter sea - - - son. (E. S. Willcox.)*

The fourth system concludes the piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a descending eighth-note scale in the bass. Dynamic markings include 'dim.' and 'p'.

# „Wenn ich auf dem Lager liege.“

“When upon my couch reclining.”

(H. Heine.)

Robert Franz Op. 87 No 6.

**Andantino.**  
*Innig und zart.*

Singstimme. *p*  
Wenn ich auf dem La-ger  
When up-on my couch re-

Pianoforte. *p* *poco cresc.* *p*  
*con Pedale*

lie - ge, in Nacht und Dun- kel ge - hüllt, so schwebt um mich ein  
*cli - ning I pon - der, lone in the night, Thine im - age ho - vers*

sü - sses, an - mu - thig lie - bes Bild. Wenn  
*near me In mild and gracious light. And*

mir der stil - le Schlum - mer ge - schlo - ssen die Au - gen kaum, so  
*when in si - lent slum - ber, The world all for - got - ten seems, Be*

The musical score is written for voice and piano. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *p* (piano) and *poco cresc.* (poco crescendo), and a *con Pedale* instruction. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are in German and English. The tempo is marked *Andantino* and the mood is *Innig und zart*. The piece is by Robert Franz, Op. 87 No 6, based on a poem by Heinrich Heine.

*cresc.* *p*

schleicht das Bild sich lei - se hin - ein in mei-nen Traum.  
*side me still it ling - ers, Then glides in - to my dreams.*

*cresc.* *p* *poco cresc.*

*mf*

Doch mit dem Traum des Mor - gens zer - rinnt es nim - mer -  
*Like oth - er morn - ing ris - ions, It does not melt a -*

*mf* *cresc.*

mehr;  
*way.*

dann trag'ich es im Her - zen  
*Ten - der - ly I en - fold it*

den gan - zen Tag; — den gan - zen Tag um - her.  
*With - in my heart, — with - in my heart all day.*

*cresc.*

(E. S. Willcox.)