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ROBERT FRANZ

SIXTY-TWO SONGS
WITH
PIANO ACCOMPANIMENT

Preceded by a Biographical
and Critical Essay by

H. E. KREHBIEL

PUBLISHED IN TWO VOLUMES

One for HIGH VOICE

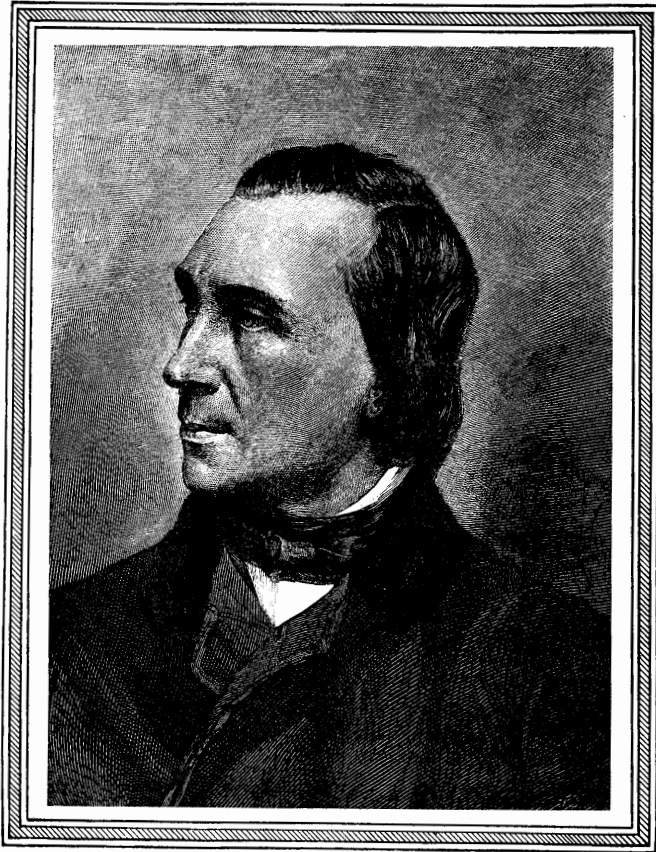
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One for LOW VOICE

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Robert Franz and his Songs

IN introducing to the public this collection of songs composed by Robert Franz, it seems to me that I can do no better service, either to the songs or the public, than to point out some of the essential features of the composer's art and present a picture of him in his attitude towards the music of his day and ours. The life-story of the man is neither large nor romantic, and will find better expression in a review of his artistic strivings than in a rehearsal of the plain and simple incidents which made up his career. It was, moreover, his strong desire to be known only through his artistic creations, and though he has not wanted sympathetic and affectionate historians, it is most noteworthy that there is little in the record which they have made of the kind which enters into what is commonly called biography. His private life was quiet, serene and uneventful, though burdened with the great affliction of deafness towards its close. He took no part in current polemics touching art, though his career compassed a period in which controversy was particularly angry and vociferous. He called himself a radical, but his radicalism was not that of his many contemporaries who thought, or professed to think, that progress demanded the destruction of the achievements of the past. In those achievements he recognized principles of artistic truth and beauty which to him seemed immutable and which, for that reason, should serve forever to vitalize all the manifestations that mark real artistic progress. He was, in fact, at once purist and radical, classicist and romanticist, reactionary and revolutionist. He believed that there was new wine in the music of his day, and that new wine should have new bottles; but he believed also that some old wine was good and that old bottles were suited to its preservation. He did not stand in the market-place proclaiming his wine, his bottles or himself. "Give heed to my songs," said he to Dr. Waldmann when his friend's questions took a biographical turn; "in them you will find written down the manner of man I was."

One circumstance which was the cause of much misunderstanding and some undeserved and even wicked reprobation a generation ago may need an explanation even now. The family name of the composer was not Franz, but Knauth. When this fact became known after the composer had become famous enough to stir up critical enmity, there were not

wanting malevolent gossips who insinuated, when they did not flatly say, that Robert Franz had egotistically compounded his name out of the Christian names of Schumann and Schubert. Now the fact is that though his patronymic proved to be a peculiarly happy one after he had placed himself beside those masters in the realm of song, it had been assumed long before he dreamed of the lovely coincidence. He himself never answered to another name, though he did not take steps to acquire it legally until he had reached manhood. Christoph Knauth, his father, came of a family numerous in the vicinity of Halle, where the composer was born on June 28, 1815. For centuries the stock from which the composer sprang had followed certain occupations, enjoyed certain privileges, preserved certain peculiarities of dress and behavior, intermarried and developed traits which in a degree segregated them from the rest of the people of Halle. The Knauths followed the most ancient of the occupations of the community to which they belonged. This occupation was the production and sale of salt. Christoph Knauth belonged to the mercantile branch of the family; so did a brother, and some confusion having arisen in the delivery of letters which disturbed the fraternal relationship, an understanding was reached about 1800 to call the father of the composer Christoph Franz instead of Knauth. Neglect to have the change of name legitimized resulted in embarrassments to the son, who had never answered to another name than Robert Franz; and to avoid these he obtained royal sanction for the use of the name after he had grown to manhood and made a reputation which he thought worth protecting, and was about to take unto himself a wife.

Despite his indifference to that contemporary notoriety which is so often looked upon as fame, Franz had his Boswell, and to him students owe many interesting glimpses into the composer's intellectual life. This Boswell was Dr. Wilhelm Waldmann, who cultivated an intimate intercourse with him for ten years for the express purpose of noting down his utterances on subjects appertaining to his art, and preserving them for posterity. Franz knew the purpose and met his friend's questionings with entire candor. From Dr. Waldmann's little book entitled "Robert Franz. Gespräche aus zehn Jahren," it is possible to acquire accurate knowledge of the composer's mental and moral attitude toward most of the artistic problems of his day. Not voluminously, however. As has been said, Franz was not given to polemics. When he spoke it was with great positiveness, and as if the facts in each case were not open to discussion. There is no lack of self-appreciation in his utterances, and one need not be among his detractors to assert that his estimate of his prede-

cessors and contemporaries in the song-field are as strongly marked by depreciation of the German lyrics which preceded his, as they are by exaggerated notions of his own originality, and the indubitable merits of his own works. Himself in every fibre a reflective composer, he did not always correctly value the charm of spontaneous and rhapsodic utterance in others. Beethoven's songs he compared to marble statues, perfect in form but cold and bloodless. He was even guilty of the utterly incomprehensible statement that he would rather hear "Adelaide" played on a clarinet than sung by a voice. He conceded warmth of feeling to Schubert, but thought him too predominantly a melodist. His melodies, he said, frequently go beyond the limits incited by the text, a single motive growing into a dramatic scene not at all called for by the poem. He found another cause of weakness in Schubert's art in his accompaniments, which, he said, were melody-accompaniments and nothing more. Such a judgment ought, of course, to have been qualified, and probably would have been had his interlocutor felt disposed, or been encouraged, to cite a few of the many instances to which the dictum could not by any stretch of the imagination be made to apply. There was a large personal equation in his estimate of Mendelssohn and Schumann, due to their attitude toward his creations and the attitude of their followers. He admired Mendelssohn not only for his individual genius, but also because of the admiration which he felt in common with him for Johann Sebastian Bach. It was Mendelssohn's organ-playing that made him ponder on the possible vocal effects of Bach's cantatas. He confessed that Mendelssohn's influence had been very potent for the purification of the popular taste in music; yet he believed that Mendelssohn had given him his approval only so long as he saw in him a disciple,—that is, a follower of his style; and he did not hesitate to say that it was due to the musical life of which he and Schumann were the inspiration that appreciation of his songs was long withheld in Leipsic, the city from which musical salvation was thought to issue three quarters of a century ago. "Dresel told me long ago," said Franz to Waldmann, "that Mendelssohn said there was no melody in my songs, and that remained a dogma a long time in Leipsic,—almost till now. So long as Schleinitz was alive, perhaps not a note of mine was sung in the Gewandhaus. One thing dates back to Mendelssohn and Schumann which did not exist before them,—the activity of the cliques. They led Mendelssohn and Schumann to compose things and do things which they never would have been guilty of of their own volition. Therefore they were accepted and lauded by their partisans." Franz met Mendelssohn first at the house of a mutual acquaintance in Halle. He de-

scribes the incident to his faithful chronicler: "I showed him my Op. 1 ('Twelve Songs'). He was pleased, and played on the pianoforte his melody 'Auf Flügeln des Gesanges' and the melodies of Nos. 1 and 3 of my Op. 1, woven into a fantasia, wonderfully. Yes, he was a great artist. My Op. 1 (not Op. 2), and Op. 3 even more, have in them something that looks as if I intended to follow in his footsteps, and thus far he was in agreement with me; but from Op. 4 on he let me drop. It was all over with me when he found that I did not intend to carry his train. Schumann went with me as far as Op. 11; then he saw that I was not travelling his road, and wanted to know nothing more of me. . . . My songs will live longer than Mendelssohn's. It is singular how these things are worn out by excessive use. In passing through the hands of every shoemaker and tailor some of the grime which such people have on their hands clings to them; their brilliancy is dimmed, we do not like to hear the songs any more." Yet he admired in Mendelssohn's music the very element which he ranked highest in his own,—style, as exemplified in clarity of form. "You know that I value Liszt very highly," he remarked to Waldmann, "but that has nothing to do with his compositions; and neither he nor I will ever compose a 'Midsummer Night's Dream' overture." He stoutly resented the charge that he was an imitator of Schubert and Schumann. They being his predecessors, he admitted that he had studied their achievements and tried to emulate them in their excellences while trying to avoid their errors. "I shall take good care not to copy the mystical and paradoxical things in Schumann," said he, and he faulted Schubert severely for his lack of discrimination in the choice of poetical texts. He held that, though correct declamation was an essential thing in song-writing, Schumann had brought it too much into the foreground, to the forgetting of the purely musical element, to which he himself clung. "One must have a clear conception of the words," said he, "then rhythm and declamation will follow of their own accord."

Franz called himself a radical in music. "As regards my attitude towards the music of to-day," said he on an occasion, "I am not only progressive but radical, wholly radical. This does not mean that I should like either to change or eliminate a single note either of Bach's or Handel's. No; but I am radical in relation to the music of to-day." In view of such an attitude, and the fact that Liszt and Wagner were among the earliest admirers of his songs, it is not strange that the champions of the new tendency half a century ago hailed Franz as one of themselves and insisted on making of him one of Wagner's camp-followers. They were helped in this not a little by the circumstance that criticism of his

songs came chiefly from the ranks of what Franz and his friends always dubbed the Mendelssohn and Schumann clique. It is not easy to-day, when principles, more than feelings, are subjects of discussion, to point out wherein the extreme radicalism professed by Franz himself consisted; still less the great bond of union between his songs and the music of the great musical dramatist of the nineteenth century. Franz himself seems to have been unable to go further than to point out the intimate relationship which exists between the words and music in his songs and Wagner's dramas. But, surely, however it may have appeared to the heated minds of the controversialists fifty years ago, this is nothing novel. In principle Wagner was not a whit in advance of the inventors of the monodic art-form out of which grew the Italian opera three hundred years ago. Quite as much as he, they declared that melodies adapted to the words of a drama should grow out of the words, be united to them, as Weber once said, in a kind of "angelic wedlock." It is a great charm in Franz's songs that the melodies seem to rise from the poems like an exhalation, but there have been such melodies ever since the art of music outgrew its period of sterile formalism. There were such, indeed, before the artistic song had been invented. Franz's romanticism was rooted in the old German folk-song, and this was as truly an emanation of emotionalism, and the eloquence inseparable from natural poetic expression, as the most finished of the products of Franz's highly sophisticated muse. Franz was proud of Wagner's fondness for his songs, and more than flattered when on a visit which he made to Zurich the revolutionary refugee opened his bookcase to show his visitor that, save the scores of Bach and Beethoven, his songs constituted the entire musical library possessed by the dramatic master; but when the controversy about the "Music of the Future" began to rage, Franz strongly resented the attempt to range him among the Wagnerites,—so strongly, indeed, that there was no continuing friendship between the two men. "There should be an end to the comparisons between myself and Wagner," he said to Waldmann; "we are diametrically opposed to each other. There is no significance in the fact that we approach each other in principle as regards the reproduction of the text in music." At another time: "Look at Schubert's song 'Die Rose.' There you'll find the Lohengrin motive 'Mein lieber Schwan,' very plain; and my son called my attention to the fact that in my song 'Wiedersehen,' Op. 51, there is a recitative passage which is the fate motive from 'Die Walküre.' But this Op. 51 was composed by me in 1844. So long did it lie in my writing-desk; not a soul saw it, nor did Wagner,—yet it's the motive. Now somebody will come

Robert Franz and his Songs

and say I copied Wagner. Why should we not once have hit upon the same thing? I have said to you before that words and music are merged in each other in my songs, the music growing out of the text, so to speak; that, too, is Wagner's principle. There is another reason for our differing forms, for if we were to treat the same subject my work would not look like his. It rests on this: Wagner is highly gifted naturally,—as poet, painter, musician; no side of him was specially favored in his education, and hence he was drawn in different directions. To this must be added his years of life as conductor in small theatres and association with bad music until his talent made its own channel. He has tremendous will-power. In his writings he is too comprehensive, proving again that he is not led by music alone, but fascinated also by other subjects." Again he said: "Wagner was an honest, open, straightforward character. He proclaimed his wants, made no concealment, and—you must not misunderstand me—I never quarrelled with him. He wanted an army of followers, and because I could not persuade myself to join it, it was all over with me. We never had anything to do with each other afterwards." Wagner was in all things a dramatist; Franz in all things a lyricist. The view which Wagner took of songs was one with which Franz could have no sympathy. "When I was with Wagner in Munich," Franz relates, "he sang and played a few of my songs,—'Widmung' and 'Ja, Du bist elend;' the latter was his favorite. But how did he sing them? He declaimed them, with extravagant pathos, dramatically. 'You must write operas,' he called out to me; but whoever has looked a little deeply into my songs knows that the dramatic element in them is *nil*; and it ought to be so."

I make no doubt that it was the unbridled dramatic tendency of all composers except those of insipid love-songs sixty years ago which made Franz believe that the lyrical feeling had died out of music, and that his songs alone were keeping alive the spark which had glowed refulgently in Schubert and Schumann. He thought that the bombastic style of dramatic utterance had killed the feeling for which he had to hark back to Handel and Bach. The former was his particular model in the treatment of the voice. Handel, if anybody, he said, understood the *bel canto* of the Italians, and it was because he had taken his vocal style as a model that Garcia had said that of all German songs Franz's were best adapted to the singing voice. Bach was his model not only for the instrumental part, but for much else. From Bach Franz learned the value of symmetry, of orderly, logical organic development,—this latter principle being so dear to him that he was willing to sacrifice

that which he considered of prime importance in song-composition, correct and truthful declamation, when the verse-structure compelled a compromise for the sake of the music. "Note this about my songs," said he to Waldmann; "every one has an introduction, a middle and then a point (climax). Many composers set the words as they stand, and make shipwreck at the close because the words there often demand something entirely different from what has been prefaced. My songs already disclose in the beginning, that is, in the first part, where they are to come out;—the conclusion is prepared." And again: "Note this: In Bach, Beethoven, and my songs, you will always find that a certain motive forms the basis of the composition. In this motive, however, the position of every note is important. The motive must be capable of development, so that something can be built upon it." Later he recurs to the same idea: "The foundation of a song is generally a motive which corresponds in character with the contents of the text. Out of this the entire song develops itself. Of course such a motive must have a content; it must be musical so that something can be made of it." Pursuing the methods of Bach, which, no doubt, were enforced upon him by the strict, old-fashioned training which he underwent at Dessau, Franz naturally conceived a love for rugged harmonic sequences, and acquired that mastery of the art of expressive dissonance which is characteristic of him. From Bach, too, he might have learned, had it been necessary and had he wished, the use of delineative device as it appears in his songs. In some cases the device is purely external, a frank imitation of nature; in others the pictorial suggestion is symbolical, calling for an exercise of the imagination where the former cases appealed directly to the fancy. All close students of Bach must know how plastic all manner of delineative devices were in his hands, and how readily they lent themselves there to his strict constructive methods. Franz, too, knew the value of these devices. By his own confession he wanted his singers and hearers to perceive the picture of a mountain in the first figure of "Nebel" (Op. 28, No. 4); to hear the song of birds in "Im wunderschönen Monat Mai;" to feel the movement of water in "Auf dem Meere;" to note the fluttering of birds' wings in "Liebliche Maid," and the birds' song as well as a picture of the hills in his setting of the German version of "Ye Banks and Braes of Bonny Doon." In "Umsonst" he conceived the reiterated tone A as the primal tone of all nature, echoing here a notion like that of the Chinese musical philosophy which sets forth F as the musical symbol of the universe. The syncopation in "Thränen" he meant to be felt as the convulsive beating of the heart, like a similar effect in the third act of "Tristan und Isolde."


Other examples may be left to the discovery of the individual student.

From the little book by Dr. Waldmann, I extract a number of utterances about some of the songs which may prove useful to those who are to sing as well as those who are to hear the songs gathered together in this collection. Franz was unwilling that his songs should be judged by the merit or demerit of individual details in each. He wanted not only that a song should be judged as a whole, but also that the students of them should study them all in order to penetrate into the spirit of his settings. "One ought not to seize upon details in my songs," said he to Waldmann, "and subject them to examination. You would not consider a statue beautiful because of the peculiar beauty of a leg or an arm, but because the whole is beautiful. My songs, too, must be considered as wholes." In this spirit he answered a criticism by Reissmann. "A book by Reissmann on rhythm has recently appeared, but I do not want to read it. I hear, however, that he is after me with sharp criticism again and cites the song 'Aus meinen grossen Schmerzen' [p. 6]. He has italicized the word 'Aus,' and faults me for having accentuated it, though I could do nothing else. 'Out of my great sorrows I make the little songs'—it is all a matter of course. If I had accentuated 'my' it would have been fundamentally wrong, for the antithesis lies in 'great' and 'little' and these alone were the words to receive stress. After all, the accentuation of single words is a side-issue. It is seldom that a musical phrase can be reformed, for the sake of a significance, without destruction. Musical content is the principal thing, not the accent on this or the other word." "Willkommen, mein Wald" [p. 157]: "Now see how things go: Kretschmar praises my strength in passionate things and in forceful outbursts of deep and shattering feeling; others deny me the possession of any feeling whatever and praise the songs which Kretschmar criticizes. The song, 'Willkommen, mein Wald,' which Kretschmar praises, is one of my weaker ones, and I was long in doubt whether or not to print it." "In 'Ständchen' [p. 123], the 'prangen' must not be shouted out; 'prangen' and 'funkeln' [glittering and twinkling] is not the principal business of the poem, but the fact that the stars are weary of glittering and twinkling. But what matters this in my small things. Look at Bach. All his music is symbolical. If you come across the word heaven you may be sure that the tones will ascend on high; if he speaks of death they will as surely go down. In his great Mass in B minor such things pepper the pages. In the 'Crucifixus' there is a constant reiteration of a single figure, as if one saw the cross building up before one. In one of his cantatas the words tell of big and little fishes; the violins above imitate the little tail-

movements, the basses below the big. Such things are found everywhere in Bach."—"Stille Sicherheit" [p. 125]: "Have a care not to play the middle part too rapidly." "Umsonst" [p. 136]: "One of the best of my songs. The recurring A [A-flat in this collection] indicates that the whole world is tuned to A. A is the first tone in the scale, not C. One does not know whether to weep or be jubilant in this song." "Zwischen Weizen und Korn" [p. 96] "must be sung with particular lightness, with correct accent on the words, a recitative style. The sixteenth-notes must not be sung stiffly." On one occasion Dr. Waldmann asked Franz if he never felt himself moved to compose duets. Franz answered: "No; if a duet is to give expression to something that it ought to express, that is, agreement of feeling touching a situation by two individuals,—it must not be a mere caterwauling,—it can be written only in the old style of Bach and Handel, who wrote the most beautiful duets in existence. Here there is not merely a companionable movement of the voices in sixths and thirds, as in Schumann, and particularly in Mendelssohn; no—each voice has complete freedom of movement, complete independence and individuality. But it would be risky to apply this old form in our day. I have never felt myself impelled to write duets; but look at Op. 31, No. 4 [p. 120]:

*Sie liebten sich beide, doch keiner
Wollt' es dem andern gesteh'n.*

Here, besides the voice-part, you hear as it were a second, an ideal voice in the accompaniment." The tenor singer Walther had sung "Mädchen mit dem rothen Mündchen" [p. 93] in Vienna and achieved but little success. Franz comments: "That 'Mädchen mit dem rothen Mündchen' did not please does not surprise me at all. There is in general no understanding of the concise forms. Unless there is a sharply defined, prominent melody in a song it is not for the public; they do not grasp harmonic treatment even if the melody occasionally participates in the harmony."—"I asked him for the tempo of the song," relates Waldmann; "he sang it and by no means in a rapid tempo, but *Andantino con moto*, as it is marked." "One of my best songs is 'Die Lotosblume' [p. 26]. These first songs [it is No. 25 of Op. 1] are more fantastic in spirit than the later ones; afterward nature asserts herself—the birds sing, forest and mountain and valley, the sea, the brook, Spring—everything is there." Franz would never endure a transposition of his songs, which were all written, as he himself said, for a mezzo-soprano voice. Protesting against the practice of transposition he said: "From a technical point of view, too, my songs must be left as they were

composed. In 'Im Herbst' [p. 80], for instance, the right hand sounds C and D simultaneously with the thumb, then A-flat, an octave higher, C and D with the second, fourth and fifth fingers. If I wanted to play the song a tone lower, i. e., in B-flat, it would be nonsense, impossible. It may be possible to transpose songs, the accompaniments of which are only harmonic stuffing; not mine." A singing-teacher wrote Franz that she had heard "Im Herbst" sung at a concert, and the singer had sung the words "und die gramvolle Zeit" very *piano*. She thought the reading wrong, and asked the composer's opinion. Franz said to Waldmann: "... has evidently discovered a mare's nest and is proud of her wonderful find. 'Gram, Gram,' that surely ought not to be shouted. I wrote the teacher to sing  as written; there is no *piano*; as if 'Gram' [Woe, in this edition of the song] could not have passionate and violent expression. The entire content of the song must be studied. I composed feelings, not words. Wagner is to blame for all this. Whenever a word with a changed meaning occurs, there is a change, too, in the music."—"Auf dem Meere" [p. 4]: "The figure,—rocking motion of the sea."—"Nachtlied" [p. 106]: "That is difficult; nothing but moonlight must rest upon it."—"Mein Schatz ist auf der Wanderschaft" [p. 100]: "Tapp, tapp, tapptapp,—there he is tramping away from home."—"Die stille Wasserrose" [p. 36]: "After I had composed the song I thought to myself: 'Well, that is nonsense,' and laid it aside. Only after a long time, when it accidentally fell under my eye, did I look it through and discover that it is a charming song."—"Im Rhein, im heiligen Strome" [p. 83]: "In Schumann the declamatory element comes too much into the foreground. I always strove to reproduce the text musically as I comprehended it. Compare the songs which both of us composed, 'Im Rhein,' etc.; Schumann painted pointed arches and columns, but that is not the chief thing—it is the picture of the Virgin."

H. E. KREHBIEL

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Abends. At Evening.

Op. 11, No 6.
Original key D minor.

Andante con moto.

p

O läch - le, Freund der Lie - be,
Once more, oh friend of lov - ers,

Die Begleitung durchweg leise, aber gut betont.
The accompaniment light throughout, but well accented.

p sempre legato

end - lich wie - der zu mir her - ab; du siehst so trü - be auf mein
smile thou glad - ly On me in _____ gloom, Thou gaz - est thro' my window

Fen - ster nie - der, wie auf ein Grab. O
now so sad - ly As on a tomb. Oh

p

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sieh, wie mir ein sehnd heiss Ver-lan - gen im Her - zen
see how woe-ful - ly by fond re - pin - ing My hearts _____ be-

schleicht; es malt sich, blass wie du, auf mei - nen Wan - gen von
set; 'Tis shad - owd, pale as thou, on cheeks that shin - ing With

Thrä - nen In
tears are wet. _____ In

Weh - muth stumm, ach! falt' ich mei - ne Hän - de und blick' um -
 mute des - pair I wring my hands, and an - guish Mine eyes doth

*Rea ** *Rea **

her, und fin - de Nie - mand, der mein Herz ver -
 dim, For no one guess - es how my heart doth

riten. *a tempo*

p riten. *mf a tempo*

*Rea ** *Rea **

stän - de, als Du und Er!
 lan - guish, Save thee and him! (Dr. Th. Baker.)

Tenore e canto espress.

p *mf*

*Rea ** *Rea ** *Rea ** *Rea **

poco riten. *pp*

*Rea ** *Rea * Rea * Rea ** *Rea **

Auf dem Meere.

On the Ocean.

(H. Heine)

Op. 36, No 1.
Original key E major.

Andante sostenuto.

mf

Das Meer hat sei - - ne Per - - - len, der
Oh, pearls on pearls hath O - - - cean, And

mf

con pedale

cresc. 3

Him-mel hat sei-ne Ster- - ne, a-ber mein Herz, mein Herz?
stars on stars hath heav- - en: Ay, but my heart, my heart?

mein Herz hat sei - ne Lie - - be. _____
My heart hath its de - vo - - tion. _____

cresc.

f

Gross ist das Meer und der Him - mel, doch
Wide are the sky and the o - - cean, But

mf

grö - - sser ist mein Herz, und
wid - - er yet my heart, And

cresc. *più f*

schö - ner als Per - len und Ster - ne leuch - tet und strahlt mei - ne
rar - er than pearls - and fair - er, Bright - er than stars, my de -

p

Lie - - be, mei - ne Lie - - be.
vo - - tion, my de - vo - - tion. (Henry G. Chapman)

„Aus meinen grossen Schmerzen.“

“Born of a pain undying.”

English version by
Dr. Th. Baker

(H. Heine.)

Op. 5, N^o 1.

Original key.

Andante
Innig Con affetto

Voice

Aus mei-nen gro-ssen Schmer-zen mach' ich die klei-nen
Born of a pain un-dy-ing, My ti-ny songs I

espressivo il canto

Piano

p dolce

Lie-der, die he-ben ihr klin-gend Ge-fie-der und
fash-ion; They soar on the pin-ions of pas-sion, And

flat-tern nach ih-rem Her-zen. Sie
in-to her heart-are fly-ing. A-

ritard.

espressivo

The musical score is written in 2/4 time with a key signature of one flat (B-flat). The voice part begins with a piano (*p*) dynamic and includes the instruction *Innig* Con affetto. The piano accompaniment starts with a piano (*p*) dynamic and a *dolce* marking. The score is divided into three systems. The first system covers the first line of lyrics. The second system covers the second line of lyrics. The third system covers the third line of lyrics and includes a *ritard.* (ritardando) marking. The piano part in the third system is marked *espressivo*. There are several fermatas and asterisks in the piano part, likely indicating specific performance techniques or editorial markings.

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a tempo

fan - den den Weg zur Trau - ten, doch kom - men sie wie - der und
 way to my love they wan - der, Yet e'er they re - turn to be -

p a tempo

Ria *

kla - gen, und kla - gen, und wol - len nicht sa - gen, was
 wail me, Be - wail me, yet nev - er will tell me What

mf

mf *cresc.*

Ria * Ria * Ria *

sie — im Her - zen schau - - ten.
 she — at heart may pon - - der. (Dr. Th. Baker.)

Ria * Ria * Ria *

Bitte.

Entreaty.

(Nicolaus Lenau.)

Larghetto sostenuto.

*Mit tiefster Innigkeit.**p molto affettuoso*

Op. 9, No 3.

Original key.

Weil' auf mir, du dunk-les Au-ge, ü-be
 Rest on me, thou orb of dark-ness, Ex-er-

p legato

dei- - ne gan- ze Macht, ern- ste, mil- de,
 cise thine ut- most might, Dream- y, se- ri-

p

träu- me - ri - sehe, un - er - gründ-lich sü - sse Nacht.
 ous and ten - der, Mys - ti - - cal, un - earth - ly night!

p

Nimm mit dei - nem Zau - ber - dun - kel die - se Welt von
 Let the witch - ry of thy dark - ness Charm from me the

p

hin - nen mir, dass du ü - ber - mei - nem
 world a - way, So that o'er my life thou

p

ra *

Le - ben ein - sam schwe - best für und für.
 on - ly May - est reign for aye and aye.
 (Henry G. Chapman.)

dimin.

p

dimin.

„Blätter lässt die Blume fallen.“
 “Strews the ground with leaves each flower.”
 (Petöfi.)

Con moto.
 Parlante

Op. 30, No. 2.
 Original key G minor.

mf

Blät - ter lässt die Blu - me fal - len, und vom Liebechen muss ich wal - len.
 Strews the ground with leaves each flower, Now is come the part - ing hour—

mf

con pedale

Gott mit dir, du klei - nes, Gott mit dir, du fei - nes,
 God be with thee, sweet one, God be with thee, dear one,

sü - sses Täubchen. Gelb steigt auf der Mond der Hai - de,
 dar - ling loved one! O'er the hills the moon is steal - ing,

mf

p

mf

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the vocal line and piano accompaniment. The piano part features a prominent left-hand bass line with a 'con pedale' instruction. The second system continues the vocal and piano parts. The third system concludes the piece, with a piano section marked 'p' and a final vocal phrase marked 'mf'. The key signature is one sharp (F#) and the time signature is common time (C).

wir sind blass auch al - le Bei - de. Gott mit dir, du klei - nes,
 Fac - es pale with grief re - veal - ing. God be with thee, sweet one,

Gott mit dir, du fei - nes, sü - sses Taüb - ehnen.
 God be with thee, dear one, dar - ling loved one!

mf
 Thau fällt auf den Ast, der tro - cken,
 Dew is on the branch - es gleam - ing,

uns im Aug' die Thrä - nen sto - cken. Gott mit dir, du klei - nes,
 From our eyes hot tears are stream - ing. God be with thee, sweet one,

Gott mit dir, du fei - nes, sü - sses Täubchen.
 God be with thee, dear one, dar - ling loved one!

mf con anima
 Blü - hen Ro - sen frisch und Flie - der, dann wohl se - hen wir uns wie - der.
 Ros - es waft their per - fumed greet - ing, Spring - ing forth to glad our meet - ing.

con anima
mf

Gott mit dir, du klei - nes, Gott mit dir, du fei - nes,
 God be with thee, sweet one, God be with thee, dear one,

sü - sses Täub - chen -
 dar - ling loved one! (E. M. Ward.)

Childe Harold.

Childe Harold.

(H. Heine.)

Op. 38, No. 3.

Original key.

Maestoso.

Et - ne star-ke schwar-ze Bar-ke se - gelt
O'er the glid-ing bil - lows rid - ing, Sad - ly

trau - er - voll da - hin. Die ver - mummt und ver - stumm - ten Lei - chen -
moves a gloom - y bark; All un - ruf - fled sit the muf - fled Pa - tient

hü - ter sit - zen drin. To - lter Dich - ter, stil - le
watchers mute and dark. Si - lent - heart - ed, life de -

liegt er, mit ent - blösstem An - ge - sicht; sei - ne blau - en
part - ed There the po - et calm - ly lies; Still he's rais - ing,

Au - gen schau - en im - mer noch zum Him - mels -
up - ward gaz - ing, To the heav'n's his fair blue

licht. Aus... der Tie - fe klingt's, als rie - fe ei - ne
eyes. Comes a wail - ing like... an ail - ing Mermaid

kran - ke Ni - xen - braut, — und die Wel - len, sie zer - schel - len an dem
bride from depths pro - found, — And the flash - ing waves are dash - ing 'Gainst the

Kahn, wie Kla - ge - laut...
bark with mourn - ful sound. (M. A. Robinson.)

„Das macht das dunkelgrüne Laub.“

“It is the leaves, so dark and green.”

(O. Roquette.)

Op. 20, No 5.

Original key D major.

Andantino.

Im Romanzenton. Alla Romanza.

mf

Das macht das dun- kel grü- ne Laub, dass der Wald so schat- tig
It is the leaves so dark and green, That do keep the woods in

mf

ist; das macht die lie- be Mai- en-zeit, dass so roth das Rös- lein
shade, It is the love- ly month of May That doth make the rose so

p

ist. Mei- nes Schat- zes Lieb' war das Rös- lein roth, das blüht' am Wal- des -
red. Now my sweet-heart's love was a rose- bud red, That grew with- in a -

p

Ped. * *Ped.* *

rain, und das grü - ne Laub, und das grü - ne Laub, wie all die Ge - dan - ken
grove, And my thoughts of her, and my thoughts of her, Were like the leaves a -

mei -
bove.

Nun ging die lie - be Mai - en - zeit und die
But now the month of May is gone, And her

schö - ne Lie - be zur Ruh', nun fal - len die Blätt - lein
love for me is dead, 'Tis now the leaves be -

all' her - ab und de - cken das Rös - - lein zu,
gin to fall, And cov - er the rose - bud red. (H. G. Chapman)

mf *pp sotto voce* mf

mf *pp* mf

*tea ** *p* *tea **

*tea ** *rit.*

*tea ** *rit.*

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Der Fichtenbaum.

The Fir-tree.

(H. Heine.)

Op 16, No 3.

Original key Db major.

Andante maestoso.

p

Ein Fich - ten - baum steht ein - sam im
In north - ern wastes a fir - tree A -

p

*ad. **

Nor - den auf kah - ler Höh, ihn schlä -
lone on a crag - side grows, He falls -

*ad. **

- fert; mit wei - sser De - cke um - hül - len ihn Eis und
sleep, and soon there wraps him A man - tle of i - cy

p

*ad. **

Schnee, um - hül - len ihn Eis und Schnee.
snows, a man - tle of i - cy snows.

pp

*ad. **

melodia ben marcata

p

Er
He

cresc. *f*

Red. *

mit Wärme und Innigkeit
caldo con affetto

träumt von ei - - - - - Pal - - - - - die
dreams! 'Tis of a palm - - - - - tree, That

p

Red. * Red. * Red. *

fern — im Mor - gen - - - - - land —
far — in O - rient lands —

Red. * Red. * Red. * Red. *

ein - sam und schwei - gend trau - - - ert auf
 Lone - ly and still is droop - - - ing On

resc. * *resc.* * *resc.* * *resc.* *

p
 bren - nen - der Fel - - sen - wand.
 mea - sure - less burn - - ing sands. (Henry G. Chapman)

p

resc. * *resc.* * *resc.* * *resc.* *

decrease. *pp*

resc. * *resc.* * *resc.* *

„Die blauen Frühlingsaugen.“

“The bright blue eyes of Springtime.”

(H. Heine.)

Op. 20, No 1.

Original key F# major.

Allegretto con grazia.

Zart und leicht. Dolce leggiero.

Die blau - en Früh - lings - au - - gen schau'n
The bright blue eyes of Spring - time A -

p
con pedale

aus dem Gras her - vor; das sind die lie - ben
mong the grass ap - pear, Sweet vi - o - lets, I'll

Veil - chen, die ich mir zum Strauss er - kor.
pick them And make me a nose - gay here.

Ich pflücke sie und den - ke, und die Ge - dan - ken
I pon-der as I pluck them, And ev - 'ry wish and

all, die mir im Her - zen seuf - zen, singt
doubt That sighs with - in my bo - - som, The

laut die Nach - - ti - gall.
night - in - gale sings out.

mf
Ja, was ich den - ke singt sie und
Yes, all my thoughts he's sing - - ing, And

schmet - tert, dass es schallt;
sings in such a flood,

mein zärt - li - ches Ge - heim - niss weiss schon der gan - ze
That now my last sweet se - cret Is known to all the

Wald, weiss is schon der gan - ze
wood, is known to all the

Wald.
wood. (Henry G. Chapman.)

p

poco riten. *a tempo*

wölbst du noch die Bo - gen, du stol-zes A-bend-roth? die Lie-be hat ge -
 are ye tinged with fire, — Ye evening clouds of red, When love has been a

poco riten. *f* *a tempo*

lo - gen, die Treu' ist todt, ist todt, ist todt! —
 li - ar, And truth is dead, is dead, is dead!

rall. *a tempo*

Die Klei-nen Blu-men sen - ken weh -
 The ver - y flow'rs are sor - ry, And

mf

mü - thig-lich das Haupt, wenn sie des Tags ge - den - ken, der
 droop, for they are sad, They know this day has robb'd me Of

poco riten.

Al - les mir ge - raubt.
ev - 'ry - thing I had.

poco riten. *a tempo*

mf *poco riten.* *a tempo*

Wie blei - che Blit - ze zie - hen mir Schmerzen durch den Sinn; ich
The a - go - nies with - in me Like lightnings flash and burn: I

poco riten. *a tempo*

f *3*

möch - te flie - hen, flie - hen, und weiss doch nicht wo - hin?
fain would flee, but flee - ing, I know not where to turn. (Henry G. Chapman)

f *3*

dimin. p *pp*

Nacht.
day.

Der Mond, der ist ihr
It is the Moon, her

p

decrease. *pp*

Buh - le, er weckt sie mit sei - nem Licht, und
lov - er, Will wake her with touch - ing grace, To

cresc.

ihm ent - schlei - ert sie freund - lich ihr hol - des Blu - menge -
him she'll light - ly dis - cov - er Her pale and flow - er like

sicht. Sie blüht und glüht und leuch - - tet und
face. Ah! then she'll glow and blos - - som, And

mf

star - ret stumm in die Höh'; sie duf - tet und wei - net und
gaze in si - lence a - bove, Ah! then she will weep and .

f * *f* * *f* * *f* * *f* * *f* * *f* *

zit - - tert vor Lie - be und Lie - bes - weh, vor
trem - - ble For love and the pain of love, for

resc. *p*

f * *f* * *f* * *f* * *f* * *f* * *f* * *f* *

Lie - - be und Lie - bes - weh.
love and the pain of love. (Henry G. Chapman.)

pp

f * *f* * *f* * *f* * *f* * *f* * *f* *

Die Perle.

The Pearl.

(Fr. Rückert.)

Op. 48, N^o 4.
Original key A major.

Andantino con moto.

mf

Der Him - mel hat ei - ne Thrä - ne ge - weint, die
As heav - en was weep - ing, a tear - drop there fell, That

mf

con pedale

hat sich in's Meer zu ver - lie - ren ge - meint. Die
might have been lost in the o - cean, full well; A

Mu - schel kam und schloss sie ein:
sea - shell sav'd it from the sea:

espressivo
più f

Du sollst nun — mei — — ne Per — le sein.
And, so — too, — thou my pearl shalt be.

più f

espressivo

Con anima.
più f

Du sollst nicht vor den Wo — — gen za — — gen,
No more shall wind and wave af — fright thee,

più f

cresc. *mf espressivo*

ich will hin — durch — dich ru — hig — tra — — gen. O du mein
For thro' them all — I'll bear thee light — ly. Thou art my —

cresc. *mf*

Schmerz, du mei - ne Lust, du Him - mels - thrän' in
 pain, my joy thou art, Thou tear of heav'n with -

dim. *Lunga mf dolce*
 mei - ner Brust! Gieb Him - mel, dass ich in
 in my heart! Heav'n grant that I, with the

rei - nem Ge - mü - the den rein - sten dei - ner Trop - fen
 pur - est of fer - vor, Pro - tect thy pur - est pearl for -

hü - te.
 ev - er! (Henry G. Chap - man)
p

„Die Rose, die Lilie.“
 “The Rose and the Lily.”

(H. Heine.)

Op. 34, No. 5.
 Original key F# major.

Allegretto con grazia.

p dolce

Die Ro - - se, die Li - - lie, die
 The rose and the lil - - y, the

p

con pedale

Detailed description: This system contains the first two staves of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The piano part features a melodic line in the right hand and a bass line in the left hand, with a 'con pedale' instruction at the bottom.

Tau - be, die Son - ne, die liebt' ich einst al - le in
 dove and the sun - light, I lov'd them all once with a

Detailed description: This system contains the second two staves. The vocal line continues with the lyrics 'Tau - be, die Son - ne, die liebt' ich einst al - le in' and 'dove and the sun - light, I lov'd them all once with a'. The piano accompaniment continues with similar melodic and harmonic patterns.

Lie - - - bes - won - - - ne. Ich lieb' sie nicht
 deep - - - de - vo - - - tion. I love them no

Detailed description: This system contains the final two staves. The vocal line concludes with the lyrics 'Lie - - - bes - won - - - ne. Ich lieb' sie nicht' and 'deep - - - de - vo - - - tion. I love them no'. The piano accompaniment features a final cadence with sustained chords in both hands.

mehr, — ich lie - be al - lei - ne die
more! — I love but the rar - est, The

p

mf

Klei - ne, die Fei - ne, die Rei - ne, die Ei - ne, sie sel - ber,
bright - est, the fair - est, The sweet - est, the pur - est, Her - self the

mf

al - ler Lie - - be Bron - ne, ist
spring of love, my one light, My

Ro - se und Li - lie und Tau - be und Son - - - ne.
rose and my lil - y, my dove and my sun - - - light!
(Henry G. Chapman.)

p

pp

„Die schlanke Wasserlilie.“
 “The lovely Waterlily.”

(H. Heine.)

Op. 51, N^o 7.
 Original key D^b major

Andantino.

mf

Die schlan - - ke Was - - ser - li - -
 The love - - ly Wa - - ter - lil - -

mf

lie schaut träu - - mend em - por aus dem See, - - da
 y Looks up from the mere in her dreams, The

p

grüsst der Mond her - un - - ter mit lich - tem
 Moon shines down to greet her, The love - light

mf

p

con-pedale

il basso un poco marcato

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Lie - bes - weh. _____ Ver - schämt senkt sie das
in his beams. _____ A - bash'd, to - wards the

p

marcato il basso

Köp - chen wie - der hin - ab zu - den Well'n, _____ *mf*
wa - ter Drops she her fair head and sweet, _____ And

p

il basso marcato

sieht sie zu ih - ren Fü - - ssen den ar - men,
finds there her poor lov - - - er Be - fore _____ her

mf

p

blas - sen Ge - selh. _____
still at her feet. _____ (Henry G. Chapman.)

p

pp

dim.

il basso marcato

„Die stille Wasserrose.“^(*)

"The quiet Waterlily."

(E. Geibel.)

Andante.

Leise, dolce

Op. 1, No 3.

Original key B \flat major.

Die stil - le Was - ser -
The qui - et Wa - ter -

ro - se steigt aus dem blau - en See, die Blät - ter flim - mern und
lil - y Lifts from the stream be - low Her leaves that twin - kle and

blit - zen, der Kelch ist weiss wie Schnee. Da
glis - ten, Her chal - ice white as snow. And

^{*} Hitherto this song has always appeared under the title "The Lotus-flower" (Die Lotosblume). However, this is doubtless attributable to a slip of the pen on the composer's part, for Geibel's celebrated poem is entitled "The quiet Water-lily" (Die stille Wasserrose). This inadvertence has finally been set right in our edition.

giesst der Mond vom Him - mel all' sei-nen gold'-nen Schein,
 in - to it from heav - en The moon pours sil - ver streams,

pp
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

giesst al - le sei - ne Strah - - len in ih - ren Schooss hin -
 He empties in her bo - - som The wealth of all his

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

ein. Im Was - ser um die
 beams. A - round the lil - y

p
 Ped. * Ped. *

Blu - me krei - set ein wei - sser Schwan, er singt so süß, so
 cir - cles A swan of snow-white wings, He sings so sweet and

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

lei - se, und schaut die Blu - me an. Er
soft - ly, And gaz - es while he sings. His

pp

ped * *ped* * *ped* * *ped* * *ped* * *ped* *

singt so süß, so lei - se, und will im Sin - gen ver -
song is low and love - ly, To death it sweeps him a -

pp

ped * *ped* * *ped* *

geh'n; o Blu - me, wei - sse Blu - me,
long; Ah, Lil - y, Wa - ter - lil - y,

ped * *ped* * *ped* * *ped* * *ped* *

kannst du das Lied ver - steh'n?
Canst thou di - vine that song? (Henry G. Chapman.)

smorzando

ped * *ped* *

„Du liebes Auge.“

“Ah! lovely eyes.”

(A. Roquette.)

Andante con moto.
*Sehr innig und warm.
 Con affetto e ardente.*

Op. 16, No 1.
 Original key B major.

mf

Du lie - bes Au - ge, willst dich tau - chen in
 Ah! love - ly eyes, but dare you fath - om Of

mf

con pedale

mei - nes Aug's ge - heim - ste Tie - fe, zu spä - hen, wo in
 my deep eyes the depths for - bid - den, To see if in their

p

blau - en Grün - den ver - bor - gen ei - ne Per - le schlie - fe?
 blue re - cess - es There do not sleep a pearl - there hid - den?

p

mf

Du lie - bes Au - ge! tau - che nie - der, und in die kla - re .
 Ah! love - ly eyes, be brave, I pray you, And in - to these clear

p *mf*

Tie - fe drin - ge und läch - le, wenn ich dir dein Bild - niss als
 depths dare fling you, And smile to me when your re - flec - tion, As

mf

schön - ste Per - le wie - der - brin - - ge.
 fair - est of all pearls, — I bring — you. (Henry G. Chapman)

„Er ist gekommen.“

His Coming.

(Fr. Rückert.)

Op. 4, No. 7.
Original key Ab major.

Allegro agitato.

Er ist ge - kom - men in Sturm und Re - gen,
Wild was the day when he came with greet - ing,

ihm schlug be - klop - men mein Herz ent - ge - gen.
Wild - ly to - ward him my heart was beat - ing.

Wie konnt' ich ah - nen, dass sei - ne Bah - nen sich
Ah! bliss - ful morn - ing! Strange, on - ly warn - ing Of

ei - nen soll - - ten mei - - nen We -
our two ways Di - vine - - ly meet -

mf *cresc.* *mf* *cresc.* *mf* *cresc.* *f* *cresc.* *f*

con pedale

gen?
ing!

Melodia ben marcata

mf *cresc.*

mf

Er ist ge - kom - men in
Wild was the day and the

f *mf*

cresc. *f*

Sturm und Re - gen, er hat ge - nom - men mein
rain was beat - ing, He won my heart by his

cresc. *f*

mf *mf*

Herz ver - we - gen. Nahm er das mei - ne?
look and greet - ing. Nay, 'twas no woo - ing,

mf *mf*

cresc. *f*

nahm ich das sei - ne? die bei - den ka - men
'Twas Fate's own do - ing: Ere eyes had met, our

cresc. *f*

mf

sich ent - ge - gen.
souls were meet - ing!

Melodia ben marcata

mf *cresc.*

mf

Er ist ge -
Dark was the

f *mf*

cresc. *f*

kom - men in Sturm und Re - gen. Nun ist ent - grom - men des
day of his com - ing and greet - ing! Days may be dark, and the

cresc. *f*

mf Früh - lings Se - gen. Der Lieb - ste zieht wei - ter, ich seh' es
ros - es fleet - ing; No lon - ger he's near me, Yet faith - shall

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 7/8. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) section. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and features a rhythmic pattern of eighth notes.

hei - ter, denn mein bleibt er auf al - len, al - len
cheer me, His heart to mine still tru - ly, tru - ly

f marcato

The second system continues the vocal and piano parts. The vocal line is in treble clef and the piano accompaniment is in bass clef. The piano accompaniment is marked *f marcato* and features a more active rhythmic pattern with eighth notes and chords.

We - gen.
beat - ing. (G.S. Dwight.)

Melodia ben marcata *cresc.* *sf*

The third system shows the piano accompaniment for the section titled "We - gen. beat - ing. (G.S. Dwight.)". The key signature has one sharp (F#) and the time signature is 7/8. The piano part is marked *f* and includes a *Melodia ben marcata* section with a *cresc.* (crescendo) and *sf* (sforzando) dynamic.

ff *f*

The fourth system continues the piano accompaniment. It features a forte (*f*) section and a fortissimo (*ff*) section, with a dynamic marking of *f* at the end of the system.

„Es hat die Rose sich beklagt.“

"It was the Rose who sadly sigh'd."

(Mirza Schaffy.)

Larghetto.

*Innig und zart. Dolce con affetto.*Op. 42, No 5.
Original key.

Es hat die
It was the

espressivo
mf

con pedale

Ro - se sich be - klagt, dass gar zu
Rose who sad - - - ly sigh'd, How all her

D

schnell der Duft ver - ge - he, den ihr der
sweets un - time - ly per - ish, That she had

Lenz - ge - ge - ben
won - in Spring's high

2

37596

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ha - be.
fa - vor.

2 Da hab' ich
Then to con -

ihr zum Trost ge - sagt, dass er durch mei - ne Lie - der
sole her heart I cried: "Yet in my songs thy charms I

we - he, und dort ein ew' - ges Le - ben ha - be.
cher - ish, And they shall bloom there - in for ev - er." (Dr. Th. Baker.)

p

Frühling und Liebe.

Spring and Love.

(Hoffmann v. Fallersleben.)

Op. 3, No. 3.

Original key A major.

Andantino con moto.

mf

Im Ro - sen - busch die Lie - be
In ros - y bow lay Love a

mf

schief, sleep, der Früh - ling kam, der
The Spring drew nigh, his

dol.

Früh - ling rief; die Lie - be hört's, die Lie - be er - wacht,
tryst to keep; Love hears his voice, but knows his wiles,

p

schaut aus der Knosp'hervor und lacht, und denkt, zu zei - tig mücht's wohl
Peeps from a bud and archly smiles, And thinks: The win - ters not yet

p

dol. *riten.*

37596

a tempo

sein, und schläft dann ru - hig
 öer. Then calm - ly falls a -

a tempo *dolce* *p*

wie - der ein. Der
 sleep once more. But

dolce *mf*

Früh - ling a - ber lässt nicht nach,
 Spring of woo - ing wear - ies ne'er,

mf *dolce*

er küsst sie je - den Mor - gen wach, er
 Each morn with kiss - es wa - kens her, Ca -

mf

kost mit ihr von früh bis spät,
ress - es her - the live - long day,

bis sie ihr Herz ge - öff - net hat, und sei - ne hei - sse
Till to her heart hēs found his way, And she his fer - vent

mf

Sehn - sucht stillt, und je - den Son - nen -
long - ing stays, And ev - 'ry sun - ny

dolce

blick ver - gilt.
gleam re - pays. (M. A. Robinson.)

p

dol.

Frühlings Ankunft.

Spring's Approach.

(Folk-song.)

Op. 23, No. 5.

Original key E major.

Vivace.

Der Lenz ist an - ge - kom - men! Habt ihr es nicht ver -
 The Spring is now ap - proach - ing! Feelyou its sweet en -

nom - men? Es sa - gen's euch die Vö - ge - lein, es
 croach - ing? The lit - tle birds are sing - ing it, The

sa - gen's euch die Blü - me - lein: der Lenz ist an - ge - kom - men! Ihr
 lit - tle flowrs are ring - ing it: The Spring is now ap - proach - ing! You

seht es an den Fel - dern, ihr hört es in - den Wäl - dern; der
see it in the flow - ers, You hear it in the bow - ers; The

mf

Ku - kuk ruft, der Fin - ke schlägt, es
cuck - oo calls, birds sing a - main, All

p

lusingando

ju - belt, was sich froh be - wegt: der Lenz ist an - ge -
liv - ing things a - loud pro - claim: The Spring is now ap -

cresc.

f

cresc.

kom - men! Hier Blüm - lein auf der Hai - de, dort
proach - ing! Here flow - 'rets 'midst the heath - er, There

f

mf

Schäf - lein auf der Wei - de. Ach
 lamb - kins skip to - geth - er. Ah

p

seht doch, wie sich al - les freut! Es
 see now, how all things re - joice! The

lusingando
p

hat die Welt sich schön er - neut: der
 world re - newed lifts up one voice: The

cresc.

Lenz ist an ge - köm
 Spring is trip - ping hith - men!
 er! (Elisabeth Ruecker)

f

Für Einen.

For Somebody.

(After Burns.)

Op. 1, No 8.

Original key A minor.

Andante.

p

Mein Herz ist schwer, Gott sei es ge- klagt! Mein
My heart is sad, I can- -not tell why! My

p

cresc.

Herz ist schwer für Ei - nen, o Gott, ei - ne lan - ge
heart is sad for somebod-y; God knows, for a long, long

cresc.

mf *pp* *f*

Win-ter-nacht könn' wa - chen ich - für Ei - nen, für Ei - nen! O
win-ter's night I'd watch and wake for somebod-y, for somebod-y! Oh

mf *p* *pp*

animato *p* *riten.* *a tempo*

Leid für Ei - nen! O Freud' für Ei - nen! Die
grief, for some - bod - y! Oh joy, for some - bod - y! I'd

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

gan - ze Welt könnt' ich durch-zieh'n für Ei - - - - -nen! für
 glad - ly range the wide world through, for some - - - - -bod - y! for

mf

mf * *mf* * *mf* *

Ei - - - - -nen! Ihr Mäch - te,
 some - bod - y! Ye pow'rs that

p *pp* *p*

rei - - - - -ner Lie - - - - -be hold, o lä - chelt mild! auf Ei - - - - -
 rule o'er vir - - - - -tuous love, Oh sweet - ly smile on some - bod -

mf

nen!
 y! Schützt vor Ge - fahr ihn! bringt ge - sund zu -
 From ev - ry dan - ger him re - move And

mf *cresc.*

rück mir mei - nen Ei - -nen, mei - nen Ei - -nen! O
bring safe back my some - bod - y, my some - bod - y! Oh

pp *f*

Leid für Ei - -nen! O Freud' für Ei - -nen!
grief, for some - bod - y! Oh joy, for some - bod - y!

animato *p* *riten.*

Ich thät, o Gott, was thät' ich nicht für Ei - - - bod -
I'd do, Oh God, what would I not, for some - - - bod -

accel. *mf* *a tempo*

accel. *mf* *a tempo*

nen, für Ei - - bod - -nen!
y, for some - - bod - -y! (Diana V. Ashton.)

p *pp*

Für Musik.

For Music.

(G. Geibel.)

Andante molto sostenuto.

Innig. Con affetto.

Op. 10, No. 1.

Original key G♭ major.

p

Nun die Schat - ten dun - - keln, Stern an Stern er -
 Now the shad - ows dark - - en, Star on star glows

p il canto molto espress.

wacht, ——— welch ein Hauch der Seh - sucht flu - thet durch — die
 bright; ——— What a sigh of long - ing Ris - es thro' — the

cresc.

Nacht! ——— Durch das Meer der Träu - me steu - ert oh - ne
 night! ——— O'er a dream - lit o - cean Sail - ing on a -

p

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Ruh, steu - ert mei - ne See - le Dei - ner See - le
 far, Steers my soul un - rest ful Toward thy soul, - her

cresc.

zu. Die sich Dir er - ge - ben,
 star. To thy heart, oh - take - her,

p

cresc.

nimm sie ganz da - - hin! Aeh, Du weisst, dass
 Who is thine a - - lone! All I am, thou

cresc.

cresc.

nim - mer ich mein ei - gen - bin, mein ei - gen bin.
 know - est, Is no more my - own, no more my own. (Dr. Th. Baker.)

mf

p

mf

p

Genesung.

Recovery.

(J. Schröder)

Op. 5, No. 12.
Original key B \flat minor.
Composed at Halle,
1846.

Allegro con vigore.

*Breit und zurückhaltend
Largam. e ritenuto*Und nun ein End' dem Trau - - ern, dem Schauern
No more of sor - row low - - ring, Of cow-ring,

in den Mau - - ern, und nun ein End' den Thrä - - nen, und nun ein
heart - de - vour - - ing! No more of tear - ful mourn - - ing, I'll sing an -

Tempo I.

an - - - der Lied!
oth - - - er song! *string.*Was
Why

Dul - den und was Tra - gen! Das Kla - gen und Ent -
lon - ger bear this tri - al? Oh why all self - de -

Pia * *Pia* * *Pia* *

sa - gen, das Sin - nen und das Seh - - nen bin ich nun
ni - al? This pin - ing and this yearn - - ing, I've born them

poco ritenu - to

Pia * *Pia* * *Pia* *

end - lich müd!
far - too long!

a tempo

Pia * *Pia* *

Breit und zurückhaltend
Largam. e ritenuto

Ich fühl'mich neu ge - bo - - ren! Ich hab'sie
I feel new life a - wak - - en! Nor am I

sf

Pia * *Pia* *

mir er - ko - - ren, ich ha - be sie ge - fun - den und ha - be
all for - sak - - en; I've chosen her and found her, And new-born

sf

neu - en Muth! Will rin - gen oh - ne
hopes a - rise. I'll strive with - out de -

Tempo I.

string.

Za - gen, will ja - gen, wet - ten, wa - gen, bis
spair - ing, Pre - par - ing, hop - ing, dar - ing, Un -

dass sie ü - ber - wun - - den an meinem Her - - zen
til my arms have bound her And on my heart she

riten.

sf

Führt!
lies!
Tempo L.

Breit und zurückhaltend
Largam. e ritenuto *sf*

Und wenn es wird ge - lin - - gen, da will ich
And when my own I name her, Then shall my

Lie - der sin - gen! Will sin - gen Herz an
song ac - claim her, And heart on heart for

Her - - - zen, will sin - gen für und
glad - - - ness I'll sing for ev - - er -

Tempo I.

für!
more!

Doch sollt' es nim - mer
But should I win her

string.

glü - cken, da schlag' ich es in Stü - cken, mein
nev - er, Fare - well, my harp, for ev - er! My

Sai - ten - spiel voll Schmer - zen, und schwei - ge für und
song shall end in sad - ness And si - lence ev - - er -

riten. *p* *più lento*

riten. *p* *più lento*

für!
more!(Dr. Th. Baker.)

f Tempo I. *ritard.* *p*

Gute Nacht!

Good-night!

(Jos. v. Eichendorff.)

Andante.
*Leise, innig.
 dolce con affetto*

Op. 5, N^o 7.
 Original key D minor.

Die Höhn und Wäl - der schon
 The hills and for - ests are

sempre pp

Red. *

stei - gen im - mer tie - fer ins A - bend - gold, ein
 bask - ing In the gold of the eve - ning sun, A

Red. * *Red.* * *Red.*

Vög - lein fragt in den Zwei - gen: ob es Lieb - chen grü - ssen
 bird a - bove me is ask - ing: Shall he sing to my dear

pp

Red. * *Red.* * *Red.* *

sollt', _____ ob es Lieb - chen grü - ssen sollt'? O
 one? _____ shall he sing to my dear one? Sweet

Vög - lein, du hast dich be - tro - gen, sie woh - net nicht mehr im
 bird, thou art sad - ly mis - tak - en, No more in this vale she

Thal, _____ schwing' auf dich zum Him - mels - bo - gen, grüss' sie
 dwells; _____ To heav'n must thy flight be tak - en, Wouldst thou

dro - ben zum letz - ten - mal. _____
 sigh her thy last fare - wells. _____ (Henry G. Chapman.)

dimin.

„Habt ihr sie schon geseh'n?“

“Have you the maid I love?”

(Folk-song.)

Andantino con moto.

Op. 36, No. 3.
Original key B \flat major.

Zart. dolce *mf*

Habt ihr sie schon ge-sehn, sie, mei-nen
Have you the maid I love Hap-pen'd to

mf *dolce*

tea *

Schatz, ü-ber die Gas-sen geh'n, ü-ber den Platz?
meet? Cross-ing the mar-ket-place, Trip-ping the street?

tea *

Sitt-sam-lich geht sie fort, je-der-mann grüsst,
Staid-ly she walks a-long, All-the-lads bow,

tea * *tea* * *tea* * *tea* *

cresc.

schaut sich um, redt ein Wort_ wer von ihr wüsst'?!
 Look a-round, say a word: Who is she, now? _____

A-ber der Al-les weiss, sagt es Euch nicht, steigt ihm auch
 And he that knows so well, Nev-er will speak, Tho'- it may

glü-hend heiss Blut in's Ge-sicht_ a-ber im Her-zen d'rin,
 bring the blood Hot-to his cheek; For in his heart of hearts

weiss ich es gut, dass ich im Sinn ihr bin, was sie nur
 Right well he knows, 'Tis a-bout him' she thinks Wher-e'er she

thut. _____ Kommt dann die Nacht her - ein, dun - kel und
 goes. _____ And when the night has come, Qui - et and

still, wie_ ich im Gar - ten dein küs - sen dich will -
 still, Out_ in your gar - den there Kiss you I will!

die du nicht um dich blickst, kaum dass du grüsst, fest mich dann
 Now you'll scarce greet me nor See_ me, but then You'll kiss me

an dich drückst, tau - send - mal küsst, tau - send - mal küsst.
 o - ver and O - ver a - gain, o - ver a - gain! (Henry G. Chapman.)

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The musical score is written for voice and piano. It consists of six systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are in German and English. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a steady accompaniment with some melodic lines. The vocal part is a simple melody that follows the lyrics. The score is marked with 'mf' (mezzo-forte), 'dolce' (softly), 'f' (forte), and 'cresc.' (crescendo). There are also performance markings like 'Ped.' (pedal) and '*' (accents) scattered throughout the piano part.

„Herziges Schätzle du!“

“Sweetheart, my dearest.”

(Swabian Folk-song;

Verses 2 & 3 by W. Osterwald.)

Op. 50, No. 1.

Original key A major.

Allegretto con grazia.

1. Her - zi - ges Schätz - le du, hast mir auch all' mei Ruh'
1. Sweet - heart, my dear - est, tho' Rob me of peace you do,

mf

con pedale

rit. *p a tempo* *esce.*

g'stoh-len, du lo - ser Dieb, hab'— di doch lieb! Wenn dir in's dun - kel - blau,
Ah, naugh - ty thief, I will Yet — love you still! In those dark, ro - guish, blue,

rit. *p a tempo* *esce.*

fun - kel - hell Schelm - aug'schau, mein' i, i sah' in mein Him - mel - reich'nein, in mein
Sparkling bright eyes of you, 'Tis there I fan - cy my Heav - en I spy, there my

Him - mel - reich hin - ein.
heav - en I spy.

mf

2. A - ber wann du bist fern, hab' i kei Sonn', kei Stern, der mir die dun-kei Welt
 2. But when you're far a - way, Sun-shine brings not the day, Stars shed no ray of light,

rit. *p a tempo* *cresc.*

freund - li er - hellt! Hab' ein Er - bar - men dann, Schatz, mit mir ar - men Mann,
 All's black as night. Come then, I pray you, be Sor - ry (poor-man) for me,

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

fun - kel-hell Schelm-aug' du, sieh' freund-li mi an, sieh' freund-li mi
 Shine, oh ye ro - guish eyes, Look kind - ly on me, look kind - ly on

an!
 mel!

mf

3. Wann mir dei' Schelm-aug' lacht,
 3. For, if those eyes but smile,

rit.

ist mir die Er - den-nacht, ist mir das Jam - mer-thal, hell auf ein - mall
 Life, that was dark a - while, Ay! and a vale of tears, Bright - ens and clears.

p *a tempo* *cresc.*
 Ach! und wenn du mich liebst, mir a süß Bus - ser! giebst,
 But best of all tho' is When you will yield a kiss:

spring' i gleich le - big in's Him - mel - reich 'nein, in's
 Right! so I'm up - then In heav - en a - gain, I'm

Him - mel - reich hin - ein. _____
 up - in - heav'n a - gain! (Henry G. Chapman.)

„Ich hab' in Deinem Auge.“

“I saw the light of undying love.”

(Fr. Rückert.)

Op. 5, No 6.

Original key Ab major.

Larghetto con moto.

Sehr innig: con molto affetto

p

Ich hab' in Dei - nem Au - ge den Strahl der e - wi - gen
I saw the light of un - dy - ing love Shine out of your

Lie - be ge - seh'n, ich sah auf dei - nen Wan - gen ein - mal die Ro - sen des
eyes long a - go, I saw the heav'n - ly ros - es of youth That once in your

p *p* *mf* *

Him - mels steh'n. Und wie der Strahl im Aug' er - lischt, und wie die
cheek did glow. What tho' your bright eyes dim - mer grew, What tho' the

mf

Ro - sen zer - stie - - ben, ihr Ab - glanz, e - wig
ros - es have per - - ish'd? Their mem - ry, ev - er

neu er - frisch, ist mir im Her - zen ge - ble - ben,
fresh and new, With - in my heart I've cher - ish'd.

mf

And. * * * * *

und nie - mals werd' ich die Wan - gen seh'n, und
And nev - er hence - forth your face I'll see, And

mf

p

And *

nie in's Au - ge Dir bli - cken, so wer - den sie mir in
look in your dear eyes nev - er, But those ros - es will bloom a -

mf

mf

And. *

Ro - sen steh'n, und das Au - ge den Strahl mir schi - - - cken.
gain for me, And your eyes will shine bright as ev - - - er.
(Henry G. Chapman.)

p

p

pp

And. * * *

„Ich lieb' eine Blume.“

"My love is a flower."

Robert Franz.

Op. 28, No 1.

Original key D \flat major.

Edited by Max Spicker.

Agitato.

(H. Heine.)

mf *Bewegt.*

Ich lieb' ei - ne Blu - me, doch weiss ich nicht, wel - che,
My love is a flow - er, but fur - ther I know not:

das macht mir Schmerz. Ich schau' in al - le
Ah! there's the pain! I seek in ev - 'ry

Blu - men - kel - che, und such' ein Herz. Es
flow - er - y chal - ice A heart in vain. The

duf - ten die Blu - men im A bend - schei - ne, die Nach - ti - gall
frow's breathe their fra - grance a - round them at eve - ning, The night - in - gales'

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mf

schlägt. Ich such' ein Herz, so schön wie das mei - ne, so
 heard: I seek a heart as lov - ing as mine is, As

p schön be - wegt. Die Nach - ti - gall schlägt, und
 deep - ly stirr'd. The night - in - gale sings, I

ten. *mf*

ich ver - ste - he den sü - ssen Ge - sang; uns bei - den ist so
 know its mean - ing, That beau - ti - ful song; We both are fill'd with

bang und we - he, so weh und bang, so weh und bang!
 love and long - ing, We love and long, we love and long!

p

(Henry G. Chapman.)

„Ich wand're durch die stille Nacht.“

“I wander through the stilly night.”

(Jos. v. Eichendorff.)

Op. 35, No. 2.

Original key D minor.

Andantino con moto.

The musical score is written in D minor, 3/4 time, and consists of four systems. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line is in a soprano or alto range. The score includes various dynamics such as *pp*, *p*, *poco cresc.*, and *decrease.* There are also performance markings like *Rca* and asterisks below the piano part. The lyrics are in German and English, describing a night scene where the moon steals its light through the clouds.

Ich wan-dre durch die stil-le Nacht, da schleicht der Mond so
 I wan-der through the stil-ly night, Be-hold! the moonsteals
 heim-lich sacht oft aus der dunk-len Wol-ken-hil-
 in-to sight, Oft through the clouds, that pass her, beam-
 le; und hin und her im Thal er-wacht die Nach-ti-
 ing. The love-ly night-in-gale Sings sweet-ly in the
 gall, dann wie-der Al-les grau-und stil-
 vale, Then si-lence in the twi-lights gleam-

le.
ing.

O wun - der - ba - rer Nacht - ge - sang: von
Lo! won - drous sounds break through the night: A -

fern im Lander Strö-me Gang, leis' Schau-ern in den dunk-len Bäu - -
far the cur - rents rush with might, Sweet scents from dark - some bush - es stream - -

men, wirr't die Ge-dan - ken mir, mein ir - res Sin - gen
ing O'er me ex - ert their sway, My thoughts now go a -

poco cresc.

hier ist wie ein Ru - fen nur aus Träu - - men...
stray, As if I mut - ter'd words in dream - - ing. (Elisabeth
Lindner.)

mf *decresc.* *p*

Im Frühling.

In Spring.

(W. Osterwald.)

Op. 17, No. 5.

Original key A minor.

Allegretto.

*Ungezwungen und leicht.**Semplicemente e con leggerezza.*

Im Gra - se lieg' ich
On grass - y lea for

man - che Stun - de und son - ne mich im Frühlingslicht; die Au - gen schweifen
man - yan hour - I lie in spring - tide's sun - ny glow, My gaz - es rov - ing

in die Run - de, wa - rum, wo - hin? ich weiss es nicht. Ein
all a - round me: Yet why, where - to? I do not know. A

Blüm - chen pflück' ich hin und wie - der und steck' es träu - mend an die Brust;
flow - er now and then I gath - er, And lay it i - dly on my heart;

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horch' auf der Vö-gel sü-sse Lie-der, doch fehlt zum Sing-en mir die Lust...
Hark to the songsters' mer-ry ca-rols, Tho' I there-in may bear no part...

p

Und wenn die Wol-ken
And when the cloud-lets

cresc. *p* *p*

blau und blau-er in lich-ter Won-ne sich ver-weh'n, so ü-ber-kommt's mich
faint and faint-er In laugh-ing a-zure fade and die, There comes a mood a -

fast wie Trau-er und nimmer weiss ich's zu ver-stehn.
kin to sad-ness, And yet I know not whence or why.

p

p

Ein Imm - chen summt in ste - - tem
 Now near - er, 'ev - er near - - er

cresc.

Krei - se wi'en 'al - tes Lied in mei - ner Näh', wenn es mich
 hum - ming There comes a bee_ and comes a - gain! Were she to

stä - che léi - se, lei - - se,
 sting me ne'er so gen - - tly,

p

vielleicht! ich wüss - te dann mein Weh!
 Perhaps - I'd know what ails me, then! (Dr. Th. Baker.)

dim. *mp*

Im Herbst.

In Autumn.
(Wolfgang Müller.)

Op. 17, No. 6.
Original key C minor.

Allegro maestoso.

Düster. con voce cupa

Die Hai - de ist braun, einst blüh - te sie roth; die
The heath - er is brown, once bloom - ing so red; The

Bir - ke ist kahl, grün war einst ihr Kleid; einst ging ich zu zwei'n, jetzt
birch - es are bare, so green in their prime; One heart was my own, I

geh' ich al - lein; weh ü - ber den Herbst und die gram - vol - le Zeit! o
now am a - lone; Ah! weary is Au - tumn and woe - ful the time! A -

molto riten weh, o weh! weh ü - ber den Herbst und die gramvolle Zeit! *mf a tempo* Einst
las, a - las! Ah! wear - y is Au - tumn and woe - ful the time! *p* The

molto riten.

blüh-ten die Ro-sen, jetzt ^{withered} wel-ken sie all, voll Duft war die Blu-me, nun
ros-es were bloom-ing, now with-er'd are they, The flow-ers, once fra-grant, all

p

zog er her-aus; einst pflückt' ich zu zwei'n, jetzt pflück' ich al-lein;
scent-less are grown: Two gath-er'd them then, I now am a-lone:

f *p*

das wird ein dür-rer, ein ^{fragrant} duft-lo-ser Strauss! o weh, o weh!
Dead are the flow-ers I'm gath'-ring to-day! A-las, a-las!

mf *molto riten.* *pp*

Das wird ein dür-rer, ein duft-lo-ser Strauss! Die Welt ist so öd', sie
Dead are the flow-ers I'm gath'-ring to-day! The world is so drear, be-

mf a tempo *p*

Più lento *p* *a tempo* *riten.*

war einst so schön, ich war einst so reich, so reich,
fore 'twas so fair, I once was so glad, so glad,

Più lento *p* *a tempo* *riten.* *pp*

largam. *ff* *breit* *a tempo* *f* *Molto appassionato*
Sehr leidenschaftlich

jetzt bin ich voll- Noth! einst ging ich zu zwei'n, jetzt
now all joys are fled! One heart was my own, I

a tempo *ff* *f*

riten. *f* *a tempo*

geh' ich al- lein! mein Lieb ist falsch! o wä - re ich
now am a - lone! My love is false! oh, would I were

a tempo *cresc.* *riten.* *f*

ff *p*

todt! mein Lieb ist falsch! o wä - re ich todt!
dead! My love is false! oh, would I were dead! (Dr. Th. Baker)

cresc. *ff* *p*

„Im Rhein, im heiligen Strome.“

“The Rhine, our mystical river.”

(H. Heine.)

Im Legendenton. Romantico.
Andantino.Op. 18, N^o 2.

Original key.

Leise. Dolce

p

Im Rhein, im hei - li - gen Stro - me, da spie - gelt sich in den
The Rhine, our mys - tic - al riv - er, Re - flects for us stone for

Mit Verschiebung (una corda)

p

*ra * ra * ra * ra * ra **

Well'n mit sei - nem gro - ssen Do - me das gro - sse, hei - li - ge
stone The sa - cred, great ca - the - dral Of great and sa - cred Co -

*ra * ra * ra * ra * ra **

mf *pp*

Cöln, das gro - sse, hei - li - ge Cöln. Im Dom, da steht ein
logne, of great and sa - cred Co - logne. And here there hangs a

mf *pp*

*ra * ra * ra * ra * ra **

Bild - niss, auf gol - de - nem Grun - de ge - malt; — in mei - nes Le - bens
like - ness Por - tray'd on a glo - ry of gold, — That on my way - ward

cresc. *p*

♩ * ♩ * ♩ * ♩ *

Wild - niss hat's freund - lich hin - ein ge - strahlt, hat's freund - lich hin - ein ge -
wan - der - ings Has kept on my heart its hold, — has kept on my heart its

cresc. *p*

♩ * ♩ * ♩ *

strahlt. Es schwe - ben Blu - men und Eng - lein um uns' - re lie - be Frau; die
hold. Our La - dy stands a - mid flow - ers, While an - gels float a - bove; Her

pp

♩ * ♩ * ♩ * ♩ * ♩ * ♩ *

Au - gen, die Lip - pen, die Wänglein, die glei - chen der Lieb - sten ge - nau...
eyes and her lips and her dimples Are those of my own — true love...
(Henry G. Chapman.)

Leise Dolce *pp*

♩ * ♩ *

„Lieb' Liebchen.“

The Carpenter.

(H. Heine.)

Op. 17, No 3.
Original key D minor.

Molto agitato.

Sehr unruhig.

Lieb' Lieb - chen, leg's Händ - chen auf's
Come, lay me your hand on my

Her - ze mein; ach, hörst du, wie's po - chet im Käm - mer - lein? Da
heart, my dear, And feel how it beats in its clos - et here. A

Re *

hau - set ein Zim - mer - mann schlimm und arg, der zim - mert mir ei - nen To - dten - sarg.
car - pen - ter lives there, and keen is he, He's build - ing a cof - fin there for me. —

Es häm-mert und klop-fet bei
He pounds and he hammers by

p *pp* *p*

Tag und bei Nacht; es hat mich schon längst um den Schlaf ge-bracht. „Ach,
night and by day, And long since he's driv-en my sleep a-way. Come,

riten. *pp* *a tempo* *p*

riten. *pp* *a tempo*

*Rea ** *Rea **

spu-tet Euch, Mei-ster Zim-mer-mann, da-mit ich nun bal-de
car-pen-ter, hur-ry! make it strong, So I can go off to

p *pp*

schla-fen kann!“
sleepere long! (Henry G. Chapman.)

p *Rea ** *Rea ** *Rea ** *Rea **

„Liebchen ist da!“

“She is here!”

(J. Schröer.)

Op. 5 No. 2.

Original key A major.

Andantino grazioso.

Blüm-lein im Gar-ten, schaut euch doch um, steht nicht so trau-rig,
Flowers of my gar-den, Rouse your-selves! Come! How can you stand there,

steht nicht so stumm, denn wisst, was ich weiss und sah: Lieb-chen ist
Stol-id and dumb? Now learn what I see and hear! My love is

da, ist da! Sie schüt-tel-ten sich, sie
come, She's here! Oh! then they a-woke, And

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sa - hen sich um und bal - de er - klingt es im Krei - se her -
 saw she was come, And round went a mur - mur With rus - tle and

The first system features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part includes a triplet of eighth notes in the bass line and a triplet of sixteenth notes in the treble line. Dynamics include *p* and *pp*. Performance markings include *una corda* and *dolce*. There are two asterisks (*) under the piano accompaniment.

um, und bal - de fern und nah: Lieb - chen ist da, ist da,
 hum, That told it far and near, His love is come, She's here,

The second system continues the vocal line and piano accompaniment. The piano part features a steady accompaniment of eighth notes in the bass line. Dynamics include *p* and *pp*. Performance markings include *una corda* and *dolce*. There are three asterisks (*) under the piano accompaniment.

ist da!
 she's here! (Henry G. Chapman.)

The third system concludes the vocal line and piano accompaniment. The piano part features a steady accompaniment of eighth notes in the bass line. Dynamics include *p* and *pp*. Performance markings include *una corda* and *dolce*. There are three asterisks (*) under the piano accompaniment.

„Lieber Schatz, sei wieder gut mir.“

“Dear my love, once more be friendly.”

Con moto.

(W. Osterwald.)

Op. 26, No. 2.

Original key G minor.

Im Volkston. In modo popolare.

mf

In dem Dorn-busch blüht ein Rös - lein, ist ein'
On its thorn - y stem a rose - bud Bloomd, that

cresc.

Lust, es an - zu - seh'n! — Wollt' es pflü - eken, mich zu
was a joy to see, — Id have pluckd it for to

cresc.

p *mf*

schmücken, doch der Dorn lässt's nicht ge - seh'n. Sang ein
wear it, But its thorns pre - vent - ed me. — Then up -

cresc.

Vög - lein in den Luf - ten, klang der Sang süß in's Ge - müth. "Willst du
on the air the sing - ing Of a bird was soft - ly borne: "With the

cresc.

bre - chen, lass dich ste - chen, oh - ne Dorn kein Rös - lein
pick - ing, take the prick - ing, Neer a rose with - out a

p

ca *

blüht.“ Lie - ber Schatz, sei wie - der gut mir, lie - ber
thorn.” Dear my love, once more be friend - ly, Give your

mf

ca *

Schatz, leg' ab dein' Zorn:— im - mer Schmol - len, im - mer
an - ger some re - pose:— Al - ways to be cross is

crese.

crese.

Grol - len, für ein' Ros' - wär's zu viel Dorn! —
sure - ly Too much thorn - for just one rose! — (Henry G. Chapman.)

p

ca *

Liebesfrühling.

The Spring of Love.

(Nicolaus Lenau.)

Op. 14, No. 5.
Original key E major.

Andantino.

p

Ich sah den Lenz ein-mal er-
I once did see the earth In

p

Ped. *

blüh'n im schön-sten Thal: ich sah der Lie-be Licht im-
spring-time wake to birth, And saw the love-light rise In

Ped. *

Ped. *

p

schön-sten An-ge-sicht. Und wandl' ich nun al-lein im-
one sweet wo-man's eyes. And ev-er since if I In

p

cresc.

Früh - ling durch den Hain, er - scheint aus je - dem Strauch ihr
 spring-time wan - der by Some - well - re - mem - ber'd place, I

An - ge - sicht mir auch. Und seh' ich sie am Ort, wo
 see her love - ly face. And if her face I see, Tho'

riten. *a tempo* *p*

pp *riten.* *a tempo* *p*

längst der Früh - ling fort, so spriesst ein Lenz und schallt um
 win - ter it may be, The spot will bloom and sing, And

ih - re sü - sse Ge - stalt.
 win - ter turn to spring. (Henry G. Chapman.)

„Mädchen mit dem rothen Mündchen.“

“Maid with lips like roses blooming.”

(H. Heine.)

Op. 5, No 6.

Original key Db major.

Composed at Halle,
1846.

Andantino con moto.

Innig. Affettuoso.

Mäd - chen mit dem ro - then Münd - chen,
Maid with lips like ros - es bloom - ing,

p dolce

*Rea **

mit den Äug - lein süß und klar, du mein lie - bes,
With the eyes so clear and kind, Thou, my dear - est,

p

*Rea **

*Rea **

*Rea **

sü - sses Mäd - chen, dei - ner denk' ich im - mer - dar.
sweet - est mai - den, Art for ev - er in my mind.

poco rit.

*Rea **

*Rea **

* Anmerk: Die Sechzehntel der Triolenfiguren müssen durchaus leicht und kurz angeschlagen werden.

* Note. The sixteenth-notes in the triplets must be struck throughout very lightly and short.

a tempo

Lang' ist heut' der Win - ter - a - bend, und ich möch - te
 Wear - y is this win - ter eve - ning, And I fain__ were

p a tempo

Rea *

p

bei dir sein, bei dir sit - zen, mit dir schwat - zen
 near thee there, By thee sit - ting, with thee whisp - ring,

Rea * Rea * Rea *

riten.

im ver - trau - - ten Käm - mer - lein.
 While the co - - sy room we share.

p

riten.

Rea * Rea *

Mit Wärme
mf caloroso a tempo

An die Lip - pen - wollt' ich pres - sen dei - ne klei - ne,
 Then un - to my lips I'd press it, Thy so ti - ny,

mf a tempo *p*

♩ * ♩ *

Molto più lento
mf

wei - sse Hand, und mit Thrä - nen
 snow - y hand, And with tears would

mf ben legato ed espress.

♩ * ♩ *

p

sie be - net - zen, dei - ne klei - ne, wei - sse Hand.
 I be - dew it, Thy so ti - ny, snow - y hand.

p

♩ * ♩ *

Mailed.

May Song.

(Goethe.)

Zierlich und leicht.

Grazioso e leggero.

Op. 33, No. 3.

Original key A major.

*) *p*

Zwi - schen Wei - zen und Korn, zwi - schen He - cken und Dorn, zwi - schen
Thro' the bar - ley and corn, By the hedg - es and thorn, O - ver

Blu - men und Gras, wo geht's Lieb - chen? Sag' mir das?
flow - ers and hay Goes my dar - ling? Whith - er, pray?

Fand mein Hold - chen nicht da - heim;
Is my trea - sure not at home;

p *pp* *mf*

*) The sixteenth-notes are not to be sung with rhythmic uniformity, but freely following the word - accents.

con anima

muss das Gold-chen drau-ssen sein. Grünt und blü - het schön der Mai,
Then her plea - sure 'tis to roam. Buds and bios - soms love - ly May,

con anima
dol.

p

Lieb-chen zie - het froh und frei. An dem
Dar - ling likes a - broad to stray. By the

p
pp

poco riten.

Fel - sen beim Fluss, wo sie reich-te den Kuss, je - nen er - sten im Gras, —
stream near the wood, Where the kiss she be - stowed, That first, un - der the tree, —

p
poco riten.
pp

a tempo

sch-ieh et - was! Ist — sie das?
I — see some-thing! is — it she?
(Diana V. Ashton)

a tempo
f

Meerfahrt.

Drifting.
(H. Heine.)Op. 18, No. 4.
Original key.

Andantino con moto.

p

Mein Lieb - chen, wir sa - ssen bei - sam - men
My dar - ling, a - lone we were seat - ed,

p

trau - lich im leich - ten Kahn. Die Nacht war so still und wir
Drift - ing a - long in our bark; So still was the night, and we

p

schwammen auf wei - ter Was - ser - bahn. Die
float - ed O'er o - cean wide and dark. The

poco

Gei - ster-in-sel, die schö - ne, lag dämmrig im Mon - den-glanz,
spir - it - isl - and en - tranc - ing Lay dim un - der moon - lit skies;

dort klangen lie - be Tö - - ne, und wog-te - der Ne - bel-tanz...
 You mist-y forms were danc - - ing, And rav-ish - ing tones did rise...

Dort klang es lieb - und
 Sweet rose the tones - and

lie - ber, und wogt' es hin - und her; wir a - ber schwammen vor-
 sweet-er, Wild sway'd yon shad - 'wy tide: - We on - ly glid-ed on

ü - ber, trost - los auf wei - tem Meer...
 fleet-er, Hope-less, o'er o - cean wide...
 (Dr. Th. Baker.)

„Mein Schatz ist auf der Wanderschaft.“

"My sweetheart now so long away."

(W. Osterwald.)

Op. 40, No 1.

Original key Eb major.

Allegretto con grazia.

mf

Mein Schatz ist auf der Wan-derschaft so
My sweet-heart now so long a-way Doth

mf

con pedale

lan - ge, Gott weiss, wo - her er nimmt die Kraft zum Gan - ge,
wan - der, How he can bear it, ev - 'ry day I pon - der;

con anima

'swür' bes - ser, wollt' er end - lich nun sein' al - ler - letz - te Rei - se thun und
For my lone heart it were a boon if he would end his wand'ring soon: For

cresc.

keh - ren mir_ zum Glü - cke zu - rü - cke.
then my woes were mend - ed And end - ed!

cresc.

mf

Mein' Mut-ter hat den gan-zen Tag zu schel - ten, zu
 All day my moth-er o'er and o'er Will chide me, I

con anima

Dank mach' ich ihr mei-ne Sach' nur sel - ten; ach Gott! ich thät' ja
 work so ill, she can no more A - bide me, Yet oh! I'd glad-ly

cresc.

Al - les gern, wär' nur mein Schatz nicht gar so fern, dass ich an ihn - ohn'
 do my best, If once my heart might be at rest, Were I not pin - ing

cresc.

mf

Krän - ken könnt' den - ken. Ihr
 on - ly So lone - ly. You

spre - chet wohl: „Ich such' dir aus ein'n an - dern“
 say, in - deed, "I'll choose for thee An - oth - er,"

Frau
 But

Mut - ter, da wird nie was drauß! Vom Wan - dern wird er zur rech - ten
 that can nev - er, nev - er be, Dear Moth - er; His foot - steps home - ward

rit. con anima
a tempo

rit.
a tempo

Stun - de ruh'n und bald sein' letz - te Rei - se thun, und keh - ren mir - zum
 he will wend, And will be - times his wan - drings end: Then all my woes are

cresc.

cresc.

Glü - cke zu - rü - cke!
 mend - ed And end - ed! (Dr. Th. Baker.)

poco rit.

„Mutter, o sing' mich zur Ruh!“

“Mother! oh sing me to rest!”

(F. Hemans.)

Op. 10, N^o 3.
Original key A minor.

Andantino semplice.

The musical score is written for voice and piano. It begins with a vocal line on a treble clef staff, followed by a piano accompaniment on grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The tempo is marked 'Andantino semplice'. The score is divided into three systems. The first system shows the vocal line with the lyrics 'Mut-ter, o Mo-ther! oh' and the piano accompaniment starting with a piano (*p*) dynamic. The second system continues the vocal line with 'sing' mich zur Ruh, wie auch in schö - ne - ren Stun - den, sing me to rest! As in my bright days de - part - ed,' and the piano accompaniment. The third system concludes the vocal line with 'sing' mei - nem Herzen, dem wun - den, trö - sten - de Lie - der sing' Sing to thy child, the sick - heart - ed, Songs for a spir - it op -' and the piano accompaniment, which includes a crescendo (*crese.*) and mezzo-forte (*mf*) dynamic marking. The score ends with several fermatas and asterisks in the piano part.

p

Mut-ter, o
Mo-ther! oh

sing' mich zur Ruh, wie auch in schö - ne - ren Stun - den,
sing me to rest! As in my bright days de - part - ed,

sing' mei - nem Herzen, dem wun - den, trö - sten - de Lie - der sing'
Sing to thy child, the sick - heart - ed, Songs for a spir - it op -

mf

crese. *mf*

Du! press'd. *p* Drü-cke die Au-gen mir Lay this tired head on thy

zu! breast! Blu-men die Häh-p-ter jetzt nei-gen; Trauern-de Pil-grims and
 Flow'rs from the night dew are clos-ing,

ra-sten und schwei-gen, Mut-ter, o sing' mich zur Ruh!
 mourners re-pos-ing: Mo-ther! oh, sing me to rest!

mf *cresc.* *mf* *dimin.*

p

Bet - te dein Vö - gel - chen Du!
Take back thy bird to its nest!

p

Cresc. *

Stür - me, ach! ha - ben's ent - fie - dert; Lie - be, sie drückt un - er -
Wear - y is young life when blight - ed, Heav - y this love un - re -

Cresc. *

p

wie - dert; Mut - ter, o sing' mich zur Ruh!
quit - ed; Mo - ther! oh sing me to rest!

un poco riten.

p

Cresc. * *7*

un poco riten.

Cresc. * *7*

Nachtlied.

Song of the Night.

(Em. Geibel.)

Op. 28, No. 3.
Original key E major.

Andantino con moto.

mf

Der Mond kommt still - ge - gan - - gen mit
The moon comes gen - tly sail - ing With

sei - nem gold' - nen Schein, da schläft in hol - dem
all - her gold - en beams, The earth's glare soft - ly

Pran - gen mü - de die Er - de ein. Im
veil - ing, Steep'd in her qui - et dreams. The

Traum die Wip - fel we - ben, die Quel - len rau - schen
branch - es whis - per cling - ing, The stream - lets rip - ple

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sacht, ——— sin - gen - de En - gel durch - schwe - ben die
 bright, ——— Min - ist'ring an - gels are sing - ing Up

blau - e Ster - nen - nacht. ——— Und auf den Lüf - ten
 there this star - ry night. ——— And on the breez - es

schwan - ken aus man - chem treu - en Sinn ——— viel
 fly - ing From man - y a faith - ful breast, ——— A

tau - send Lie - bes - ge - dan - ken ü - ber die Schlä - fer
 thou - sand fond thoughts are hie - ing, Greet - ing the sleep - er's

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hin. Und drun - ten im Thal, da fun - keln die
rest. And down in the vale there glist - ens A

Fen - ster von Lieb - chens Haus; ich a - ber bli - cke im
light in the dear one's home; But, in the gath - er - ing

Dunk - len still in die Welt hin - aus.
dark - ness, Lone - ly my gaz - es roam.
(Elisabeth Ruecker.)

dimn. *pp*

Norwegische Frühlingsnacht.

Norwegian Spring Night.

(From the Norwegian of J.S. Welhaven.)

Andante con moto.

Frisch. Con spirito.

Op. 48, No. 6.

Original key E major.

mf

Lenz - nacht, so still und so kühl, — schmiegst dich an
Soft - ly the night cool and still — Steals o - ver

mf dolce

Thä - ler so schwül Lieb - li - che Tö - ne klin - gen, —
val - ley and hill; — Hear I not voic - es ring - ing? —

sag, was be - deu - tet das Sin - gen? El - fen grü - ssen
Say, what be - to - kens their sing - ing? Elves are meet - ing,

cresc. *Larghetto*
Breit

ih - re sü - ssen wei - ssen Lil - lien, lasst's zum Her - zen
They are greet - ing Fair white lil - ies that the spring is

cresc. *f* *Breit*

drin - gen! Licht - glanz auf schnee - i - ger
bring - ing! Gleams from the snow - peaks

mf *a tempo* *p* *mf*

Höh - zeigt, dass der Mond in der Näh! Ue - ber die dü - ste - ren
high Tell that the moon is nigh! O - ver the fir - trees

Tan - nen - schwe - ben die Wol - ken von dan - nen.
yon - der See how the clouds break a sun - der!

p dolce *cresc.*

Sieh den hol - den Lenz ver - gol - den Berg' und Tha - le,
 See the ho - ly Spring - morn slow - ly O'er the val - leys

p dolce *cresc.*

Largamente
Breit *f*

rings die Nacht ver - ban - nen!
 ban - ish night a - round her!

f *Breit* *a tempo*
mf

mf

Ach, in der Stil - le - der Nacht klin - gen mir
 Ah, in the still - ness of night - Voic - es I

p *mf*

Tö - ne so sacht, al - te, ver - gess' - ne
 hear, soft and light! Songs I had long for -

Lie - der - re - gen im Her - zen sich wie - der -
 sa - ken - Now in my heart re - a - wa - ken.

p dolce Sol - che Bil - der ma - chen mil - der dei - ne Lei - den,
 Such thoughts oft - en Help to soft - en Grief and pain, and
cresc.

Largamente
Breit hei - len dei - ne Wun - den!
 heal the hurts you've ta - ken!
 (Henry G. Chapman.)
f *Breit* *a Tempo*

mf

Rastlose Liebe.

Restless Love.

(Goethe.)

Sehr lebhaft und leidenschaftlich.

Op. 33, No. 6.

Vivace con passione.

Original key E major.

Dem Schnee, dem Fe-gen, dem
'Gainst the wild rain beat-ing, The

Wind ent-ge-gen, im Dampf der Klüf-te, durch Ne-bel-düf-te,
snow-storm meet-ing, Thro' va-pors rush-ing, Still on-wards push-ing,

im-mer zu, im-mer zu! oh-ne Rast und Ruh!
Nev-er cease! nev-er cease! Nei-ther rest nor peace!

Lie-ber durch Lei-den
Pain, a full mea-sure,

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möcht' ich mich schla - gen, als so viel Freu - den des
Rath - er lü suf - fer Than grasp each plea - sure That

Le - bens er - tra - gen; al - le das Nei - gen der
life's joys might of - fer; Each pre - di - lec - tion That

Her - zen zu Her - zen, ach - wie so ei - gen
draws hearts to - geth - er, Strange con - tra - dic - tion

schaf - fet das Schmer - zen! Wie soll ich flieh'n?
Pain cre - ates ev - er! Fain would I fly,

al- *f* *riten.* *p*

Wäl - der - wärts ziehn? Al - les ver - ge - bens!
 Towrds the woods hie! Fruit - less re - sis - tance!

al *f* *riten.* *p*

mf a tempo *cresc.*

Kro - ne des Le - bens, Glück oh - ne Ruh,
 Crown of ex - is - tence, Bliss with - out rest; Lie - be, bist du!
 Yet love, how blest!

mf a tempo *cresc.*

f

Lie - be, ja, Lie - be, bist du!
 Yet love, how blest, oh, how blest! (Diana V. Ashton.)

f *mf*

p *pp*

Romanze.

Romance.

(Jos. v. Eichendorff.)

Op. 35, No 4.

Original key F minor.

Allegretto con moto.

Und wo noch kein Wandrer gan - gen, hoch
Where trav - el - er ne'er has trod - den, O'er

ü - ber Jä - ger und Ross, die Fel - sen im A - bend - roth han - gen, als
horse and hunt - er, on high The crags, like cas - tles in cloud - land,

wie ein Wol - ken - schloss. —
Tow'r in the eve - ning sky. —

p *mf* *cresc.* *p* *dimin.* *pp*

Rca * *Rca* * *Rca* * *Rca* * *Rca* * *Rca* * *Rca* *

poco più lento

p dolce

Dort zwischen den Zin - nen und Spit - - zen, von
There, shel-ter'd by bul - wark and tur - - ret, Where

p *Ra* * *Ra* * *Ra* * *Ra* *

wil - - den Nel - ken um - blüht, _____ die
wild pinks bloom, — a throug_____ Of

p *Ra* * *Ra* * *Ra* * *Ra* *

schö - - nen Wald - frau'n sit - - zen und
wood - - nymphs fair _____ are sit - - ting, And

p *Ra* * *Ra* * *Ra* * *Ra* *

sin - gen im Wind' ihr Lied.
sing - ing the wind their song.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains the lyrics "sin - gen im Wind' ihr Lied." and "sing - ing the wind their song." The piano accompaniment consists of a right hand with a continuous sixteenth-note pattern and a left hand with a slower-moving bass line. There are three asterisks (*) under the piano part, indicating specific performance points.

cresc. ed accel.

The second system of music is primarily piano accompaniment. The right hand continues with a sixteenth-note pattern, while the left hand has a more complex, rhythmic bass line. The instruction "cresc. ed accel." is written across the system. There are three asterisks (*) under the piano part.

Der
Those

molto - - - *f*

The third system of music includes a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has the lyrics "Der" and "Those". The piano accompaniment features a right hand with a sixteenth-note pattern and a left hand with a complex bass line. The instruction "molto" is written across the system, followed by a dynamic marking "f". There are three asterisks (*) under the piano part.

Allegro vivace.
molto agitato

Jä - ger schaut nach dem Sehlo - sse: die dro - ben, das ist mein
tow'rs the hunts-man has sight - ed: "My love's up yon - der!" he

ff *cresc.*

Rea * Rea *

Lieb! — Er sprang von dem scheu - en - den Ro - sse und Kei - ner weiss,
cries; — He leaps from his charg - er af - fright - ed. Now no one knows

ff *meno* *f* *mf*

ff *meno* *f* *mf*

Rea * Rea *

p rit. *a tempo*

wo er blieb. —
where he lies. — (Henry G. Chapman.)

rit. *a tempo*

p *pp*

Rea * Rea *

„Sie liebten sich beide.“

"They worshipp'd each other."

Op. 34, No. 4.

Original key G \sharp minor.

Allegretto.

*Leise. Dolce.**p*

Sie liebten sich bei - de, doch
They worshipp'd each oth - er, but

p

con pedale

kei - - - ner wollt' es dem An - dern ge - stehn;
nei - - - ther Deign'd to ad - mit it or prove;

— sie sa - hen sich an - so feind - lich, und
— They glanc'd at each oth - er cold - ly, And

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woll-ten vor Lie-be ver-gehn. Sie trenn-ten sich
yet they were dy-ing of love. They part-ed at

end-lich und sah'n sich nur noch zu-wei-len im
length and their meet-ings Een in their dreams became

Traum; sie wa-ren schon lan-ge ge-stor-
rare; Long since they had died, yet of this

ben und wuss-ten es sel-ber kaum. they Were scarce-ly them-selves a-ware. (Henry G. Chapman.)

Ständchen.

Serenade.

(W. Osterwald.)

Op. 17, No. 2.

Original key B major.

Andantino con grazia.

Innig und zart. Dolce con affetto.

Der Mond ist schla - fen
I hear the stream - let

'gan - gen, die Ster - ne blind, als
plash - ing, The star - ry eyes are dim, Too

ob sie mü - de sind von al - lem Fun - keln und
wear - y now to trim Their lamps once spark - ling and

Ceo. * *Ceo.* * *Ceo.* * *Ceo.* *

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Pran - gen. Und vor dem Fen - ster
 flash - ing. And at my win - dow

p *pp* *p*

Ad. * Ad. * Ad. *

lei - se säu - selt so lieb und lind ein
 pond - 'ring Whis - pers so soft and kind A

p *pp* *p*

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

leggiero
Leicht

fri - scher Früh - lings - wind; ich wünsch' ihm gu - te
 gen - tly mtrm - 'ring wind; I hail him in his

mf *p*

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

Rei - se. Und horst du's sach - te po - chen: „Gu - te
 wandring. Now he bears a mes - sage from me: "Happy

Nacht, gu - te Nacht, mein Kind! Dich grüsst der Früh - lings -
 rest, hap - py rest, my child! Dost hear his mes - sage

leggiero
Leicht
 wind, er - hat es mir ver - spro - chen.
 mild? He - prom - is'd, he would greet thee. (Elizabeth Ruecker.)

Stille Sicherheit.

Silent Safety.

(N. Lenau.)

Op. 10, No. 2.
Original key D \flat major.

Andantino con moto.

Voice.

Horch, wie still es wird im dunk-len
Hark, how still the dark-ling wood has

Hain, Mäd - chen, wir sind si - cher und al - lein.
grown! Maid - en, we are safe and all a - lone;

Still ver - säu - selt hier am Wie - sen -
Light - ly o'er the mountain mead - ow

hang schon der A - - bend - glo - cken mü - der Klang.
glide Ev - er faint - er chimes of e - ventide.

Piano.

p *m.d.* *m.s.* *m.d.*

p

Auf den Blu - men, die sich dir ver - neigt, schief das
On the flow - ers, that to thee in - cline, Sleep - ing

pp

letz - te Lüft - chen ein — und schweigt. Sa - gen darf ich
lie the wear - y airs, — in fine. Now I dare to

pp

pp *mf* *cresc.*

dir, wir sind al - lein, dass mein Herz ist
say - we are a - lone. That my heart is

cresc. *mf* *cresc.*

f *m.s.* *dim.* *p*

e - wig, e - wig dein.
e'er, is e'er thine own. (Dr. Th. Baker.)

Träume.

Dreams.

(W. Osterwald.)

Andantino con moto.

Innig. Affettuoso.

Op. 43, No 1.

Original key Ab major.

Lieb - lich blüh'n die Bäu - me vol - ler Schmelz und
 Falls the warm light o - ver Ev - 'ry leaf and

mf

con. pedale

Duft, _____ gold' - ne Früh - lings - träu - me schwe - ben
 flower, _____ Gold - en vi - ions hov - er Thro' the

klin - gend durch die Luft. _____
 sweet, me - lo - dious hour. _____

espressivo

rit.

*poco riten.**Etwas zurückhaltend*

Mei - ne trunk' - ne See - le träu - mend ver -
My en - rap - tured spir - it Dream - ing for -

Etwas zurückhaltend
poco riten.

gisst, was ihr e - wig feh - le, dass sie tief ver -
gets All the sor - row near it, And its man - y

wun - det ist. Was da - hin ge -
sad re - grets. Joys I thought long

Tempo I.
Im ersten Tempo

mf

gan - gen, kehrt im Traum zu - rück, und mit scheu - em
per - ished, In my dream re - turn; Hopes I fond - ly

Ban - gen hoff' ich wie - der neu - es Glück, —
cher - ished, Once a - gain with - in me burn. —

espressivo ritard.

poco riten.
Etwas zurückhaltend

A - ber durch die Blät - ter, zit - tert die
Sud - den - ly sur - pris - ing, Dark grows the

Etwas zurückhaltend
poco riten.

Luft, und bald nimmt ein Wet - ter
hour, And a tem - pest, ris - ing,

Traum und Blü - then, Schmelz und Duft, —
Scat - ters dream and leaf and flower. — (E. S. Willcox.)

dim. e rit.

Um Mitternacht.

At Midnight.

(W. Osterwald)

Op. 16, No. 6.

Original key D \flat major.

Larghetto.

pp sotto voce

Um Mit-ter-nacht ruht die
In dreamy night Slum-ber

gan-ze Er-de nun; doch heim-li-che, stil-le Lie-be wacht.
all the earth o'er-flows, Yet keen is of si-lent love the sight:

Vivace ed agitato.

wann könn-te die Lie-be ruh'n? Darf sie am lieb-sten Her-zen nicht
Was ev-er for love re-pose? If by the sweet-heart he may not

wei-len, muss sie auf Stur-mes Flü-geln
tar-ry, ry, See him on storm-borne pin-ions

ei- len, kann nicht ra- - sten, muss ja- - gen und
 hur- - ry, Nev- er rest- ing, pur - su- ing and

Tenore ben marc.

wa- - gen, jauch- - zen und kla- - - gen, und sie
 dar- - ing, Hop - ing, de - spair- - ing; And he

wan- - dert ver - stoh- - len und sacht - um Mit - ter - nacht.
 wan- - der - eth view- - less and light - In dream - y night.

Larghetto.
pp sotto voce

pp

Um Mit - ter - nacht beim Ster - nen - glanz
 In dream - y night, 'neath star- - ry skies,

*frei im Takt
senza tempo*

*im Takt
a tempo*

schwingt vom La - ger sich em - por zu
From their rest - ing - place they rise, By

p

heim - li - cher Lust, zum El - fen - tanz der
mor - tals un - seen, in maz - y dance A

nächt - li - che Gei - ster - chor.
shad - ow - y throng ad - vance.

Vivace ed agitato.

Nicht der Ge - stor - be - nen Schat - ten und Sche - men, die um ver -
Not of the dead are the phan - toms as - sem - bling, For lost

lo-re ne Her-zen sich grä-men, nein, die le-
 hearts none are moan-ing or trem-bling; No, lov-ing

Tenore ben marc.

ben-di-ge, lie-ben-de See-le sucht, was ihr
 souls of the liv-ing are yon-der, Seek-ing who

feh-le, sucht und fin-det, und ju-belt und
 wan-der, Seek and find, and re-joic-ing u-

Larghetto. pp sotto voce

lacht um Mit-ter-nacht. Um Mit-ter-nacht im hei-ssen Traum
 nite, In dreamy night. In dreamy night, in wan-ton dreams

*frei im Takt
senza tempo*

*im Takt
a tempo*

kann nicht ruh'n die See - le mir, sie
My un - rest - ful soul would rove, She

fliegt auf der Wol - ken gold' - nem Saum, will
flies on the twi - light's gold - en beams, Would

flie - gen, mein Kind, zu dir.
fly un - to thee, oh love!

Vivace ed agitato.

Oft schon sind sie, die ne - ecki - schen
Oft my way - ward - ly wan - der - ing

Jun - gen, mei - ne Ge - dan - ken zu dir ge -
fan - cies, Roam - ing a - far un - to thee in -

drun - gen, um mir von dei - nem ro - si - gen
tranc - es, Seek on thy ros - y lips for a

Mun - de himm - li - sche Kun - de küs - send zu
to - ken, Dream - ful - ly spo - ken, Kiss - ing thee

Larghetto.
pp sotto voce
rau - ben ver - stoh - len und sacht um Mit - ter - nacht.
fear - ful - ly, shi - ly and light, In dream - y night. (Dr. Th. Baker.)

Umsonst.

In Vain.

(W. Osterwald.)

Op. 10, No 6.
Original key D major.Adagio e dolce.
Langsam und leise.

Des Wal - des Sän - ger sin - - gen, die
The birds sing on — the moun - - tains, The

ro - the Ro - se blüht, die Quel - len rau - schen und
red rose blos - soms gay, And rush - ing, bub - bling

sprin - gen, es ist das al - te Lied. Das
foun - tains Tune forth the well - known lay. Sweet

*Red * Red * Red * Red * Red **

poco cresc. *pp*

klingt und singt so se - - lig vom se - li - gen, lieb - li - chen
 Na - ture's voice so cheer - y Sings prais-es of beau-ti - ful

poco cresc. *pp*

ped * *ped* * *ped* * *ped* * *ped* *

poco cresc.

Mai, und ma - chet mich doch nicht fröh - - lich die
 May, Yet mak - eth my heart not mer - - ry The

poco cresc.

ped * *ped* * *ped* *

pp

lu - sti - ge Me - lo - dei.
 pleasant old rounde - lay. (Diana V. Ashton)

pp

ped * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

„Vöglein, wohin so schnell?“

“Bird, say, whither thy flight?”

(E Geibel.)

Op. 1. No. 11.
Original key *Ab* major.

Andante.

Allegretto con grazia.

Vög - lein, wo - hin so schnell? „Nach Nor - den, nach Nor - den!
Bird, say, whith - er thy flight? “Oh, north - ward I'm steer - ing!

Dort scheint die Son - ne nun so hell, dort ist's nun Früh -
There shines the sun so warm and bright, There is the spring

ling ge - wor - - - den.“ O
now ap - pear - - - ing.” Oh

Vög - lein mit den Flü - geln bunt, und wenn du kommst zum
sweet bird with the plu - mage gay, Shouldst hap - ly by the

pp

Lin - den - grund, zum Hau - se mei - ner Lie - - - ben, dann
lime - trees stray, Her - dwell - ing near, by to - - - ken, Then

sag' ihr, dass ich Tag und Nacht von ihr ge - träumt, an
tell her, that by day and night My dreams and thoughts to

pp

sie ge - dacht, und dass ich treu ge - blie - - ben.
her take flight, And that my faith's un - brok - - en.

mf

Und die Blu - men im Thal grüss' tau - send, tau - send Mal!
To the flow'rs sweet and fair A thou - sand greet - ings bear!

pp *mf*

(Diana V. Ashton)

Vom Auge zum Herzen.

From Eye to Heart.

(Fr. Rückert.)

Op. 26, No 5.

Original key Ab major.

Andantino con moto.

mf

Durch schö-ne Au-gen
The heart that is the

hab' ich in ein schö-nes Herz ge-schaut, — das hat er-
dear-est I have seen thro' love-ly eyes, — And this has

ho-ben mei-nen Sinn und mein Ge-müth er-baut. —
giv'n me heart a-gain, And bade my spir-its rise. —

Durch schö-ne Au-gen hab' ich in ein schö-nes Herz ge-
The heart that is the dear-est I have seen thro' love-ly

schauf, — das hat ge - leuch - tet durch mich hin und sanft mich
 eyes, — And this has made the dew to fall, And e'en the

p

Ca *

ü - ber - thaut. — Durch schö - ne Au - gen
 sun to rise. — Thro' eyes that are the

mf

p *f* *mf*

Ca *

hab' ich in ein schö - nes Herz ge - schaut, — da - von ich still ge - trö - stet
 dear - est I've seen the heart most dear, — And one I shall for ev - er

mf

Ca *

bin, wenn in der Nacht mir graut. — (Henry G. Chapman)
 trust, Tho' night and death draw near.

p *dimin.* *pp*

Ca *

Waldfahrt.

The Woods.

(F. Körner)

Allegretto con grazioso.

Fröhlich und leicht.

Con spirito e leggiro.

Op. 14, No 3.

Original key G major.

Im
The

Wald' im Wald' ist's frisch und grün, da
woods are fair, and fresh, and green, There

we - - hen die Zwei - ge, die Blu - men blüh'n, durch die
wav - - ing fair branch-es and flow'rs are seen, Through the

cresc.

Wip - fel lacht uns in's Herz hin - ein das
 droop - ing boughs, to my heart's de - light, Smile

Him - mel - blau und der Son - nen - schein im
 Heav'n's blue sky and the sun - shine bright, In

cresc. *p*

Wald' im kü - len Wal - de.
 wood - lands cool and shad - y.

mf

Im Wald' im Wald' ist der Lie - be Reich, da -
 The wood - lands fair are the realms of love, There

mf

sin - gen die Vög-lein auf je - dem Zweig, da wiegt die
 war - ble the birds on the boughs a - bove, There flow'rs are

p
ped. *

Blu - men ein ko - sen - der Wind, und ich wieg' und küs - se dich,
 rock'd on the whis - per - ing air, And I rock and kiss thee, my

cresc.
ped. *

herz' - ges Kind, im Wald, im küh - len Wal -
 dar - ling, there, In wood - land cool and shad -

p
ped. *

de. Glüht roth durch die Zwei - ge der
 y. Red shines through the branch-es the

mf
mf
ped. *

p

A - bend - schein, und däm - mert lei - se die Nacht her -
 eve - ning glow, And night on - ward, so calm, so

mf

ein: dann zieh'n wir heim, dann klingt und blüht
 slow. Gai - ly for home we then de - part, -

cresc.

Wald - lust, Wald - rau - schen noch durch's Ge - müth vom
 Joy of the wood - lands with - in each heart, Of

Wald, vom küh - len Wal - de.
 wood - lands cool and shad - y. (E. M. Ward.)

„Wandl' ich in dem Wald des Abends.”

“When I walk in dreamy woodlands.”

Larghetto.

(H. Heine.)

Op. 39, No. 4.

Original key B major.

Zart und innig. Dolce con affetto.

The musical score is presented in four systems, each with a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Larghetto' and the performance style is 'Zart und innig. Dolce con affetto.' The piano part includes dynamic markings such as 'mf' and 'con pedale'.

Vocal line lyrics:

Wandl' ich in dem Wald — des A - bends, in dem
 When I walk in dream - y wood - lands, Walk the

träu - me - ri - schen Wald, im - mer wan - delt mir zur
 woods at e - ven - tide, I can fan - cy thou art

Sei - te dei - ne zärt - li - che Ge - stalt. Ist es
 ev - er Walk - ing, dear - est, at my side. Is not

nicht dein wei - sser Schlei - er? nicht dein sanf - ter An - ge -
 that the veil - thou wor - est? Is not that thy fair, pale

sicht? O - der ist es nur der Mond - schein, der durch
face? Is it moon - light in the for - est Light - ing

Tan - nen - dun - kel bricht? Sind es mei - ne eig - nen
up a lit - tle space? And the tears I know are

mf

Thrä - nen, die ich lei - se rin - nen hör? O - der
fall - ing, Are they tru - ly tears of thine? Art thou

cresc. gehst du, Lieb - ste, wirk - lich wei - nend ne - ben mir ein - her?
weep - ing here be - side me Dear, or are they on - ly mine?
(Henry G. Chapman.)

rit.

cresc. *p* *rit.*

„Was pocht mein Herz so sehr?“

“Why beats my heart so loud?”

(After Rob. Burns.)

Op. 9, No. 1.

Original key D minor.

*dolce con affetto*Con moto. *Zart, innig.*

Was pocht mein Herz so sehr? was will im Aug' die
Why beats my heart so loud? Why do my tears now

Thrän,
start, was werd' ich im - mer to - dtenbleich,
Why am I al - ways dead - ly pale,

seh' ich dich von mir gehn, seh' ich dich von mir
When thou from me dost part, when thou from me dost

geh'n?
part? Ach! bin ich fern von dir,
Since I am far from thee,

sempre p *espress.*

mf

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cresc.

wirst du nur lie - ber mir, wo du auch weilst, wo -
 Thou art more dear to me, And tho'time speed, be -

cresc.

ad. *

ad. *

poco rit. *mf*

hin du auch eilst, stets ist mein Herz bei dir.
 fore we meet, Still I shall dream of thee.

a tempo *riten.*

poco rit. *mf* *p*

ad. *

ad. *

ad. *

ad. *

ad. *

ad. *

Such' jed' Plätz - chen auf, wo ich einst war und
 In ev - ry peace - ful vale, Where I have been with

a tempo

p *espress.*

ad. *

ad. *

du! da flü - stern mir manch trau - tes Wort
 thee, Man - y a gen - tle word do breathe

p

ad. *

ad. *

ad. *

Blu - men und Quel - len zu, Blu - men und Quel - len zu.
 Flow - ers and rills to me, flow - ers and rills to me.

espress. *p*

♩ *Ad* * ♩ *Ad* * ♩ *Ad* *

Hoff - nung nur stillt mein Weh, da du so fern von
 Hope grants a joy - ful beam, While thou art far from

mf *cresc.*

♩ *Ad* * ♩ *cresc.*

mir, und wenn ich träum; dass ich dich seh,
 me, And when I dream that thou art near,

p *poco riten.*

♩ *Ad* * ♩ *poco riten.*

ist mir's, ich sei bei dir.
 My heart is full of thee. (Elizabeth Lindner.)
a tempo

mf *mf* *p*

♩ *Ad* * ♩ *Ad* * ♩ *Ad* *

„Weisst du noch?“

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“Dost thou know?”

Op.42, No 4.

(Hafis.)

Original key C major.

Andantino con tenerezza.

Weisst du noch, mein sü-s-ses Herz, wie al - les sich hold - be -
Dost thou know, my lit - tle one, how peace - ful and dear - thy -

con pedale

ge - ben zwi - schen dir und mir? Wie zu schel - ten dei - ne Lip - pe
love has al - ways been to me? When for an - ger quiv' - ring - ly thy

rang und doch Ho - nig - küs - se träu - fel - ten von ihr? Wie auf
lips did part, on - ly lov - ing words could fall from thee. When on

uns der stil - le Blick des Monds - ge - ruht, und in sei - nem stil - len
us the qui - et smile of moon - light fell, all its glo - ry thou didst

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Bli - cke wir! Wie was sich kein gläu-bi-ges Ge - mü - te träumt, uns die
share with me! Did we guess, my lit - tle one, that hap - py eve, how—

cresc.
Huld des Him - mels schenk - te hier?
sweet our fu - ture life would be?

cresc. *dolce*

p
Weisst du noch, mein sü - sses Herz, wie
Dost thou know, my lit - tle one, how

p

al - les sich hold - be - ge - ben zwi - schen dir und mir?
peace - ful and dear - thy - love has al - ways been to me?

p

(Elisabeth Ruecker.)

Widmung.

Dedication.

(Wolfgang Müller.)

Andante con moto.

Tempo. Con affetto.

Op. 14, No. 1.

Original key Ab major.

mf

O dan - ke nicht für die - se Lie - der, mir ziemt es,
Nay, thank me not that songs I sing thee, Thanks there shall

mf

dank - bar Dir zu sein; Du gabst sie mir, — ich ge - be
be, but they'll be mine! 'Twas thou that gavst, — I do but

mf *p*

wie - der, was jetzt und einst und e - wig Dein.
bring thee What was and ev - er shall be thine.

mf

*Red. **

mf

Dein sind sie al - le ja ge - we - sen, aus Dei - ner
I've look'd in thy dear eyes, and tak - en The truth that

lie - ben Au - gen Licht hab' ich sie treu - lich ab - ge -
there a - lone be - longs; Then tell me not, I was mis -

mf *p*

le - sen, kennst Du die eig - nen Lie - der
tak - en, Dost thou not know thine own sweet

pp

nicht? kennst Du die eig - nen Lie - der nicht?
songs? Dost thou not know thine own sweet songs?

f *p*

(Henry G. Chapman.)

„Wie des Mondes Abbild.“

“As the broken moonbeams.”

(H. Heine.)

Larghetto tranquillo.*Leise, innig, sanft getragen.**Fervente, dolce sostenuto.*

Op. 6, No 2.

Original key D \flat major.

The musical score is written in D-flat major (three flats) and 3/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The vocal line is in a single treble clef. The score includes various musical notations such as dynamics (p, p dolce, poco riten., a tempo), articulation (accents, slurs), and performance instructions (ritardando, asterisks). The lyrics are in German and English, describing moonbeams and the sea.

System 1: *p*
 Wie des Mon - des Ab - bild zit - tert in den
 As the bro - ken moon - beams trem - ble On the

System 2:
 wil - den Mee - res - wo - gen, und er sel - ber still und
 sea by tem - pests driv - en, While the moon her - self fares

System 3: *poco riten.* *a tempo*
p
 si - cher wan - delt an dem Him - mels - bo - gen, al - so
 calm - ly On - ward thro' the vault of heav - en, E - ven

wan - delst du, Ge - lieb - te, still und si - cher, und es
so thy way, my dear one, Calm and sure, the moons re -

dolcissimo

zit - tert nur dein Ab - bild mir im Her - zen, weil mein
sem - bles, If in me thine im - age wa - vers, 'Tis this

mf

eig - nes Herz er - schüt - tert.
heart of mine that trem - bles. (Henry G. Chapman.)

p

„Willkommen, mein Wald!“

“Now welcome, my wood!”

(O. Roquette.)

Vivace con spirito.
*Frisch und lebhaft.*Op. 24, No 4.
Original key Eb major.

Will - kom - men, mein Wald, grün schat - ti - ges
Now wel - come, my wood, green shad - ow - y

Haus! durch die Wip - fel schon halt mir dein grü - ssend Ge -
dome! How thy branch - es are murm - ring - to wel - come me

braus. Wie trink' ich in Zü - gen mich frisch und ge -
home! How grate - ful the draught that shall heal and re -

sund, hier athm' ich Ge - nü - gen aus Her - zens -
store, In - spir - ing my heart till it pine no

con pedale

mf

cresc.

f

cresc.

grund, aus Her - zens - grund.
 more, till it pine no more!

crex.

Zum gra - si - gen Hang, auf -
 Up - mount - ing there swells. To

f

stei - gend vom Thal, drängt der Glo - cken Klang und des
 me - on the height The re - sound - ing of bells Thro' the

A - bends Strahl, und es rauscht in der Ei - che hoch -
 sun - set light; And the breez - es on - wing - ing Tall

mf

cresc.

stre - ben - dem Baum, im grü - nen Be - rei - che ein
oak - trees a - mong, In shad - ow are sing - ing Their

cresc.

f.

Lie - des - traum, ein Lie - des -
dream - ful song, their dream - ful

cresc.

traum. Den Blu - men ge -
song. Where flow - ers a -

f.

sellt auf Ra - sen und Moos, tief schau' ich die
bound, On grass - es I lie, And gaze all a -

Welt und den Him - mel wie gross! Und ich träu - me im
 round On the earth and the sky, — And I dream in the

Schwei - gen der schat - ti - gen Ruh, den Him - mel mein
 si - lence And shad - ows a - lone, — That heav'n is a -

ei - gen, die Er - de da - zu, die Er -
 round me, And earth all my own, and earth

- de da - zu!
 all my own! (Dr. Th. Baker.)

Wonne der Wehmuth. Bliss of Melancholy.

Edited by Max Spicker.

(Goethe.)

Robert Franz.
Op. 33, No 1.
Original key Bb minor.

Larghetto.

Trock - - - net
Dry - - - ye

nicht, - - - trock - - - net
not, - - - dry - - - ye

nicht - - - Thrä - - - nen der e - - - elterna! wi - - - gen
not - - - tears of un - - - dy - - - ing af -

Lie - - - be! Ach! nur - - - dem
fec - - - tion! Ah! to - - - the

con pedale

mf

87586

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halb - ge - trock - ne - ten Au - - ge, wie ö - de, wie
 half - dried eye - lid on - - ly how bar - ren, how

totd die Welt ihm er - scheint! _____ Trock - - net
 dead the u - ni - verse seems! _____ Dry - - ye

nicht, _____ trock - - net nicht _____
 not, _____ dry - - ye not _____

Thrä - - nen un - glück - li - cher Lie - - be! _____
 tears of un - for - tu - nate love! _____ (Diana V. Ashton.)

„Zwei welke Rosen.“

“Two faded roses.”

(M. Waldau.)

Op. 13, No 1.

Original key A major.

Andantino.

pp *Leise dolce*

Zwei wel-ke Ro-sen träu-men im San-de zum letz-ten-mal, es
Two fad-ed ros-es dream-ing, Lay scat-ter'd up-on the ground, And

fun-kelt auf ih-ren Säu-men der A-bend-son-ne Strahl.—
on their dead pet-als gleam-ing The eve-ning sun-shone down.—

mf *Sehr warm*
con calore

„Mich hat die Braut ge-tra-gen an
“Once hath the fair bride worn— me, To

87596

glück - ge - schwellter Brust, — als ih - re Pul - se ge - schla - gen das
 deck - her heav - ing breast, — When ev - er - y pulse was re - peat - ing The

Lied der höch - sten Lust“
 song of hap - pi - ness!“

Tempo I. *f* *p*
 „Er leg - te beim Kerzen - schei - ne mich
 “He placed, by the ta - per's glim - mer, Me

Adagio. *pp* *f* *p* *f* *p*

pp ihr auf den blei-chen Mund;— sie lag— im schwarzen Schrei-ne und
o - ver her pale cold brow;— She lay— with - in her cof - fin, The

f *p*

pp *f* *p*

Ca. *

pp bald im schwarzen Grund!“ Zwei wel-ke Ro-sen träu-men im San-de zum letz-ten-
dark grave claims her now.” Two fad-ed ros-es dreaming, Both lay in the sand-y

lunga *pp*

pp *lunga* *pp*

Ca. * *Ca.* *

poco riten. mal, ver-lo-schen auf ih-ren Säu-men ist lei-se der letz-te Strahl.
way, And o-ver their pet-als gleaming Ex-pir'd the last sun-light ray. (Diana V. Ashton.)

poco riten.

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

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