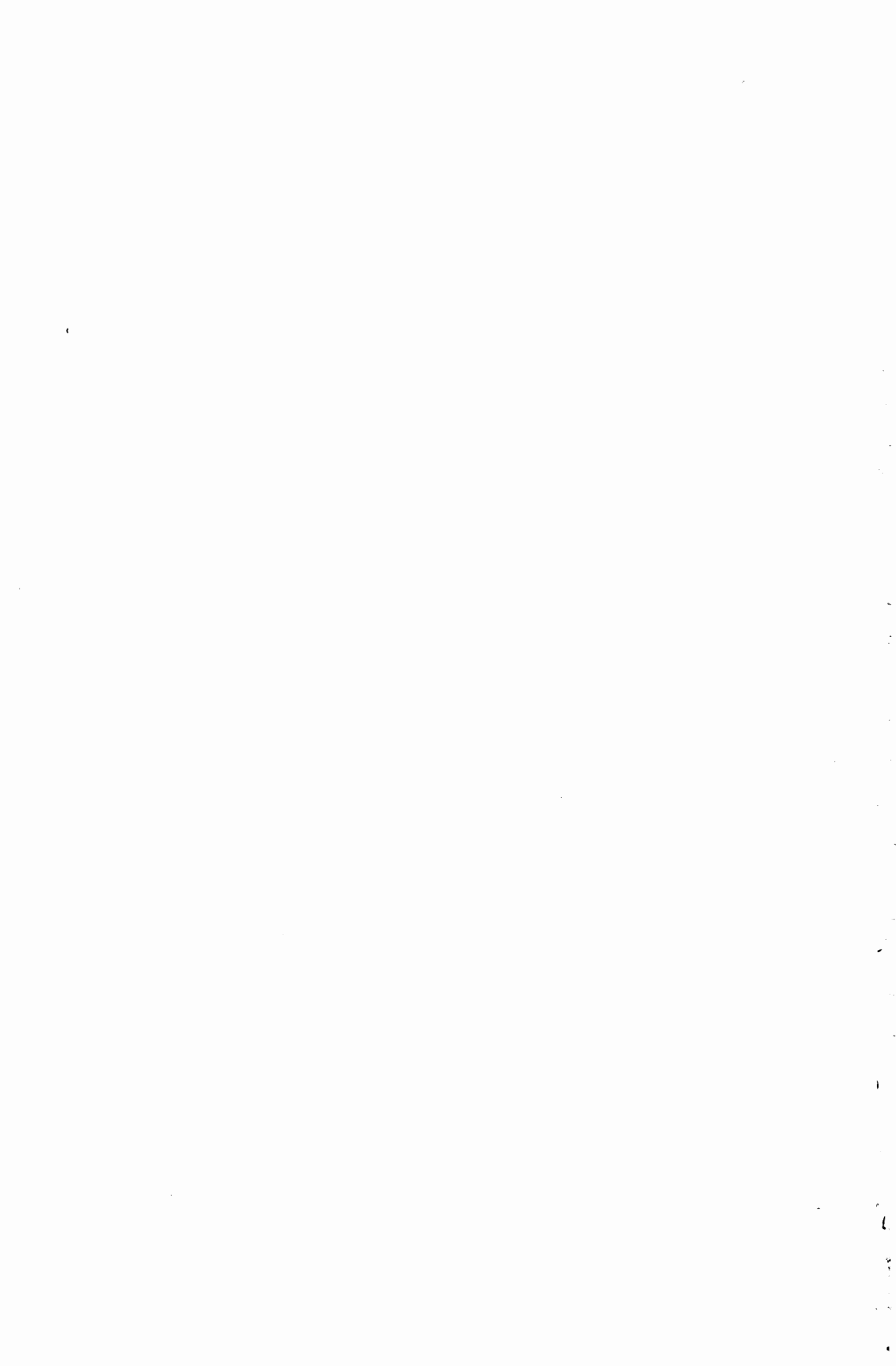


John T. Hayes

W. Henschel



F 87000

GEORGE HENSCHEL

FIFTY SONGS

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BIOGRAPHICAL*

GEORGE HENSCHEL, was born at Breslau, Germany, February 18, 1850. He can claim Polish descent on his father's side, and both his parents were very fond of music. He began his music-makings at the early age of five, when he formed one of a pianoforte class of eight children who played the same pieces and exercises simultaneously on eight pianos, a method Mr. Henschel thinks very apt to develop, in children, the much desired sense of rhythm.

Concurrently with his pianoforte lessons he joined the University Choral Society of Breslau. On one occasion he sang—in public—the soprano solo in Mendelssohn's "Hear my Prayer" so well that he received a silver thaler by way of reward. In this connection we are much indebted to the veteran professor, Dr. Schaeffer, for the following "recollection:"

"When at Michaelmas, 1860, I came to Breslau to assume my duties as the newly appointed director of the Sing-Akademie and as Professor of Music at the Academic Institute for Church Music, I observed in the choral class of the latter a little boy who distinguished himself above his fellow pupils by a charming voice and his absolute surety in reading at sight.

"The name of that boy was George Henschel. I at once gave him my special attention and allotted to him every soprano solo. In the winter of 1860, he sang the solo in Mendelssohn's 'Hear my Prayer.'

"After his voice had changed I continued, at the request of young Henschel's father, to be interested in him by giving him lessons in counterpoint. It was, however, no easy task to bind the boy's fancy—then already very vivid—with the fetters of dry rules."

FIRST APPEARANCE, AGED 12.

Young Henschel made his first appearance in public when he was in his thirteenth year. This event took place on October 31, 1862. The place was Meser's Salon, No. 23, Unter der Linden,

* Partly reprinted from the *London Musical Times*, March, 1900.

Berlin, the occasion being a performance for the purpose of exhibiting the talents of the pupils at the Wandelt Institute for Pianoforte-playing in Breslau. From the program of this public function we find that "No. 3" in the bill of fare was—

SONATE für Piano und Violine von Mozart, vorgetragen von G. HENSCHEL (Schüler der Anstalt in Breslau) und Herrn Hellmich.

Immediately following was a more formidable task:

4. Concert in F moll, mit Begleitung des Orchesters, von C. M. v. Weber, vorgetragen von C. SCHERBEL, A. STERN, R. SCHERBEL und G. HENSCHEL.

The familiar Concertstück was played by all these four children on four pianofortes simultaneously, in order to demonstrate the method pursued, and the excellent results obtained by Louis Wandelt in his Institute for Pianoforte-playing.

Mr. Henschel has never stopped singing since he was a child. Unlike most other boys, his voice did not "break." He became "a splendid tenor, with a high C!" But lo, one morning he suddenly discovered that he had a deep bass voice. There was no premonition of the change in his vocal apparatus, which came about when he was fifteen years of age. He made his first appearance in public as a *basso profundo* at a concert given at Hirschberg on July 28, 1866, when he sang a ballad by Sobirei, entitled "Der todte Soldat." He was then a juvenile bass of some sixteen summers.

In the following year (Easter, 1867) Henschel entered the Conservatorium of Leipsic. His professors were Moscheles (pianoforte), Richter (theory), Goetze (singing), and Papperitz (organ). Mr. and Mrs. Moscheles were exceedingly kind. He hardly missed spending a Sunday under their roof, and "dear old Mrs. Moscheles" was like a mother to him. Young as he was, Henschel soon made his mark. Within a fortnight he sang at two important functions—one to commemorate the death of Moses Mendelssohn, the other solemnity being in memory of Moritz Hauptmann, then (January, 1868) recently deceased. A portly volume of old programs shows that young Henschel led a busy life—singing and playing in various places, with Ferdinand David (in Beethoven's Pianoforte Quartet, Op. 16), Rubinstein, and others. Moreover, there are records of

early compositions of songs with orchestra, etc. He took the part of *Hans Sachs* in a concert room performance at Leipsic of "Die Meistersinger" in 1868, the year of its first stage representation (Munich, June 21, 1868, under Hans von Bülow).

After a studentship of three years at Leipsic, Henschel returned to Breslau for a few months during which he appeared in several concerts under the conductorship of the late Dr. Leopold Damrosch. He then entered the Royal Conservatory, Berlin, where he studied composition under Friedrich Kiel, singing under Adolph Schulze, and the violin under Schiever. For the next few years he steadily made a reputation for himself as a vocalist of high rank. He sang in the "The Messiah" (in French) at Brussels on February 9, 1872. At a concert performance of Gluck's "Iphigenia in Tauris," with Frau Joachim in the title rôle, he, aged twenty-one, sang the part of *Orest*, while Herr Mantius, aged seventy-one, took that of *Pylades*—the difference in the ages of the two singers being just fifty years! This coincidence inspired a local wit to exclaim:

Henschel—*Orest*

Mantius—*Beaux restes!*

In 1874 he was fortunate enough to be engaged as a soloist at the Lower Rhine Musical Festival held at Cologne. He sang in a performance of Bach's "St. Matthew" Passion (March 23, 1875) under the direction of Brahms. By the time he was twenty-six, the continental reputation of Mr. Henschel was firmly established. It had extended to Russia and to all the art centers of Europe, including Vienna and the Leipsic Gewandhaus. But England was soon to be conquered and an American bride to be won.

Mr. Henschel made his first appearance in England at the Monday Popular Concert of February 19, 1877. He came at the invitation of Mr. Arthur Chappell, to whom he had been recommended by Mrs. Moscheles. His success at once removed all necessity for any further letters of recommendation. He sang the air "Sibillar," from Handel's "Rinaldo," and Schubert's "Der Neugierige" and "Ganymed."

When the young vocalist arrived in London, he only intended to stay three weeks. Little did he then think that England would become the country of his adoption. Engagement upon engagement—often three *per diem*—followed one another in quick suc-

cession. The Crystal Palace, Henry Leslie's Choir, the Gentlemen's and Hallé's concerts at Manchester, all vied with each other in securing the services of the new singer. At a Leslie Choir concert Mr. Henschel joined Mr. Santley in the duet "The Lord is a Man of War." On June 7th he gave a morning concert—really a vocal recital—at St. James's Hall, when he sang no less than twenty-four songs of various schools, ranging from Bach and Carissimi to Brahms.

It is not surprising that Mr. Henschel found his way to Albion's shores in the following year (1878). His popularity at the "Pops," was well maintained, and he was speedily in request as a teacher of singing, his first English pupil being the Princess Louise, then Marchioness of Lorne.

Mr. Henschel's appearance at the Philharmonic Society, on April 30, 1879, was not without a certain romanticism. At this concert a young American soprano, Miss Lillian June Bailey, made her first appearance in England. In the second part of the program she sang with "Herr Henschel" the *duo* "Caro! Bella" from Handel's "Giulio Cesare." Miss Bailey took singing lessons from her partner in the duet. Two years later, on March 9, 1881, they were married at Boston (U. S. A.). Immediately afterward Mr. and Mrs. George Henschel began to give those delightful Vocal Recitals with which their names have been so pleasantly associated.

Before leaving the strictly vocal side of Mr. Henschel's career, reference must be made to the importance he always attaches to the distinct enunciation of the words in his singing interpretations. In this respect he is a model to young vocalists, who, too often give forth utterances in a tongue that savours of the "unknown," or that may have had its origin within a short distance of Babel. Mr. Henschel sings in five languages, and has even sung the bass solo part in Beethoven's Choral Symphony in the Russian tongue. He is a master of various styles—he is equally *au fait* in the singing of ballads, in oratorio, and in interpreting the music of Wagner.

Once only has Mr. Henschel appeared in opera, and that under somewhat curious circumstances. On the 9th of December, 1899, his opera "Nubia" was first performed at Dresden. At the second representation, on December 12th, the singer cast for the part of *Fra Girolamo* was taken suddenly ill. The conductor feared that the performance would thereby have to be postponed unless the composer himself would sing the part. As Mr. Henschel had specially written the music of *Fra Girolamo* for his own voice there was no

difficulty in this respect. But he had never before been "made up" for a stage appearance. However, he soon solved the mysteries of the habiliments necessary to a monk, and having donned the white robe, the sandals, and other distinctive paraphernalia of the goodly cleric, he, with only one rehearsal, made a very successful first and only appearance on the stage.

We may now refer to an important feature of Mr. Henschel's career—his experiences as an orchestral conductor. His first work in that important branch of the art was in America, in connection with the Boston Symphony Orchestra, founded by Mr. Henry Lee Higginson and conducted by Mr. Henschel for the first three seasons of its existence—from October 22, 1881, to 1884.

In 1886 Mr. Henschel changed the venue of his orchestral conductorship to London, when he founded "The London Symphony Concerts," which were continued for eleven years, 1886–1897. At the time these concerts were inaugurated the opportunities for hearing orchestral music in London were very few compared with those of the present day. Mr. Henschel's scheme therefore supplied a want. It may be interesting to give the program of the first concert, November 17, 1886:

Overture, "Magic Flute"	<i>Mozart</i>
Concerto for pianoforte, violin, and violoncello, in C (Op. 56)	<i>Beethoven</i>
Madame HAAS, Mr. GOMPERTZ, and Signor PIATTI.	
Symphony in D (No. 2)	<i>Brahms</i>
Charfreitags-Zauber ("Parsifal")	<i>Wagner</i>
Air for Tenor from "Iphigénie en Tauride"	<i>Gluck</i>
Prelude to Act III. of "The Troubadour"	<i>A. C. Mackenzie</i>

And here it may be remarked that Mr. Henschel by no means ignored the claims of English composers. A complete list of the works performed during those eleven seasons proves that the composers of Great Britain were well represented in the annual schemes of these excellent concerts.

During the season of 1895–1896 he gave a veritable Beethoven feast, i. e., all Beethoven's Symphonies in addition to a great number of the master's other orchestral and choral works, including the overtures, pianoforte, and violin concertos, the "Choral" Fantasia. The Mass in D. Bach's "St. Matthew" Passion, performed on April 1, 1897, was a worthy termination to the Henschel concerts. In 1891 Mr. Henschel had organized a choir to sing the choral

works performed at his concerts. It should be added that he was the means of introducing to an English audience Brahms's "Triumphlied" (Op. 55 for eight-part chorus and orchestra, at a concert he conducted in St. James's Hall, December 2, 1879, and, later on, the same composer's Double Concerto for violin and violoncello. He was also the first to make known the 'Te Deum of Dvořák in England.

THE SCOTTISH ORCHESTRA AND THE QUEEN.

From 1893-1895 Mr. Henschel was the conductor of the Scottish Orchestra in Glasgow. How much his efforts were appreciated in the "land o' cakes" is shown in the following letter sent to him on behalf of the Choral and Orchestral Union on the occasion of his resignation:

"GLASGOW, March 7, 1895.

"DEAR MR. HENSCHEL: We can not allow you to leave Glasgow without expressing to you our high appreciation of what you have accomplished as conductor of the Scottish Orchestra. You have been unremitting in your attention to every detail of the work, and most unsparing of yourself in the labour which the perfecting of the performance entailed. You will no doubt find your reward in the high reputation you have won for the orchestra, but our thanks are none the less due to you for it. Regretting that you could not see your way to give us the benefit of your artistic co-operation in the work of the orchestra for a further period,

"We remain, yours very sincerely,

"JAMES BELL, Lord Provost, Chairman of the Choral and Orchestral Union.

"JAMES SUMMERS, President Glasgow Choral Union.

"JAMES A. ALLEN, Chairman Scottish Orchestra Company (Limited)."

An exceedingly pleasant episode—a unique *coda*, in fact—of this conductorship north of the Tweed was a "command" performance by the Scottish Orchestra before the Queen at Windsor Castle, on March 1, 1895. With that Queenly-motherly interest which Her Majesty so kindly manifests towards those who go to Windsor to give her pleasure, she afterwards sent to Mr. Henschel, through Sir Arthur Bigge, a telegram couched in the following terms:

"The Queen hopes you and Orchestra reached Glasgow safely and that no one suffered from the fatigue of the long journey after performing here."

A portrait of Her Majesty bearing the Queen's autograph, the date, and beautifully framed in embossed silver, followed a few days later.

As a teacher of singing Mr. Henschel has a very high reputation. In succession to Mme. Jenny Lind Goldschmidt he was a professor of singing at the Royal College of Music in London from 1886 to 1888. When we ask Mr. Henschel to say something about his method, he laughingly replies: "If in the course of the season I have twenty-three or thirty pupils, I have twenty-three or thirty methods." There is a good deal of common sense in this remark. One thing is quite certain, Mr. Henschel does not belong to the voice-strainer order of the singing teaching community. He is a *voice-trainer*.

The fact that the published compositions of Mr. Henschel have reached to Opus 61, shows that he has not been idle in the creative field of the art. Among his works are a "Stabat Mater," first performed at the Birmingham Musical Festival, October 4, 1894, "Out of Darkness" (Psalm cxxx) for five-part chorus and orchestra (Op. 30) and a Te Deum in C (Op. 52) for soli, chorus, and orchestra, a Zigeuner Serenade for orchestra, a Serenade for string orchestra in canon form (Op. 23), a String Quartet in E flat, Ballad for violin (Op. 39), the Incidental Music to "Hamlet," written for Mr. Tree's Haymarket revival of Shakespeare's play.

Besides a serious opera, "Nubia," already referred to and produced in Dresden, in December, 1899, Mr. Henschel has composed a comic opera to a libretto by W. D. Howells, entitled "A Sea Change, or Love's Stowaway," (1884). Mention should also be made of an excellent "Progressive Studies for the Voice," which have been issued in two parts—(1) Studies in Sustained Singing, and (2) Studies in Florid Singing. To the above list must be added about two hundred songs, duets, etc. His most important work, however, is the Requiem Mass written in memory of his wife, whose universally lamented death, in 1901, also ended her husband's career as a singer.

From 1905 to 1908, Mr. Henschel was professor of singing at the Institute of Musical Art in New York, where, in 1907, he married Miss Amy Louis of that city, an accomplished musician and, as singer and teacher, a pupil of Mr. Henschel's. Their home is in the Scottish Highlands.



Thou dear one with those cheeks of roses

Du Diebin mit der Rosenwange

G. HENSCHEL, Op. 1. No. 1.
(1869)

Allegro scherzando.

Thou dear one, with those cheeks of
Du Die - bin mit der Ro - sen-

pp *sempre p e staccato*

ros - es, Thou with those eyes so sweet and
wan - ge, Du mit den blau - en Au - gen

blue! 'Tis Thee, dear, I mean, dear!
da! Dich mein' ich, Dich mein' ich!

Yes, thy blush dis - clos - es Con - fess it, that thou know'st I'm
 wird Dir noch nicht ban - ge? Ge - steh' nur, was ich fühlt' und

true, Con - fess it, that thou know'st I'm true!
 sah, ge - steh' nur, was ich fühlt' und sah!

p
 Say'st nought? — Say'st nought? Yet show these
 Du schweigst? — Du schweigst? Doch dei - ne
erese.

ros - es glow - ing They know — the
 Ro - sen - wan - ge glüht schul - dig,

mis- chief they have done, Oh dear one
 rö-ther als vor-hin. O Die-bin

molto cresc. *pp* *ff*

with those cheeks a glow-ing, Where is my heart,
 mit der Ro-sen-wan-ge, wo ist mein Herz,

— where has it gone? Where is my heart, where has it
 — wo kam es hin? Wo ist mein Herz, wo kam es

ritard. *f* *ritard.*

atempo
 gone?
 hin? (G. E. Lessing.)

a due corde *pp*

atempo

Ad. *

My weary heart can find no rest

Mein müdes Auge

G. HENSCHEL, Op. 3, No. 1.

Allegro.

My wea - ry heart can find no rest,
 Mein mü - des Au - ge flieht der Schlaf

Since on her face ——— first fell mine eye; Since by her
 seit ich ihr An - ge - sicht ge - schn, seit ih - res

glance I first — was blest, Fain would of joy and
 Au - ges Blick — mich traf, möcht' ich vor Lust und

grief I die! —
 Leid ver - gehu! —

Oh, could I on - ly say to her,
 o, dürf - te ich ihr sa - gen doch

The word, so pass - ing sweet to hear, Oh, could I
 das Wort so traut, so won - nig - lich, o, dürf - te

on - ly say to her and whis - per low:
 ich ihr sa - gen doch und flü - stern leis:

I love thee, dear!— My
 ich lie - be dich!— Mein

wea - ry heart — can find no rest, Since on her
 mü - des Au - ge flicht der Schlaf, seit ich ihr

face — first fell mine eye, Since by her glance I
 An - ge - sicht ge - sehn, seit ih - res Au - ges

cresc.

first — was blest, Fain would of joy and grief I
 Blick — mich traf, möcht' ich vor Lust und Leid ver -

f

die! —
 gehn! — (G. H. von der Oder.)

mf *pp*

And as Thou art a Rosebud

Und weil Du bist ein Röslein

Andante.

G. HENSCHEL, Op. 3. No. 2.

p *espressivo*

And as Thou art a rose - bud
Und weil du bist ein Rös - lein,

pp

Red.

p

So sweet be - yond com - pare, — Oh, be my
so lieb, so min - ne - süß, — sei mei - ne

p

heart the soil then, To grow and blos - som
Brust der Bo - den, auf dem es wachs' und

poco più mosso

there! With ten - der care I'll guard
sprieß'! Ich will gar gut dich pfle -

poco più mosso

thee, Yea, live for Thee a - lone. Thou
 gen, und he-gen zart und fein, o

dear - est, sweet - est rose - bud, Say, wilt thou
 sag; du trau - tes Rös - lein, willst du mein

p *string. e*

be mine own, Say, wilt thou be mine
 ei - gen sein, willst du mein ei - gen

cresc.

own? sein? (G. H. von der Oder.)

f *p* *ritard. e dim.* *p* *pp*

The Nightingale.

Die Nachtigall.

G. HENSCHEL, Op. 10, No. 1.

Andante.

p *mf*

♩. * ♩. * ♩. *

sotto voce

The soul in slum-ber sweet is
Die See - le träumt und re - det

pp *pp*

ppdiminuendo

♩. *

ly - ing And, dream - ing, mur - murs low, When from a - bove, see, there comes fly - ing
lei - se im Schlaf mit sich al - lein, da fliegt her - zu neu - gier - ger Wei - se

mf dolce

A lit-tle bird, I trow. Were not the soul in dream - land
einkleines Vö - ge-lein. Wür'nicht die See - le träu - men

pp dolce

Ed.

cap - tured, She'd soon en - snare, 'twould
 gan - gen, sie könnt' in stil - - - ler

mf

seem The list - 'ning bird, so all en -
Ruh in sich hin - ein das Vög - lein

mf

can espr.

rap - tured, It heark - ens to her dream, - it
fan - gen, so se - liglauscht es zu, - so

cresc. espr. f p

Ed.

heark-ens to her dream. But now theretells in dul-cet meas - ures At
se - lig lauscht es zu. Nun a-ber sin-get in den Zwei - gen zur

p *cresc.*

ppp *p* *cresc.*

Red. *

night, in wood and dale, — Th'un-guarded soul's dis-clos - ed
Nacht all ü-ber - all, — Was die be - lausch - ten See - len

mf *f*

mf *f*

Red. * *Red.* *

treas - ures, The lit-tle night-in - gale.
träu - men, die klei-ne Nach - ti - gall.

f *p*

p *dolce*

Red. *

sotto voce
 Th'un-guarded soul's dis - clos - ed treasures.
Was die be-lausch-ten See - len träu-men. (Carl Siebel.)

diminuendo *ppp*

Red.

Oh my love's like a red, red rose

Mein Lieb das ist ein Röslein roth

Moderato.

G. HENSCHEL, Op.12.No.2.

mf

Oh, my love's like a red, red rose, That's new - ly sprung in
 Mein Lieb, das ist ein Rös - lein roth, ein Rös - lein roth im

p

mf *p* *mf*

June, Oh, my love is like the mel - o - dy, That's sweet - ly played in tune. As
 Mai, und je - des Wort aus ih - rem Mund ist sü - sse Me - lo - dei. So

fair art thou, my bon - nie lass, So deep in love am I, And
 schön du bist, mein Lieb, so sehr, so sehr bin ich ver - liebt, will

I will love thee still, my dear, Till all the seas gang
lie - ben Dich, bis es im Meer kein Tröpf-lein Was - ser

dry: Till all the seas gang dry my dear, And the
giebt, bis al - le Fel - sen an dem Strand, wie

rocks melt wi' the sun, And
Eis zer - flos - sen sind, in

I will love thee still, my dear, While the sands o' life shall
mei - ner Le - bens - uhr der Sand, mein Le - ben nicht mehr

ritard. *atempo*

run, Then fare thee weel, — my on - ly
 rinnt; und nun A - de, — du lie - bes

ritard. *atempo*

love, And fare thee weel a - while, And I will come a -
 Aug' a - de für ei - ne Zeit, ich kom - me wie - der,

gain, my love, though'twere ten thou - sand mile, though
 wär' ich auch zehn - tau - send Mei - len weit, zehn -

f *rit.* *a tempo* *f*

'twere, — though 'twere — ten thou - sand mile!
 tau - send, zehn - tau - send Mei - len weit.

cresc.

The loveliest of all.

Das lieblichste Gedicht.

G. HENSCHEL Op. 15 No 1.

Andante. *p dolce con espressione*

Thou wilt that I a song be -
Du willst, ich soll ein Lied dir

p *sempre legato*

stow thee, That tru - ly from my heart doth fall? Look in mine eyes
ge-ben, das wahr mir aus dem Her-zen spricht? Schau mir in's Aug'

and they will show thee Thy face, thy face, —
und sieh dort be-ben dein Bild, dein Bild, —

cresc. *f*

the love - li - est of all.
das lieb - lich - ste Ge - dicht. (E. v. Warburg.)

p *pp* *pp*

Red.

By festive tapers

Beim Kerzenlicht

G. HENSCHEL, Op. 15, No 3.

Andante. *p*

By fest - ive tap - ers'
Beim Ker - zen - licht _____ in

p *sempre molto legato*

And.

glim - mer bright, In deep - est calm _____ of star - less night, In
sun - tem Kreis, in dunk - ler Näch - te stil - lem Gleis, im

p

cres - *cen* - *do* *f* *p*

sun - shine's glow, by seas that moan - I am a - lone, I _____
Mai - en - grün, im Son - nen - schein, ich bin al - lein, ich _____

cres - *cen* - *do*

am — a - lone. The spir - it far, life but a
 bin — al - lein. Die See - le fern, das Le - ben

dream — All things a - round but shad - ows seem; In
 Traum, und schat - ten - haft jed - we - der Raum. In

dark - est night no wel - - come
 tie - fer Nacht nicht Weg — noch

cen - - - do *riten.* *f* *ff*

tone I am a - lone, I am a - lone. Oh
Schein, - ich bin al - lein, ich bin al - lein. O

cen - - - do *f*

con dolore

this your world of vain de - light, And
eu - re Welt voll Herr - lich - keit, und

this your Heav'n of pleas - ures bright They
eu - ren Him - mel voll Se - lig - keit, ich

sempre f

tempt me not; _____ Lone-ly I'll keep, That I may
 will sie nicht, _____ lasst mich al-lein, da-mit ich

eres - - - - - cen - - - - - do

mf *p* *p*

back - ward gaze and weep, _____ That I may
 rück - wärts schau' und wein', _____ da-mit ich

m.s. *p*

back - ward gaze, and weep. (H.H.H.)
 rück - wärts schau' und wein' (E. v. Warburg.)

pp *ppp*

Wanderer's Song.

Wanderlied.

G. HENSCHEL, Op. 17. No. 2.

Allegro ma non troppo.

f *vigorously*

Thro' the wood - land, o'er the
An den Hö - hen, an den

f

Ed.

moun - tain, By the brook, by riv - ers gay, By the lake and pratt - ling
Wäl - dern, an der blau - en Strö - me Zug, an den See - en, an den

p cresc.

foun - tain Leads the wan - d'r's joy - ous way.
Fel - dern führt vor bei ——— mein Wan - der - flug.

f

fz

ritard.

And thro' ham-lets, and thro' cit - ies, And 'neath win-dows clean and
 Und an Dör-fern, und an Stüdt-chen, und an trau-ten Fen - ster-

p

ritard.

allegro

low, Where sweet maid-ens to his dit - ties Lis - ten in
 lein, draus sich leh - nen hol - de Mäd - chen in der A -

allegro

- the sun-set's glow.
 - bend-rö-the Schein.

mf

f

May, who will, re-joice in feast - ing
 Freut euch ihr an vol - len Tö - pfen

mf

Pris - oned close in nar - row nest - Wan - d'rers on - ly e'er are tast - ing Of the
fest - ge - bannt im en - gen Raum, Wan - drer kos - ten, Wan - drer schö - pfen von der

world's de - lights the best. Heroes have re - ward in sto - ry, Rich their
Welt den schön - sten Schaum. Helden ward der Ruhm zum Loh - ne, Rei - chen

gold and pre - cious stone, Em - per - ors their
Geld und Gut und Feld, Kö - ni - gen die

crown - ed glo -
gold - ne Kro -

ry,
ne, Wan-der-ers the whole world own,
Wan-der-ern die gan - ze Welt,

fz *fz*

Wan - - - - - d'rrers the
Wan - - - - - - drern die

ff

Red.

whole - - - - - world, the whole, the whole world
gan - - - - - ze, die gan - ze, gan ze

ff

Red.

own.
Welt. (R. Hamerling.)

Red. sempre *ff* *Red.*

Red lips - pale cheeks.

Rothe Lippen-bleiche Wangen.

G. HENSCHEL, Op.19. N^o 2.

Andante.
semplice

mf

Came a maid-en home from her be - lov - ed, came with hands all
Kam ein Mäd-chen heim von dem Ge - lieb-ten, kam mit ro - then

mf *p*

fz *p*

red-dened. Spake the moth-er: Where-fore are thy hands all red-dened,
Hän-den. Sprach die Mut-ter: Wo-von sind die Hän-de roth dir,

p *mf*

maid-en? Maid-en answered: As I gath-ered ros - es, 'twas their
Mäd-chen? Mäd-chen sag-te: Als ich pflü-ckte Ro - sen, riss ich

Ced.

p cru - el thorns my hands had red - dened . *mf* Once a - gain she came from her be -
an den Dor-nen mir die Hän - de . *Wie-der kam sie heim von dem Ge -*

lov - ed, came with lips all crim - son . *3* Spake the moth - er :
lieb-ten, kam mit ro - then Lip - pen . *Sprach die Mut - ter :*

Where-fore are thy lips all crim - son, *p* maid - en ? Maid - en an - swer - ed :
Wo - von sind die Lip - pen roth dir, Mäd - chen ? Mäd - chen sag - te :

mf Ah, 'twas scar - let ber - ries which I ate that stain'd my lips all crim - son . *p*
Ach es ha - ben Him - bec'n, die ich ass, mir roth ge - färbt die Lip - pen .

dim. e rit.

mf Yet once more she came from her be - lov - ed, came with cheeks all pal - lid. Spake the
Wie - der kam sie heim von dem Ge - lieb - ten, kam mit blei - chen Wan - gen. Sprach die

p moth - er: Where - fore are thy cheeks all pal - lid, maid - en? Maid - en an - swered:
Mut - ter: Wo - von sind die Wan - gen bleich dir, MÜD - chen? MÜD - chen sag - te:

meno mosso
 Oh make my grave now, moth - er, lay me there and plant a cross up -
O mach' ein Grab mir, Mut - ter, leg' mich drein und setz' ein Kreuz da -

on it; on the cross then write as I shall tell thee:
ne - ben, auf das Kreuz dann schrei - be was ich sa - ge:

pp "Home she came one day with hands all red-dened, that had reddened in her lov - ers
Ein-mal kam sie heim mit ro-then Händ-en, die ge - rö-thet in des Lieb-sten

pp *f* *f*

Led.

hands." "Once a-gain she came with lips all crim-son, that had
Händ-en. Ein-mal kam sie heim mit ro-then Lip-pen, die ge -

p *f* *f*

Led.

crimson'd by her lov - er's kis-ses." "Once, ah, once she came with cheeks all
rö-thet an des Lieb - sten Lip-pen; ein-mal kam sie heim mit blei-chen

f *p* *dim.*

Led.

pal - lid, cheeks grown pal - lid at her lov - er's false-ness."
Wän-gen, die er - bli-chen ob des Lieb-sten Falsch-heit. (SWEDISH.)

pp *perdendosi* *pp* *perdendosi*

Led.

See'st thou the sea?

Siehst du das Meer?

G. HENSCHEL, Op. 19, No. 3.

Andante sostenuto.

p

See'st thou the sea? Up - on its bil - lows
 Siehst du das Meer? Es glänzt auf sei - ner

p *sempre p*

high The sun's — great light; But in the deep, —
 Fluth der Son - ne Pracht, doch in der Tie - fe

f *p*

where the pearl doth lie, — Is dark - est night.
 wo die Per - le ruht, — ist fin - stre Nacht.

sempre p *dimin.*

mf [^] [^] [^] [^]

The sea am I. In might - y waves doth
Das Meer bin ich. In stol - zen Wo - gen

pp *crese.*

run My spir - - - it
rollt mein wil - - - der

mf

f *molto legato*

strong, And lo! my songs float like the
Sinn, und mei - ne Lie - der zieh'n wie

f

leg.

glo - rious sun A - bove their
Son - nen - gold da - rü - - - ber

simile

cresc.

throng, And lo! my songs float like the
hin, und mei - - - ne Lie - der zieh'n wie

f.

glo - - - rious sun A
 Son - - - nen - gold da -

bove their throng.
rü - - - ber hin. E. Geibel.

dim. *p*

pp *Ed.*

Gipsy Serenade.

47

Zigeuner-Ständchen.

G. HENSCHEL, Op. 20.

Andante quasi Allegretto.



p *leggiere*

The piano introduction consists of two staves. The right hand features a series of sixteenth-note arpeggiated chords, while the left hand plays a simple bass line with eighth notes.



p

Look, maid - en from thy - case - ment, come
Komm Mä - chen an dein Fen - ster, komm

The first vocal entry is on a single staff. The piano accompaniment continues with arpeggiated chords in the right hand and a bass line in the left hand.



p

when the shad - ows dark - en,
wenn die Schat - ten dü - stern,

Come, when the stars are spark - ling,
komm, wenn die Ster - ne fun - keln,

cresc.

The second vocal entry is on a single staff. The piano accompaniment features a more active right hand with arpeggiated chords and a bass line. The dynamic marking *cresc.* is present.



p

Come, thy gen - tle vig - il keep. Then
komm und hal - te dei - ne Wacht. Ich

fz *mf* *pp*

The third vocal entry is on a single staff. The piano accompaniment features a more active right hand with arpeggiated chords and a bass line. The dynamic markings *fz*, *mf*, and *pp* are present.

lusinghente

through the fra - grant dark - ness A se - cret word I'll
 wer - de Dir im Dun - keln ein Wört - chen, ein ge -

mf

waft thee, A gip - sy spell I'll whis - per.
 hei - mes zi - geu - ne - ri - sches flü - stern.

mf *cresc.*

Come then be - neath the star - light, Trust him who here im - plores thee,
 Dann ret - te Dich in's Frei - e, dann wirf Dich an - die Brust mir,

f *p*

Fly through the sum - mer gloam - ing, Thy lov - er's arm - for
 dann flie - he mit - dem Lieb - sten ver trau - lich durch die

guide, thy lov - er's arm for guide.
 Nacht, ver trau-lich durch die Nacht.

Look maid - en, from thy - case - ment, Come, when the shad - ows
 Komm' Mä - chen an Dein Fen - ster, komm, wenn die Schat - ten

dark - en, Come, when the stars are spark - ling come, Oh
 dü - stern, komm, wenn die Ster - ne fun - keln, komm, o

come, oh come!
 komm, o komm! (DAUMER.)

Lips and Eyes.

Mund und Auge.

G. HENSCHEL, Op. 21, No. 3.

Allegretto.

Laugh - ing is the lips' sweet pleas - ure, That of eyes, a -
 La - chen ist des Mun - des Sa - che, Amt der Au - gen

dim.

p

dim.

las! is weep - ing. But it seems that, in a meas - ure, Too close
 ist's zu wei - nen, a - ber Aug' und Lip - pe ste - hen sich zu

sf

sf

neigh - bor - hood they're keep - ing. Oft - en,
 nah, so will mir schei - nen. Oft wenn

cresc.

when I kissed my true-love, Press-ing her dear lips— in
ich mein Lieb - chen küss - te, pres - send ih - re Lip - pe

bliss, Ah, then would a bit - ter tear -
hold, ist uns ei - ne bitt' - re Thrä -

p rit.

dim. *p rit.* *colla voce*

drop, Min - - gle with— the— sweet, sweet kiss.
ne in— den sü - ssen— Kuss ge - rollt.

a tempo

p a tempo

(R. Hamerling.)

Many a Dream

Viel Träume

Andante sostenuto.

G. HENSCHEL, Op. 21, No. 4.

Im Volkston.

Full man-y a flow'r has with - er'd, Full man-y a bird has
Viel Vö-gel sind ge - flo - gen, viel Blu-men sind ver -

flown, And stars grown dim in heav - en, And clouds a - way been
blüht, viel Wol-ken sind ge - zo - gen, viel Ster - ne sind ver -

blown. From cliff to wood-land stream - let, Full man-y a rill has
glüht. Vom Fels aus Wal-des - bron - nen sind Was-ser viel ge -

stream'd, And man-y a dream has van - ished, That thou, my heart, hast dream'd.
schäumt, viel Träu-me sind zer - ron - nen, die du, mein Herz, ge-träumt.
 (R. Hamerling)

pp colla voce

Tandara-dey

Verstohlen geht der Mond auf

G. HENSCHEL, Op. 22, N^o 1.

Semplice.

The moon is ris - ing si - lent - ly, Blue, blue
Ver - stoh - len geht der Mond auf, blau, blau

pret - ty flow'rs, Blü - me - lein! Through sil - ver clouds she wends her way,
Durch Sil - ber - wölk - chen führt sein Lauf

Tan - da - ra - dey, Sum - mer is nigh, Oh — sweet - est Ro - sa! She
Ro - sen im Thal, Mü - del im Saal, o — schön - ste Ro - sa! Er

wan - ders through the az - ure sky, Blue, blue pret - ty flow'rs,
steigt die blau - e Luft hin - durch, blau', blau' Blü - me - lein!

p

And.

Un - til she looks on moun - tains high, Tan - da - ra - dey,
Bis dass er schaut auf Lö - wen - burg, Ro - sen im Thal,

cresc.

Sum - mer is nigh, Oh — sweet - est Ro - sal! Oh gaze now, moon, through
Mä - del im Saal, o — schön - ste Ro - sa! O schau - e Mond durch's

f *p*

And.

win - dow small, Blue, blue pret - ty flow'rs, My
Fen - ster - lein, blau', blau' Blü - me - lein! Schön

dim. e ritard. *a tempo*

true - love from her rest to call, Tan - da - ra - dey, Sum - mer is nigh,
 Tru - de lock' mit dei - nem Schein! Ro - sen im Thal, Mü - del im Saal,

dim. e ritard. *f a tempo*

Oh sweet - est Ro - sa! And shouldst thou gaze on
 o schön - ste Ro - sa! Und siehst du mich und

f *p*

her and me, Blue, blue pret - ty flow'rs, Two fon - der hearts thou
 siehst du sie, blau', blau' Blü - me - lein! Zwei treu - re Her - zen

ne'er didst see, Tan - da - ra - dey, Sum - mer is nigh, Oh ——— sweet - est Ro - sa!
 sahst du nie. Ro - sen im Thal, Mü - del im Saal, o ——— schön - ste Ro - sa!
 (Traditional.)

cresc. *f* *ritard.* *cresc.* *p*

Bird in yon forest green

Vöglein im Tannenwald

G. HENSCHEL, Op. 22, No 2.

Allegretto.

Bird in yon for - est green Sing - eth so bright, Ti - ri - li;
Vög - lein im Tan - nen - wald pfei - fet so hell, ti - ri - li;

p *colla voce*

rit. *ped.*

Bird in yon for - est green Sing - eth so bright. Sing - eth till day is — done,
Vög - lein im Tan - nen - wald pfei - fet so hell. Pfei - fet de Wald aus und ei,

p a tempo *poco rall.* *mf a tempo* *cresc.*

p *mf*

Where is my sweet - heart gone? Bird in yon for - est green Sing - eth so bright.
wo wird mei Schütz - le - sei? Vög - lein im Tan - nen - wald pfei - fet so hell.

f *riten.* *p a tempo* *poco riten.*

f *riten.* *p*

ped. *

a tempo *pp rit.* *P a tempo*

Bird by yon cool - ing burn Sing - eth so sweet, Ti - ri - li; Bird by yon
 Vög - lein am küh - len Bach pfei - fet so süß, ti - ri - li; Vög - lein am

a tempo *colla voce* *a tempo*

poco rall. *mf a tempo*

cool - ing burn Sing - eth so sweet . Sing - eth the burn all a - round,
 küh - len Bach pfei - fet so süß . Pfei - fet de Bach auf und an,

mf

f *rit.* *p a tempo* *riten.*

Till I've my sweet - heart found, Bird by yon cool - ing burn Sing - eth so sweet .
 bis ich mei Schätz - le han, Vög - lein am küh - len Bach pfei - fet so süß . (Traditional.)

f *rit.* *p*

Shouldst thou see my maiden fair

Wenn du bei mei'm Schätzel kommst

G. HENSCHEL, Op. 22, No 3.

Allegretto.

Shouldst thou see my maid - en fair,
Wenn du bei mei'm Schü - tzel kommst,

p

Say I fond - ly greet her; If she ask How
sag', ich lass sie grü - ssen, wenn sie fra - get

goes it there? Say, — On both his feet, dear!
wie mir's geht, sag', auf bei - den Fü - ssen!

poco a poco rall.

p

Should she ask if well I keep, Say, I died in
 Wenn sie fra - get ob ich krank, sag', ich sei ge -

pp *ritard.*

sor - row. If she then be - gin to weep,
 stor - ben. Wenn sie an zu wei - nen fangt:

ritard. *pp*

f **Allegro.** *p* *poco rall.*

Say, I'll come to - mor - row, Say, — I'll come to - mor - row,
 sag', ich kü - me mor - gen, sag', — ich kü - me mor - gen!

f *pp*

"Dear Ladybird"

Marienwürmchen

G. HENSCHEL, Op. 22, No. 7.

Allegretto grazioso.

Dear la - dy-bird, fly hith - er now, Sit —
 Ma - ri - en-würm-chen se - tze dich auf —

sempre staccato

on my hand, sit on my hand, I — will not hurt nor —
 mei - ne Hand, auf mei - ne Hand, ich thu' dir Nichts zu —

harm thee. No harm shall ev - er come to — thee, Thy
 Lei - de. Es soll dir — Nichts zu Leid' ge - sehen, will

nim - ble wings I'd like to see, Nim-ble wings my joy and pleas-ure. Dear
 nur dei-ne bun - ten Flü - gel seh'n, bun-te Flü-gel mei-ne Freu-de. Ma -

la - dy-bird, now take thy flight, Thy home is burn - ing
 ri - en-würm-chen flie - ge weg, dein Häus - chen brennt, die

sempre staccato

fierce and bright, Thy chil - dren all are cry - ing. That
 Kin - der schrei'n so - sch - re, wie so sch - re. Die

big black spi - der makes them fear, Dear la - dy - bird now
 bö - se Spin - ne spinnt sie ein, Ma - ri - en - würm - chen

fly from here, For thy chil-dren all are cry-ing. Dear la - dy-bird, now
flieg hin-ein, dei-ne Kin-der schrei-en seh-re. Ma-ri-en-würm-chen,

fly a-way, To — neigh-bor's chil-dren bright and gay, They
flie-ge hin, zu — Nach-bars Kind, zu Nach-bars Kind, sie —

ne'er will in-jure thee, dear. No harm shall ev-er come to thee, Thy
thun dir Nichts zu Lei-de. Es soll dir da kein Leids ge-schehn, sie

nim-ble lit-tle wings they'd like to see, And greet them all from me, dear!
wol-len dei-ne bun-ten Flü-gel seh'n, und grüss'sie al-le bei-de.
 (Traditional.)

To my Turtle-dove

Der Holdseligen

G. HENSCHEL, Op. 24, No. 4.

Andantino grazioso.

To my Tur - tle-dove will I send, Hap - py
Der Hold - se - li - gen son - der Wank sing' ich

songs of love with - out end; For the maid - en, — charm be - lad - en,
fröh - li - chen Min - ne - sang; denn die klei - ne, — die ich mei - ne,

Doth so gra - cious - ly to me bend, Of her love - ly eyne the deep blue,
winkt mir lieb - li - chen Ha - be - dank. Gleich der son - ni - gen Veil - chen - au,

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Cheers this heart of mine ev - er new; Full of grac - es — her sweet
glänzt der won - ni - gen Au - gen Blau; frisch und ründ - chen — blüht ihr

face is, Like the rose in the morn - ing dew. Praise her ros - y mien
Münd - chen, gleich der knos - pen - den Ros' im Thau. Ih - rer Wän - ge - lein

now will I, That the an - gels' e'en doth de - fy. Would that
lich - tes Roth hat kein En - ge - lein, So mir Gott! Ey - a,

ev - er — I could have her Near, ah near to me till I die.
süss ich — un - ab - läss - sig bei der Preis - li - chen bis zum Tod.
(J. H. Voss.)

Bluish Eyes

Blaue Äugle

G. HENSCHEL, Op. 24, No. 5.

Allegretto.

Blu-ish eyes and ros-y cheeks and lit-tle dim-ples in the
Blau-e Äu-gle, ro-the Bäck-le, und ä Grü-ble im

p

chin, And a such looks my sweet-heart that my whole love did win. And an
Kinn, und so sieht halt mei Schä-tzerl, dem i gar so gut bin. Und ä

"a" and an "e", and to part wor-ries me, And to love keeps one
a, und ä e, und das Schei-den thut weh, und die Lie-be thut

toss - ing like a ship on the sea. That the for - est is
schwanken, wie'n Schiff auf e'm See. Dass es fin-ster im

gloom-y is be - cause of the leaves; That my love does not love me one
Wald ist, das ma-chen die Ast, das mei Schatz mich nit mag, glaub i

hard - ly be - lieves. And a ri - fle to shoot with, and a ball to be
lan - ge schon fest. Und ä Büch-srl zum Schie-ssen und ä Strauss-ring zum

poco rallentando

thrown, And a las-sie to fon-dle must ev-'ry lad own.
Schla'n, und ä Mü-derl zum Kü-ssen muss je - der Bub ha'n. (Traditional.)

a tempo

Were I a little bird

Wenn ich ein Vöglein wär'

G. HENSCHEL, Op. 24, No 6.

Andantino.

Were I a lit - tle bird And had two wings, to fly, I'd fly to
 Wenn ich ein Vög - lein wär und auch zwei Flüg - lein hätt, flög'ich zu

thee, I'd fly to thee; But I must stay be - cause it can - not
 dir, flög'ich zu dir; weil's a - ber nicht kann sein, bleib ich all -

be. Though I be far from here Still in sleep I'm with thee, dear, And talk with
 hier. Bin ich gleich weit von hier, bin ich doth im Schlaf bei dir und red' mit

thee, and talk with thee; When I a - wake, a - las, there's none by
 dir, und red' mit dir; wenn ich er - wa - chen thu, bin ich al -

me. There is not one hour i' the night That my heart doth not take
 lein. Es ver-geht kein' Stund' in der Nacht, da mein Her-ze nicht er -

flight, Toward where thou art, toward where thou art; For thou gav'st me
 wacht und an dich ge - denkt, und an dich ge - denkt; dass du mir viel

poco rall.

thou - sand times, yea thou - sand, thou - sand times thy lov - ing heart.
 tau - send Mal, viel tau - send, tau - send Mal dein Herz ge - schenkt. (Traditional.)

allegro

Swiss Song.

Schweizerlied.

G. HENSCHEL, Op. 24, No. 7.

Allegretto giocoso.

On the hill I have been sit-ting Watch-ing birds build their
Uf 'm Ber-gli bin i g'süs-se, ha de Vög-le zu -

nest, How they chat-tered, how they flut-tered, To and fro with-out
g'schaut, hänt ge - sun - ge, hänt ge - sprun - ge, hänt's Nest - li ge -

rest. In a gar - den I've been stand-ing Where the hon - ey - bee
baut. In ä Gar - te bin i g'stan-de, ha de Im - bli zu -

dwells, How they hummed and how they zumped and how they build-ed their
g'schaut, hänt ge - brum-met, hänt ge - sum - met, hänt Zel - li ge -

cells. To the mead-ow I've been go - ing Watch the in - sects i' the
 baut. Uf d' Wie - se bin i gan - ge, lugt' i Sum - mer - vö -

p

light; What a buz - zing! What a huz - zing! What a life of de -
 gle a; hänt ge - so - ge, hänt ge - flo - ge, gar z' schön hänts ge -

light! And just then — comes my John - ny And I show him go - ing
 than. Und da kommt — nu der Han - sel, und da zeig i em

poco rallentando - -

poco rallentando - -

hame How they do and how they woo and We — both do the same.
 froh, wie sie's ma - che, und mer la - che, und ma - che's au so. (Goethe.)

a tempo

a tempo

f

Oh Summernight

Die Sommernacht

G. HENSCHEL, Op. 25, No. 3.

Moderato.

Oh sum - mer - night, how I
Die Som - mer - nacht hat mir's

pp
sempre legato

feel thy spell, while rid - ing si - lent - ly on - ward. Bright
an - ge - than, das ist ein schweigsames Rei - ten. Leucht -

glow - worms are dart - ing from flow'r to flow'r, like dreams that are dreamt in
kä - fer durchschwir - renden dunk - len Grund, wie Träu - me, die einst zu

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bliss - ful hour, my fan - cy they soft - ly bear home - ward.
 gu - ter Stund' das seh - nen - de Herz mir er - freu - ten.

Oh sum - mer - night, how I feel thy spell, while
 Die Som - mer - nacht hat mir's an - ge - than, das

sempre pp

swift I ride thro' the dark - ness. The stars are glit - t'ring so
 ist ein schweigsames Rei - ten. Die Ster - ne fun - keln so

clear and keen, the moon - light - ed wa - ters re - flect their sheen, like my
 fern und gross, sie spie - geln so hell sich im Mee - res - schoss, wie die

love from the depth of re - mem - brance. Oh
 Lieb' in der Tie - fe der Zei - ten. Die

pp

un poco ritard dolce

sum - mer - night, how I feel thy spell, I ride in si - lence and pon - der, From
 Som - mer - nacht hat mir's an - ge - than, das ist ein schweigsames Rei - ten. Die

un poco ritard

a tempo

myr - tle bough I hear the night - in - gale's lay, in melt - ing ac - cents she
 Nach - ti - gall schlägt aus dem Myr - then - ge - sträuch, sie schlägt. so schmelzend, sie

a tempo

pp

dim.

seems to say how hearts have been torn a - sun - der, how hearts have been torn a - sun - der.
 schlägt so weich, als säng' sie ver - klung'ne Lei - den, als säng' sie ver - klung'ne Lei - den.

dim. *pp*

Oh sum - mer - night, how I feel thy spell, I
 Die Som - mer - nacht hat mir's an - ge - than, das

pp

ride in si - lence and pon - der. The sea rides wild, the sea rides
 ist ein schweigsames Rei - ten. Das Meer geht wild, das Meer geht

f

high, dash from thee the tear that dims thine eye, for in
 hoch, was brauchts der ver - lor' - nen Thrä - nen noch, die dem

p

lone - li - ness shalt thou wan - der.
 stil - len Rei - ter ent - glei - ten? (J.V. von Scheffel.)

dim.

pp

Red the parting Sun descendeth

Sonne taucht in Meeresfluten

G. HENSCHEL, Op. 25, No. 5.

Non troppo Adagio.

p

Red the part - ing
Son - ne taucht in

p

sun de - scend - eth,
Mee - res - flu - then,

O'er the sea his
Him - mel blitzt in

rays he bend - eth,
lets - ten Glu - then,

Dark - ness slow - ly down is - steal - ing,
lang - sam will der Tag ver - schei - den,

pp

pp

Red.

E - v'ning bells are faint - ly peal -
fer - ne A - bend-glo - cken läu -

ing Ah where art thou, Mar - ga - re - ta?
ten dein ge - denk' ich, Mar - ga - re - ta!

ritard.
espr.
ritard.

By this rug-ged cliff I
Haupt ge-lehnt auf Fel - sens

f

rest me,
Kan - te, Far from all that e'er hath
frem - der Mann im frem-den

f
cresc.

va|||

blest — me, At my feet the foam — ing
Lan — de, um den Fuss die Wel — len

p *cresc.*

pp *cresc.*

Ed.

surg — es, Thro' my soul flit mourn-ful dirg — es,
schäu — men, durch die See — le zieht ein Träu — men,

dim.

dim.

p
 Ah, where art thou, Ah, where
dein ge — denk' ich, dein ge —

espr.

p
 art thou, Mar — ga — re — ta?
denk' ich, Mar — ga — re — ta! (J. V. von Scheffel.)

pp

Cecilia Metella.

Nun schreit' ich aus dem Thore

G. HENSCHEL, Op. 25. No. 6.

Andante marziale.

marcato

f m.d.

fz

f

I
Nun

wan - der thro' the gate-way, When shades of e - vning gloam, Un -
 schreit'ich aus dem Tho-re in's wei - te ö - de Feld, dort

to the an - cient grave - yard Where sleep the great of
 ist der gro - sse Kirch - hof der al - ten Rö - mer -

Rome. From hate and love they slum - ber, From earth - ly joys and
 welt. Die ruht von Lieb' und Has - se, von Lust und Kampf und

mf

p *m.d.* *p*

gloom, Far on the Ap - pi - an road - way, With - in their mar - ble
 Strauss, dort an der ap - pi - schen Stras - se im Mar - mor - gra - be

fz

tomb.
aus.

Fairgleamsyon tow'r, where Suns last rays in glo-ry
 Mich grüsst der Thurm, ver-gül - det vom A - bend-son-nen -

p
m.s.
p

shine,
strahl,

Ce - ci - li - a Me - tel - la, on thy ma - jes - tic
 Cae - ci - li - a Me - tel - la, dein tru - tzig Tod - ten -

f
fz
fz

shrine.
mal.

I stand a - mid its ru - ins, My
 In sei - nen Trüm - mern steh' ich, den

f

cresc. ed accel.

glanc-es north - ward turn, And fan - cy bears my
Blick gen Nord ge - wandt, da flie - gen die Ge -

cresc. ed accel.

thoughts a - far, Far to the land I mourn, far,
dan - ken weit, weit ü - ber's wel - sche Land, weit,

*riten.**f*

far, far to the land I mourn, I
weit, weit ü - ber's wel - sche Land, zu

*riten.**f*

con calore

know a tow - er yon - der, Not built with proud de - sign, Where
ei - nem an - dern Thur - me, der hat viel klein' - re Stein, am

mf. *sempre stacc.*

Red.

from a vine clad win - dow, where from a vine clad win - dow
reb' - um - rank - ten Fen - ster, an reb' - um - rank - ten Fen - ster

dim.

p

Looks forth sweet la - dy mine,
sitzt die Herz - lieb - ste mein,

p. *colla voce pp*

Red. *Red.*

pp

sweet la - dy mine.
die Herz - lieb - ste mein. (J.V. von Scheffel.)

ppp

Red. *

Beside the lake of Nemi

Am grünen See von Nemi

G. HENSCHEL, Op. 25, No. 8.

Andante.

Be-side the lake of Ne-mi a ma-ple spreads its
Am grü-nen See von Ne-mi ein al-ter A-horn

fz *fz* *pp* *pp*

boughs Thro' its leaf-y re-cess-es a sound of sigh-ing goes.
steht, durch die laub-schwe-ren Wip-fel ein trau-rig Flü-ster geht.

fz

Be-side the lake of Ne-mi a min-strelyoung goes past, He
Am grü-nen See von Ne-mi ein jun-ger Spiel-mann sitzt, er

fz *pp*

hums a song the while from his eye the tears fall fast. Be-
summt ein Lied, der- weil ihm die Thrän' im Au-ge blitzt. Am

fp

side the lake of Ne - mi, the tide doth mur - mur low, The
 grü - nen See von Ne - mi, die Fluth zieht leis' und still, der

pp

Red.

ma - ple and the min - strel, what ails them do not know,
 A - horn, und der Spiel - mann, weiss kei - ner, was er will,

pp *mf* *poco più mosso*

Nei - ther! Be - side the lake of Ne - mistands a
 Kei - ner! Am grü - nen See von Ne - mi ist die

dim. *pp* *mf*

Red.

hos - telweil re - nown'd, Good fare and wine in plen - ty with -
 al - ler - be - ste Schenk; preis - würd' - ge Mak - ka - ro - ni, preis -

in its walls a - bound.
wür-dig - stes Ge - tränk.

f

The ma-ple and the min-strel, they are a fool-ish twain, Else
Der A-horn und der Spielmann sind zwei ver-rück-te Leut', sonst

fz *fz* *p*

they would seek that hos-tel And drink, and drink them sane, And drink, and drink them
gin-gen beid' hin - ü - ber und trän-ken sich ge - scheidt, und trän-ken sich ge -

p *p*

sane, And drink, and drink them sane. —
scheidt, und trän-ken sich ge - scheidt. (J.V. von Scheffel.)

pp *riten.* *pp* *dim.*

Youthful Wish.

Junger Wunsch.

G. HENSCHEL, Op. 27, No 1.

Andante penseroso. *dolce*

Man - y a fair flow'r
Viel schö - ne Blu - men

grow - eth,
ste - hen,
Man - y a fair maid go - eth,
viel schö - ne Mäd - chen ge - hen,

dolce

simile

Dream - ing I wend my way.
ich ge - he träu - mend nach.

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cresc.

O might I but one rose to one fair maid - en
 O dürft' ich ei - ne Ro - se nur ei - nem Mäd - chen

p

give, ——— That in her thought I'd live for
 schen - ken, dass es an mich möcht' den - ken nur

pp *cresc.*

*Red. * Red. **

on - ly, for on - ly a sin - gle day!
 ei - nen, nur ei - nen einz' - gen Tag! (R. Lehmann)

p *dolce* *pp*

*Red. * Red. **

ppp

*Red. * Red. **

Oh, fair is my Lass

Mei Schatzerl is hübsch

G. HENSCHEL, Op. 29, No 3.

Allegretto giocoso.

Oh, — fair is my lass, but no rich - es she
 Mei — Scha - tzerl is hübsch, a - ber reich is es

mf

has. What care I for rich - es, I — can - not kiss
 nit. Was nützt mi der Reich - thum, das — Geld küsst' i

gold. Beau - ty I've none, wealth have I some,
 nit. Schön bin i nit, reich bin i wohl,

f *fz* *fz*

p

Pence full as my purse can hold, If I had three
Geld hab i'a ganz Beu - tel voll, gchu mir nur drei

fz

p

ritard.

far - things more, Just a shil - ling were my store! Oh
Ba - tzen ab, - dass i grad' zwölf Kreu - zer hab'; mei -

ritard.

poco rall.

a tempo

fair - is my lass, But no rich - es she has. So
Scha - tzerl is hübsch, a - ber reich is es nit. Mei -

pp

pp

mf

sweet is my lass, Oh so gen - tle and
Scha - tzerl is *fromm*, is so *her - zig* so

kind! Such red lips and dain - ty On — earth you'll not
gut! *Und* *giebt's* *mi* a *Bus - serl*, so — *wächst* *mi* *der*

find. Joy - ous the hours, bright - er than gold,
Muth. *Drum* *gill's* *mi* *mehr* *als* *al - les* *Gold*,

f
f
f



When my fair lass I be - hold, With her might I
 is mi - mei Scha - tzerl hold, und wenn i stets

p

fz



al - ways stay, I'd not mind how long the day! Oh
 bei ihm blieb, wär es mi un eins so lieb! mei

ritard.

p



sweet is my lass, But no rich - es she has.
 Scha - tzerl is fromm, is so her - zig, so gut.
 (Traditional.)

poco rall.

a tempo

pp

ppp

Since I have seen my true love

Ich habe mein Feinsliebchen

G. HENSCHEL, Op. 29, No. 4.

Non troppo Allegro.

1. Since I had seen my true - love, Full
 2. My daugh - ter, art thou court - ing, That
 1. Ich ha - be mein Feins - lieb - chen So
 2. Ach Toch - ter willst du frei - en, Wie

man - ya day had pass'd, When yes - ter eve at gloam - ing I
 thou, a - las, wilt rue, When thou in bonds art sigh - ing That
 lan - ge nicht ge - sehn, Ich sah sie ge - stern A - bend Wohl
 wird es dir er - gehn! Es wird dich bald ge - reu - en, Wenn

saw her face at last. She stood with - in the
 none can then un - do. When all the vil - lage
 vor der Thü - re stehn. Sie sagt' ich sollt' sie
 du wirst An - d're sehn. Wenn al - le jun - gen

molto ritard. *a tempo*

door - way, She bade me en - ter in _____ The
 maid - ens Shall seek the dance so gay _____ With
 küs - sen, Als ich vor - bei wollt' gehn, _____ Die
 Mäd - chen Wohl - auf zum Tan - ze gehn, _____ Mit

colla voce

moth - er _____ would not know _____ it: The moth - er all had seen.
 ros - y _____ smile and light of heart, Each with a flow - 'ry spray.
 Mut - ter _____ sollt's nicht wis - sen, Die Mut - ter hat's ge - schn.
 ih - ren _____ grü - nen Kräu - zer - chen, Im Rei - hen - tan - ze stehn.

3. Then thou, a wist - ful moth - er, Must by the cra - dle
 3. Dann musst du, jun - ges Weib - chen, Wohl vor der Wie - ge

bide, And pale with wea - ry watch - ing, Thy ach - ing head shalt
 stehn, Mit dei'm schnee-wei - ssen Leib - chen, Der Kopf thut dir so

hide. Nay moth - er, fire that burn - eth, Is quenched and may not
 weh. Das Feu - er kann man lö - schen, Das Feu - er brennt so

molto rit. *a tempo* *molto rit.*
 soar, — But love it — nev - er turn - eth, Nor now nor nev - er - more.
 sehr, — Die Lie - be — nicht ver - ges - sen, Je nun und nim - mer - mehr.
 (Traditional)

colla voce *molto rit.*

The Sunny Beam

Sonnenblicke.

G. HENSCHEL, Op. 29, No. 5.

Allegro con spirito.

1. The sun - ny beam of flow - 'ry May, It sends in - to my
 2. There - at doth laugh my love - ly maid, Who walks de - dure with
 1. Der Früh - ling und der Son - nen - schein Gar lieb - lich mir das
 2. Dess lacht die Al - ler - lieb - ste mein, Wöllt' Gott, ich solit' heut

heart a ray, That fills it o'er with pleas - ure. And on the mead so
 dain - ty tread, Oh would I now were near her. It is the great - est
 Her - ze - mein Er - qui - cken und er - freu - en. Dass ich mit Lust im
 bei ihr sein In Züch - ten und in Eh - ren. Das wär' mein's Her - zens

fresh and green, I run and dance a meas -
 joy I know With - in my heart to bear
 grü - nen Gras Mag sprin - gen in dem Rei -
 gröss - te - Freud, Dar - auf darf ich wohl schwö -

- ure, dance a meas - - - ure. 3. Thro' leaf - y - woods I -
 her, close to bear her. 3. Ich ritt durch ei - nen
 - hen, in dem Rei - - - hen.
 - ren, ich wohl schwö - - - ren.

late did ride, Sweet car - ol - ling birds there - in - - - did bide, Its - own song each up -
 grü - nen Wald Da san - gen die Vög - lein wohl - ge - stalt, Frau Nach - ti - gall mit

rais - es. Sing on, sing loud ye - pret - ty birds, Sing all
 ih - nen. Nun singt ihr klein' Wald - vö - ge - lein Um mei -

- my true-love's prais - es, Sing all - - - my true-love's prais - es.
 - nes Buh - len wil - len, Um mei - nes Buh - len wil - len.
 (Traditional.)

Oh rejoice, rejoice!

Freue dich, o Seelenvogel!

G. HENSCHEL, Op.34. No.2.

Agitato.

Oh re - joice, re - joice, my soul - bird,
 Freu - e dich, o See - len - vo - gel,

Let thy glad-some songs be tell - ing, Thou art in the ros - es' -
 las - se dei - ne Ju - bel schal - len, dass du in der Ro - se -

gen - tle, sweet and - ten - der - bond - age - dwell - ing.
 zar - te, lie - be, - sü - sse - Haft ge - fal - len!

Not — in deadly net entangled Shalt thou be by cru-el fowl - er,
Nicht — in ei-nes Vogel-stellers ro - he Ne-tzewirst du sin - ken,

p

Nor shall vulture's murderous clutches Threaten thee, destruc - tion spell - ing.
Nicht er-griffen wirst du wer - den mörderisch von Räu - ber - kral - len.

Meno mosso.

True, the ros - es' thorns have deep - ly Thy poor, lov - ing
Zwar es hat der Dorn der Ro - se tief ge-nug dein

p

heart been wound-ing, Down in - to the grave thou sink - est To the
Herz ver-wun-det, und so wirst du dich ver - blu - ten und hin -
m.s.

Tempo I.

ritard.

death-bells mourn-ful sounding,
ab zum Gra - be wal-len;

But the death that now a-waits thee
Doch der Tod der dich er-war - tet,

colla voce

f

Is all oth - er deaths ex - cell - ing,
ist der schön - ste Tod von al - len:

For thou di - est as the no - ble night - in -
Ster - ben wirst du nach dem ed - len Ster - be -

p

gales, of rap - ture tell - ing.
brauch der Nach-ti - gal - len. (Hafis-Daumer.)

dim.

p

pp

Where Angels linger Wo Engel hausen

G. HENSCHEL, Op. 34. No. 3.

Molto sostenuto e teneramente.

The piano introduction is in B-flat major, 4/4 time, and begins with a *Red.* (ritardando) marking. The right hand features a melodic line with *m.s.* (mezzo sostenuto) and *dolce* markings, while the left hand provides a harmonic accompaniment with *p* (piano) dynamics.

Where An - gels lin - ger, There, there is
Wo En - gel hau - sen, da ist der

The vocal line begins with a *Red.* marking. The piano accompaniment continues with *p* dynamics and *dolce* markings.

Heav - en, A - mid life's tur - moil and trou - ble
Him - mel, und sei's auch mit - ten im Welt - ge -

The piano accompaniment includes *m.d.* (mezzo dolce) and *cresc.* (crescendo) markings. The section concludes with a *Red.* marking and the instruction *molto legato*.

e - ven, There will the soul find peace and rest.
tiim - mel, da hat die See - le, die ban - ge, Ruh!

The piano accompaniment features *m.s.* and *p dolce* markings. The vocal line also includes *m.s.* markings.

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How calm re - pos - eth in e - ther's
 Wie lin - de ra - stet im Ae - ther -

m.s.
p
dolce

shine now Al - read - y mine now, al - read - y mine now; The sweet - est,
 schei - ne schon jetzt die mei - ne, schon jetzt die mei - ne, der schön - ste,

cresc.
m.d.
m.s.
m.d.
cresc.
cresc.

dear - est of Heav - en's An - gels, Dear love, art
 be - ste der Got - tes - en - gel, das bist ja

f
p

Thou, dear love, art thou!
 du, das bist ja du! (Hafis-Daumer.)

dolce
dim.
m.s.
pp

Farewell of the Arabian Hostess.

Adieux de l'Hôtesse Arabe.

G. HENSCHEL, Op. 41, No 2.

Andante quasi Allegretto.

p *espressivo*

p *dolente*

p *dolente*

dim.

languidamente

Since no lon - ger the charm of our land thy wan-d'ring stays,
 Puis-que rien ne tar - rête en cet heu-reux pa - ys,

pp

Not our high palm-trees' shad - ows, nor the gold - en maize,
 Ni l'om-bre du pal - mier, ni le jau - ne ma - is,

Nor e'en our peace and our a - bun -
 ni le re - pos ni l'a - bon - dan -

dance;
 ce, Since at eve it no more moves
 Ni de voir à ta voix bat -

Poco più mosso.

i - dle feet have nev - er for - sak - en their tent, Their
 don - nent pour li - mite à leur pieds pa - res - eux leur

tent of cloth or of branch - es; Who in
 toit de branches ou de toi - les; Qui, ré -

p

rest, i - dly dear, old le - gends fond - ly hear, By the
 veurs, sans en faire, é - cou - tent les re - cits, et sou -

cresc.

tent's o - pen door, — and heav'n-ward look and soar,
 hai - tent, les soirs, — de - vant leur porte as - sis,

ritenuto

Far as the stars in dreams a - ris - ing, Far as the
 de s'en al - ler dans les é - toi - les, de s'en al -

f *dim.* *p*

Tempo I.

stars in dreams a - ris - ing. A -
 ler dans les é - toi - les! Hé -

pp *p*

las! A - las!
 las! Hé - las!

dim.

Più mosso.

If thou hadst on - ly wished, per - haps up - on her knee, Love - ly
 Si tu Pa - vais vou - lu, peut - é - tre une de nous, oh jeune

leggiere *pp*

friend, would a maid - en have of - fer'd to thee Cool - ing draught
 homme, eut ai - mé te ser - vir à ge - nous, dans nos hut -

— in shin - ing beak - er;
 tes, tou - jours ou - ver - tes,

And with song sweet and low
 Elle eut fait en ber - çant

o'er thy slumber have watch'd, And to
 ton som - meil de ses chants, pour chas-

chase from thy brow the naugh-ty gnats, a fan she would have made
 ser de ton front les mou-che-rons mé-chants, un é - ven - tail

— of fra-grant vine - leaves! If thou re -
 — de feuil-les ver - tes! *ben marcato* Si tu re

turn-est ne'er, Think of this land, so fair,
 re-viens pas, Songe un peu quel-que fois

a tempo

And of the des-ert maids with voic-es full and
 Aux fil-les du dé-ert, secours à la dou-ce

cresc. *f*

sweet, As bare-foot they dance on the mead-
 voix, Qui dan-sent, pieds nus sur la du-

- ow. Oh
 - ne! Oh

beau-ti-ful youth, like bird of pas-sage light, Think of us, for per-
 beau jeune homme blanc, bel oi-seau pas-sa-ger, sou-viens toi, car peut-

cresc.

riten.

chance, oh thou wan - der - er bright, Man - y a sis - ter here will
être oh ra - pide é - tran - ger, ton sou - ve - nir reste à plus

Tempo I.

mourn thee, Man - y a sis - ter here will mourn — thee.
d'u - ne, ton sou ve nir reste à plus d'u - ne!

p *pp* *p* *ben*

Fare - well! Fair, wand'ring man, ———
A - dieu! Beau voy - a - geur!

marcato *cresc.*

rall. *ppp* *a tempo*

————— Fare - well!
 ————— *A - dieu!* (Victor Hugo.)

rall. *pp* *dim.* *ppp* *a tempo*

Ere Dawn

Vor Tage

G. HENSCHEL, Op.43, No 2.

Allegretto grazioso.

Ere dawn a - wak - ened me my throbbing heart.
Vor Ta - ge weck - te mich mein klopfend Herz.

Heart, and what beatest thou, glad - ness or smart? All trees in the for - est
Herz, und was klopfst du, Glück o - der Schmerz? Rings säu - seln die Bäu - me

whisper in the dew, And the last star now dies in the
im kal - ten Thau, das letz - te Ster - ne - lein er - lischit im

a tempo *rall.*

blue. Hark! 'neath the thatch - es now the mar-ten
 Blau. Horch! un-term Schin - del-dach der Mar-der

a tempo *rall.*

a tempo

glides, May-hap a swal - low he'll catch as she hides,
 schleicht, ein klei - nes Schwäl - be - lein hascht er viel - leicht,

p dolce a tempo *m.d.*

Red. *

catch as she hides. O-ver the weir in haste the wild burn
 hascht er viel - leicht. Ü - ber die Weh - re stürzt der Wild - bach

dart-eth, Drow-sy a - gain now the mill - wheel start - eth;
 nie - der; schlaf-trun-ken rührt sich das Mühl - rad wie - der,

poco string. e cresc.

And there a roost - er's crow, soon 'twill be bright!
 und dort ein Hah - nen-schrei, und bald wird's licht!

poco string. e cresc.

rall. Day, oh how gray — is thy cru - el light, Day —
 Tag, o wie grau — ist dein An - ge - sicht! Tag, —

a tempo

rall. *p a tempo*

rall. — that two lov - ers part - ed dost keep, Ah, till the
 — der so lieb - los zwei Lieb - ste trennt, Ach, bis zum

a tempo

p dolce a tempo

rall.

Ced. *

meet - ing-hour Who could but sleep! Who could but sleep!
 Wie - der - sehn, wer schla - fen kömmt', wer schla - fen kömmt! (Paul Heyse.)

poco rall.

m. d. *f* *p*

A Melody from purest Sphere

Wie Melodie aus reiner Sphäre

G. HENSCHEL, Op. 43, No. 3.

Adagio.

molto legato

A mel - o - dy from pur - est sphere I hear now,
Wie Me - lo - die aus rei - ner Sphä - re hör' ich,

con tenerezza

p

Ped. * *a due corde*

A har - mo - ny from e - ther clear I hear now, A breath as
wie Har - mo - nie aus ew' - ger Klä - re hör' ich. Ein Weh'n, so

pp

cresc. *mf ma dolce. dim.*

soft and sweet, as tho' an an - gel On gen - tle wings were draw - ing near I
sanft, als ob mir ei - nes En - gels ge - lin - de Schwin - ge na - he wü - re,

cresc. *mf ma dolce. dim.*

hear now.
hör' ich .

Say, does the East re - veal thy bos - om's
Er - zählt der Ost von dei - ner Brust Ge -

p *p molto espressivo* *ma sempre dolce*

fond - ness?
neigt - heit?

For a most won - drous leg - end dear I hear
Denn ei - ne wun - der - sü - sse Mäh - re hör' _____

pp

now;
ich .

Does he fore - tell the bless - ed - est of mo - ments?
Ver - kün - det er die se - lig - ste der Stun - den?

cresc. *cresc.*

f ma dolce *dim. e rall.* *p*

. For what there chas - eth ev - 'ry tear I hear now.
Denn was da scheucht jed - we - de Züh - re hör' ich . (Hafis - Daumer.)

f ma dolce *dim. e rall.* *p* *pp*

Young Dietrich.

Jung Dieterich.

G. HENSCHEL, Op. 45.

In tempo di Marcia funebre, ma non troppo lento.

De-feat - ed and slain with half of his host was
Er-schla-gen war mit dem hal-ben Heer der

pp *simile*

ped. ped. ped. ped. ped. ped.

The - o - de - me - rus, — king of the Goths. The Huns were shout - ing with
Kö-nig der Go - then, The - o - de - mer. Die Heu - nen jauch-zten auf

f

*ped. * ped. **

fiend - ish mirth, the vul - cures has - ten'd down to earth.
blut' - ger Wal, die Gei - er stie-ssen her - ab zu Thal.

ff

ped. ped.

The moon was bright, the wind was cold, the
Der Mond schien hell, der Wind pfiff kalt, die

dim. p p

ped. ped.

wolves were howl-ing in dis-tant wold. Three men were rid-ing through
Wöl-fe heul-ten im Föh-ren-wald. Drei Män-ner rit-ten durch's

f

heath-er and field, their hel-mets bat-tered and brok-en their shield.
Hai-de-ge-fild, den Helm zer-schro-ten, zer-hackt den Schild.

ff

The first one bore in his sad-dle-sling the
Der Er-ste ü-ber dem Sat-tel quer

dim. p

ped. ped. ped. ped.

brok - en spear of his mur - der'd king; the sec - ond, he bore the king's
trug sei - nes Kö - nigs zer - broch - e - nen Speer. Der Zwei - te des Kö - nigs

crown, O woe! Split straight in two by the axe of a foe.
Kron - heim trug, den mit - ten durch ein Schlachtbeil schlug.

The third, he hid with
Der Drit - te barg mit

faith - ful arm a se - cret veiled in his man - tle warm, a
treu - em Arm ein ver - hüllt Ge - heim - niss im Man - tel warm, ein ver -

veil - ed se - cret . And when they the riv - er
 hüllt' Ge - heim - niss . So ka - men sie an den

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "veil - ed se - cret . And when they the riv - er hüllt' Ge - heim - niss . So ka - men sie an den". The piano accompaniment is in bass clef, starting with a *pp* dynamic. The piano part features a series of chords and arpeggiated figures, with some notes marked "Red." (likely indicating a recording or editing mark). A *simile* marking is present above the piano part.

I - ster es - pied, the first one rest - ed his horse and cried: Save a
 I - ster tief und der Er - ste hielt mit dem Ross und rief: Ein zer -

The second system of the musical score. The vocal line continues with the lyrics: "I - ster es - pied, the first one rest - ed his horse and cried: Save a I - ster tief und der Er - ste hielt mit dem Ross und rief: Ein zer -". The piano accompaniment continues with similar chordal textures. Dynamics include *pp* and *f*. The piano part includes markings like "Red." and "Red. Red. Red.".

bat - tered crown, — and a brok - en spear, — of the Goth - ic king - dom is
 hau - 'ner Helm, — ein zer - hack - ter Speer, — von dem Rei - che der Go - then

The third system of the musical score. The vocal line has the lyrics: "bat - tered crown, — and a brok - en spear, — of the Goth - ic king - dom is hau - 'ner Helm, — ein zer - hack - ter Speer, — von dem Rei - che der Go - then". The piano accompaniment features a more active texture with triplets and a *f* dynamic. The piano part includes markings like "Red." and "Red. Red. Red.".

naught to fear! And the sec - ond he said: In those
 blieb nichts mehr. Und der Zwei - te sprach: In die

The fourth system of the musical score. The vocal line concludes with: "naught to fear! And the sec - ond he said: In those blieb nichts mehr. Und der Zwei - te sprach: In die". The piano accompaniment features a dramatic *ff* dynamic followed by a *f* dynamic and a *dim.* (diminuendo) section, ending with a *p* dynamic. The piano part includes markings like "Red." and "Red.".

wa-ters deep let us bur-y our treas-ure for - ev - er to sleep. Then
Wel-len dort ver - senkt - den trau-ri-gen Go - then - hort; dann

fol-low our - selves — by a leap from the sand Why tar - ry,
sprin-gen wir nach — von dem U - fer-rand Was säumst du,

Mas-ter Hil - de-brand? Ye car - ry the kings own
Mei-ster Hil - de-brand? Und tragt ihr des Kö - nigs

Pesante.

crown and spear, my faith-ful com-pan-ions, far more have I here!
Helm und Speer, ihr treu-en Ge-sel-len, ich tra-ge mehr!

Un poco più mosso.

p

Thus say-ing, he o-pened his cloak so warm: I car-ry the hope of the
Auf sching er den Man-tel, sei-nen Man - tel weich: Ich tra-ge der Go - then

p *cresc.*

Goths in my arm, ye saved spear and crown, 'twas brave - ly done:
Hort und Reich! Und habt ihr ge-ret - tet Speer- und Kron',

poco riten. *Maestoso. con calore*

I, I— have rescued the king's own son! A - wake now, my
ich hu-be ge-ret-tet des Kö-nigs Sohn. Er - wa - che, mein

f molto cresc. *mf*

boy, see how hom - age I bring, I greet thee, Young
Kna - be, ich grü - sse dich, du Kö - nig der

Diet - rich, the Goths' new king, the
 Go - then, Jung Die - te - rich! Jung

Goths' Die
 Ossai.
 Goths' new king, the Jung Goths'
 Die - te - rich, Jung Die

mf *molto cresc.*

Leg. *Leg.* *Leg.*

- - - new king!
 - - - te - rich! (F. Dahn.)

- - - new king!
 - - - te - rich!

m.d. *fff*

Leg. *Leg.* *Leg.*

“Mornings a lark” „Morgens als Lerche“

G. HENSCHEL Op. 46, No 1.

Con grazioso movimento quasi allegretto.

Morn - ings a
Mor - gens als

p

Ad. *Ad.*

lark, Oh could I but wel-come the sun's first ray,
Ler - che möcht' ich be - grü-ssen der Son - ne Strahl,

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

Mid - days a but - ter-fly, kiss all the flow - ers that
Mit - tags Li - bel - le küs - sen die Blum' im—

poco riten.

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

grace the day, E - v'nings a swan, I'd
Blü - ten - thal, A - bends ein Schwan wohl,

Ped. *Ped.* *Ped.*

float in the stars' gen - tle har - mon - y And in the
schwim - men in fun - kein-dem Ster - nen-schein, Möcht' in der

Ped. *Ped.* *Ped.*

moon - night light and air - y an elf I'd be!
Mond - nacht leicht und luf - tig ein El - fe sein!

poco *p* *poco*

Ped. *Ped.* *Ped.* *Ped.*

rall. *a tempo*

Sun, oh when wilt thou show thy -
 Son - ne, wann end - lich trittst du

rall. *a tempo*
mf

Red. *Red.*

self in thy pride to me? Flow - er, oh could I
 strah - lend her - aus zu mir? Blu - me, o dürft' ich

poco riten.

here 'mong the blos - soms - rest with thee!
 hier in den Blü - ten - ruh'n bei dir!

poco riten.

poco *a* *poco* *cres -* *- cen -* *3*

Star, and hear'st thou rush - ing the wat - ers? They
 Stern, und hörst du rau - schen die Was - ser? Sie

poco *a* *poco* *cres -* *- cen*

do ed - accele - rando f

call for thee, they call for thee. Fair
 ru - fen dich, sie ru - fen dich. Schön

The first system features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has a melodic line with lyrics. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *f* and *accele - rando*.

ritenuto p

is the moon -
 ist die Mond -

ritenuto f ma dolce p diminuendo

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a phrase. The piano accompaniment features a triplet in the right hand. Dynamics include *ritenuto*, *f ma dolce*, and *p diminuendo*. There are *ped.* markings under the piano part.

a tempo

- night, Queen of Fair - ies, ap - pear
 - nacht, El - fen - kö - ni - gin, zei -

a tempo pp

The third system continues the vocal line and piano accompaniment. The vocal line has a phrase. The piano accompaniment features a triplet in the right hand. Dynamics include *a tempo* and *pp*. There are *ped.* markings under the piano part.

poco rall.

to me!
 - ge dich! (R. Reinick.)

m. s. poco rall.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a phrase. The piano accompaniment features a triplet in the right hand. Dynamics include *poco rall.* and *m. s.*. There are *ped.* markings under the piano part.

Thou art mine

Du bist mein

G. HENSCHEL Op. 46, No 2.

Andante.

p semplice

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante' and the dynamics are 'p' (piano) and 'semplice'.

semplice

Thou art mine, I am thine, so doth
 Du bist mein, ich bin dein, dess sollst

semplice

Red.

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The tempo is 'semplice' and the dynamics are 'p' (piano). The word 'Red.' is written below the piano part.

love our hearts en - twine.
 du ge - wiss - sein.

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with chords and moving lines. The dynamics are 'p' (piano).

Thou art en - shrin - ed with-in my heart of hearts,
 Du bist be - schlos - sen in mei-nem Her - zen,

cres - cen - do *dim. p*

The key — has fall'n in - to the sea, Thou —
 Ver - lo - ren ist das Schlüs - se - lein, Du —

pp *cresc.*

must ev - er Thou must ev -
 musst im - mer, Du musst im -

f

er a - bide with me. (Lovesong of the XII Century.)
 mer da - rin - nen sein. (Liebeslied aus dem 12. Jahrhundert.)

Morning-Hymn.

Morgen-Hymne.

G. HENSCHEL, Op. 46, No 4.

Molto Adagio.

Soon night will pass; Through
Bald ist der Nacht ein

pp *pp dolce*

Ed. Ed. Ed.

field and grass What o - dors sweet the morn - ing
End' ge - macht, Schon fühl' ich Mor - gen - lüf - te

pp

Ed. Ed.

send - - eth! On vale and height
we - - hen. Der Herr, der spricht:

Ed. Ed.

cresc. *f* *dim.*

“Let there be light!” *f* Thus saith the Lord, and dark-ness
 „Es wer - de Licht!“ *dim.* Du muss, was dun - kel ist, ver -

poco *a*

end - eth. From heav'ns ex - pance
 ge - hen. Vom Him - mels - zelt

p *poco* *a*

poco

through all the lands the
 durch al - le Welt die

poco

an - - gels soar in rap - - ture
 En - - gel freu - de - jauch - - zend

ere - - - - - seen - - - - - do -

glo - - - - - rious ; Sun's light un -
 flie - - - - - gen ; Der Son - ne

ere - - - - - seen - - - - - do -

- - - - - ed allar -

furl'd flames through the
 Strahl durch - flammt das

- - - - - ed allar -

gan - - - - - do

world, _____
 All, _____

gan - - - - - do

Lord, let us strive and
 Herr, lass uns käm - - - - - pfen,

be vic - to - -
lass uns sie - - -

Ad. *Ad.* *Ad.*

Detailed description: This system contains the first two staves of music. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "be vic - to - -" on the first line and "lass uns sie - - -" on the second line. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the bass clef and a chordal accompaniment in the treble clef. There are three *Ad.* markings below the piano staff.

- rious!
- gen!

(R. Reinick.)

ff *dim.*

Ad. *Ad.*

Detailed description: This system contains the third and fourth staves. The vocal line has the lyrics "- rious!" and "- gen!". The piano accompaniment features a *ff* dynamic marking and a *dim.* marking. A credit "(R. Reinick.)" is placed above the piano staff. There are two *Ad.* markings below the piano staff.

doice

Ad. *Ad.*

Detailed description: This system contains the fifth and sixth staves. The piano accompaniment features a *doice* marking. There are two *Ad.* markings below the piano staff.

pp *rall.*

Ad.

Detailed description: This system contains the seventh and eighth staves. The piano accompaniment features a *pp* dynamic marking and a *rall.* marking. There is one *Ad.* marking below the piano staff.

The Angels dear

Die Englein

A Lullaby.

GEORGE HENSCHEL.

Throughout tender.
Durchaus zart.

The an - gels dear the lit - tle
Die Eng - lein ha - bendas

pp
And.

Allegretto.

simile

beds have made, the fea - thers they are shak - - - ing Through -
Bett-leinge-macht, die Fe - dernflie - genher-un - - - ter; Den

out the day to - sleep they're laid, at night they're up and wak - - -
Tag hin durch da - schlaf - fen sie, zur nacht da sind sie mun - - -

pp

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- ing. For if they were not wak - ing by night,
 - ter. Denn wü - ren sie nicht mun - ter zur Nacht,

poco rall.

Who would pro-tect my heart's de - light? _____ When
 Wer hät - te dann mein Kind be - wacht? _____ That's

pp poco rall. *a tempo*

then the morn-ing sun so bright wakes Ba - by dear from sleep - - -
 Kind-lein dann die Äug-lein auf, am lich - ten, hel - len Mor - - -

- ing, No lit - tle an - gels now their watch o'er Ba - by dear need
 - gen, Da braucht kein lie - bes En - ge - lein für's Kind - chen mehr zu

un pochettino meno mosso

keep - - - - ing. The dear good Lord in heav'n a - bove,
 sor - - - - gen. Der lie - be Gott im Him - mel gut

pp

molto rall. *dolce*
a tempo

Shel - ters it now with His own love.
 nimmt es dann selbst in sei - - ne Hut.

pp *molto rall.* *a tempo* *dolce* *PPP*

O hush thee, my babie

G. HENSCHEL, Op. 38 b

Not too slow.

Oh hush thee, my ba-bie, thy Sire is a
 knight, Thy moth-er a la-dy, both love-ly and bright. The
 woods and the glens from the tow'r which we see, They all are be-
 long-ing, they all are be-long-ing, dear ba-bie, to thee. O

p
sempre legato
dolce
p
Red.

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ho - ro, - i - ri - ri, ca - dul - go - lo, O - ho - ro, i -

pp

2^{da}. dolce marcato

ri - ri, ca - dul - go - lo. O fear not the bu - gle, though

p

simile

loud - ly it blows, - It calls but the war - ders, who guard thy re -

pose; Their bows would be bend - ed, - their blades would be red, Ere the

step of a foe - man, the step of a foe - man draw near to thy

dolce
bed. O ho - ro, - i - ri - ri, ca - dul - go - lo, o -

p *pp*

Red. *2^{da} Red.* *dolce marcato*

pp
ho - ro, i - ri - ri, ca - dul - go - lo. O hush thee my

p

ba - bie, the time will soon come, - When thy sleep shall be brok - en with

p *rallent.*

trump-et and drum. Then hush thee, my ba-bie, take rest while you

a tempo

may, For strife comes with man-hood, for strife comes with man-hood and

a tempo

meno mosso

wak-ing with day. O ho-ro, i-ri-ri,

molto rit. *pp*

ca-dul

pp *dim.*

go (Sir Walter Scott.) lo

Jamie or Robin.

G. HENSCHEL.

Allegro.

1. Ah me! what a wea - ri - some
2. Rob - in, the mer - ry braw

treu - ble For sic a wee las - sie as I! My heart gaes a
Rob - in How ten - der - ly soft his dark e'en! His glance sets my

beat - ing as dou - ble, When Ja - mie and Rob - in are nigh.
bos - om a throbbin', His love makes a las - sie a queen.

p

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meno mosso
p

For Ja - mie is qui - et and
God for - gie me! I love them baith

come - ly, Fair haird, with a bon - nie blue e'e, —
dear - ly, And baith are leal - heart-ed and true, —

— And his words, be they nev - er sae home - ly, Ring
— Oh, my brain is a whirl - ing sae queer - ly! Pray,

ritard.

1 *f* 2 *f*

deep with af - fec - tion for me. — But Ah!
what is a las - sie to do? — Ah,

colla voce

Tempo I.

me! what a wea - ri - some trou - ble For sic a wee

las - sie as I! My heart gaes a beat - ing as

dou - ble, When Ja - mie and Rob - - in are

Ped. * *

nigh..

Sua.....

f *dim.* *pp*

Ped.

Sing Heigh-Ho!

G. HENSCHEL.

Allegro ma non troppo.

1. There sits — a bird — on
grows a flow-er on

p

pp

pp

And.

ev - 'ry tree; Sing heigh-ho! ————— There sits — a bird — on
ev - 'ry bough; Sing heigh-ho! ————— There grows a flow-er on

pp rall.

p

un poco ritardando

ev - 'ry tree, and courts his love, as I do thee. ———
ev - 'ry bough, its pet - als kiss I'll show you how. ———

un poco ritardando

f a tempo

Sing heigh-ho, — and heigh-ho, — young maids, young maids must
 Sing heigh-ho, — and heigh-ho, — young maids, young maids must

p

f *p*

Red.

mar-ry. ————— 1. There
 mar-ry. —————

dim.

Red.

From sea to stream the sal-mon roam, Sing — heigh-ho! —

mf *f*

mf *f*

Red.

From sea to stream the sal-mon roam, each finds a mate

cresc.

cresc. *rit.* *f a tempo*

and leads her home, — Sing heigh-ho, — and heigh-ho, —

rit. *f a tempo*

f

young maids must mar-ry, must mar-ry!

f *pp*

The sun's a bride-groom earth a bride;

Sing heigh-ho, — They court from morn till e-ven-tide, The

rall.

ritard. earth shall pass but love — a — bide — *crese.* Sing heigh-ho, —

colla voce

atempo and heigh-ho; — *p* young maids, *f* young maids must marry —

heigh - ho, — heigh - ho, — heigh-

ho! — *ff* (Charles Kingsley.)

p *molto crese.* *ff*

The Spinning Wheel.

G. HENSCHEL.

Moderato.

First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Moderato'. The lyrics for this system are: "I — ply my — spin — ning —". The piano part includes a dynamic marking of *p* (piano) and a continuous eighth-note accompaniment in the right hand.

Second system of the musical score. The vocal line continues with the lyrics: "wheel, As the sun on my wall grows". The piano accompaniment continues with the same eighth-note pattern in the right hand and a more active bass line.

Third system of the musical score. The vocal line concludes with the lyrics: "dim; He is think-ing of me I feel, And I talk to my -". The piano accompaniment continues with the eighth-note accompaniment in the right hand and a bass line that includes some chordal textures.

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self of — him. I ply my wheel as I

wait, And my thoughts fly forth — at

molto cresc.

will Out, out thro the

f

f

ff * *ff* *

gar - den - gate, Thro' the fields of the daf - fo - dil.

p

un poco più mosso

un poco più mosso.

rall.

Ah, _____ Through the

colla voce

a tempo

fields of the daf - fo - dil. How _

a tempo

ppp *pp* *p*

know I _ he doth _ come Down

through _ the vil - lage street? I

hear, — I hear through my spin - ning wheel's hum The —

chil - dren's wel - come sweet. I

ply my wheel as I wait, And my

thoughts fly forth — at will

molto cresc.

f

Out, out thro' the gar - den - gate, Thro' the

f

Red. * *Red.* *

p *un poco più mosso*

fields of the daf - fo - dil. Ah, _____

p *un poco più mosso*

molto rall.

Through the

colla voce

a tempo *rall.*

fields — of the daf - fo - dil.

a tempo *ppp* *ppp*

Red. *

Cossack Cradle-Song.

Der Kosakin Wiegenlied.

G. HENSCHEL, Op. 43. No 1.

Andante molto sostenuto. (♩ = 52.)

1. Sleep my dear one,
1. Schlaf, mein Kind-chen

p

Red. * Red. * Red.

take thy rest now, Sleep — my dar-ling child, — On — thy cra- dle
ru - hig lie- ge, schlaf, mein Kind, schlaf' ein, — still — vom Him- mel

sweet — and si - lent, Shines — the moon-light mild.
in — die Wie - ge scheint der Mond her - ein.

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Now in slum-ber close thine eyes, dear, Faith-ful watch I'll keep,
 Will-dir sin-gen, schliess du ru-hig dei-ne Au-ge-lein;

Sing-ing tales and lul-la-bies, dear, Sleep-my dar-ling, sleep!
 Mär-chen dir er zäh-len thu' ich, schlaf' mein Kind, schlaf' ein!

poco rall. 3

poco rall. *dolce*

2. Soon the time will come, my dear-est,
 2. Du auchmusst, die Zeit wird kommen,

And. * *And.*

When to war thou't go, — When the drums loud call thou hearest,
 einst zum Kampf hin-aus, — heisst's: Ge-wehr zur Hand-ge-nom-men

Call_ to meet the foe. I will sew with silk — so bright then
rei - test fort von Haus. Näh' - ich selbst mit bun - ter Sei - de

Plaid and cov - er fine, Close thine eyes, my heart's de-light then,
dir die De - cke fein, Schlaf; du mei - ne Au - gen - wei - de,

poco rall. 3
 Sleep — thou dar - ling mine! —
schlaf; mein Kind, schlaf' ein!

poco rall. dolce pp

3. And a ho - ly i - kon will I Give — thee on thy way, —
 3. Und ein Heil' - gen bild erhältst du auf — den Weg von mir, —

Red.

Place — it pi - ous - ly — be - fore thee When — thou kneel'st to
 Be - test du zu Gott, — so stellst du fromm es auf vor

pray.
 dir. Wher - e'er thou art, thou'lt ne'er — for - get, dear,
 Auch — im frem - den Land, — im Krie - ge,

Moth - er's love, so deep, Sleep — my dar - ling,
 denk' der Mut - ter dein, Schlaf' — mein Kind - chen,

do - not fret, dear, sleep, — dear ba - by, sleep!
 ru - hig lie - ge, schlaf', mein Kind, schlaf ein! (Lermontoff.)

rallent. *dolce* *pp*

Oh, that we two were maying

G. HENSCHEL.

Andante.

mf

p

★

Oh, that we two were may - ing Down the stream of the soft spring

breeze, Like chil - dren with vi - o - lets play - ing In the

shade — of the whis - p'ring trees.

dim.

pp

★ By a second voice singing the music as it stands, from the beginning, but commencing half a bar after the first voice, and continuing-in canon - to the end, this song may be sung as a duet.

Oh, that we two sat dream - ing On the sward of some sheep-trimmed

cresc.

down, Watch-ing, watch - ing the white mist steam-ing o'er riv - er, O'er

cresc.

riv - er and mead and town. Oh, that we two lay

f *dim.* *pp*

sleep - ing In our nest in the church - yard sod, With our

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 half note 's' and a quarter note 'leep - ing'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

limbs at rest On the qui - et earth's breast, and our souls at

The second system continues the musical score. The vocal line has a half note 'limbs' and a quarter note 'at rest'. The piano accompaniment includes triplets in both hands, a 'cresc.' marking, and a 'f' dynamic marking. Pedal points are indicated by 'Ped.' markings below the bass staff.

home with God, with God. (Charles Kingsley.)

The third system concludes the piece. The vocal line has a half note 'home' and a quarter note 'with God, with God'. The piano accompaniment features a 'dim.' marking, a 'pp' dynamic marking, and a 'ppp' dynamic marking. Pedal points are indicated by 'Ped.' markings below the bass staff.

Break, break, break

G. HENSCHEL.

Not too fast.

The first system of music consists of a treble staff and a grand staff (treble and bass). The treble staff contains whole rests. The grand staff features a piano introduction marked *pp* with a hairpin crescendo leading to *ff* (fortissimo) in the bass line. This is followed by a piano section marked *f* (forte) in the bass line, and then a *p* (piano) section. The bass line includes several measures with a 'Red.' (reduction) symbol and an asterisk (*).

The second system continues the piano accompaniment. The treble staff has a melodic line with a slur. The grand staff shows a *mf* (mezzo-forte) section in the bass line, followed by a *p* (piano) section. The bass line includes a 'Red.' symbol and an asterisk (*).

The third system introduces the vocal line in the treble staff, which begins with the lyrics "Break, break,". The piano accompaniment starts with a *pp* (pianissimo) section, followed by a *ff* (fortissimo) section with a hairpin crescendo, and then a *f* (forte) section. The bass line includes a 'Red.' symbol and an asterisk (*).

break, On thy cold gray stones, — O

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a half note G4, followed by a quarter rest, then quarter notes A4 and B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

Sea! And I would that my tongue could

The second system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and A4. The piano accompaniment maintains its rhythmic pattern, with a dynamic marking of *f* in the piano part.

ut - ter The thoughts that a - rise in

The third system continues the vocal line with quarter notes G4, A4, B4, and A4, followed by a half note G4. The piano accompaniment continues with its characteristic eighth-note accompaniment.

me, that a - rise

The fourth system concludes the vocal line with a half note G4, followed by a quarter rest, then quarter notes A4 and B4. The piano accompaniment ends with a dynamic marking of *p* (piano) in the left hand.

in me.

p.

And.

Detailed description: This system contains the first two measures of the piece. The vocal line consists of three dotted quarter notes: 'in', 'me.', and a final dotted quarter note. The piano accompaniment features a steady eighth-note pattern in the bass clef. A piano dynamic marking (*p.*) is placed below the first measure, and an *And.* tempo marking is at the end of the system.

dim.

Detailed description: This system shows the piano accompaniment for the next two measures. The bass clef continues with eighth-note patterns. A *dim.* (diminuendo) marking is placed above the piano part in the second measure.

O well for the fish - er-man's boy, That he

p

And.

Detailed description: This system covers measures 3 and 4. The vocal line begins with a whole rest in measure 3, followed by the lyrics 'O well for the fish - er-man's boy, That he'. The piano accompaniment features chords in the right hand and eighth notes in the left hand. A piano dynamic marking (*p*) is placed below the piano part in measure 4. An *And.* tempo marking is at the end of the system.

shouts with his sis - ter at play! O well for the sail - or

Detailed description: This system covers measures 5 and 6. The vocal line continues with 'shouts with his sis - ter at play!' in measure 5 and 'O well for the sail - or' in measure 6. The piano accompaniment continues with chords and eighth notes. The key signature changes to three sharps (F#, C#, G#) in measure 5.

lad, That he sings in his boat on the

cresc.

bay! And the

dim.

state - ly ships go on To their ha - ven un - der the

p *L. H.*

hill; But O for the touch of a van - ish'd hand, —

p

And the sound of a voice that is still, —

of a voice that is still —

Break, break,

break, At the foot of thy crags, — O

Sea! But the ten - der grace of a

This system contains the first two measures of the piece. The vocal line begins with a half note 'Sea!' followed by a quarter rest, then a quarter note 'But', a quarter note 'the', a half note 'ten - der', a quarter note 'grace', and a quarter note 'of a'. The piano accompaniment features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of eighth notes.

day that is dead Will nev - er come back to

This system contains the next two measures. The vocal line continues with a quarter note 'day', a quarter note 'that is', a half note 'dead', a quarter rest, a quarter note 'Will', a quarter note 'nev - er', a quarter note 'come', a quarter note 'back', and a quarter note 'to'. The piano accompaniment continues with a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. A *cresc.* marking is present above the piano part.

me, will nev - er come back to me.

ritard.

p *colla voce*

This system contains the final two measures of the vocal line. The vocal line starts with a quarter note 'me,', a quarter rest, a quarter note 'will', a quarter note 'nev - er', a quarter note 'come', a quarter note 'back', a quarter rest, a quarter note 'to', and a quarter note 'me.'. The piano accompaniment features a *ritard.* marking above the vocal line, a *p* marking below the piano part, and a *colla voce* marking above the piano part. The system ends with a *Ped.* marking and an asterisk.

p *pp*

This system contains the final two measures of the piano accompaniment. The piano part features a *p* marking and a *pp* marking. The system ends with a *pp* marking, a *Ped.* marking, and an asterisk.

A Song of Flowers.

G. HENSCHEL.

Andantino grazioso.

Ros-es in _ whose

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a whole rest, followed by a quarter rest, and then a melodic phrase starting on a G4 note. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a piano (*p*) dynamic and includes a trill in the right hand and a rhythmic pattern in the left hand. There are two fermatas in the piano part, one in the right hand and one in the left hand, both marked with a double-headed arrow. The first fermata is marked with a 'Coda' symbol and the second with an asterisk.

scent - ed bed O - be-ron lays his— cur - ly head;

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, and a quarter note on C5. The piano accompaniment continues with chords and a rhythmic pattern, including a trill in the right hand.

Myr - ties, whence the— plain - tive dove Wooes car' - na - tions red with

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, and a quarter note on C5. The piano accompaniment continues with chords and a rhythmic pattern, including a trill in the right hand. The word 'espr.' (espressivo) is written below the piano part in the final measure of this system.

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love; Pan-sies, full of thoughts they tell To the li-lies near the

dolce

This system contains the first two lines of the musical score. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part begins with a *dolce* marking. The lyrics are: "love; Pan-sies, full of thoughts they tell To the li-lies near the".

well; Tu-lips, in whose roy-al cup Star-ry dew's are gath-er'd up;

cresc.

cresc.

This system contains the second two lines of the musical score. The vocal line continues with the lyrics: "well; Tu-lips, in whose roy-al cup Star-ry dew's are gath-er'd up;". The piano accompaniment features a *cresc.* (crescendo) marking in both the upper and lower staves. The key signature and time signature remain consistent with the previous system.

All the flow'rs in gar-dens born, Bid my la-dy-love good morn, Good

f *mf* *p*

This system contains the final two lines of the musical score. The vocal line concludes with the lyrics: "All the flow'rs in gar-dens born, Bid my la-dy-love good morn, Good". The piano accompaniment includes dynamic markings of *f* (forte), *mf* (mezzo-forte), and *p* (piano) across the system. The key signature and time signature remain consistent with the previous systems.

morn, good morn!

colla voce pp

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It begins with a whole note rest, followed by a quarter note 'morn', a quarter note 'good', and a quarter note 'morn!'. The piano accompaniment is in a grand staff (treble and bass clefs). It starts with a dotted quarter note in the right hand and a quarter note in the left hand, followed by a series of chords and moving lines. A dynamic marking of *colla voce pp* is placed at the beginning of the piano part. There are also some hairpins indicating dynamics in the piano part.

Snow - drops, droop-ing— with the stress Of the— Win - ters—

p

The second system continues the musical score. The vocal line has a melodic line with a slur over 'droop-ing' and a dash after 'stress'. The piano accompaniment features a prominent arpeggiated figure in the right hand, starting with a dynamic marking of *p*. The left hand provides a steady accompaniment with chords and moving lines.

bar - ren - ness; Vio - lets dark— as— Love's wild eyes, Dream-ing

pp *cresc.*

The third system concludes the musical score. The vocal line has a melodic line with a slur over 'bar - ren - ness' and a dash after 'as'. The piano accompaniment features a dynamic marking of *pp* and a *cresc.* marking. The right hand has a melodic line with a slur, and the left hand has a steady accompaniment.

dolce *p*

thro' his mem - o - ries; Daf - fo-dils by riv - ers

colla voce *pp* *mf* *p*

cresc.

old, Broom that burns from wold to wold; Prim - rose, vir - gin

cresc.

f.

of the Spring, Dim Blue-bells, and Dai - sy ring; All the flow'rs the

f.

p

fields a - dorn, Bid my maid - en - love good morn, Good morn, good

mf *colla voce* *pp*

Un poco più mosso ed agitato

morn. Song has drawn her from her

mf ben marcato la melodia

nest; See! she flies to seek my breast! Vio - lets

eresc. *f*

eresc. *f*

dream with - in her eyes, And her lips with love are wise;

p

— All her thoughts and feel - ings fine Are as sweet as E - glan -

p

molto *crese.*

tine; Li - ly - white and tall she goes, On her cheek the

f.

thorn-less rose Fair - ies that in flow - ers dwell, Make my

mf *p*

dar - ling love me well, love me, love — me well,

colla voce *pp*

pp

love — me well! (Stopford A Brooke.)

molto rall. e dim.

The Arrow and the Song.

G. HENSCHEL.

Andante. *semplice*

p

And. *And.*

I shot an ar - row in -

to the air, It fell to earth I knew not where; For so

swift - ly it flew, The sight could not fol - low it in its

flight. I breath'd a song in - to the air, It

fell to earth I knew not where; For who has sight so keen and strong,

That it can fol - low the flight of song?

rall.

meno mosso

Long long aft - er - ward in an oak I found the ar - row

pp dolce

molto cresc.

still un - broke, still un - broke, And the

cresc.

Tempo I. largamente

f ma dolce

song, the song from be - gin - ning to

f ma dolce

end, I found a - gain in the

heart of a friend. (Longfellow.)

p

pp dolce

calando

Red. * Red. * Red. *

Red. * Red. Red.

Red. Red. Red.

The Rainbow.

G. HENSCHEL.

Adagio molto.

The rain-bow comes and goes, And love - ly is — the rose,

p

Detailed description: This system contains the first two measures of the piece. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melodic line with a triplet of eighth notes in the second measure. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It begins with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand of the second measure.

The moon doth with de - light look round her when the heav'n's are bare.

dolce *espr.*

Detailed description: This system contains the next two measures. The vocal line continues the melody, ending with a fermata and a trill-like flourish marked *espr.* The piano accompaniment features a flowing, arpeggiated texture in both hands, marked *dolce*. The right hand has a triplet of eighth notes in the second measure.

Wa - ters on a star - ry night

poco rall.

Detailed description: This system contains the final two measures. The vocal line concludes with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked *poco rall.*

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are beau - ti - ful and fair ; The sun - shine is a glo - rious

molto cresc. *f*

birth, But yet I know,

p *espr.* *cresc.*

Where - - e'er I go

molto cresc.

That there hath

ff.

ff. molto sostenuto

dim.

pass'd a - way a glo - ry from the

dim.

p

dim.

earth. (Wm Wordsworth.)

mf

dim.

p

ppp

My Highland Maid.

G. HENSCHEL.

Slow, and throughout with sweet and simple expression.

1. When east - ern hills are_ tinged with gold An'
 2. For, oh! she's dear - er_ far tae me Than

dazz - ling beau - ties meet the eye, When gow - ans on_ the_
 a' the wealth o'_ rank or state, The lov - ing twin - kle_

lea un - fold Their snaw - y bos - oms_ to the sky. Then
 o' her e'e Trans - ports my soul wi'_ joys e - late. An'_

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cresc.

let me—rove whaur scent - ed—birks Weep o'er— the stream-lets
still while time fleets swift - ly— by, An' springs re - vive and

cresc.

molto rall. *p* *atempo*

rock - y— bed, Be - neath the spread-ing— ha - zel arch, Oh!
au - tumns fade, While glow - ing plan - ets— deck the sky, I'll

colla voce *p* *atempo*

let me woo my— High - land Maid. 3.The— high - est ti - tles
loë my hand - some High - land Maid.

pp *dolceissimo* *poco rall.*

ped. * *ped.*

man can gi'e Hae nae com-par - i - son wi' this; Tae

dolce marcato *pp*

meet her on the gow - and lea Sur - pass - es il - ka

dolce

hu - man bliss, Then let my heart be o - pen still tae

cresc. *molto rall.* *p* *tempo*

na - ture's smiles in gloom or shade, An' clasp her form with

cresc. *colla voce* *p* *tempo*

rap - tured thrill, My love - ly, lov - ing High - land Maid.
(James M' Queen.)

pp *dolcissimo* *poco rall.*

Red. *