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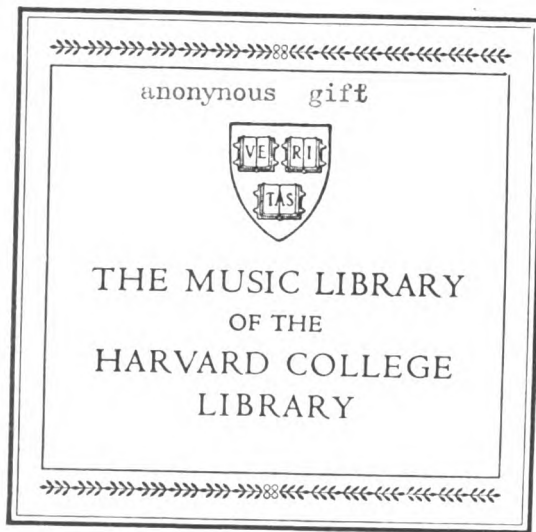
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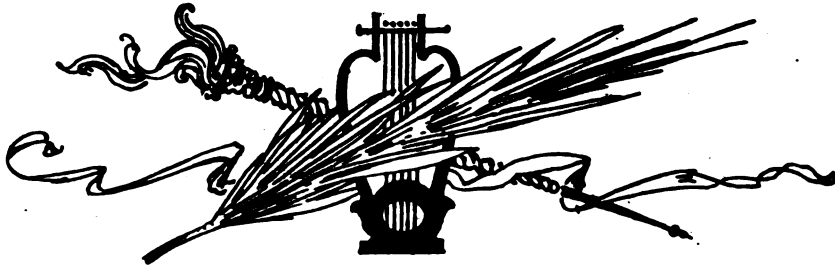
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GAYLORD

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Famous Songs



Standard Songs
by the Best Composers.

Edited by
H. E. KREHBIEL.



PUBLISHED IN FOUR VOLUMES.

Vol. I. SOPRANO.
Vol. II. MEZZO-SOPRANO & ALTO.
Vol. III. TENOR.
Vol. IV. BARTONE AND BASS.

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SEP 4 1978 . A Prefatory Note.

The last two decades have witnessed something very like a revolution in American Concert and Drawing Rooms. Twenty years ago, and even less, the sentimental ballad was supreme in the latter, and the opera air in the former. Little time was then spent by teachers and pupils on the ballads; anybody was supposed to be able to sing them. The old operas furnished forth the bulk of the teaching material outside of the vocalises. Concert organizations were combinations of two or three singers, a violinist and a pianist. Now all this is changed. Artistic individuality has come to the fore; it is the period of the Recital; in the vocal field it is the period of the Song Recital. A few opera airs will no longer suffice; singers who would sing must have repertoires of pieces— many songs and varied. Poetic expression, nourished by the spirit which has possessed the lyric drama, must have a wide territory over which to range; and teachers, by the same token, must have different material from the old which looked somewhat onesidedly to the technical side of the Art. The change moreover opened vistas never thought of before, and prepared a welcome for national idioms.

The beauty of Folk-songs came to be apprehended, and the fascination felt with which the characteristic elements of the songs spontaneously created by the people have infused the various Schools of artistic song writing.

It was with thoughts like these in mind that the present collection of songs was undertaken. To the collection the German, practically the creator of the *Lied*, has naturally contributed the largest number of specimens but he has associated with him the Frenchman, Scandinavian, Englishman, Russian, Italian, Bohemian and Pole—each in examples illustrative of the musical idiom of his people or his time. The singer may find here a large choice of tried and approved material with which to charm the lovers of musically emotionalized poetry; the teacher a comprehensive and varied material—classic, romantic and dramatic—to use in inculcating the principles of good singing. Consideration has been had for pure singing in the old sense as well as for the modern manner of interpretation. There is no song in the list which has not publicly won fragrant tribute over and over again.

H. E. Krehbiel

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J'ai perdu celle. (Gone from me evermore.)

Eng. words by JACQUES AHREM.

Nun ach! verlor ich sie.

Roi Henri III, 1574.
Arr. N.G. BACH.

Moderato con tristezza.

Piano introduction musical score in G major, 3/4 time, consisting of two staves (treble and bass clef).

J'ai per-du cel-le, Pour qui j'a-vois tant d'a-mour; El-le si bel-le, A-voit pour moy chaque jour,
Gone from me ev-er more, My heart's sole i-dol she; Ev-er from day to day, Worshipp'd I lov-ing-ly,
Nun ach! ver-lor ich sie, Der ich mein Herz ge-weih't, Und sie die Theu-re, Sie hat-te zu je-der Zeit,

Vocal line and piano accompaniment for the first system.

Fa-veur nou-vel-le Et nou-veau dé-sir. Oh! Louy! sans el-le Il me fait mou-ri-ri!
New grac-es ev'-ry hour, Fill'd me with joy; Oh! my be-lov-ed, with-out thee I die!
Für mich Lieb', Won-ne Wenn ich zu ihr kam, Weh! mir, al-lein nun ver-zehrt mich der Gram!

Vocal line and piano accompaniment for the second system.

Un jour pen-dant u-ne chas-se loin-taine, Je l'a per-cus pour la pre-mière fois.
Once in the for-est while hunt-ing the deer, Came this sweet vi-sion of love-li-ness near;
Ein-stens, ich ha-be das Hochwild ge-trieben. Plötz-lich er-schien mir ihr En-gel-ge-sicht;

Vocal line and piano accompaniment for the third system.

Je cro-yais voir un an-gel dans la plaine, Lors! je de-vins le plus heu-reux des rois! Mais
Shin-ing up-on me like angel from heav'n, Ah! nev-er King had such bless-ed-ness given! Ah!
Ich bin vorm Bil-de still ste-hen ge-blieben, Bald war kein Kö-nig so glücklich als ich. Doch

Vocal line and piano accompaniment for the fourth system.

J'ai per-du cel-le, Pour qui j'a-vois tant d'a-mour; El-le si bel-le, A-voit pour moy chaque jour;
 Gone from me ev-er more, My heart's sole i-dolshe; Ev-er from day to day, Worshipp'd I lov-ing-ly;
Nun ach! ver-lor ich sie, Der ich mein Herz ge-weiht, Und sie die Theu-re, Sie hat-te zu je-der Zeit;

Fa-veur nou-vel-le Et nou-veaudé-sir. Oh!-ouy! sans el-le Il me faut mou-rir!
 New grac-es ev-ry hour, Fill'd me with joy; Oh! my be-lov-ed, with-out thee I die!
Für mich Lieb', Won-ne Wenn ich zu ihr kam, Weh! mir, al-lein nun ver-zehrt mich der Gram!

Je don-ne-rois, cer-tes tout mon ro-yaume, Pour la re-voir en-cor un seul ins-tant;
 Oh, could I sit by her side at this hour, Glad-ly I'd give all my splendor and pow'r,
Mein ganz-es Kö-nig-reich würd'ich d'rum geben, Könnt ich nur ein-mal noch sie wie-der sehn,

Près d'elle as-sis des-sous un hum-ble chaume, Pour sen-tir mon cœur battre en l'ad-mi-rant! Mais
 No place so hum-ble and no place so dear, But I would share it if she were but here. Ah!
In ei-ner Hüt-te mit ihr wollt'ich leben, Nah' zu ihr see-lig in Won-ne ver-gehn. Doch

J'ai per-du cel-le, Pour qui j'a-vois tant d'a-mour; El-le si bel-le A-voit pour moy chaque jour;
 Gone from me ev-er more, My heart's sole i-dolshe; Ev-er from day today, Worshipp'd I lov-ing-ly;
Nun ach! ver-lor ich sie, Der ich mein Herz ge-weiht, Und sie die Theu-re, Sie hat-te zu je-der Zeit;

Fa-veur nou - vel - le Et nou-veaudé - sir. Oh!-ouy! sans el - le Il me faut mou - rir!
 New grac - es ev' - ry hour, Fill'd me with joy; Oh! my be - lov - ed, with - out thee I die!
 Für mich Lieb', Won - ne Wenn ich zu ihr kam, Weh! mir, al - lein nun ver - zehrt mich der Gram!

Triste et clois - tré - e oh! ma pau - vre belle, Fût loin de moy pendant ses derniers jours,
 Hid in a clois - ter, my poor dar - ling one, Fad - ed a - way like a flow'r and was gone;
 Trau - rig und ein - sam, ach! zart - lich Ge - liebte Starbst du und ich musste fern von dir sein,

El - le ne sens plus sa pei - ne cru - el - le; I - ci - bas hé - las je souffre tou - jours! Mais
 Gone from earth's sorrow, its tears and its love, Up to the brightness of heav - en a - bove; Ah!
 Nicht wirst du füh - len mehr was dich be - trübte; Und hier auf Er - den nun leid' ich al - lein. Doch

J'ai per - du cel - le, Pour qui j'a - vois tant d'a - mour; El - le si bel - le A - voit pour moy chaque jour;
 Gone from me ev - er more, My heart's sole i dol she; Ev - er from day to day, Worshipp'd I lov - ing - ly;
 Nun ach! ver - lor ich sie, Der ich mein Herz ge - weiht, Und sie die Theu - re, Sie hat - te zu je - der Zeit;

Fa-veur nou - vel - le Et nou-veaudé - sir. Oh!-ouy! sans el - le Il me faut mou - rir!
 New grac - es ev' - ry hour, Fill'd me with joy; Oh! my be - lov - ed with - out thee I die!
 Für mich Lieb', Won - ne Wenn ich zu ihr kam, Weh! mir, al - lein nun ver - zehrt mich der Gram!

Si tu savais.

(*Couldst thou but know.*)

M. W. BALFE.

Moderato. *Recit.*

Veux tu mon nom? Il est á
O wilt thou share an hon-ored

toi, name, Veux tu mes biens? Il sont á
With all my wealth, With all my

toi, a-vec bon-heur je te les don-ne, Si ton re-gard
fame? Say but a word: I love thee on-ly, Il-lume my heart,

p Adagio molto.

bril-le et ra-yonne, Et se re-pose un peu sur moi.
so sad and lone-ly, And all I have is thine, is thine.

p

ROMANCE. Andante cantabile.

Si tu sa-vais com-me je t'ai - - me,
Ah! couldst thou know the bliss of lov - - ing,

si tu sa-vais com-me je t'ai - - me, Bien sur toi - me - me -
Couldst thou but know and test my faith - ful love, Ah! sure-ly then, thou, -

- tu m'ai - me-rais, bien sur, bien sur tu m'ai - me - rais -
- thou wouldst love me, Ah! sure! ah! sure! thou wouldst love me,

- Si tu sa-vais, si tu sa-vais, si tu sa-vais, com-me je
- Ah! sure-ly then, thou wouldst love me, thou wouldst love me, then wouldst thou

t'ai - - me. Veux tu mon
love me. Take then my

p *pp* *f* *dim.* *rit.* *cresc.* *colla voce.* *poco accel.* *3*

coeur? Il est á toi, car il faut bien qu'il ten sou-
 heart, al-read-y thine, Thy name there - on in gold-en

vi - enne je n'ai plus rien, rien, — rien, je n'ai plus
 line — Is deep en - graved, deep! — deep! And since my

rien qui m'ap-par-tienne de-puis que j'ai con - nu ta loi, oh prends mon coeur
 heart I give to thee, Be-stow the like fair gift on me, Be-stow the like

— il est á toi, oh prends mon coeur — il est á toi,
 — fair gift on me, Exchange, O gen - - tle la - dy dear,

Si tu sa - vais, si tu sa - vais, si tu sa -
 En - dur - ing pledge of love sin - cere, of love sin -
 col canto.

ad lib. *a tempo.*

vais, Ah! Si tu sa-vais com-me je
cere, Ah! Ah! couldst thou know how much I

cresc. *pp*

t'ai - - me, si tu sa-vais com-me je t'ai - - me,
love thee! Ah! couldst thou know how much I love thee!

Bien sûr toi - mê - me tu m'ai-me-rais Bien sûr, bien sûr,
Then, sure-ly then, then thy love would be as - sured, as - sured,

tu m'ai - me - rais, Si tu sa-vais, si tu sa-vais,
as - sured to me, Ah! la - dy dear, Ah! la - dy dear,

dim.

cresc. *rit.*

si tu sa-vais com-me je t'ai - - me.
Couldst thou but know how much I love thee!

cresc. *colla voce.* *ff*

Frühlingszeit.

(Spring-Time.)

Eng. Version by J. AHREM.

REINHOLD BECKER.

Animato.

Wenn der Früh-ling auf die Ber - ge steigt und im
 When the love - ly Spring comes o'er the hills, And the

Son - nen-strahl der Schnee zer - fließt wenn das er - ste Grün — am
 snow melts 'neath the sun's bright beam; When the state - ly trees — put

Baum sich zeigt und im Gras das er - - ste Blüm-lein spriesst, wenn vor -
 forth their leaves, And the vio - lets sweet — a - gain are seen; When has

bei im Thal nun mit ei - nem-mal al - le Re - gen - zeit und Win - ter -
 gone the hour Of cold Win - ter's pow'r, When the brook - lets flow And soft winds

mf *cresc.* *f rit.*

mf *cresc.* *f rit.*

Ped. * Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. *

mf *cresc.* *f rit.*

mf *cresc.* *f rit.*

Ped. * Ped. *

Ped. * Ped. *

a tempo. *mf* *f* *ff*

qual, — schallt es von den Höhn bis zum Tha-le weit: O wie
 blow. — Then the mountains sing, And the val-leys ring, With the

a tempo. *f* *mf* *f*

Red. * Red. * Red. *

Animato.

wun - der - schön - ist die Früh - lings - zeit, o wie wun - der - schön - ist die
 glad - some strain: "Spring has come a - gain!" Then the moun - tains sing, — And the

mf

poco rall. *f*

Frühlingszeit, die — Früh - lings - zeit!
 val-leys ring: "Spring has come a - gain!"

colla voce. *f* *a tempo.* *f*

mf

Wenn am
 When the

rit. *a tempo.* *mf*

Red. * Red. * Red.

Glet-scher heiss die Son - ne leckt, wenn die Quel-le von den Ber-gen
sun sets free the ice - bound hills, And a - down their sides streams rush a -

mf

* Red. *

springt, Al - les rings mit jun - gem Grün sich deckt und das
long; And when clothed are all the fields in green, When the

p

* Red. *

Lust-ge-tön der Wäl - der klingt, Lüf - te lind und lau würzt die grü - ne Au und der
leaf - y woods - are filled with song; When the flow - ers fair, Per - fume all the air, And the

mf

* Red. *

Him - mel lacht so rein und blau, schallt es von den Höh'n bis zum
heav'ns a - bove Smile down in love. Then the mountains sing, And the

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

rit. *a tempo.*

f *mf* *f*

* Red. *

Tha - le weit: O wie wun - der - schön - ist die Früh - lings - zeit, o wie
val - leys ring, With the glad - some strain "Spring has come a - gain!" Then the

ff *mf*

* Red. *

poco rall.

wun - der - schön ist die Frühlingszeit, die Frühlingszeit!
 moun-tains sing, - And the val-leys ring, "Spring has come a - gain!"

f

colla voce. f

a tempo.

War's nicht
Was not

p

a tempo.

rit.

dim.

auch zur jun - gen Frühlings - zeit, als dein Herz sich mei - nem Herz er -
 this the time of all - the year, When with - in our hearts dawned love's fair

p

schloss? Als von dir, du wun - der - sü - sse Maid, ich den er - sten lan - gen Kuss ge -
 spring? When with kiss - es sweet we plight - ed troth, And the birds of love be - gan to

rit.

a tempo.

f

a tempo.

l.h.

rit.

f

Red. * Red. * Red. *

noss!
sing?

Durch den Hain er - klang hel - ler Lust - ge - sang, durch den
 Win - ter's spell was gone, Haf - py was the morn, And glad

p

mf

p

Red. * Red.

cresc.

Hain er-klang hel-ler Lust-ge-sang, und die Quel-le von den Ber-gen
 na-ture's voice Did with us re-joice, And glad na-ture's voice with us re-

cresc.

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

sprang, scholles von den Höh'n bis zum Tha-le weit, scholles von den Höh'n bis zum
 joice. — Then the moun-tains sang, And the val-leys rang, Then the moun-tains sang, And the

p *cresc.*

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

Tha-le weit: O wie wun-der-schön ist die Früh-lings-zeit, o wie
 val-leys rang, With the glad-some strain "Spring has come a-gain!" Then the

f *ff* *mf*

Red. * *Red.* *

wun-der-schön ist die Früh-lings-zeit, die Früh-lings-zeit.
 moun-tains sang, And the val-leys rang, "Spring has come a-gain!"

frall.

poco rall. *f* *a tempo.*

f *ff* *rit.* *f*

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

Andenken. (Remembrance.)

L. van BEETHOVEN.

Andante con moto.

Ich
When

tr
dolce.
cresc.
sf
p

den - ke dein, — wenn durch den Hain der Nach - ti - gal - len Ak - kor - de
night - in - gales — In pen - sive vales, From groves sur-round-ing, Rich notes are

p. *p.* *p.* *p.* *cresc.* *sf*

schal-len!
sound-ing,

Wenn denkst du mein? wenn, — wenn denkst du
I think on thee! When — thinkst thou on

p *sf*

mein? — Ich den - ke dein — im Däm-mer-schein der A - bend-hel-le am
me? — In mead - ows where — Thro'ev'e's soft air Deep shade ad-vanc-es That

p cresc. *p* *cresc.*

Schat - ten-quel - le! Wo denkst du mein? wo,
calm — en-hanc-es, *I think on thee! Where*

- wo denkst du mein? *cresc.*
 - *thinkst thou on me?* *Ich den - ke dein — mit sü-ßer Pein, mit*
With wish - es vain — Yet bliss-ful pain, With

ban - gem Seh - nen und hei - ssen Thrä - nen! Wie denkst du
anx - ious long - ing And warm — tears thronging, *I think on*

mein? wie, — wie denkst du mein? *cresc.*
thee! How — thinkst thou on me? *O den - ke, o — den - ke*
thee! How — thinkst thou on me? O think, love, O — think — on

mein, o den - ke mein, bis zum Ver - ein auf bes - serm Ster - ne! In
me, *O think on me Till life shall be A joint ex - ist - ence, What -*

je - der Fer-ne denk' ich nur dein, denk' ich nur dein! O
 e'er — the dis-tance I think on thee, Yes, on - ly thee! O

den - ke, o — den - - ke mein, o den - ke mein, bis zum Ver -
 think, love, O — think — on me, O think on me Till life shall

ein auf bes - serm Ster - ne! In je - der Fer-ne denk' ich nur dein, denk'
 be A joint ex - ist - ence, What - e'er — the dis-tance I think on thee, Yes,

ich nur dein, denk'ich nur dein, nur dein, nur dein,
 on - ly thee, Yes, on - ly thee, on thee, on thee,

nur dein, nur dein! ja, — nur dein, nur dein!
 on thee, on thee! yes, — on thee, on thee!

Freudvoll und leidvoll. (Joyful and mournful.)

GOETHE.

L. van BEETHOVEN.

Andante con moto.

The piano introduction consists of four measures. The right hand features a melodic line with a slur over the first two measures, marked *p dolce*. The left hand plays a rhythmic accompaniment of eighth notes, marked *f* in the first measure and *p* in the last measure.

Freud-voll und leid-voll, ge-dan-ken-voll sein,
Joy-ful and mourn-ful, what chang-es are mine!

The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked *p*.

lan-gen und ban-gen in schwe-ben-der Pein.
Long-ing and dread-ing to hope and to pine.

The vocal line continues with quarter notes D5, C5, B4, and A4. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked *p*.

Him-mel-hoch jauch-zend, zum To-de be-
Heav'n-high ex-ult-ing, then droop-ing in

The vocal line has a half rest followed by quarter notes G4, F4, E4, and D4. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked *pp*.

Allegro assai vivace.

trübt; glück-lich al-lein ist die See-le die liebt, glücklich-al-lein
woe; Haf-pi-ness on-ly in true love we know, Haf-pi-ness on-

The vocal line begins with quarter notes G4, A4, B4, and C5. The piano accompaniment features a rhythmic accompaniment of eighth notes in the left hand and a melodic line in the right hand, marked *cresc.* and *f*.

- ist die See-le, die See-le die liebt. Freud-voll und leid-voll, ge-dan-ken-voll
 - ly in true love, in true love we know. Joy-ful and mourn-ful, what chang-es are

p

ritard. *a tempo.*
 sein, lan-gen und ban-gen in schwe-bender Pein, glück-lich al-
 mine! Longing and dread-ing to hope and to pine, Hap-pi-ness

colla voce. *dolce.* *pp*

lein ist die See-le die liebt, glück-lich al-lein ist die See-le, die See-le die
 on-ly in true love we know, Hap-pi-ness on-ly in true love, in true love we

cresc. *f* *p*

liebt, die See-le, die See-le die liebt, die liebt, die See-le, die See-le die
 know, in true love, in true love we know, we know, in true love, in true love we

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

liebt.
 know.

cresc.

Kennst du das Land?

(Knowst thou the Land?)

GOETHE.

(Mignon.)

L. van BEETHOVEN, Op. 75, No 1.

Moderato.

f *mp*

Kennst du das Land wo die Ci-tro-nen blüh'n, im dun-keln Laub die
Knowst thou the land where fair the or-ange grows, And where the fruit is

f *p*

Gold-o-ran-gen glüh'n, ein sanf-ter Wind vom blau-en Him-mel
gold, and fair the rose? Where gen-tle breez-es waft the song of

cresc. *f*

weht, die Myr-the still und hoch der Lor-beer steht?
birds, Where all the year is mild as lov-ers' words?

cresc. *ff* *p*

p *Piu mosso.* *cresc.*

Kennst du es wohl? Da-hin! da-hin möcht' ich mit dir, o
Knowst thou it well? 'Tis there! 'tis there, My heart's true love o-

p *cresc.*

mei - Ge - lieb - ter ziehn. Da - hin! da - hin rücht ich mit dir, o mein Ge -
 bey - ing, I would live and die, 'Tis there, my heart's true love o - bey - ing, I would

p *cresc.*

p *p*

lieb - ter, zieh'n. Da - hin! da - hin! Kennst du das
 live and die. 'Tis there! 'Tis there! Know'st thou the

p *f* **Tempo I.**

dim. *cresc.* *f*

Haus? Auf Sä - len ruht sein Dach, es glänzt der Saal, es schimmert das Ge - mach, und
 house grand with its walls of pride, Its state - ly halls where rich - est splen - dors bide? Where

mp *p* *p*

Mar - mor - bil - der steh'n und seh'n mich an: was hat man dir, du ar - mes
 mar - ble stat - ues all a - round you see, That was my home ere fate en -

cresc.

cresc.

3 3

Kind, — ge - than? Kennst du es wohl?
 com - passed me? Know'st thou it well?

p

ff *p* *p*

Più mosso.

Da hin! da hin möcht' ich mit dir, o mein Be - schü - tzer,
'Tis there! 'tis there, my heart's true love o - bey - ing, I would live and

zieh'n. Da - hin! da - hin möcht' ich mit dir, o mein Be - schü - tzer,
die. 'Tis there! my heart's true love o - bey - ing, I would live and

Tempo I.

zieh'n. Da - hin! da - hin! Kennst du den
die. 'Tis - there! 'Tis - there! Know'st thou the

Berg und sei - nen Wol - ken - steg? Das Maul - thier sucht im Ne - bel sei - nen
heights whose peaks in clouds a - bide, - Whose mist - y shroud the mu - le - teer doth

Weg; in Hö - - len wohnt der Dra - chen - al - - te -
hide? 'Tis there the fear - ful drag - on - makes his

Brut; es stürzt der Fels und ü - - ber
 home, And down the moun - tain - side the

ihn die Fluth. Kennst du ihn wohl?
 tor - rents foam. Knowst thou it well?

Più mosso. cresc.
 Da - hin! da - hin geht un - ser Weg! o Va - ter, lass uns
 'Tis there! 'tis there! To our dear home, O fa - ther, let us

zieh'n! Da - hin! da - hin geht un - ser Weg! o Va - ter, lass uns
 go! 'Tis there! To our dear home, O fa - ther, O let us

zieh'n! Da - hin lass uns zieh'n!
 go! 'Tis there I would go!

Sandmännchen.

(The Little Dustman.)

Arr. by J. BRAHMS.

Andante.



1. Die Blü - me - lein sie schla - fen schon längst im Mon - den -
 2. Vö - ge - lein sie san - gen so süß im Son - nen -
 3. männ - chen kommt ge - schli - chen und guckt durch's Fen - ster -
 4. männ - chen aus dem Zim - mer es schläft mein Herz - chen

1. The flow' - rets all sleep sound - ly Be - neath the moon's bright
 2. birds that sang so sweet - ly When noon - day sun rose
 3. see, the lit - tle dust - man At the win - dow shows his
 4. ere the lit - tle dust - man Is man - y steps a -

molto p e dolce una corda.



schein, sie nik - ken mit den Köp - fen auf ih - ren Sten - ge - lein.
 schein, sie sind zur Ruh' ge - gan - gen in ih - re Nest - chen klein.
 lein, ob ir - gend noch ein Lieb - chen nicht mag zu Bet - te sein.
 fein, es ist gar fest ver - schlos - sen schon sein Guck - ä - u - ge - lein.
 ray, They nod their heads to - geth - er And dream the night a - way.
 high, With - in their nests are sleep - ing, Now night is draw - ing nigh.
 head, And looks for all good chil - dren, Who ought to be in bed.
 way, Thy pret - ty eyes, my dar - ling, Close fast un - til next day.



Es rüt-telt sich der Blü - then-baum, er säu - selt wie im Traum:
 Das Heim-chen in dem Ach - ren-grund, es thut al - lein sich kund:
 Und wo er nur ein Kind - chen fand, streut er ihm in die Au - gen Sand.
 Es leuch-tet Mor-gen mir Will-komm das Äu - ge - lein so fromm!
*The bud-ding trees wave to and fro And mur - mur soft and low:
 The crick-et as it moves a - long A - lone gives forth its song:
 And as each wea - ry pri he spies Throws dust in - to its eyes.
 But they shall ope at morn - ing's light And greet the sun - shine bright.*



Schla - fe, schla - fe, schlaf' du, mein Kin-de - lein! lein!
 Schla - fe, schla - fe, schlaf' du, mein Kin-de - lein! lein!
 Schla - fe, schla - fe, schlaf' du, mein Kin-de - lein! lein!
 Schla - fe, schla - fe, schlaf' du, mein Kin-de - lein! lein!
*Sleep on! sleep on, sleep on, my lit - tle one! one!
 Sleep on! sleep on, sleep on, my lit - tle one! one!
 Sleep on! sleep on, sleep on, my lit - tle one! one!
 Sleep on! sleep on, sleep on, my lit - tle one! one!*



2. Die
 3. Sand -
 4. Sand -
 2. The
 3. Now
 4. And

Wiegenlied.

(Cradle Song.)

JOH. BRAHMS.

With gentle animation.

Gu-ten A - bend, gut' Nacht, mit
Lul - la - by and good night, With

Ro - sen be - dacht, mit Näg - lein be - steckt schlüpf' un - ter die
ros - es be - dight, With lil - ies be - sted Is ba - by's wee

Deck': Mor - gen früh, wenn Gott will, wirst du wie - der ge -
bed, Lay thee down now and rest, May thy slum - ber be

weckt, mor - gen früh, wenn Gott will, wirst du wie - der ge - weckt.
blest, Lay thee down now and rest, May thy slum - ber be blest.

Gu - ten A - bend, gut' Nacht, von
Lul - la - by and good night, Thy

Eng - lein be - wacht, die zei - gen im Traum dir Christ-kind-lein's
moth - er's de - light, Bright an - gels a - round My dar - ling shall

Baum: Schlaf'nun se - lig und süß, schau' im Traum's Pa - ra -
stand; They will guard thee from härms, Thou shalt wake in my

dies, schlaf'nun se - lig und süß, schau' im Traum's Pa - ra - dies!
arms, They will guard thee from harms, Thou shalt wake in my arms!

Mädchens Wunsch.

(The Maiden's Wish.)

FR. CHOPIN.

Allegro ma non troppo.

mf

Ach, dürft' als Son - ne dro - ben ich schei - nen,
 Were I the sun, so high in heav - en soar - ing,

p *cresc.*

all' mei - ne Strah - len er - göss' - ich für Ei - nen; nicht für die Wäl - der,
 On - ly on thee should my friend - ly rays be pour - ing; Not on the for - est green,

p *marcato.*

nicht für die Fel - der wollt' ich als Son - ne schei - nen. Dort un - ter dem Fen - ster,
 Not on the fields se - rene, But in the lit - tle win - dow; There would I all my

cresc. *p*

un - ter dem klei - nen, schien' ich den gan - zen Tag nur für Ei - nen!
 friend - ly rays be pour - ing, Were I the sun, so high in heav - en soar - ing.

cresc. *p* *mf*

Ach, dürft' als Vög - lein dro - ben ich sin - gen,
 Were I a bird - ling high in heav - en sing - ing,

cresc.

p *cresc.*

soll - te mein Lied nur für Ei - nen er - klin - gen! Nicht für die Wäl - der,
 Joy to thy heart my song should be ev - er bring - ing; Not on the for - est green,

p *marcato.*

nicht für die Fel - der wollt' ich als Vög - lein sin - gen. Dort un - term Fen - ster,
 Not on the fields se - rene, But in the lit - tle win - dow; Were I a bird - ling,

f *p*

un - ter dem klei - nen, säng' ich die gan - ze Nacht nur für Ei - nen!
 there would I be sing - ing, Joy to thy heart my songs should e'er be bring - ing.

cresc. *p* *cresc.*

L' Oiselet.

(The Birdling.)

F. CHOPIN.

Lento. (♩=160.) dolce.

Le ciel est clair et l'air est
When all the sky is bright and

p

doux, Tout rit, tout jase au-tour de nous; Toi seul, toi seul, o mon pauvre oi-se-
clear, And joy and glad-ness lin-ger near; A-lone, a-lone why art thou, lit-tle

let, Toi seul lan-guis triste et mu-et.—
bird, And why no song from thee is heard?

Ah! _____ Toi seul, o mon pauvre oi-se-let, Toi seul lan-
Ah! _____ A-lone why art thou, lit-tle bird, And why no

pp *p*

Poco più mosso.

guis triste et mu - et. *f* Le prin-temps qui
 song from thee is heard? Now the Spring with

tout ra-ni-me, *f* De nos monts ver-dit la ci-me; *p*
 joy is com-ing, Birds and bees their songs are hum-ming,

p De la bri-se ma-ti-na-le
 And the air from hap-py Aid-en

poco a poco rit. *p* Un par-fum d'a-mour s'ex-ha-le, *pp* douce. Auxchamps, dans
 Comes with love's own in-cense lad-en. O'er mead-ow

Tempo I.

le secret des bois, Tout ce qui vit dit a la fois Le mot, le mot que la nuit dit au
and in for-est atisle, There hangs a pow'r from heav'n a - bove, That lights, that lights all na-ture with a

p

jour, Le mot char-mant, le mot d'a - mour.
smile, That pow'r is love, that pow'r is love.

p rit. *tr*

colla voce. *a tempo.*

Ah! _____ As - si - se loin de son trou - peau, Et le sui -
 AN! _____ Re - clin - ing on a mos - sy bank, Her sheep she

vant d'un oeil rê-veur, Chlo - é ne sait quel feu, quel feu nou-veau Soudains'al - lu - me dans son
watches dream - i - ly. Chlo - é while new-born pas-sions strong and warm, Burn in her heart once light and

cresc.

accel.

coeur. Mais toi l'on ne peut te char-mer, Tu fuis le doux plai-sir d'ai-mer.
free. But thee I can-not hope to charm, At love thou'rt filled with strange a-larm.

Ah!
 Ah!

f a tempo.

— Ce-lui de qui tu plains les maux, Gé-mit cap-tif sous les bar-
 — And he on whom thy thoughts are bent, Here pines in sad im-pris-on -

reux, A-dieu! a-dieu! l'a-mour et la gai-té Pour qui n'a pas la li-ber-te!
 ment, A-dieu! a-dieu! to love and joy, A - dieu! a - dieu! a - dieu to love and joy!

colla voce.

Still wie die Nacht.

(*Silent as Night.*)

Eng. Words by J. AHREM.

CARL BOHM.

Poco tranquillo.

Piano introduction in 6/4 time, key of B-flat major. The music is marked *Poco tranquillo*. It features a flowing melody in the right hand and a steady accompaniment in the left hand, ending with a *rit.* (ritardando) marking.

p a tempo.

Vocal entry and piano accompaniment for the first line of lyrics. The vocal line is marked *p a tempo* and *mf*. The piano accompaniment is marked *p a tempo* and *mf*. The lyrics are: Still wie die Nacht, tief wie das Meer, / Si - lent as night, Deep as the sea,

*rit.**a tempo.*

Vocal entry and piano accompaniment for the second line of lyrics. The vocal line is marked *rit.* and *a tempo*. The piano accompaniment is marked *p*, *rit.*, and *a tempo*. The lyrics are: soll dei - ne Lie - - - be sein! / Thy love should be for me!

p

Vocal entry and piano accompaniment for the third line of lyrics. The vocal line is marked *p* and *f*. The piano accompaniment is marked *p* and *f*. The lyrics are: Still wie die Nacht, — und tief wie das Meer / Si - lent as night, — And deep as the sea,

soll dei - ne Lie - be, dei - ne Lie - be sein,
 Thy love should be, thy love should be for me,

pp *poco rit.*
 soll dei - ne Lie - - - be sein!
 Thy love should be for me!

pp *poco rit.* *pp a tempo.*

mf
 Wenn du mich liebst
 Lov - est thou me?

a tempo. *mf*

p *rit.*
 so wie ich dich will ich dein ei - - - gen
 So love I thee! I will be ev - - - er

p *rit.*

a tempo. *f con moto.*

sein. Heiss — wie der Stahl — und
 thine. True, — true as steel, — En.

a tempo. *f con moto.*

ff.

fest wie der Stein soll dei - ne Lie - be, dei - ne
 dur - ing as stone, Thy love should be, thy love should

ff.

p *rit.*

Lie - - be sein, — soll dei - ne Lie - - be
 be — for me, — Thy love should be — for

p *rit.*

a tempo.

sein!
 mei!

p a tempo. *rit.* *pp*

Lithauisches Lied.

(Lithuanian Song.)

FR. CHOPIN.

Allegro moderato. (♩ = 88)

p (♩ = 72)

Früh, da im O - sten der
Sweet was the morn - ing, and

P *legatissimo.*

Mor - gen kaum tag - te, war ich hin - aus auf die Wie - se ge - gan - gen;
bright was the sun - shine, Mer - ri - ly home from the field was I go - ing;

Müt - ter - lein sass schon am Fen - ster und frag - te: "Wo kommst du her, feucht sind Haar dir und
When mother o - pen'd the win - dow and asked me; "Damp is thy hair; pray what hast thou been

*poco più animato.**p*

Wan - - gen?" "Schöpf - te Was - ser an der Quel - - - le,
do - - - ing?" I ' was fright - ened, oh, so fright - - - ened,

pp poco più animato.

Was - ser an der Quel - le Ran - - de, da - von sind feucht mir
Then I stam - mer'd with - out think - - ing; "I wet my hair, I

rit. *a tempo.* *f* *pp*
wor - den Haar und Wan - ge!" "Das ist nicht Wahr - heit! Das ist nicht Wahr - heit!
wet my hair while drink - ing." "Don't tell a sto - ry, don't tell a sto - ry,

rit. *fa tempo.* *pp*

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

cresc. *f*
bist ge - gan - gen noch vor Ta - ges - grau - en, um dei - nen
Wert thou go - ing just to drink, my daugh - ter? At day - break

p cresc.

dim.

Lieb - sten im Fel - de zu schauen!"
 too! Say, who drew for thee the wa-ter."

f *dim.* *pp*

f *p* *p*

Tempo I.

"Wahr ist's, wahr ist's, lie-be Mut - ter, will dir's ein - ge-ste-hen, er
 "Ah! well. Ah! well. moth-er dar - ling, And I love him dear - ly, He

cresc.

woll - te mich zum letz-ten mal noch se - hen! Soll't ihm, nicht lan - gel!
 begged so hard to see me bright and ear - - ly, And he kept me talk - ing,

poco - cresc.

ed accel. *-ff* *a tempo.*

noch am Her-zen leh-nen, und da-bei, und da-bei, da-bei wur-den Haar und Wangen
 all his love re-call-ing, And some-how, and some-how, some-how, on my hair and cheek, I

ed accel. *a tempo.*

feucht von sei-nen Thrä - nen?"
 felt his tear-drops fall - ing."

Frühlingslied.

(Lovely Spring.)

W. COENEN.

Andante.

Wenn der
When the

p *p*

Früh - ling auf die Ber - ge steigt, und im Son - nen - schein der
spring - tide o'er the hill — is seen, And the sun's — warm rays dis -

Schnee zer - fließt wenn das er - ste Grün am Baum sich zeigt und im
snow — the snow, When the trees first don their garb of green, And the

cresc.

Gras das er - ste Blüm - lein spriesst, im Gras das er - ste
vio - lets first their pur - - ple show, The vio - lets first their

mf *dim.* *p*

agitato.

Blüm - - - lein spriesst, Wenn vor - bei im Thal nun mit
 pur - - - ple show; When thro' hill and dale Signs of

cresc.

ei - nem mal - al - le Re - genzeit und Win - ter - qual, schallt es
 win - ter fall, - Gone is all the snow, Gales have ceased to blow; Then the.

cresc.

poco a poco accel.

von den Höh'n bis zum Tha - le weit, bis zum Tha - le weit.
 val - leys shout, And the hills a - bout Ech - o the re - frain;

f *rall.*

ff *Andante con moto ed energico.*

O wie - wun - der - schön ist die Fröh - lings -
 Spring, Spring is come - a - gain! Then the val - leys

ff

zeit, shout, O wie wunderbar-schön
 Spring, Spring is come a-gain!

ist die Früh-lings-zeit, ist die
 Spring is come a-gain! Spring is

Früh-lings-zeit. a-gain!

Tempo I. War's nicht auch zur schö-nen
 Ah! and was this not the

Früh-lings-zeit, als dein Herz sich mei-nem Herz er-schloss, als von
 time of year, When our hearts first knew of love and bliss, When we

cresc. f.

dir, du wun - der - hol - de Maid, ich den er - sten sü - ssen
grew to one — an - oth - er dear; When our lips first lin - ger'd

Kuss — ge-noss, den er - sten sü - ssen Kuss — ge -
in — a kiss? Our lips first lin - ger'd in — a

agitato.

noss. — Durch die Hain' — er-klang hel - ler Lust - ge-sang und die
kiss? — Then the glen — a-woke, Win - ter's spell — was broke, And the

cresc. poco a poco accel.

Quel - le von dem Ber - ge sprang, schallt' es von den Höh'n bis zum
birds — then sang Till the wood - land rang, Then the val - leys cried, And the

f. rall.

Tha - le weit, bis zum Tha - le weit.
hills re - plied, Ech - oes bore it fast,

ff Andante con moto ed energico.

O wie — wun — der — schön ist die — Früh — lings —
Spring, Spring has come — at last! Spring has — come at

zeit, — O wie — wun — der — schön
last! Then the val — leys cried,

ist die — Früh — lings — zeit, — O wie
And the — hills re — plied, Spring has

wun — der — schön — ist die Früh — lings —
come, has — come, Spring has come — at

zeit. —
last! —

Villanelle.
(A Rural Song.)

EVA DELL'ACQUA.

Andante.

J'ai vu pas-ser l'hi-ron -
Swift-ly the swal-lows are

del-le - Dans le ciel pur du ma - tin: Elle al-lait, a ti-re
fly-ing, Far in the depths of the sky: Song-ster to song-ster re-

d'ai-le, Vers le pa-ys où l'ap-pel-le, Vers le pa-ys où l'ap-
ply-ing, As on light wings they are hie-ing, As on light wings they are

pel-le — Le so-leil et le jas - min. — J'ai vu pas-ser l'hi-ron-
 kie-ing, — Where are the flow'rs en-er bloom-ing, — Swift-ly the swal-lows now

del - - - le J'ai long-temps sui-vi des yeux
 fly, — Swift-ly the swal-lows now fly. Oft-en have my wist-ful eyes

rit. *mf*

Le vol de la vo-ya-geu-se De-puis, mon à-me rè-veu-se
 Watch'd. the fly-ing of the swal-low, And my long-ing soul would fol-low,

p

Lac-com-pa-gne par les cieux Ah! — Ah! —
 Up-ward as it wing'd its way. Ah! — Ah! —

mf *p*

Au pa-ys mys-te-ri-eux. Ah! —
 To the land of the un-known. Ah! —

colla voce.

a tempo.

a tempo.

cresc.

Et j'au-rais vou - lu comme el - le
And my long - ing soul would fol - low

Suiv - re le mè - me che - min.
Up - ward as it wing'd its way.

J'ai vu pas - ser l'hi - ron -
Oh, swift the swal - lows are

del - le, Elle al - lait — à ti - re d'ai - - - le
 fly - ing, far a - way — in the blue heav - - - ens.

del - le, Elle al - lait à ti - re d'ai - - - le
 fly - ing, far a - way in the blue heav - - - ens.

d'ai - - - le
 swal - - - lows

à ti - re d'ai - - - le J'ai vu pas-ser l'hi - ron - del-le —
 Swift fly the swal - - - lows. Swift-ly the swal-lows are fly-ing —

Dans le ciel pur du ma - tin: — Elle al - lait, à ti - re d'ai - le,
 Far in the depths of the sky — Song-ster to song-ster re - ply - ing,

Vers le pa - ys où l'ap - pel - le, Vers le pa - ys où l'ap - pel - le —
 As on light wings they are hie - ing, As on light wings they are hie-ing, —

Le so-leil et le jas - min. — J'ai vu pas-ser l'hi - ron - del - le,
 Where are the flow'rs ev - er blooming, Swift - ly the swal-lows now fly

J'ai vu pas-ser l'hi - ron - del-le! J'ai vu pas - ser l'hi - ron -
 Swift - ly the swal-lows now fly. Oh, swift the swal - lows are

rit.

del - - - le! l'hi - ron - del - - - le!
 fly - - - ing! Swift the swal-lows now — fly!

Ah! Ah! l'hi - ron - del - -
 the swal -

Ah! l'hi - ron - del - -
 the swal -

le!
 low!

animato.

Sans Toi.

(Without thee.)

VICTOR HUGO.

GUY d'HARDELLOT.

Andante con moto. *mf*

sempre legato pesante e molto sostenuto. De quoi puis-je a-voir en-
 With-out thee life has no

ben legato.

vi - e, De quoi puis je a-voir ef - froi, Que fe-rai - je de la
 charm, dear, With-out thee I know but pain; Lone - ly thro' the day I

vi - e, Si tu n'es plus près de moi? Que veux-tu que je de -
 wan - der, Till I see thy smile a - gain. How could I ex-ist with -

vien - ne, Si je n'entends plus ton pas? Est - ce ta vie ou la
 out thee, Shouldst thou from my pres-ence go? Is it not thy spir-it,

pp *poco*

mien - ne Qui s'en va? Je ne sais pas. Qui s'en va? Je
 dear one, Giv'es me life? I do not know. Giv'es me life? I

molto rall. *mf* *a tempo.*

ne sais pas. Tu por - tes dans la lu - mie - re, Tu
 do not know. When be - neath the bright sun stray - ing, Or

dim. *p* *molto rall.* *legato* *a tempo.*

ff

por - tes dans les buis - sons Sur une ai - le ma pri - è - re Et sur
 in the shad - y groves a - mong, Round thee like thy guard - ian an - gels, Hover

cresc. *ff*

f *mf* *p*

l'au - tre mes chan - sons, Sur une ai - le ma pri - e - re Et sur
 both my pray'r and song. Round thee like thy guard - ian an - gels, Hover

rit.

l'au - tre mes chan - sons. De quoi puis - je a - voir en -
 both my pray'r and song. With - out thee life has no

rit. *con grazia.* *ben legato.* *p*

agitato.

vi - e, De quoi puis-je a-voir ef - froy, Qui fe-rai-je de la
 charm, dear, With-out thee I know but pain; Lone - ly thro' the day I

Pa tempo.

vi - e, Si tu n'es plus près de moi? Que fe-rai-je seul, fa -
 wan - der, Till I see thy smile a - gain. Sad of heart I am with -

P a tempo.

agitato.

rou - che, Sans toi du jour et des cieux? De mes bai - sers sans ta
 out thee, And gone the light from out the skies; Life is naught with-out thy

agitato.

ff *poco rit.* *con dolore.*

bou - che, Et de mes pleurs sans tes yeux? Et de mes
 kiss - es, And tears my lot with-out thine eyes! Tears my

ff *poco rit.*

rall. *mo - ren - do.*

pleurs sans tes yeux?
 lot with-out thine eyes!

rall. *una corda.* *mo - ren - do.* *pp*

O mer, ouvre toi.

(O sea, dreadful sea.)

Eng. Words by J. AHREM,

LÉO DELIBES.

Allegro.

mf *p* *p* *cantando.* *Lento.*

mf

Ô mer, ou-vre toi, Lin-ceul du mon-de, Mer pro-fon-de!
 O sea, dread-ful sea, Fain-would I sleep With-in thy deep.

colla voce. *m.d.*

Ou-vre pour moi, Comme un tom-beau sa-crè, les bras de l'on-de!
 O take, take me, Let me but find my grave in thee, And peace-ful sleep.

Prin-temps en-vo-lés, Heu-res trop bré-ves! Où donc sont al-
 Like spring-time so transient and so fair. My fond hopes all

p

lés Mes pauvres rê - ves? Che sou-ve - nir, Lointaine i - vres-se! Du pas -
van-ish in the air. — Tie hap-py days that once were mine, Ah, mem-ry

sé, voix en-chan-te - res-se! Prête à mou - rir, — Par vous en - co-re Mon cœur bri -
dear, are on - ly thine. — Oh, hap-py days — of long a - go, — My wea - ry

sé, mon cœur l'a - do - re, mon cœur bri - sé par vous en - co-re, ah! — mon
heart sighs for thee so. Oh, hap - py days of long a - go, Ah, — my
cresc. ed accel.

rall. e dim. Tempo I.

cœur l'a - do - - - re! — Ô mer, ou-vre toi, Lin - ceul du
heart longs for thee so. — O sea, dread-ful sea, Fain would I

rall. e dim. Tempo I. *colla voce.*

cresc. ed accel.

mon - de, Mer pro - fon - de! Ou - vre pour moi, tom-beau sa -
 sleep with - in thy deep. — O, take me - to thy bos - om

cresc. ed accel.

f *allargando.*

cré, — ou - vre pour moi? les bras de l'on - - - de! Ou - vre tes
 now, — Let me but find — my grave in thee, — Let me but

allargando.

p

bras, ô mer pro - fon - de! A - dieu, je meurs, ô mer, —
 find my grave, my grave in thee. A - dieu, a - dieu, I come, —

molto allarg.

ou - vre toi! —
 O — sea!

Als die alte Mutter.

(Songs my mother taught me.)

Andante con moto.

ANTON DVOŘÁK Op. 55, No 4.

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

p *mezza voce.*

Als die al - te Mut -
Songs my moth - er taught

pp *pp* ** Red.* *Red.* *Red. sempre.*

ter mich noch lehr - te sin - - gen, Thrä - nen
me In the days long - van - - ish'd; Sel - dom

in den Wim - - pern gar so oft ihr hin - -
from her eye - - lids Were the tear - drops ban - -

f *dim.* *p*

Red. sempre.

gen. *ish'd.* Jetzt wo
Now I

ich die Klei - - nen sel - ber - üb' im - San -
teach my chil - - dren Each me - lo - dious meas -

ge, rie - selt's in den Bart oft,
ure; Oft the mir - vom Au - - ge,
tears - are flow - - ing,

rie - - selt's oft von der brau - nen Wan -
rie - - selt's oft mir auf die brau - ne Wan -
oft - they flow - - mir From my mem - 'ry's - treas -

ge!
ge!
ure!

morendo.

The Three Ravens.

ENGLISH, 16th CENTURY.

Allegretto.

1. There were three rav-ens sat on a tree,
 2. Be-hold! a - las in yon green field,
 3. His faithful hawkssso near him fly,
 4. She lift-ed up his ghastly head,

Down a down, hey-down, hey-down; They were as black as they might be, With a down,
 Down a down, hey-down, hey-down; There lies a knight, slain under his shield, With a down,
 Down a down, hey-down, hey-down; No bird of prey dare ven - ture nigh, With a down,
 Down a down, hey-down, hey-down; And kiss'd his wounds that were so red, With a down,

— And one of them said to his mate, "Where shall we our breakfast take!" With a
 — His hounds lie down be - side his feet, So well do they their mas-ter keep, With a
 — But see! there comes a fal-low doe, And to the knight she straight doth go, With a
 — She bur - ied him be - fore the prime, And died her-self, ere even-song time, With a

down derry, derry, derry, down, down.
 down derry, derry, derry, down, down.
 down derry, derry, derry, down, down.
 down derry, derry, derry, down, down.

The Coolun.

IRISH FOLK SONG.

Andante con espressione.

1. Had you seen my sweet Coolun at the day's ear - ly_ dawn, When she
 2. In_ Be - lan - a - gard wells the_ bright blooming maid, Re -
 3. O_ dear - est, thy love from thy_ child - hood was mine, O_
 4. Thou light of all beauty, be_ true still to_ me, For -

moves thro' the wild - wood or wide dew - y lawn. There is joy, there is_ bliss in her
 tird_ like the prim - rose that blooms in the shade. Still_ dear to_ the_ eye that fair
 sweet - est, this heart from life's o - p'ning was thine. And tho' cold - ness by_ kindred or
 sake_ not thy swain, love, tho' poor he may be; For_ rich in_ af - fec - tion, in

soul - cheer - ing smile, She's the fair - est of the flow'rs of our green - bos - om'd isle.
 primrose may be, But_ dear - er and_ sweet - er is my Coo - lun to_ me.
 friends may be shown, Still, still, my sweet Coo - lun, that heart is_ thine own.
 con - stan - cy tried, We may look_ down on wealth in its_ pomp and its_ pride.

Loch Lomond.

(The bonnie banks o' Loch Lomon'.)

JACOBITE AIR.

Andante moderato.

1. By yon bon-nie banks and yon bon-nie braes, Where the sun shines bright on Loch
 2. I mind where we pairt-ed, in yon shad-y glen, On the steep, steep side o' Ben
 3. The wee bird-ies sing an' the wild flow-ers spring, An' in sun-shine the wa-ters are

Lo - mon'; Oh we twa hae pass'd_ sae mon - y blithe-some days, On the
 Lo - mon', Where in pur - ple_ hue_ the high-land hills we view, And the
 sleep - in' But the brok - en_ heart_ it seeks nae sec - ond spring, An' the

bonnie, bonnie banks o' Loch Lo - mon'.
 morn shines out frae the gloam - in'. Oh! ye'll tak' the high road and
 world does nae ken how we're greet - in'.

I'll tak' the low road, An' I'll be in Scot - land be - fore ye; But

oh, my true love I'll nev - er meet a - gain, On the bonnie, bonnie banks o' Loch

Lo - - mon'.

Ach, wie ist's möglich.

(How can I leave thee.)

VOLKSLIED.

Andante.

Ach, wie ist's mög-lich dann dass ich dich las - sen kann;
 How can I leave thee, While I do love thee so?

hab' dich von Her - zen lieb, das glau - be mir. *p*
 Thou art my all in all, Tru - ly my own!

Du hast die See - le mein so ganz ge - nom - men ein,
 Thou hast this soul of mine So firm - ly lock'd in thine

dass ich kein' An - dre lieb' als dich al - lein.
 That my heart e'er will be Thine, love, a - lone!

2. Blau is das Blüm-e-lein, das heisst Ver-giss-nicht-mein.
 3. Wär' ich ein Vög-e-lein, Wollt' ich bald bei dir sein.
 2. There is a flow-'ret, Call'd the "for-get-me-not;"
 3. Were I a bird, love, Swift-ly I'd home-ward fly,

Das Blüm-lein leg' an's Herz und denk' an mich.
 Scheut' Falk und Ha-bicht nicht, Flög' schnell zu dir.
 Wear that flow'r near thy heart Ev-er for me!
 No ful-con bold should stay My flight to thee.

p

stirbt Blum' und Hoff-nung gleich, wir sind an Lie-be reich;
 Schöss' mich ein Jä-ger todt, Fiel ich in dei-nen Schoss,
 Should hope and flow-er die, Still sweet-ly blest were I,
 E'en should the hunts-man's dart Pierce my de-vot-ed heart,

To ♫ for 3^d verse.

Denn die stirbt nie in mir, das glau-be mir.
 Säh'st du mich trau-rig an, Gern stürb' ich dann.
 Faith in each oth-er's love Our bliss should bel
 Neath thy fond gaze to die Pain-less would bel

Im Frühling.

(In Springtime.)

W. VIOL.

Eng. Version by WINTHROP.

A. FESCA Op. 47, No 1.

Allegro brillante.

pp legg.

legato, con Pedale.

con anima.

p

Es glänzt — im A - bend-son-nen-gol - de der
 The gold - en eve-ning sun is shin - ing Up -

pp

stil - le Wal - des-teich. Und träu - mend blickt die Blü - ten-
 on the lake - let's breast; There too, — the lil - ies sweet re -

mp *pp*

dol - de in's blau - e Was - ser-reich. Li -
 clin - ing, Be - take — them-selves to rest; Bright

mp

bel - len schwir-ren lie - bes - trun - ken im schlan-ken Schilf um -
 in - sects with their mer - ry hum - ming, Are flit - ting here and

p

her, Tau - tro - pfen hän - gen wie Gol - des -
 there, And dew - drops hang like gold - en jew - els On the

pp *p*

fun - ken am Gras - halm hell und schwer.
 neck of night so bright and fair, Bright and fair.

pp *pp*

Ein
A

ppp

lei - ser Hauch be - wegt die Blät - ter im Pap - pel - wei - den -
 zeph - yr sweet is gen - tly blow - ing Where bend - ing branch - es

poco cresc.

hain, der Nach - ti - gal - len Sang - ge - schmet - ter mischt
meet. And there the night - in - gale is sing - ing Her

ju - belnd sich dar - ein, mischt ju - belnd sich dar -
song, her song so sweet. Her song, her song so

ein.
sweet..

pp

legato sempre.

Mir ist so wohl im Laub - ge - drän - ge, im
The eve - ning shad - ows gen - tly fall ing, The

mp pp

schatt' - gen Wald - re - vier, mir ist so wohl im Laub - ge -
woods and bird - lets' song, The eve - ning shad - ows gen - tly

mp p

drän - ge, im schatt'-gem Wald-re - vier, Es ist, — als
 fall - ing, The woods and bird-lets' song, All come — to

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and moving lines. Dynamic markings include *pp* and *p*.

ob — ent - ge - gen klän - ge ein Gruss von ihr, ein Gruss von
 me like greet-ings ten - der From her for whom my soul doth long. My soul doth

The second system continues the vocal and piano parts. The vocal line has a similar rhythmic pattern. The piano accompaniment maintains its texture with dynamic markings of *pp* and *p*.

ihr, ein Gruss von ihr!
 long, From her for whom I long.

The third system shows the vocal line with a *f* dynamic marking. The piano accompaniment features a *f* dynamic in the bass and *p* and *pp* in the treble.

The fourth system is a piano accompaniment system. It features a steady eighth-note bass line and a treble line with chords and moving lines. A dynamic marking of *mp* is present.

The fifth system is a piano accompaniment system. It features a steady eighth-note bass line and a treble line with chords and moving lines. Dynamic markings include *pp* and *ppp*. An 8-measure rest is indicated in the treble staff.

Ich liebe dich.

(I love thee.)

FR. RÜCKERT.

Eng. Words by JACQUES AHREM.

A. FÖRSTER.

Allegro appassionato. *p*

mf molto cresc. *ten.* *sf* *p*

Ich
I

sempre cresc.

lie - be dich weil ich dich lie - ben muss, ich lie - be dich weil ich nicht
love thee, my dear, what else can I do? I love thee, nor would I it

cresc.

an - ders kann, ich lie - be dich nach ei - nem Him - mels - schluss ich
oth - er might be; I love thee, - o - bey - ing Heaven's man - date true, I

f

rit. *a tempo.*

lie - be dich durch ei - nen Zau - - - ber - bann. —
love thee, a spell draws me ev - er to thee. —

colla voce.

p dolce.

Dich lieb' ich wie die Ro - se ih - ren
 Thee love I, as the rose its par - ent

dim.

cresc.

Strauch, dich lieb' ich wie die Son - ne ih - ren
 tree, Thee love I, as the sun its beams so

f *p* *poco cresc.*

sempre molto cresc.

Schein, dich lieb' ich weil du bist mein Le - bens -
 bright; Thee love I, breath of life thou art - to

p *cresc.*

cresc.

hauch, dich lieb' ich, weil dich lie - - ben ist mein
 me, Thee love I, ev - er thou my heart's de -

cresc.

Red. * *Red.* *

Sein. Ich lie - be dich, weil ich dich
 light. I love thee, my dear, what else

p

cresc.

lie-ben muss, ich lie-be dich, weil ich nicht an-ders kann, ich lie-be dich nach ei-nem
can I do? I love thee, nor would I it oth-er might be, I love thee o-bey-ing Heaven's

f *a tempo.*

Him-melsschluss, ich lie-be dich durch ei-nen Zau-ber-bann.
man-date true, I love thee, a spell draws me ev-er to thee.

colla parte. *a tempo.*

p

Mein Den-ken al-le-
Oh, ev-er turn my

dim. *p*

cresc.

zeit dir zu-ge-kehrt, Mein Träu men, Dir Ge-
wak-ing thoughts to thee, And ev-er in my

f *poco cresc.*

sempre molto cresc.

lieb-te nah' zu sein, mein Ban-gen ob ich dei-ner
dreams I thee be-hold; My fond-est hopes hang on thy

p *cresc.*

Lie - - be werth, mein Hof - - - fen dass du jetzt und
 low - - - ing smile, Thy words to me more pre - cious

cresc.

e - wig mein! Ich
 are than gold. I

f *mf*

Red. * *Red.* *

lie-be' dich weil ich dich lie-ben muss, ich lie-be dich weil ich nicht an - ders kann, ich
 love thee, my dear, what else can I do? I love thee, nor would I it oth-er might be, I

passionato. *Red.* *cresc.* *f*

P a tempo. *cresc.*

lie-be dich nach ei-nem Himmelschluss, ich lie-be dich durch ei - nen Zau -
 love thee, o - bey-ing Heaven's man-datet rue, I love thee, a spell draws me ev -

ff *rit.*

f *rit.*

- - ber - bann! -
 - er to thee. -

a tempo. *ff*

a tempo. *ff*

Red. * *Red.* *

All Through the Night.

Words by HARRY BOULTON.

Adapted from "AR HYD Y NOS"
(An old Welsh melody.)

1. Sleep, my love and
2. Though I roam a
3. Hark! a sol - emn

peace at - tend thee, All thro' the night; Guard - ian an - gels God will lend thee,
min - strel lone - ly, All thro' the night; My true harp shall praise thee on - ly,
bell is ring - ing, Clear thro' the night; Thou, my love, art heav'n - ward wing - ing,

All thro' the night. Soft the drow - sy hours are creep - ing, Hill and vale in
All thro' the night. Love's young dream, a - las! is o - ver, Yet my strains of
Home thro' the night. Earth - ly dust from off thee shak - en, Soul im - mor - tal

slum - ber steep - ing, Love a - lone his watch is keep - ing, All thro' the night.
love shall hov - er, Near the pres - ence of my lov - er, All thro' the night.
thou shalt wak - en, With thy last dim jour - ney tak - en, Home thro' the night.

Er ist gekommen.

(He came.)

FR. RÜCKERT.

R. FRANZ.

Allegro agitato.

mf Er ist ge-kom - men in Sturm und Re - gen, ihm schlug be -
Through win - ter storm - y He came un - shak - en, My heart did
mf *cre -* - - *scen -* - - *do.*

f *mf* *mf* *cresc.*
klo - men mein Herz ent - ge - gen. Wie könn't'ich ah - nen, dass sei - ne
warm - ly To him a - wak - en, Nought I re - flect - ed That path di -

f
Bah - nen sich ei - nen soll - ten mei - nen We - - - gen?
rect - ed To me with mine should aye be tak - - - en.
melodia ben

marcato.
cre - - - *scen -* - - *do. f*

mf *cre - - scen - - do.* *f*

Er ist ge-kom - men in Sturm und Re - gen, er hat ge-nom - men mein
 Through win-ter storm - y He came un-shak - en, He stood be-fore me My

mf *mf* *cresc.*

Herz ver-we - gen, Nahm er das mei - ne? nahm ich das sei - ne? die
 heart was tak - en, Was his the cap - ture? Was mine the rap - ture? To

f *mf*

bei - den ka - men sich ent - - ge - - gen.
 each the oth - er's love did a - war - - en.

mf

cre - - scen - - do. Er ist ge-
 Through win-ter

cre - - - scen - - - do *f*

kom - men in Sturm und Re - gen, Nun ist ent - glom - men des
 storm - y He came un - shak - en, Spring's bles - sings o'er me to

mf *p* *mf*

Früh - lings Se - gen, Der Lieb - ste zieht wei - ter ich seh' es hei - ter, denn
 life a - wak - en, Though far is my dear - est, Still is he near - est, Our

f

mein bleibt er auf al - len, al - len We - gen.
 path to - geth - er al - way shall be tak - en.

f marcato. *mélodia ben marcato.*

cresc. *sf* *ff* *mf*

Marie.

(Marie.)

RUDOLPH GOTTSCHALL.

ROBERT FRANZ Op.18.

Andantino.

p

Ma - rie, am Fen - ster si - tzeit du, du lie - bes, sü - sses
 Ma - rie, I see thee, dar - ling one, As in a gar - den

Kind, und siehst dem Spiel der Blü - ten zu, ver - weht im A - bend -
 fair, Re - fore thee bright - est blos - soms play Tossid by the eve - ning

wind. Der Wan - drer, der vor - ü - ber geht, er lüf - tet fromm den Hut;
 air. The pil - grim pass - ing on his way, Hows low be - fore thy shrine,

mf *p*

du bist ja selbst wie ein Ge - bet, so fromm, so schön, so gut.
 Like a sweet pray'r, art thou my child, So pure, al - most di - vine!

mf *p* *mf* *mf*

p

Die Blu - men - au - gen sehn em - por zu
How sweet - ly now the flow - rets raise their

dei - nen Au - gen Licht! Die schön - ste Blum' im Fen - ster - flor ist
eyes to thy dear glance, The fair - est flow'r on which I gaze, Is

doch dein An - - ge - sicht. Ihr A - bend - glo - cken grü - sset sie mit
thy dear coun - - te - nance. The eve - ning bells are greet - ing thee, With

mf *p*

sü - sser Me - lo - die! O brech' der Sturm die Blu - men nie, und
sweet - est mel - o - dy, O may no storm e'er crush thy flow'rs, Or

nie dein Herz Ma - rie!
break thy heart, Ma - rie!

Chanson de Florian.

(Florian's Song.)

BENJAMIN GODARD.

Allegretto. (♩=88)

Ah s'il est dans vo - tre vil - la - ge, Un berger sensible et char -
 O is there in your vil - lage dwell - ing, A gen - tle shep - herd tall and

mant, Qu'on chérisse au premier moment, Qu'on aime en - sui - te da - van - ta -
 fair? O treat him kind - ly, is my prayer, I love him far be - yond all tell -

ge, C'est mon a - mi, ren - dez - le moi! J'ai son a - mour, il a ma foi.
 ing, My love is he, give him to me, His love is mine, my heart has he.

Si par sa voix tendre et plain - ti - ve Il char - me l'é - cho de vos
 His voice is sweet, so sweet and ten - der, The woods in ech - oes vain - ly

bois, *cresc.* *f*
vie, Si les ac - cents de son haut-bois Ren-dent la ber-gè - re pen - si -
The moun-tain peaks to him re - ply. His songs in soft-ened strains they ren -

m.g. *cresc.* *f*

ff *sostenuto. dim.* *dim.* *p*
der, C'est en - cor lui, ren-dez-le moi! J'ai son a - mour, il a ma foi.
My love is he, give him to me, His love is mine, my heart has he.

ff *p* *p*

p
 Si pas-sant près de sa chàu - mié - re Le pauvre, en voy - ant son trou -
My love is kind to all 'a - bout him, A-like to him the rich and

p

peau, *cresc.* *f*
poor, O - se de - mander un a - gneau Et qu'il ob - tienne en - cor la mè -
O tell me has he passed your door? No lon - ger can I do with - out

m.g. *cresc.* *f*

ff *sostenuto dim.* *dim.* *p*
re Oh! c'est bien lui, ren-dez-le moi! J'ai son a - mour, il a ma foi.
him, My love is he, give him to me, His love is mine, my heart has he.

ff *dim.* *p* *p*

O schöne Zeit, o sel'ge Zeit.

(O Happy Day.)

CARL GOETZE.

Moderato.

1. Es war ein Sonn - tag
gin - gen schwei - gend
stil - ler brau - ner

1. It was one Sun - day
walk'd in si - lence,
on we walk'd, my

hell und klar, ein sel - ten schö - ner Tag im Jahr. Wir
Arm in Arm, das Herz so voll, das Herz so warm. Die
Hai - de dort, da fand mein Herz das rech - te Wort, Da
bright and clear, The bright - est day in all the year; We
arm in arm; Our hearts were full, our hearts were warm! Those
heart, un - heard, At last found out the prop - er word! My

Bei - de gin - gen durch das Korn, Durch Feld und Au', durch Busch und
blau - en Au gen dein, o Maid', Er - strahl - ten hell in Se - lig -
fand mein Mund zum Kuss den Muth. Leis frug ich dich: "Bist du mir
wan - der'd thro' the gold - en grain, O'er bloom - ing hill and grass - y
deep blue eyes of thine, O maid, Made bright the paths in which we
lips met thine, where none might see, And then I said: "dost thou love

ten.

Dorn. Die Ler - che sang; der Son - nen - schein lag schimmernd ü - ber Flur und keit, Tief drang ihr Blick in's Herz mir ein, weit schö - ner als der Son - nen - gut?" Da sahst du mich so ei - gen an: "Das weisst du nicht, du bö - ser plain. The lark it sang; the sun it beamed: Its rays o'er mount and val - ley strayed! Deep in my heart, those glan - ces true' Out - shone the sun in heav - en's me?" Thy an - swer came, so sweet and low: "O sigh - ing heart dost thou not

rall. *f* *meno mosso.* *p*

Hain - schein. Mann? } O schö - ne Zeit o sel' - ge Zeit wie liegst du fern, wie gleamed. } O hap - py day, So sweet, so dear! Thou art so far, and blue! know?"

f *ad lib.*

liegst du weit! O schö - ne Zeit o sel' - ge Zeit, Wie liegst du fern, wie liegst du yet so near! O hap - py day, So sweet, so dear! Thou art so far, and yet so

p colla parte.

1. 2. 3.

weit! 2. Wir
near! 3. Auf
2. We
3. As

mf *p* *rall.* *pp*

Au Printemps.

(To Spring.)

(Aprile.)

C. GOUNOD.

Animato.

Le printemps chasse les hivers Et sourit dans les
 Gone is Win-ter, and Spring a-gain Decks with ver-dure the
 Spar-ve già l'a-er ge-li-do Le col-li-ne già in-

ar-bres verts Sous la feuil-le nou-vel-le pas-sent
 Hill and plain, Sweet the birds now are sing-ing, all na-ture with
 ver-da-no Già l'u-si-gnuo-lo can-ta pèl bos-co

p *el*

des bruits d'ai le Viens, sui-vons les sen -
 joy is ring - ing Come, oh come to the
 che s'am - man - ta. Vien per so - lin - ghi

tiers ombreux Ou s'é - ga-rent les a - moureux
 shad - y grové, Sure-ly now is the time to love;
 tra - mi - ti Ca - ri d'a-mo-re a' pal - pi - ti,

cresc. - *molto.*

Le printemps nous ap - pel - le Viens, so - yons heu -
 Hear the voice of the Spring-time call - ing, oh come with
 Vie - ni, la Pri - ma - ve - ra Sparge le vie di

cresc. - *molto.*

reux. _____ Vois le so-*leil* e - tin - cel - - le
 mel _____ Bright-ly the sun-beams are stream - ing,
 fior, _____ Il sol che in su - a car - rie - - ra

dim. *p*

cresc. *un poco rit.* *a tempo.* *f*

Et sa clar-té qui rui - sel - - le Me semble en-cor plus
 Like the dear eyes on me beam - - ing, Vis-ions of Fay - land
 Di lu - ce in ciel - - scin - til - - la Ren - de la tua pu -

dim. *p*

bel - - le Dans tes beaux yeux. _____
 seem - - ing, And all for thee! _____
 più - - la Più va - ga au - cor. _____

Viens, sui-vons les sen - tiers om-breux Ou s'é - ga-rent les
 Come, oh, come to the shad - y grove, Sure-ly now is the
 Vien per so - lin - ghi tra - mi - ti Ca - ri d'a - mo-re a'

a tempo.

cresc. - - mollo. *f*

a - moureux Le printemps nous ap - pel - le Viens, so -
 time to love, Hear the voice of the Spring-time call - ing, oh
 pal - pi - ti Vie - ni, la Pri - ma - ve - ra Sparge le

cresc. - - mollo. *f*

yons heu - - - reux *p* Que ta voix chante et se
come with me! *Sweet-ly the voices are*
 vie di fior Ah! quan-do il lab - bro

cresc. *un poco rit.* *a tempo.*
 mê - - le A l'har-mo-nie é - ter - nel - - le
sing - - ing, *All the blue hear'ns with them ring - - ing,*
 schiu - - di A me - lo - dio so ac - cen - - to

dim.
 Je crois en - ten - dre en el - - le chau - ter les
Joy to all na - ture bring - - ing, oh come with
 Dar - ca - no ar - dor mi sen - - to Ac - ce - - so il

p
 cieux *Viens, sui - vons les sen - tiers om-breux,*
me! Come, oh, come to the shad - y grove,
 cor! *Vien per so - lin - ghi tra - mi - ti*

cresc. molto

Où s'é-ga-rent les a-mour-eux
Sure-ly now is the time to love,
Ca-ri d'a-mo-re a' pal-pi-ti

Le prin-temps nous ap-
Hear the voice of the
Vie-ni la Pri-ma-

cresc. molto

pel-le Viens, so-yons heu-reux!
Spring-time call-ing, oh come with me!
ve-ra par-la d'af-fet-to al

cor.

dim.

p

Meine Ruh' ist hin. (My peace is gone.)

GRABEN - HOFFMANN.

Largo.

Mei-ne Ruh' ist hin, mein Herz ist schwer; ich fin - de sie nim - mer und
My peace is gone, my heart is sore, And glad - ness flown for -

nim - mer - mehr. Wo ich ihn nicht
ev - er - more. Where he is

hab, ist mir das Grab, die gan - ze Welt ist mir — ver - gällt.
not, there is no light, The world to me is dark - est night.

Allegro moderato.

Mein ar - mer Kopf ist mir ver - rückt, mein
My brain is rack'd with wild de - spair, My

ar - mer Sinn ist mir zer - stückt. Meine Ruh' ist hin, mein Herz ist
sens - es dull with grief and care. My peace is gone, my heart is

p Tempo I.

cresc. *sf* *decresc.* *p*

schwer; ich fin - de sie nimmer und nim - mer-mehr. Nach
sore, And glad - ness flown for - ev - er - more. For

Lento, quasi recit.

ihm nur schau' ich zum Fen - ster hin - aus, nach ihm nur geh' ich aus dem Haus.
him a - lone I from my window gaze, For him a - lone I from my cot - tage stray.

Andante.

Sein ed - ler Gang, sei - ne ho - he Ge - stalt, sei - nes
His lord - ly gait, his man - ly form, His

poco a poco

Mun - - des Lächeln, sei-ner Au - gen Gewalt und sei - - ner Re - de
 mer - ry laughter, his pas - sion-ate gaze, The mag - i-cal witch - ry

string. *sf* **Allegro.**

zau - - ber-fluss, sein Händedruck, und ach, sein Kuss!
 of his voice, His touch, and his em - brace.

Andante.

Mei-ne Ruh' ist hin, mein Herz ist schwer, ich fin-de sie nimmer und nim - mer-
 My peace is gone, my heart is sore, And glad-ness flown for eu - er -

mehr; wo ich ihn nicht hab, ist mir das Grab, die gan - ze Welt ist mir ver -
 more; Where he is not, there is no light, The world to me is dark - est

Allegro.

gällt.
 night.

Mein Bu - - - sen
 My bos - - - om

simile.

drängt sich nach ihm hin, ach
pants and longs for him, I

dürft' ich fas-sen und hal - - ten
feel, I grasp, and hold him

ihn! und küs-sen ihn so wie ich wollt; an sei - nen
near, And fain would I in his em-brace, In his dear

f Küs-sen ver - ge - - hen sollt'.
arms to Heav - - en soar.

Più moto.

un poco
 Mein
 My

sempre legato.

ritenuto il tempo.

Da - sen drängt sich nach ihm hin, ach dürft' ich fas - sen und
 bos - om pants and longs for him, I feel I grasp and

hal - - - ten ihm! und küs - sen ihn so
 höld him near, And fain - - - would I - - - in

con fuoco e ispirazione. **3**

ff

wie - - - ich wollt', an sei - nen Küs - sen ver - ge - hen
 his - - - em-brace, In his dear arms to Heav - en

p cresc.

sollt'. Mei-ne Ruh' ist hin, mein Herz ist schwer; ich fin - de sie
 soar. My peace is gone, my heart is soar, And glad - ness

pp **Largo.**

molto ritard. *pp*

nim-mer und nim - mer - mehr.
 gone for - ev - er - more.

pp

Ich liebe dich. (I love thee.)

E. GRIEG.

Andante.

Du mein Ge-
O thought of

dan - ke, du mein Sein und Wer - den! Du mei - nes Her - zens er - ste
thoughts, my spir - it's one fru - i - tion! Ear - li - est love, my heart's en -

Se - lig - keit! Ich lie - be dich wie nichts auf die - ser Er - den, ich
ti - re - ty! I love thee more than all things else, be - lov - ed, O

lie - be dich, ich lie - be dich, ich lie - be dich in Zeit und E - wig - keit! Ich
Love of mine! O Love of mine! O Love of mine to all e - ter - ni - ty! O

lie - be dich in Zeit und E - wig - keit!
Love of mine to all e - ter - ni - ty!

p
 Ich den - ke
 What word can

pp
 dein, kannstets nur dei - ner den - ken,
 an - swer thine? What speech can tell thee
 nur dei - nem Glück ist die - ses
 All that my heart is say - ing

f Herz ge - weith;
si - lent - ly?
p wie Gott auch mag des Le - bens Schicksal len - ken, ich
cresc. sempre.
 O with the ful - ness of all rap - ture fill me! O

lie - be dich, ich lie - be dich, ich lie - be dich in Zeit und E - wig - keit! Ich
Red. *Red.* *Red.*
 Love of mine! O Love of mine! O Love of mine to all e - ter - ni - ty! O
ff
cresc. sempre.

rit.
 lie - be dich in Zeit und E - wig - keit!
 Love of mine to all e - ter - ni - ty!
ff rit. *mp* *dim.* *pp*

O bitt' euch liebe Vögelein. (Ye Merry Birds.)

FERD. GUMBERT.

Allegretto.

1. Wohl vie - le
1. A thou - sand,

tr *tr*
leggeramente.

2. sen - den in ein Thal
2. seek a qui - et vale,
thou - sand bird - lings gay
2. seek a qui - et vale,

die sin - gen hell im grü - nen Hain,
mit lust - gen Quel - len oh - ne Zahl.
Sing in the leaf - y woods all day.
Where bloom - ing flow - rets scent the gale,

sie ha - ben
Da bli - hen
With air - y
Where sil - v'ry

all' zwei Flüg - lein schön
Blu - men süß und lind,
wing - lets bright and free,
foun - tains swell and flow,

Zu flie - gen ü - ber Land und See'n,
Und nei - gen sich im A - bend - wind,
To waft them far o'er land and sea;
Where warm winds mur - mur soft and low;

sie ha - ben
ich will euch
With mer - ry
I'd have you

cresc. *cresc.*

al - le sü - ssen Mund
sen - den vor ein Haus
voic - es fresh and clear,
rest a cot be - side

Zu sin - gen hell aus Her - zen's grund,
da lacht der Früh - ling selbst her - aus. } 0
With glad hearts sound - ing far and near; } I
Where looks and laughs spring's sweet - est pride;

Andante con molto espressione.

bitt' euch lie - - - be Vö - - ge - lein, ð
 pray you tell me, bird - - ling fair, I

bitt' ——— euch lie - - - be Vö - - ge - lein will
 pray ——— you tell me, bird - - ling fair, will

keins, will keins ——— von euch ——— mein
 none, will none ——— of you ——— my

Bo - te, mein Bo - - te sein?
 mes - sage, my mes - - sage bear?

1
 2. Ich will euch 3. Am
 2. I'd have you 3. With

lieb-sten flög' ich sel - ber hin und sagt' ihr wie so treu ich bin, und
 you could I, too, fly thro' air, And un - to her my truth de - clare, And

klag't ihr mei-ne lan - ge Pein, dass fern von ihr ich - jetzt muss sein, da läg'ich
 say to her how deep my pain, Since far from her I - must re - main; There, hap-py

cresc. e string.

cresc. e string.

auch an ih-rer Brust, und Kuss um Kuss und Lie - bes - lust. — O
 birds, with you I'd rest! Of love and joy and peace pos - sest! — I

Andante con molto espress.

bitt' euch lie - - be Vö - - ge - lein, O
 pray you tell me, bird - - lings fair, I

legato.

bitt' — euch lie be Vö - - ge - lein, will
 pray — you tell me, bird - - lings fair, Will

keins, will keins — von euch — mein
 none, will none — of you — my

Bo - te, mein Bo - - te sein? O bitt' euch lie - be Vö - ge -
 mes - sage, my mes - sage bear? I pray you tell me, bird - lings

lein, O bitt' euch lie - be Vö - ge - lein.
 fair, I pray you tell me, bird - lings fair.

Bind' auf dein Haar.

(My mother bids me bind my hair.)

JOSEPH HAYDN.

Allegro.

mf *fz*

p *più f* *mf*

Bind'
My

auf dein Haar, die Mut-ter spricht, und Bän-der win-de drein; mit
moth-er bids me bind my hair With bands of ros-y hue, Tie

ro-sen-ro-then Schlei-fen licht, so schmück' dein Mie-der fein,
up my sleeves with rib-bands rare, And lace my bod-dice blue,

fz

mit ro - sen - ro - then Schlei - fen licht, so schmück', so
 Tie up — my sleeves with rib - bands rare, And lace, — and

schmück' dein Mie - der fein. Willst
 lace my bod - dice blue. For

trau - ern du, mein Kind, al - lein, weil al - les tanzt so
 why, she cries, sit still and weep, While oth - ers dance and

gern? Ach, a - ber ach das
 play? A - lus! F scarce can

Her - ze mein seufzt: weh! mein Lieb' ist fern! Ach,
 go or creep, While Lu - bin is a - way. A -

a - ber ach, das Her - ze mein seufzt: weh! mein Lieb' ist fern! mein
 las! I scarce can go or creep, While Lu - bin is a - way, while

Lieb', mein Lieb' ist fern! Ist so fern! Ist so fern! O
 Lu - bin is a - way, is a - way, is a - way. 'Tis

p *slen - tan - do.* *pp* *mf*

schö - ne Zeit, da er mir nah', den ein - zig ich ge - liebt, ich
 sad to think the days are gone, When those we love are near! I

si - tze auf dem Stei - ne da und seuf - ze schwer be - trübt.
 sit up - on this mos - sy stone, And sigh when none can hear,

Ich si - tze auf dem Stei - ne da und seuf - ze, seuf - ze schwer be -
 I sit up - on this moss - y stone, and sigh, And sigh when none can

trübt. Ich spin - ne, doch ich
 hear. And while I spin' my

weiss es kaum; ich sing' mein klei - nes Lied, doch
 flax - en thread, And sing my sim - ple lay, The

al - les todt und wie ein Traum, seit er, der Lieb - ste schied, doch
 vil - lage seems a - sleep or dead, Now Lu - bin is a - way, The

al - les todt und wie ein Traum, seit er, der Lieb - ste schied, seit
 vil - lage seems a - sleep or dead, Now Lu - bin is a - way, now

er, der Lieb - ste schied, seit er schied, seit er schied.
 Lu - bin is a - way, is a - way, is a - way.

er, der Lieb - ste schied, seit er schied, seit er schied.
 Lu - bin is a - way, is a - way, is a - way.

Des Geistes Gesang.

(The Spirit's Song.)

JOSEPH HAYDN.

Andante.

p *cresc.* *f* *p*

f *p* *p*

Horch! Hark! Horch! Hark! was dein Treu-er spricht
what I tell to thee.

am Gra - be trau-re nicht, am - Gra - be trau-re
Nor sor - row o'er the tomb, Nor sor - row o'er the

nicht.
tomb.

Mein Geist umschwebt die Flur, Mein
My spir - it: wan - ders free, My

Geist umschwebt die Flur und harrt und harrt auf dei - nen nur.
spir - it wan - ders free, And waits, and waits till - thine shall come.

f *f* *p*

Du si - tzt stumm al - lein, — das Aug' in feuch-ter Glut dein
All pen - sive and a - lone — I see thee sit and weep, Thy

p

Haupt lehnt auf dem Stein wo mei-ne A - sche ruht, wo — mei-ne
head up - on the stone Where my cold ash - es sleep, Where — my cold

A - sche ruht. Ich se - he je - den
ash - es sleep. I watch thy speak-ing

Blick und je - der Thrä-ne Lauf be - vor die Luft ihn nimt be -
eyes, And mark each fall-ing tear, I catch thy pass-ing sighs, I

vor die Luft ihn nimt fang' ich den Seuf-zer auf.
catch thy pass-ing sighs, Ere they are lost in air.

Horch! Hark! was dein Treu-er
Hark! Hark! what I tell to

spricht am Gra - be, am Gra - be trau-re nicht, mein Geist umschwebt die Flur, mein
thee, Nor sor - row, Nor sor - row o'er the tomb, My spir - it wan - ders free, My

Geist umschwebt die Flur und harrt, auf dei - nen nur, mein Geist umschwebt die
spir - it wan - ders free, And waits till thine shall come, My spir - it wan - ders

Flur und harrt, und harrt auf dei - nen nur, auf dei - nen
free, And waits, and waits till thine shall come, till thine shall

nur.
come.

Little Karen.†

P. HEISE.

Allegretto.

1. Dost remem-ber, dear, when last Au - tumn home we went Thro' the fields, how
 2. Dost remem ber, too, when a - round the hearth sat we, Thou didst si - lent

oft thy blue eyes on me were bent? It flash'd a-cross my mind That till
 list to the sto-ries told by me? Thy gaze on me was turn'd, Till my

then I had been blind, Tell me lit - tle Kar-en what thy heart felt
 heart with-in me burn'd, Tell me lit - tle Kar-en what thy heart felt

then, Tell me lit - tle Kar - en what thy heart felt then?
 then, Tell me lit - tle Kar - en what thy heart felt then?

† In the original the accent falls thus:

Tell me lit-tle Kar-en what thy heart felt then, Tell me lit-tle Kar-en what thy heart felt then?

Pronounce the *a* broadly, as in the word *far*. —

3. When at Christmas - tide to the mu - sic's cheer - ful sound, We with nim - ble
4. Now the Spring is here, see, the buds are o - p'ning wide, Birds be - gin to

feet flit - ted gai - ly o'er the ground; I glanc'd but did not speak, Deep
build, na - ture's deck'd now like a bride; All things that live and move Are

accel.
crim - son grew thy cheek, Tell me lit - tle Kar - en what thy heart felt
dreaming but of love, Tell me lit - tle Kar - en what thy heart feels

accel.

rall.
then, Tell me lit - tle Kar - en what thy heart felt then?
now, Tell me lit - tle Kar - en what thy heart feels now?

f *rall.* *p*

Murmelndes Lüftchen, Blütenwind.

(Murmuring breezes.)

HEYSE.

ADOLF JENSEN.

Poco mosso, con summa dolcezza.

p

Mur -
Mur -

pp una corda al fine.

Red.

- meln-des Lüft-chen, Blü - then wind, der die schö - ne Welt
- mur-ing breeze of scent - ed air, On thy fair - y wings

Red. Red. Red. Red.

durch - wan - delt, sing' ein Lied mit den
oh wan - der, Soft - ly sing in the

p

Red. Red. Red. Red. Red.

Blät - ter der Ul - me, sing' ein Lied mit den
wil - low tree you - der, Soft - ly sing in the

mf

Red. Red. *

p Blät - tern der Ul - me *pp* denn es schläft -
 wil - low tree yon - der Where she sleeps, -

decresc. *pp*

Red. *Red.* * *Red.*

mein sü-s ses Kind, - denn es schläft mein sü - sses
 my maid - en fair, - Where she sleeps, - my maid - en

mf

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

Kind.
 fair.

pp

Red. * *Red.*

p Heu - - te sollst du, sanf - ter West,
 For a while, oh Zeph - yr calm, -

p

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

p
 Schlum - mer ü - ber die er gie - ssen
 Let her cease to know the an - gnish

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

die mich, Frie - den, nicht ge - nie - ssen,
 Un - der wüth I pine and lan - guish,

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

die mein Leid nicht schla - fen lässt.
 Then on both will fall the balm.

Red. *Red.* *

p *pp* *p* *pp*

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

p
 Wie - - - ge sie mir ein ge - lind, Lüft - chen,
 Whis - - - pered com - fort hith - er bear, Then on

Red. *Red.* *Red.*

das die Welt — durch - wan - delt, — sing' ein
fair - y pin - - - ions wan - der, — Soft - ly

Red. Red. Red. Red. Red. Red.

Lied — mit den Blät - tern der Ul - me, sing' ein
sing — in the wil - - low tree you - der, Soft - ly

*Red. Red. Red. **

Lied mit den Blät - tern der Ul - me, denn es schläft
sing in the wil - low tree you - der, Where she sleeps,

*mf. p pp decresc. pp **

mein sü-sses Kind, — denn es schläft mein sü - sses
my maid - en fair, — Where she sleeps, - my maid - en

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

Kind.
fair.

*pp Red. v **

p
 Schwei - fest zwi - schen grü - nen Zwei - gen, lu - stig mur - melnd
 Mid the ver - dant - leaf - y cov - er, Whis - per of the

p
 Red. * Red. Red. Red. Red. Red. Red.

von den Won - nen, die mir al - le nun zer - ron - nen,
 joys de - part - ed Which have left me brok - en heart - ed;

Red. Red. Red. Red. Red.

molto cresc.
 von dem Lied, das heut' mein ei - gen Küh -
 On my lips a smile may hov - er. Raise

molto cresc.
f *p*
 Red. Red. Red. Red. Red.

ler, sanf - ter, plau - dern - der Wind, der die
 it hear'n ward, mur - mur - ing air, Then on

Red.

schö - ne Welt durch - wan - dert,
 fair - y pin - ions wan - der,

Red. Red. Red. Red.

p
 sing' ein Lied, mit den Blättern der Ulme,
 Sing a - gain in the wil - low tree you - der,

p
Red. *Red.* *Red.* *Red.*

mf
 sing' ein Lied more mit den Blättern der
 Sing once more in the green wil - lows

mf
 * *Red.* * *Red.*

p *pp*
 Ulme, denn es schläft
 you - der, For she sleeps, 8-----

pp
Red. * *Red.*

mf
 mein sü-s-ses Kind, denn es schläft mein sü - s-ses
 my maid - en fair, For she sleeps, my maid - en

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

pp
 Kind.
 fair.

pp
Red.

Lehn' deine Wang' an meine Wang'

(O let me press thy cheek to mine.)

ADOLPH JENSEN.

Andante. *p con passione.*

Lehn' dei - ne
O let me

Wang' an mei - ne Wang'; dann flie - ssen die Thrä - nen zu -
press thy cheek to mine, To - geth - er our tears then may

sam - - men, und an mein Herz drück' fest dein
flow, love; In close ca - ress my heart and

Herz, dann schla - gen zu - sam - men die Flam - men. Und wenn in die
thine With one flame of pas - sion shall glow, love. And when o'er the

ff *p*

gro - sse Flam - me fließt der Strom von un - sern
fires of sweet de - sires The ten - der tear - stream

pp
Thrä - - nen, und wenn mein Arm dich ge - wal - tig um -
rolls, love. When such a bliss we have fast - ed as

pp

p
schliesst, sterb ich vor Lie - bes - seh - - - nen.
this, Let death in - vade our souls, love.

p

pp perdendosi.
Lehn dei - ne Wang' an mei - ne Wang!
O let me press thy cheek to mine!

pp

Sehnsucht.

(Last Night.)

CHRISTIAN WINTHER.

HALFDAN KJERULF.

Andante.

p

1. Ich kann - te heu - te nicht
 2. Dein denk' ich mit Herz und
 3. Glaub' nicht, ich könnt' dich ver -
 1. Last night the night - in - gale
 2. I think of you in the
 3. O think not I can for -

p *p dolce.*

schla - fen, mich weckt die Nach - ti - gall Mein Ohr ih - re
 Mun - de, und send' dir mei - nen Blick, Du schlugst mir die
 ges - sen, ver - trau' der Lie - be Macht, Will tief in das
 woke me, Last night when all was still, It sang in the
 day - time, I dream of you by night, I wake and
 get you; I could not if I would, I see you in

Tö - ne tra - - fen vom Wald mit hel - lem Schall, Mein
 tief - ste Wun - de, nicht Ant - wort giebst du zu - rück. Nur
 Herz dich pres - sen und tra - gen durch Gra - bes - nacht Zu
 gold - en moon - light From out the wood - land hill. I
 would you were here, love, And tears are blind - ing my sight. I
 all a - round me, The stream, the night, the wood, The

*dolce.**p*

Fen-ster, das öff - net ich lei - - se und starrt in das Nacht - re -
 Seuf - zer im nächt - li - chen Win - - de, vom Zwei - ge ein Wink so
 leuch - ten - dem Ster - nen - ge - fun - - kel, wo Lie - be ver - geh - et
o - pen'd my win - dow so gen - tly, I look'd on the dream - ing
hear a low breath in the lime - tree, The wind is float - ing
flow - ers that slum - ber so gen - tly, The stars - a - bove the

dolce.
mf
pp *pp*

vier _____ und liess die sü - sse Wei - se sie sin - gen,
 fern, _____ nur küh - ler Thau der Lin - de ja Lin - de,
 nicht _____ trotz Tod und schau - r'gem Dun - kel, ja Dun - kel,
dew, _____ And oh! the bird, my dar - ling, Was sing - ing,
thro', _____ And oh! the night, my dar - ling, Is sigh - ing,
blue, _____ Oh! Heav'n it - self, my dar - ling, Is pray - ing,

p

p
 sin - gen von dir, von dir.
 kalt auch vom ho - hen Stern.
 Dich zu des Him - mels Licht.
sing - ing of you, of you.
sigh - ing for you, for you.
pray - ing for you, for you.

Tempo I.
p colla voce. *dolce.*

Es war ein Traum.

(It was a dream.)

E. LASSEN.

Lento, con molto sentimento.

1. Ich hat - te einst ein schö - nes
1. Ah! once I had a fa - ther -

p

Red. * Red. *

Va - ter - land — der Ei - chen-baum wuchs dort so hoch, — die
land so fair, — The Oak so grand - ly flour - ish'd there, — And

Red. * Red. * Red. *

Veil - - chen nick - ten sanft — Es war ein
vi - - o - lets kiss'd the stream; — It was a

pp

Red. * Red. *

Traum! 2. Und als ich nun in's fer - ne Aus - land kam, — da
 dream! 3. Das küss - te mich auf deutsch und sprach auf deutsch — man
 2. And since in for - eign lands I came to dwell, — A
 3. I kiss'd her lips, she spoke my na - tive tongue, — How

p

Red. * *Red.* *

war ein Mäd - chen zau - ber - schön — und blond — von Haar zu
 glaubt es kaum, wie gut es klang — das Wort — "ich lie - be
 maid more fair than words can tell — Came, bright — as morn - ing's
 sweet its home - ly ac - cents rung! — Our love — flow'd like a

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

seh'n!
 dich!" Es war ein Traum!
 beam! It was a dream.
 stream!

pp

Red. *

To ♪ for 3d Verse.

pp

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

Die Loreley. (Loreley.)

F. LISZT.

Moderato.

mf

The piano introduction begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of descending eighth notes in the right hand, while the left hand provides a steady accompaniment of quarter notes. The tempo is marked 'Moderato'.

p

Ich weiss nicht, was soll's be - deu - ten, dass ich so trau - rig,
I scarce know what means this sor - row, Why so un - hap - py

The vocal line enters with a half note followed by a quarter note, then a series of eighth notes. The piano accompaniment continues with a similar rhythmic pattern, marked 'p'.

Allegretto.

so trau - rig bin. Ein
that tear - drops flow. A

The tempo changes to 'Allegretto'. The vocal line continues with a half note and a quarter note, then a series of eighth notes. The piano accompaniment features a more active eighth-note pattern, marked 'p'.

Mährchen aus al - ten Zeiten das kommt mir nicht aus dem Sinn, das
sto - ry my heart re - mem - bers, A tale of long years a - go, A

The vocal line continues with a half note and a quarter note, then a series of eighth notes. The piano accompaniment features a more active eighth-note pattern, marked 'p'.

smorz.

kommt mir nicht — aus dem Sinn.
tale of long — years a - go.

poco rit.

dolce.

una corda.

The tempo changes to 'smorz.' (ritardando). The vocal line continues with a half note and a quarter note, then a series of eighth notes. The piano accompaniment features a more active eighth-note pattern, marked 'poco rit.' and 'dolce'. The instruction 'una corda' is written below the piano part.

dim. *poco rit.*

Adagio.

dolce sempre legato.

Die Luft ist kühl und es dun - kelt
 The wind is cool in the twi - light

And. *

und ru - hig ru - hig fließt der Rhein, und
 And smooth-ly, smooth-ly flows the Rhine, And

And. *

And. *

ru - hig fließt der Rhein, der Gi - pfel des
 smooth-ly flows the Rhine. The peak of the

un poco cresc.

And. *

And. *

Ber - ges fun - kelt im A - bend - son - nen -
 moun - tain is glow - ing As part - ing sun - beams

p

And. *

ritenuto.

schein im A - bend - son - nen - schein.
 shine, As part - ing sun - beams shine.

smorz. *PPP sempre una corda.*

sotto voce.

Die schön - ste Jung - frau
 A maid of won - drous

espress.

sit - zet dort o - ben wun - der - bar, ihr gold - nes Geschmeide blit - zet sie
 beau - ty, Be - hold is sit - ting there, Her pre - cious jew - els all glit - ter, She

poco rall. *sempre dolce.*

kämmt ihr gold - nes Haar: sie kämmt es mit gold - nem Kam - me und
 combs her gold - en hair: With comb of pure gold she combs it, And

poco rall. *sempre dolcissimo.*

singt ein Lied da - bei das hat ei - ne wunder - sa - me,
 sings a song the while, A song that is quite en - chant - ing,

cresc.

cresc. molto.

ge - walt' - ge Me - lo - dei, ge - walt' - ge Me - lo -
 And hearts — may soon be - guile, And hearts — may soon be -

string. *tre corde.*

Allegro agitato molto.

dei Den Schiffer im kleinen
 guile. The Sail-or hears it in
trem.

Schiffe er - greift es mit wil-dem Weh, er
pass-ing, Is spell-bound as ac-cents flow, He

schaht nicht die Fel - sen - rif-fe, er schaut nur hin-auf
 gaz - es whence comes the sing-ing, Nor thinks of the rocks,

p *cresc.*

hin - auf in die Höh'. Ich
 the rocks, down be-low. The

ff

gla - be die Wel - len ver - schlin - gen am
wa - ters all quick - ly o'er - whelm him, *And*

Red. * *Red.* *string.* *Red.* * *Red.* *

En - - - de Schif - fer und Kahn,
lost is he to the sight.

string.
Red.

Und
And

ff

Meno mosso. * *Red.* *Red. rit.*

das hat mit ih-rem Sin-gen die Lo - re - ley, die Lo - re-ley ge - than.
this was done by the Lore-ley, Who sweet-ly sang, who sweet-ly sang that night.

p

Espressivo. Tempo I.

Und das hat mit
And this was done

una corda.

Red. sempre legato. *

ih - rem Sin - - gen die Lo - re - ley die
 by the Lore - - ley, Who sweet - ly sang, who

Lo - re - ley ge - than die Lo - re - ley — ge - than.
 sweet - ly sang that night, Who sweet - ly sang — that night.

sempre dolce.

und das hat mit ihrem Sin - - gen (gen) die
 And this was done by the Lore - ley, (ley) Who

Lo - re - ley die Lo - re - ley — ge - than, die
 sweet - ly sang, who sweet - ly sang — that night, who

p

Lo - re - ley ge - than.
 sweet - ly sang that night.

pp smorz. ppp

Des Glockenthürmers Töchterlein.

(The bellringer's daughter.)

FR. RÜCKERT.

CARL LOEWE Op. 112^a.

Andantino.

Mein hoch - ge - bor - nes Schät - ze - lein, des Glo - ckenthür - mers
 My love's too high - ly born, I fear, The church - bell - ring - er's

mf *p*

Töch - ter - lein, mahnt mich bei Nacht und Ta - ge mit je - dem Glocken -
 daugh - ter dear, And yet her voice comes steal - ing When - e'er the bells are

schla - ge: ge - den - ke mein, ge -
 peal - ing: "Re - mem - ber me, Re -

p

den - ke mein! Mein hoch - ge - bor - nes Schät - ze - lein, des Glo - ckenthür - mers
 mem - ber me!" My love on pin - na - cle se - vere, Thou church - bell - ring - er's

Töch-ter-lein, ruft mich zu je - der Stun - de wohl mit der Glo - cken
 daugh-ter dear, I hear thy voice con - sol - ing, When - e'er the bells are

Mun - de: ich har - re
 toll - ing: I'll wait for

dein, ja dein, ich har - re
 thee, for thee, I'll wait for

dein, nur dein. Mein
 thee, for thee! So

vibrato. dim.

hoch - ge - bor - nes Schä - tze - lein, des Glo - cken - thür - mers Töch - ter - lein, es
 far a - bove my head doth rear, The church - bell - ring - er's daugh - ter dear, The

stellt die Uhr mit Glücke bald vor und bald zu -
time of day she know - eth, Now fast now slow she

rücke, so wie's uns mag ge - le - gen sein, so wie's uns mag ge -
go - eth, As oth - er folk are far or near, As oth - er folk are

le - gen sein. Mein hoch - ge - bor'nes Schä - tze - lein, soll' es nicht hoch - ge -
far or near. My love that in - to heav'n can peer, My church - bell - ring - er's

bo - ren sein? Der Va - ter hoch - ge - bo - ren, die Mut - ter hoch er -
daugh - ter dear, Her fa - ther's high and might - y, Her moth - er's high and

ko - ren, hat hoch - ge - bor'n ihr
fligh - ty, She'll hold her head as

Töch - - - ter - lein, ja, ja, hat hoch - - - ge -
 high _____ 'tis clear, aye, aye, she'll hold _____ she'll

bor'n _____ ihr Töch - - - ter - lein, ja, ja!
 hold _____ her head _____ as high, 'tis clear!

vibrato.
dim.

Mein hoch - ge - bor' - nes Schä - tze - lein ist
 The church - bell - ring - er's daugh - ter dear At

nicht hoch - mü - thig, das ist fein, es kommt ja hin und wie - der von
 her poor lov - er does not sneer, But from her loft - y sta - tion De -

sei - - - ner Höh' her - nie - der zu mir ge - stieg'n im
 scends up - on oc - ca - sion And vis - its me by

Mon - den - schein. Mein hoch - ge - bor - nes Schät - ze - lein sprach jüngst: der al - te
moon - light drear. The church - bell - ring - er's daugh - ter dear Has late - ly said, my

Thurm fällt ein, man merkt's an sei - nem Wan - ken, will nicht in Lüf - ten
heart to cheer; The tow'r is old and shak - ing, I live in dread and

schwan - ken, will dein zu eb' - - - ner Er - - - de
quak - ing; I'll come be - low, I'll come be -

sein, ja dein, will dein zu eb' - - - ner Er - - - de
low, aye, aye! for love is here, for love is

sein, ja dein! *vibrato. dim.*
here, is here!

Bonne Nuit.

(Sweet good-night.)

C. DISTEL.

J. MASSENET.

Andantino. *p*

dolciss.

La ter - re dort au ciel pur, Les é -
The sleep - ing earth si - lent lies 'Neath the

pp 2 Ped.

toi - les dans là - zur_ De - scend - ent veil - ler sur el - le; Sur_ ter - re
tran - quil a - zure skies, O'er her stars their guardare hold - ing; On the earth what

un jar - din fleu - rit Mais les fleurs ont - pli - é l'ai - - -
bloom - ing gar - dens rise, But the blos - soms soft their wings are fold - - -

dim.

le. Bon - ne nuit, bon - ne nuit, bon - ne nuit!
ing. Sweet good night, sweet good night, sweet good night!

pp

Un pe-tit toit mon - te seul Au jar - din sous le til - leul,
A lit - tle cot, scarce 'tis seen, Hides a - mid a gar - den green,

Il porte une hum - ble tou - rel - le, Un oi - se - let dans son nid
It bears an hum - ble wee tow - er, Where a bird - ling watch - es o'er the scene

Ga - zouille et fait sen - ti - nel - le. Bon - ne
Twit - t'ring in its leaf - y bow - er: Sweet good

nuit, bon - ne nuit, bon - ne nuit!
night, sweet good night, sweet good night!

pp

Dans la tou - relle une en - fant S'est en - dor - mie en rê - vant —
 This tow - er holds, hap - py nest, A sleep - ing child, sweet - ly blest, —

A la fleur frai - che comme el - le, Le ciel la garde et re - luit
 Dreams she of the flow'rs al - so sleep - ing, May Heav'n, re - flect - ed in her breast,

En son â - me jeu - ne et bel - - - le. Bon - ne nuit, bon - ne
 From all harm her young life be keep - - - ing! Sweet good night, sweet good

nuit, bon - ne nuit!
 night, sweet good night!

On Wings of Music.

Auf Flügeln des Gesanges.

H. Heine.

Words by W Bartholomew.

F. MENDELSSOHN.

Andante tranquillo.

1. On wings of Mu - sic roam - ing, With
2. blue - ey'd vi - o - lets ly - ing Look

1. Auf Flü - geln des Ge - sang - ges, Herz -
2. Veil - chen kichern und ko - sen, und

sempre p e legato.

thee, my Sis - ter, I glide
up to the stars with de - light;

Where the gay flow - ers are
There the musk - ros - es are

lieb - chen trag ich dich fort,
schau'n nach den Ster - nen em - por,

fort nach den Flu - ren des
heim - lich er - zäh - len die

bloom - ing, On banks by the Gan - ges tide. Oh,
si, h - ing Fond se - crets like Fays of the night. There

Gan - ges, dort weiss ich den schön - sten Ort; da
Ro - sen, sich duf - ten - de Mähr - chen in's Ohr. Es

sf *p*

there in a gar - den of ros - - es, While moon - bear. calm - ly
light-foot - ed An - te - lopes hid - - ing Lie crouch - ing ready to

liegt ein roth - bli - hen - der Gar - - ten in stil - lem Mon - den -
kü - ßen her - bei — und lau - - schen die from - men klu - gen Ga -

shine ——— The lo - tus-flow - er un - clos - - es Her
leap ——— While on in dis - tant glid - - ing The

schein, ——— die Lo - tos - blu - men er - war - - ten ihr
zell'n, ——— und in der Fer - nen rau - - schen des

cre ——— scen ——— do.

eye to gaze on thine ——— The lo - tus-flow - er un -
riv - er seeks the deep ——— While on in dis - tance

trau - tes Schwa - ster - lein, ——— die Lo - tos - blu - men er -
hell' - gen Stro - mes Well'n, ——— und in der Fer - nen

dimin. ——— pp

p cresc.

p

clos - es Her eye to gaze on thine.
glid - ing The riv - er seeks the deep.

cresc.
p

war - ten ihr trau - tes Schwester - lein.
rau - schen des heil - gen Stro - mies Well'n.

p *cresc.*

sf *dim.*

cresc.

2. There 3. Re - clin - ing with thee, while
2. Die 3. Dort wol - len wir nie - der -

p *cresc.*

night gleams Un - der the spread - ing palms; We
sin - ken, mi - ter dem Pal - men - baum, und

woo the Pow-er of bright dreams, To shed their heav'n - ly
 Lieb' und Ru - he trin - - ken und träu - men se - li - gen

cresc.

charms, _____ To shed their
 Traum, _____ und träu - - men

f *cresc.* *dim.*

heav'n - - ly charms, Their
 se - - le - gen Traum, *

p

heav'n - - ly charms. _____
 sel' - - gen Traum. _____

dim. *pp*

The First Violet.

Das erste Veilchen.

Egon Ebert.

Words by W. Bartholomew.

F. MENDELSSOHN.

Andante con moto.

When I be -
Als ich das

held the first vio - let bloom, I gazed on its
er - ste Veil - chen er - blickt, wie war ich von

beau - ty, I breath'd its per - fume; The her - ald of
Far - ben und Duft ent - zückt! Die Bo - tin des

Spring - dawn close - ly was prest, ———— And fond - ly
 Len - zes drückt' ich voll Lust ———— an mei - ne

cher - ish'd to live on my breast; The her - ald of
 schwel - len - de hof - - fen - de Brust. die Bo - - tin des

p

Spring - dawn close - ly was prest, ———— And
 Len - zes drückt' ich voll Lust ———— an

cresc.

cresc. *p*

fond - - ly cher - ish'd to live ———— on my
 mei - - ne schwel - len - de hof - - - - fen - de

breast.
Brust.

cresc. *pp* *dim. rit.*

pp

The Spring is de - part - ed, the vio - let is dead, _____
 Der Leng ist vor - ii - ber das Veil - chen ist todt _____

a tempo. *pp*

the vio - let is dead! Flow - ers more gay now deck its
 das Veil - chen ist todt; rings stehn viel Blu - men, blau und

cresc. *sf* *p* *cresc.*

bed. Unheed - ed they blos - som, in mem - ry I see The vio - let, the
 roth, ich ste - he in - mit - ten, und se - he sie kaum, ich ste - he in -

sf *sf* *cresc.*

f vio-let, in mem-'ry I see, *dim.* The vio - -
 mit-ten und se-he sie kaum, das Veil - -

let, the vio - let that first bloom'd so sweet-ly for me, *pp* The
 - chen, das Veil - chen er - scheint mir im Fröh - lings - traum, das

vio - - let that first bloom'd, that first bloom'd so *ad lib.*
 Veil - - chen er - scheint mir, er - scheint mir im

sweet-ly for me.
 Fröh - lings - traum.

Zuleika.

Sulcika.

Göthe.

F. MENDELSSOHN.

Allegro assai.

f

1. Whence the last wind's ag-i - ta - tion? does it
1. Was be - deu - tet die Be - weg - ung? Bringt der

bring me news of glad - ness? The vi - bra - tion of its pin - ions, soothes the
Ost mir fro - he Kun - de? Seiner Schwin - gen fri - sche Re - gung kühlt des

fp *cresc.*

f *sf* *sf* *p*

heart — that pines, — the heart that pines in sad - ness, Spor - tive
Her - zens, kühlt — des Herzens tie - fe Wun - de. Ko - send

with the dust 'tis play - ing, rais - ing clouds, and from the flow - ers All the
spielt er mit dem Stan - be, jagt ihn auf in leich - ten Wölkchen, treibt zur

sf *p* *f* *cresc.*

ritard. *a tempo.*

lar - ry in - sects driv - ing, to the shel - ter'd vine - yard bow - ers. Whence the
 si - chern Re - ben - lau - be der In - sek - ten fro - hes Völk - chen. Was be -

p *ritard.* *a tempo.*

last wind's ag - i - ta - tion, does it bring me news of glad - ness?
 deu - tet die Be - weg - ung? Bringt der Ost mir fro - he Kun - de?

fp

cresc. *f*

The vi - bra - tion of its pinions, soothes the heart that pines in -
 Sei - ner Schwingen fri - sche Regung kühlt des Her - zens tie - fe -

cresc. *f*

sadness.
 Wunde.

2. It al -
 2. Lindert

f *sf* *sf* *sf* *sf* *sf* *sf* *fp*

lays the heat of noon - day, and my cheeks too fer - vent glow - ing, And the
sauft der Son - ne Glü - hen, kühlt auch mir die hei - ssen Wan - gen, küsst die

rip'ning grape it kiss - es on the fields and moun - tains, on field and mountain growing.
Re - ben noch im Flie - hen, die auf Feld und Hü - gel, auf Feld und Hü - gel prangen.

And it whis - pers soft - ly to me, thousand greet - ings it ex - presses, Ev'ning
Und mir bringt sein lei - ses Flüstern von dem Freun - de tausend Grüsse eh'noch

may bring friends still near - er with a thou - sand sweet ca - ress - es, Ev'ning
die - se Hü - gel dü - stern, grü - ssen mich wohl tau - send Küs - se. Eh'noch

may bring friends still near - er, with a thou - sand sweet ca - res - es,
 die - se Hii - gel dü - stern, grü - ssen mich wohl tau - send Küs - se,

fp

cresc.
 Ev - 'ning may bring friends still near - er, with a thou - sand sweet ca -
 eh' - noch die - se Hii - gel dü - stern, grü - ssen mich wohl tau - send

f

cresc.

un poco.
 resses. 3. And thus
 Küsse. 3. Und so

f sf sf sf sf sf sf fp

ritenuto.
 on - ward thou canst wan - der, serv - ing friend and those in sor - row, In the
 kannst du wei - ter zie - hen! Die - ne Freun - den und Be - trüb - ten. Dort, wo
un poco ritenuto.

fp

cresc.

lof - ty glitt'ring turrets I may meet, — yes, I — may meet my love ere mor - row.
 ho - he Mauern glühen, find'ich bald, — ja find' — ich bald den Viel - ge - lieb - ten.

Tempo I.

Ah, the on - ly true heart's tidings, breath of love, sweet gift of heaven, From his
 Ach, die wah - re Her - zens - kun - de, Lie - bes - hauch, er - frischtes Leben, wird mir

cresc. — *f* — *ritard.* — *a tempo.*

lips a - lone I take them, by his voice a - lone are giv - en. — Ah, the on - ly true heart's
 nur aus seinem Mun - de, kann mir nur sein A - them ge - ben, — Ach, die wah - re Her - zens -
a tempo.

ti - dings, breath of love, sweet gift of heav - en, From his lips I
 kun - de, Lie - bes - hauch, er - frisch - tes Le - ben, kann mir nur sein

sf cresc. take them, by his voice yes, by his
A - them, nur sein A - them, nur sein

f ritard.

rit.

f sf sf sf sf dim.

a tempo. voice are giv - en; From his lips a-lone I
A - them ge - ben, wird mir nur aus sei - nem

a tempo.

P

cresc. take them, by his voice a - lone, his voice a-lone are
Mun - de, kann mir nur sein A - them, nur sein A - them

sf ritard.

cresc.

f ritard. sf

a tempo. given.
geben.

sf sf sf sf sf sf sf

*Red. **

Das Veilchen.

(The Violet.)

GOETHE.

Allegretto.

W. A. MOZART.

Piano introduction in G major, 2/4 time. The music features a delicate melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include piano (*p*), forte (*f*), and piano (*p*).

p

Ein Veil-chen auf der Wie - se stand, in sich ge-bücht und un - be-kannt; es war ein
A vio-let on the sward had grown, Con-veal'd and to the world unknown, Yet still a

The vocal line begins with a piano (*p*) dynamic. The piano accompaniment continues with a steady accompaniment. Dynamics include piano (*p*) and mezzo-forte (*mf*).

her-zig's Veil-chen! Da kam ein' jun - ge Schä-fe-rin, mit leich - tem Schritt und mun-tern Sinn da-
love-ly flow-er. A shep-herd-ess with smil-ing face, Came trip-ping with an eas - y grace, A-

The vocal line continues with a piano (*p*) dynamic. The piano accompaniment features a more active texture. Dynamics include piano (*p*).

her! da - her! die Wie - se her, und sang.
long! a - long! the ver - dant mead and sang.

The vocal line continues with a piano (*p*) dynamic. The piano accompaniment features a more active texture. Dynamics include piano (*p*).

Ach, denkt das Veil - chen, wär' ich nur die schön - ste Blu - me der Na - tur, ach! nur -
"Ah," thought the vio - let, "might I be The fair - est flow'r that man could see E'en on -

The vocal line concludes with a piano (*p*) dynamic. The piano accompaniment features a more active texture. Dynamics include piano (*p*).

— ein kleines Weilchen Bismich das Liebchen ab - gepflückt, und an den Bu - sen matt gedrückt, ach
 — ly for a sea - son! Till me the girl had pluck'd in haste. And in her beauteous bos - om plac'd, Al -

nur! ach nur! ein Vier - tel Stünd - chen lang! Ach! a - ber ach! das Mäd - chen
 though, al - though but for a lit - tle while! But, O a - las! the maid - en

kam, und nicht in Acht das Veil - chen nahm, zer - trat das ar - me Veil - chen! Es
 pass'd Un - mind - ful of the flow'r that crept So low - ly on the mead - ow! It

sank, und starb, und freut' sich noch, und sterb' ich denn, so sterb' ich doch durch sie, durch
 sunk and died but yet was glad, That press'd be - neath her feet it had Been doom'd to

sie, — zu ih - ren Füß - sendoch, das ar - me Veil - chen! Es war ein her - zig's Veil - chen.
 meet with such a bliss - ful fate, O sweet - est vio - let! It was a love - ly vio - let.

Keine Sorg' um den Weg.

(Love finds out the way.)

J. RAFF.

Con brio.

Kein Gra-ben so
Though wide be the

p *f* *p* *sempre staccato leggiermente.*

breit, kei-ne Mau-er so hoch, wenn Zwei sich nur gut sind,
moat, though high be the wall, If two are true lov-ers,

— sie tref-fen sich doch.
— they'll meet spite of all.

Kein Wet-ter so grau-lich, so schwarz kei-ne Nacht, wenn Zwei sich nur
Though wild be the weath-er though dark be the night, If two are for

seh'n woll'n, — wie bald ist's ge-macht! Da giebt's ei-nen Mond-schein,
 meet-ing, — Love lends them a light! Moon-light will shine for them,

da scheint wohl ein Stern, da blinkt noch ein Licht-lein, man nimmt ei - ne La-
 stars sil-ver-rayed, Bright-ly will twin-kle to give them their.

poco ritenuto. *p rallent.*
 tern; da fin-det sich schon ei - ne Lei - ter, ein Steg, — ein Steg:—
 aid? Noth-ing can daunt them by night or by day, — by day:—

mf a tempo. animato.
 — Wenn Zwei sich nur gut sind, — kei - ne Sorg' um den Weg, wenn
 — If two are true lov - ers, — Love will find out a way, If

f
 Zwei sich nur gut sind, — kei - ne Sorg' um den Weg. —
 two are true lov - ers, — Love will find out a way. —

Nymphs and Shepherds.

Words by THOMAS SHADWELL.

(Poet Laureate: 1688 - 92.)

Music by HENRY PURCELL.

Con moto.

First system of the piano introduction. It features a treble and bass clef with a key signature of one sharp (F#). The music is in 3/4 time. Dynamics include *f* (forte) and *mp* (mezzo-piano).

Second system of the piano introduction. Dynamics include *mp* and *f*.

Third system of the piano introduction. Dynamics include *mp* and *f*.

Vocal entry and piano accompaniment. The vocal line begins with the instruction *f con anima.* The lyrics are: "Nymphs and shepherds, come a-way, come a-way, Nymphs and shepherds, come a-way,". The piano accompaniment is marked *mf* (mezzo-forte).

Continuation of the vocal line and piano accompaniment. The lyrics are: "come a-way, come, come, come, come a - way! In ye grove, in ye grove let's sport and".

play, let's sport and play, let's sport and play! For this, this is Flo-ra's ho-ly-

day, this is Flo-ra's ho-ly-day, this is Flo-ra's ho-ly-day!

Sa-cred to ease and hap-py love, To

danc-ing; to mu - sic, to danc - ing, to

mu - sic and to po - et - ry.

mf Your flock may now, now, now, now, *dim.* now, now, now, now, now,

tranquillo. now, se - cure - ly - rove *cresc.* Whilst you ex - press, *molto cresc.* whilst

you ex - press your jol - i - try!

slarg. e dolce. Nymphs and shepherds come a - way, come a - way,

marcato il basso. *R slarg.*

cresc. Nymphs and shepherds, come a - way, *rit.* come a - way, come, come, come, come a - way.

cresc. *colla voce.*

Frühlingsglaube.

(Spring Faith.)

FRANZ RIES.

Moderato. *p*

Die lin - den Lüf - te sind er - wacht, —
A - gain the balm - y breez - es play, —

pp dolce. *espr.*

sie säu - seln und we - hen Tag und
So gen - tly they mur - mur night and

p *cresc.*

Nacht, sie schaffen an al - - - len En - den. O fri - scher
day, — And heav'n's rich fra - - - grance bor - row. New sounds a -

mf *pp*

una corda.

Duft, — o neu - er Klang! Nun ar - mes Her - ze, sei nicht
rise, — O - - - dors so sweet. — O seek poor heart the change to

p *poco*

a poco cresc.

bang, ar - mes Her - ze! Nun muss sich al - les, al - les wen - - den,
greet, long - ing heart. — And cast a - way — thy sor - row, Bun - - - ish thy

a poco cresc. *f*

rit.

al - - - les wen - - - den. —
sor - - - row, thy sor - - - row. —

dim. *poco rit.* *pp a tempo.*

p *p*

Die Welt wird schö - ner mit je - dem Tag, — man
The earth seems bright - er with ev' - ry morn, — While

pp *espr.* *p*

cresc. *mf*

- weiss nicht, man weiss nicht, was noch werden mag, das Blühen will nicht
blos - soms, while blos - soms gay her robe a - dorn, And fair - est flow'rs are

cresc.

pp

en - den. Es blüht das fern - ste, tief - - ste -
 bloom - ing. They bloom a - round in ev' - - ry -

pp

una corda.

p

poco a poco cresc.

Thal. — Nun ar - mes Her - ze ver - giss der Qual, ar - mes Her - ze! Nun muss sich
 vale, — With them, poor heart, — thy life re - gale, long - ing heart. — Each day new

poco a poco cresc.

dim. *molto rit.*

al - les, al - les wen - den, al - - les wen - -
 hope, — new hope re - sum - - ing, For - get thy sor - -

f *dim.*

p

den. —
 row. —

pp a tempo. *pp*

Es muss was Wunderbares sein.

(*Most wondrous it must be.*)

O. von REDWITZ.

FRANZ RIES.

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics in German and English, and a piano accompaniment. The score includes various musical notations such as dynamics (p, mf, dim., pp, cresc.), articulation (dolce), and performance directions (poco a poco cresc., rit.). The piano part features complex textures, including triplets and dense chordal patterns.

System 1:
 Vocal: *dolce.* Was ist nun doch in mir er-wacht! Ich
 What is it has a-wak'd in me And
 Piano: *mf* *dim.* *pp*

System 2:
 Vocal: spür's durch al - le Sin - ne wie wenn in mil - der Früh - lings - nacht, der
 fills my ver - y be - ing, as if the star - light's bril - lian - cy In
 Piano: *cresc.* *mf* *dim.* *p*

System 3:
 Vocal: *dim.* *pp*
 Ster - nen - glanz be - gin - ne. Wie wenn auf ein - sam - stiller
 spring - time I were see - ing. Like when up - on the si - lent
 Piano: *p* *dim.* *pp*

System 4:
 Vocal: *poco a poco cresc.*
 Au sich Ro - sen sacht er - schlie - ssen, und
 lea Each rose - bud soft un - clos - es, And
 Piano: *poco a poco cresc.*

System 5:
 Vocal: *mf* *p* *rit.*
 En - gel drauf den Him - melstau aus gold - nen Scha - len
 dew, on flow'rs poured ten - der - ly By an - gel - hands re -
 Piano: *mf* *dim.* *p* *rit.*

Allegro molto e con passione.

gie - ssen.
pos - es.

Wie schwer das Herz bald in mir schlägt, als
Now feels my heart heav - y and sad As

läg's in erz - - nem Rin - - ge!
bound in chains? do - min - - ion.

Bald fern bis zu den Ster - nen trägt es auf der
A - non a - gain 'tis light and glad As borne on

Sehn - - sucht Schwin - ge, der Sehn - sucht Schwin - ge.
long - - ing's pin - - ion, on long - ing's pin - ion.

f

p

3

dim.

f

cresc.

mf

molto

dim.

p

molto

cresc.

ff

ff *f*

Und hoch durch all des Lich - tes Meer
And high a - bove the sea of light,

dim.

hör ich ein Lied nun klin - gen; wie ein Ge - heim-niss, tief und hehr,
Hear I a sweet voice sing - ing, Like to a se - cret hid from sight,
molto marc.

poco a poco più tranquillo.

spür ich's mein Herz durch-drin-gen;
It through my heart is ring-ing;

morendo e molto rit. **Tempo I.**

wie ein Ge-heim-niss tief und hehr.
Like to a se - cret hid from sight.

p **Molto tranquillo e fervore.** *cresc.*

Es muss was Wun-der-ba-res sein um's Lie-ben zwei-er See-len! Sich schliessen
In-deed most wondrous it must be, This love two souls are feel-ing; Who each in

mf. dim. p

ganz ein-an-der ein, sich nie ein Wort, ein Wort ver-heh-len.
 each-the whole world see, no word no word no thought con-ceal-ing.

p dolce

p cresc.

Und Freud und Leid, und Glück und Noth
 Who grief and joy, who bliss and care,

poco rit. p cresc.

mf dim. p molto espress.

so mit ein-an-der tra-gen!
 Bear with each oth-er ev-er:

Vom er-sten Kuss bis in den
 Who all on earth to-gether

mf dim. pp p cresc.

f f pesante molto rit.

Tod von Lie-be nur sich sa-gen.
 share, whom death a-lone can sev-er.

a tempo. p dolce dim.

pp Molto lento.

Es muss was Wun-der-ba-res sein!
 A won-drous thing this love must be.

espress. pp p dim.

Du bist wie eine Blume.

(Thou'rt like unto a Flower.)

Words by H. HEINE.

Music by A. RUBINSTEIN, Op. 32.

Moderato.

p

Du bist wie ei - ne Blu - -
 Thou'rt like un - to a flow - -

p

me so hold, und schön, und rein, — ich schau' dich an, und Weh - -
 er, As fair, as pure, as bright. — I gaze on thee, and sad - -

p

muth schleicht mir in's Herz hin - ein — mir ist, als ob ich die Hän - -
 ness Steals o'er my heart's de - light. — I long on those gold-en tress - -

p

de aufs Haupt dir le - gen sollt', — be - tend, dass Gott dich er - hal -
 es My fold - ed hands to lay, — Pray - ing that Heav'n may pre - serve

te so rein, und schön, und hold, — be-tend, dass Gott dich er-hal - te
 thee, So fair, so pure, al - way, — Pray-ing that Heav'n may pre-serve thee,

cresc.

cresc.

so rein, und schön, — und hold. — be-tend dass
 So fair, so pure, — al - way. — Pray-ing that

p

p

Gott dich er - hal - te, so rein, und schön, —
 Heav'n may pre-serve thee, So fair, so pure, —

p

und hold. —
 al - way. —

Die Lerche.

(The Lark.)

TH. von SACKEN.

A. RUBINSTEIN.

Con moto.

p

Ler - che stei - get im Ge - sang, zieht hin - auf zu blau - en
 Borne on wings of song a - way, Soars the lark to realm su -

p e sempre legato.

Räu - men, und wie frisch die Blü - then kei - men, tönt ihr Lied, und wie
 per - nal, As the blos - som fresh and ver - nal, Rings his lay, As the

rit.

frisch die Blü - then kei - men, tönt ihr Lied.
 blos - som fresh and ver - nal, Rings his lay.

Reich ent - fal - tet strömt's her - ab,
 Rich in stream the notes de - scend,

p

reich ent-fal-tet strömt's her-ab. O-ben, o-ben ist Ge-san-ges
 Rich in stream the notes de-scend. High, on high, the life of song is

cresc.

Le-ben, o-ben, o-ben ist Ge-san-ges Le-ben, wür-de
 giv-en, High, on high, the life of song is giv-en, Did the

sie nicht da-hin stre-ben, schwieg ihr Lied, wür-de sie nicht da-hin stre-ben,
 lark not rise to heav-en, Song would end, Did the lark not rise to heav-en,

f

schwieg ihr Lied.
 Song would end.

Im Ge-san-ge zieht sie fort, im Ge-san-ge zieht sie
 Borne a-loft the clouds a-mong, Borne a-loft the clouds a-

p

cresc.

fort, nimmt aus frei - er Luft die Lie - der, giebt sie
 mong, Near - ing e'en the heav'n - ly por - tals, Brings he

froh der Er - - de wie - der,
 down to earth - - ly mor - tals,

cresc.

p

p

Dich - ter-sinn, Dich - ter-sinn,
 Po - et song, Po - et song,

Dich - - - ter - sinn!
 Po - - - et song!

Le Violette.

(The Violet.)

A. SCARLATTI.
1659-1725

Allegretto.

Ru-gia-do-se, o - do -
Sweet-est per-fume fills the

rose, vi - o - let - te gra - zi - o - se Rugia-do-se, o - do -
hours, 'Tis thy off'ring best of flow-ers, Mod-est vio-let 'tis thy

ro - se, vi - o - let - te gra - zi - o - se, vi - o - let - te gra - zi - o - se, Voi vi sta - te ver - go -
treas-ure, Giv-en to us with-out meas-ure, Giv-en to us with-out meas-ure, Ah, that we a les-son

gnose mezzo ascose mezzo asco - se fra le foglie, e sgrida - te
learning, From thy low-ly, from thy low-ly, mod-est blooming, All life's weary

le mie vo-glie che son tropp'ambizi - o - se e sgridate
ways perfuming, All its false ambitions spurning, All life's weary

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le mie voglie che son trop - po son tropp'ambizi - o - se Rugia-
 ways perfuming, All its false, yes, its false ambitions spurning, Sweetest

do-se o - do-ro-se, vi - o - let - te, vi - o - let - te gra - zi - o - se
 per-fume fills the hours, 'Tis thy off-ring, best of flow-ers, best of flow-ers,

ru - gia-do-se o - do-ro-se, vi - o - let - te, vi - o - let - te grazi - o -
 Sweet per-fum-ing, mod-est bloom-ing, I would greet thee, dear-est, best of all the flow-

se, vi - o - let - te gra - zi - o - se Voi vi sta-te vergo-gnose
 ers, Dear-est, best of all the flow - ers. Ah, that we a les-son learning,

rit. *a tempo.*

mezzo a - sco - se mezzo a - sco - se fra le fo - glie e sgri - da - te le mie
 From thy low-ly, from thy low-ly, mod-est bloom-ing, All life's wea-ry way per-

vo-glie, che son tropp' am-bi - zi - o - se e sgrida-te le mie
fum-ing, All its false am-bi-tions spurning, All life's wea-ry way per-

vo-glie, che son trop - po, son tropp' am-bi - zi - o - se. Ru-gia-
fum-ing, All its false, yes, its false am-bi-tion spurning. Sweet-est

do-se o - do-ro-se vi - o - let-te, vi - o - let-te gra-zi - o - se,
per-fume fills the hours, 'Tis thy off'ring, best of flow-ers, best of flow-ers.

ru-gia-do-se, o - do-ro - se, vi-o - let - te, vi-o - let - te gra-zi - o -
Love-ly vio-let, mod-est bloom-ing, I would greet thee, dear-est, best of all the flow-

riten.
 se, vi - o - let - te, vi - o - let - te gra-zi - o - - - se!
ers, Mod-est vio-let, love-ly flow-er, love-ly flow- - er!

riten.

Auf dem Wasser zu singen.

(To be sung on the Water.)

Allegro moderato.

F. SCHUBERT.

The piano introduction consists of two systems of music. The first system features a treble clef with a melody of eighth notes and a bass clef with a steady accompaniment of chords. Dynamics include *pp* and *simile*. The second system continues the accompaniment, with a *fp* dynamic marking.

The vocal line begins with a rest, followed by the lyrics: "Mit - ten im Schim-mer der / Midst the bright sheen of the". The piano accompaniment continues with a melody in the treble clef and chords in the bass clef, marked *pp*.

The vocal line continues with the lyrics: "spie - geln-den Wel - len glei - tet wie Schwä-ne der wan - ken-de Kahn. / mir - ror-like wa - ters, Swan - like is float - ing the wa - ver - ing boat;". The piano accompaniment is marked *sempre simile*.

The vocal line begins with the lyrics: "Ach, auf der Freu - de sanft schim-mern-den Wel - len glei - tet die See - le da - / Gen - tly a - long on those glit - ter - ing wa - ters, Glid - eth our spir - it a -". The piano accompaniment is marked *mf* and *cresc.*

sp *decresc.*

pp

Ü - ber den Wi - pfeln des west - li - chen Hai - nes
O - ver the beau - ty of each west - ern val - ley,

pp

mf

win - ket uns freund - lich der röth - li - che Schein. Un - ter den Zwei - gen des
Cheer - ful - ly greets us the red - den - ing glow; Un - der the branch - es in

mf

cresc.

öst - li - chen Hai - nes säu - selt der Cal - mus im röth - li - chen Schein;
each east - ern val - ley, Whis - pers the reed in the red - den - ing glow;

cresc.

p *cresc.*

un - ter den Zwei - gen des öst - li - chen Hai - nes säu - selt der Cal - mus im
Un - der the branch - es in each east - ern val - ley, Whis - pers the reed in the

p *cresc.*

röth-li - chen Schein.
red - den - ing glow.

p Freu - de des Him - mels und
Glad - ness from heav - en, and

Ru - he des Hai - nes ath - met die Seel' im er - rö - then - den Schein,
peace from the val - ley, Breathe o'er the soul in the red ev - ning glow,

ath - met die Seel' im er - rö - then - den
Breathe o'er the soul in the red ev - ning

Schein.
glow.

p *fp*

decresc.

pp

Ach, es ent-schwindet mit thau-i - gem Flü - gel mir auf den wie - gen - den,
 Thus dis-ap - pears on a light, dew - y - pin - ion, Swift - ly re - ced - ing like

pp

mf

Wel - len die Zeit; mor - gen ent - schwin - det mit schimmern - dem Flü - gel
 wa - ters, the time; Mor - rows will van - ish on that rap - id pin - ion,

mf

cresc. *p*

wie - der wie ge - stern und heu - te die Zeit, mor - gen ent - schwin - det mit
 E - ven as yes - ter - day, now, and all time; Mor - rows will van - ish on

cresc. *p*

cresc.

schim - mern - dem Flü - gel wie - der wie ge - stern und heu - te die Zeit,
 that rap - id pin - ion, E - ven as yes - ter - day, now, and all time.

cresc. *f*

p

bis ich auf hö - he - rem strah - len - den Flü - gel
Till I, on soar - ing and ra - di - ant pin - ion,

sel - ber ent - schwin - de der weck - seln - den Zeit, sel - - - -
Van - ish a - way from the chan - ges of time, Van - - - -

- ber ent - schwin - de der weck - seln - den Zeit.
- ish a - way from the chan - ges of time.

f

p

fp

decresc.

p

Wohin? (Whither.)

WILH. MÜLLER.

F. SCHUBERT.

Moderato.

p *pp*

Ich hör' ein Bäch-lein rau - schen wohl
I - heard a brook-let gush - ing From its

pp *legato sempre* *pp*

aus dem Fel - sen - quell, hin - ab zum Tha - le rau - schen, so
rock - y foun - tain near, A - down the val - ley rush - ing, So -

mp *p*

frisch und wun - der - hell. Ich weiss nicht wie mir wur - de, nicht
fresh and won - drous clear. I know not what came o'er me, Nor

mf *mf*

wer den Rath mir gab, ich muss - te gleich hin - un - - ter mit
who the coun - sel gave, But I - must hast - en down - ward, All

poco cresc. *p*

poco cresc. *p*

mei - nem Wan - der - stab, ich muss - te gleich hin - un - - ter mit
with my pil - grim staff, But I must hast - en down - ward, All

mp *p*

mf

mei - nem Wan - der - stab. Hin - un - ter und im - mer - wei - - ter und
 with my pil - grim staff. Still down - ward, and ev - er far - - ther, And

cresc.

im - mer dem Ba - che nach, und im - mer fri - scher rausch - te und
 ev - er the brook be - side, While ev - er fresh - er - mur - - mur'd, And

poco f

im - mer hel - ler der Bach, und im - mer fri - scher rausch - te und
 clear - er ran - the tide. While ev - er fresh - er - mur - - mur'd, And

p *cresc. poco a poco.*

im - mer hel - ler der Bach. Ist das denn mei - ne
 clear - er - ran - the tide. Is't this way I was

f *p*

Stra - sse? O Bäch - lein, sprich, wo - hin? wo - hin? - sprich, wo -
 go - ing? O brook - let, whith - - er say! O whith - - er, O

mp

hin? du hast mit dei - nem Rau - - schen mir ganz be-rauscht den
 whith-er! Thou hast with thy soft mur - - mur My sens - es charm'd a -

mf

Sinn, du hast mit dei - nem Rau - - schen mir ganz be-rauscht den
 way, Thou hast with thy soft mur - - mur, My sens - es charm'd a -

pp *cresc.*

Sinn. Was sag' ich denn vom Rau-schen? das kann kein Rau-schen
 way. What do I call a mur-mur, That can no mur-mur

p *pp*

sein. Es sin - gen wohl die Ni - - xen dort un - ten ih - ren
 be? The Wa - ter - Nymphs are sing - - ing Their round - e - lays for

mp *p*

Reih'n, es sin - gen wohl die Ni - - xen dort un - ten ih - ren
 me. The Wa - ter - Nymphs are sing - - ing Their round - e - lays for

pp

Reih'n. Lass sin - gen, Ge - sell', lass rau - - schen, und wan dre fröh - lich
me. Oh! still let them sing' and wan - - der, And blithe - ly mur - mur

p

nach, es geh'n ja Müh - len - rä - - der in je - dem kla - ren
near, The wheels of a mill are go - - ing In - ev - 'ry brook - let

cresc. *f*

Bach, es geh'n ja Müh - len - rä - - der in je - dem kla - ren
clear. The wheels of a mill are go - - ing in ev - 'ry brook - let

p *dim.*

Bach. Lass sin - gen, Ge - sell', lass rau - - schen, und wan dre fröh - lich
clear. Oh, still let them sing and wan - - der, And blithe - ly mur - mur

pp *ppp* *verhaltend.*

nach, fröh - lich nach, fröh - lich nach. _____
near, mur - mur near, mur - mur near. _____

dim. sempre.

Ungehduld.

(Impatience.)

WILH. MÜLLER.

Allegro assai.

F. SCHUBERT.

First system of the piano introduction. The right hand features a series of eighth-note chords, with triplets of eighth notes in the first two measures. The left hand has a simple bass line with some triplet eighth notes. Dynamics include *p* and *mf*.

Second system of the piano introduction. The right hand continues with eighth-note chords, and the left hand has a bass line with triplet eighth notes. Dynamics include *mf* and *cresc.*

First system of the vocal line. The melody begins with a rest, followed by a series of notes. Dynamics include *mp*.

1. Ich schnitt' es gern in al - le
 2. Ich möcht' mir zie - hen ei - nen
 1. I'd cut it deep on all the
 2. Some star - ling young and do - cile

Third system of the piano accompaniment. The right hand has a series of chords, and the left hand has a bass line with chords. Dynamics include *mf*, *f*, and *p*.

Second system of the vocal line. The melody continues with a series of notes. Dynamics include *mf*.

Rin - den ein, ich grüb' es gern in je - den Kie - sel - stein, ich
 jun - gen Staar, bis dass er sprach' die Wor - te rein und klar, bis
 trees that grow, Deep grave it on each stone wher - e'er I go, I'd
 I would teach, With anx - ious care to im - i - tute my speech, Till

Fourth system of the piano accompaniment. The right hand has a series of chords, and the left hand has a bass line with chords. Dynamics include *mf*.

sempre più mosso. *cresc.*

möcht' es sä'n auf je - des fri - sche Beet, mit Kres - sen - sa - men, der es
 er sie spräch' mit mei - nes Mun - des Klang, mit mei - nes Her - zens vol - lem,
 sow it thick - ly in each gar - den bed, With seeds of cress that ear - ly
 ev' - ry burn - ing word he might im - part, Like those a - wak - end in my

sempre più mosso. *cresc.*

meno mosso.

schnell ver-räth, auf je - den wei - ssen Zet - tel möcht' ich's schrei - ben:
 hei - ssem Drang, dann säng' er hell durch ih - re Fen - ster - schei - ben:
 lifts its head, Yes, write in words that time can al - ter nev - er:
 con - stant heart, Be - side thy cot he'd sing, as sings the lov - er:

meno mosso.

f a tempo.

Dein ist mein Herz, dein ist mein
 Thine is my heart, Thine is my

a tempo.

dim.

Herz, und soll es e - - - wig, e - - - wig
 heart, Yes, thine a - lone, a - lone for

poco rit. *a tempo.*

blei - - - ben!
ev - - - er!

poco rit. *a tempo.*

cresc.

mp *mf*

3. Den Mor - gen-win - den möcht' ich's hau - chen ein, ich
4. Ich meint; es müsst' in mei - nen Au - gen steh'n, auf
3. The breeze of morn my ar - dent tale should bear, And
4. Tho' all too plain my eyes of love must tell, My

f *p*

sempre più mosso.

möcht' es säu - selndurch den re - gen Hain; o leuch - tet' es aus je - dem
mei - nen Wan - gen müsst' man's bren - nen seh'n, zu le - sen wär's auf mei - nem
ech - oes from the hills its pow'r de - clare, In ev' - ry ver - nal bud its
glow - ing cheek re - veal the truth too well, My lips tho' sil - ent, speak the

sempre più mosso.

cresc.

Blu - men - stern, trüg' es der Duft zu ihr von nah und fern, ihr
 stum - men Mund, ein je : der A - them - zug gäb's laut ihr kund, und
 truth be seen, And zeph - yr waft it thro' the branch - es green, While
 treas - ur'd name, And ev' - ry ten - der sigh the spell pro - claim, A -

cresc.

meno mosso. *f. a tempo.*

Wo - gen, könnt' ihr nichts als Rä - der trei - ben?
 sie merkt nichts von all' dem ban - gen Trei - ben. } Dein ist mein
 ware - lets mur - mur on the glid - ing riv - er, } Thine is my
 las! the love - ly maid hath mark'd it nev - er, }

meno mosso. *a tempo.*

Herz, dein ist mein Herz und soll es
 heart, Thine is my heart, Yes, thine a -

poco rit.

e - - - wig, e - - - wig blei - - - ben!
 lone, a lone for ev - - - er!

poco rit. *f*

Du bist die Ruh'.

(My Sweet Repose.)

FR. RÜCKERT.

F. SCHUBERT, Op. 59, No 3.

Andante.

pp

Du bist die Ruh', der Frie - de
My sweet re - pose, my sooth - ing

pp

mild, die Sehn - sucht du und was sie stillt;
peace, As - suage my woes, oh! make them cease;

ich wei - he dir voll Lust und Schmerz, zur Woh - nung
Re - side with me 'mid joys and sighs, Thy home shall

hier mein Aug' und Herz, mein Aug' und Herz.
be my heart and eyes, my heart and eyes.

p

pp

L.H.

p

Kehr' ein bei mir und schlie - sse du still hin - ter.
 Still all my woes to wake no more, Be - hind thee

pp

dir die Pfor - ten zu, treib' an - dern Schmerz -
 close the noise - less door, Bid grief and pain -

aus die - ser Brust, voll sei dies Herz von dei - ner
 in - haste de - part, Do thou re - main to cheer this

p

Lust, von dei - ner Lust.
 heart, to cheer this heart!

pp

p *cresc.*
 Dies Au - gen - zelt, von dei - nem
 Shed o'er my sight thy glo - rious

Glanz al - lein er - hellt, o - füll' es - ganz,
 ray, Come, heart's de - light, come here and stay,

f. *1 p*

pp *p*
 o - füll' es - ganz! Dies Au - gen - zelt, von.
 come here and stay. Shed o'er my sight thy

cresc. *f.* *1 pp*
 dei - nem Glanz al - lein er - hellt, o - füll' es -
 glo - rious ray, Come, heart's de - light, Come here and

cresc. *f.* *1 pp*

ppp
 ganz, o - füll' es - ganz!
 stay, come here and stay.

Aufträge. (Messages.)

CH. L' ÉGRU.

R. SCHUMANN Op. 77, No 5.

Leggiero e con tenerezza.

p

1. Nicht so schnell-le, nicht so
1. Lit - tle stream-let, where-fore

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The piano part consists of a steady eighth-note accompaniment. The vocal line begins with a rest, followed by the lyrics.

con Pedale.

schnel-le! wart' ein we - nig, klei - ne
 lau - be, klei - ne leicht - be - schwing - - te
 hur - ry! wait a mo - ment, tar - ry,
 low me, light-wing'd car - rier - - dove, I

The second system continues the vocal and piano parts. The piano accompaniment features dynamic markings of *fp* (fortissimo piano) at the beginning and end of the system. The vocal line continues with the lyrics.

Wel - le! will dir ei - nen
 Tau - be! Ha - be dir was
 tar - ry! Let me charge thee
 know thee! In thy flight so

The third system continues the vocal and piano parts. The piano accompaniment features a dynamic marking of *p* (piano) at the beginning of the system. The vocal line continues with the lyrics.

Auf - - - trag ge - - - ben an die Lieb - ste
 auf - - - zu - tra - - - gen an die Lieb - ste
 with a mes - - sage to my la - dy
 ra - - - pid fleet - - - ing thro' the am - bient

The fourth system concludes the vocal and piano parts. The piano accompaniment features a dynamic marking of *p* (piano) at the beginning of the system. The vocal line continues with the lyrics. The system ends with a double bar line and a repeat sign.

p

mein. Wirst du ihr vor - ü - ber -
 mein! Sollst ihr tau - - send Grü - - sse
fair. *Shouldst* thou see her in thy
air, *Thou* wilt take a thou - sand

schwe - - ben, grü - - - - sse sie mir fein!
 sa - - gen, hun - - - - dert o - ben - drein.
pas - - sage, *greet -* - - - ings from me bear!
greet - - ings *to* *my* la - dy *fair!*

Sag' ich wä - re mit ge - kom - men,
 Sag' ich wär' mit dir ge - flo - gen,
 Say, that I my - self was com - ing,
 Say, with thee I had flown thith - er,

auf dir selbst her - ab - - ge - schwom - men,
 ü - ber Berg und Strom ge - zo - - gen,
 on thine own *fair* bos - - - om swim - ming;
 o - ver rock. and stream and riv - er;

für den Gruss, ei - nen Kuss
 für den Gruss ei - nen Kuss
 For the bliss of a kiss
 For the bliss of a kiss

kühn mir zu er - bit - - ten, doch der
 kühn mir zu er - bit - - ten, doch der
 bold - ly to pe - ti - - tion, But the
 bold - ly to pe - ti - - tion, But the

rit.
 Zeit Dring - lich - keit hätt' es nicht ge - lit - -
 Zeit Dring - lich - keit hätt' es nicht ge - lit - -
 time, nig - gard time, would not grant per - mis - -
 time, nig - gard time, would not grant per - mis - -

a tempo. *p*
 ten. 2. Nicht so ei - lig! halt! er -
 ten. 3. War - te nicht, dass ich dich
 sion. 2. Not so has - ty! stop! al -
 sion. 3. Lin - ger not, or I must

trei-be, o du trü - ge Mon - des-schei - bel
 scold thee, Oh thou moon, have I not told thee!

fp *fp*

weiss't's ja, was ich dir be-foh - len für die Lieb-ste
 Shouldst thou, in her cham - ber sleep - ing, see my la - dy

p

mein: durch das Fen - ster-chen ver - stoh - len grü -
 fair, Through her win - dow soft - ly peep - ing thou

p

- sse sie mir fein! Sag' ich wär' auf dich ge-stie-gen,
 shall greet her there! Say, to vis - it her Im sigh - ing,

fp *p*

sel-ber zu ihr hin zu flie - gen, für den Gruss —
and would on thy beams come fly - ing, For the bliss —

ei-nen Kuss — kühn mir zu er - bit - ten, du sei'st
of a kiss — bold - ly to pe - ti - tion, But thy

rit. *a tempo.*
Schuld, Un - ge - duld hätt' mich nicht ge - lit - ten.
ray fled a - way, gave me not per - mis - sion.

fp

An den Sonnenschein.

(O Sunny Beam.)

Semplice.

ROB. SCHUMANN Op. 36, No 4.

mf

O Son-nen-schein, o Son-nen-schein! wie scheinst du mir in's Herz hin-ein, weckst
O sun - ny beam, O sun - ny beam, My heart is sad to lose thy gleam, For

mf

Red.

drin-nen lau-ter Lie-bes-lust, dass mir so en-ge wird die Brust.
with it flies a wel-come guest, The dream of love that filled my breast.

Red.

p

Und en-ge wird mir Stub' und Haus, und wenn ich lauf' zum
Too nar-row is my home for me, A - far to wood-land

p

* Red. *

Thor hin-aus, da lockst du gar in's fri-sche Grün, die al-ler-schön-sten Mäd-chen hin, die
scenes I flee, And where the shades my steps en-fold, What smil-ing maid-ens I be-hold, What

al - ler - schön - sten Mäd - chen!
 smil - ing maid - ens I be - hold.

O Son - nen - schein, du
 O sun - ny beam, and

glau - best wohl, dann ich wie du es - ma - chen soll, der je - de schmu - cke Blu - me küsst, die
 wouldst thou say That I like thee can joy to stray, The change - ful lov - er of an hour, Like

e - hen nur sich dir er - schliesst. Hast doch so lang' die Welt er - blickt, und weisst, dass sich's für
 her to kiss each bloom - ing flow'r? Art thou so old and dost not see For me the im - pro -

mich nicht schiekt; Was machst du mir denn sol - che Pein? O Son - nen - schein, o Sonnenschein!
 pri - e - ty? Why then a - wake my wea - ry dream? O sun - ny beam! O sun - ny beam!

Die Lotosblume.

(The Lotus flower.)

H. HEINE.

ROB. SCHUMANN, Op. 25, No. 7.

Piú tosto Andante.

p

Die Lo - tos - blu - me äng - stigt
The Lo - tus flow'r is pin - ing,

p

sich vor der Son - ne Pracht,
Un - der the sun's fierce light,

und mit ge - senk - tem
See her fair head - de -

mp

cresc.

Haupt - er - war - tet sie träu - mend die Nacht.
clin - ing, She longs for the cool - ness of night.

pp

Der
The

Mond, der ist - ihr Buh - le, er weckt sie mit sei - nem
Moon - god fain - would woo her, He wak - ens her with his

pp

poco cresc.

Licht, und ihm ent-schlei - ert sie freund - lich ihr
 rays, Her charms so soft - ly un - veil - ing, Her

from - mes Blu - men - ge - sicht. Sie blüht und glüht und
 meek eyes meet his gaze. Now bloom - ing, kin - dling,

leuch - tet, und star - ret stumm in die Höh, sie
 pal - ing, She gaz - eth mute - ly a - bove, Her

rit. p

duf - tet und wei - net und zit - tert vor Lie - be und Lie - bes -
 sighs in sweet per - fume ex - hal - ing, She trem - bles with tim - id

rit.

rit.

weh, vor Lie - be und Lie - bes - weh.
 love, She trem - bles with tim - id love.

rit.

Widmung.

(Devotion.)

FR. RÜCKERT.

ROB. SCHUMANN Op. 25, No 1

Vivace con espressione mf

legato.

mf

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

Du mei-ne See - le, du mein Herz, du mei-ne
 Thou art my soul, thou art my heart! Nought can like

dim. *cresc.*

Wonn; o du mein Schmerz, du mei-ne Welt, in der ich
 thee such joy im - part, Thou art my world, my all of

*Red. ** *Red. **

le - be, mein Him - mel Du, da - rein ich schwe - be, o du mein
 love, — My heav'n art thou all else a - bore; — And in thy

*Red. ** *Red. * Red. ** *dim.*

Grab, in das hin - ab ich e - - wig mei-nen Kum - mer gab!
 breast have I reposed Each grief as in an urn en - closed.

rit.

*Red. **

p

Du bist die Ruh', du bist der
 Thou art my rest, to me that's

cresc.

Frie - den, du bist vom Him - mel
 giv - en, Aft - er life's storms a

mp *cresc.*

mir be - schie - den. Dass du mich liebst, macht mich mir
 peace - ful ha - ven, Blest with thy love, is life more

rit.

wert, dein Blick hat mich vor mir ver - klärt, du hebst mich
 dear, Thy glance doth make e'en heav'n more clear, Thou hast up -

rit.

lie - bend ü - ber mich, mein gu - ter Geist, mein bess' res
 raised me with thy worth, My guard - ian an - gel here on

Ich! earth! Du mei-ne See - le, du mein Herz, Thou art my soul, thou art my heart, du mei-ne Nought can like

Wonn', thee o du mein Schmerz, such joy in - part, du mei-ne Welt, Thou art my world, in der ich my all of

le - be, mein Him - mel Du, da - rein ich schwe - be, mein gu - ter love, My heart art thou, all else a - bove. My guardian

Geist, mein bes - s' res Ich! an - gel here on earth!

f *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

dim. *Red.* *

rit. *Red.* *

a tempo. *Red.* * *Red.* *

a tempo. *p* *rit.*

Der Skreg en Fugl.

(I heard the Gull.)

VILHELM KRAG.

CHRISTIAN SINDING.

Andante.

Der skreg — en fugl o - ver ö - - - de
I heard — the gull in its lone - - - ly

hav langt — fra lan - de. Den skreg så sårt i den
flight o - - - ver the o - cean. With scream - ing note on a

höst - grå dag, flak - sed i brud - te, af - mæg - ti - ge slag,
storm - y night. Flap - ping its wings with a shrill cry of pain.

sei - led på sør - te vin - ger bort - o - ver hav. —
On - ward it sail - eth ev - er, o - ver the Main. —

fz *rit.*

Moderen Synger.

(The mother sings.)

VILHELM KRAG.

CHRISTIAN SINDING.

Andantino.

The piano introduction consists of three measures. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. A piano (*p*) dynamic marking is present in the first measure.

Gret-chen lig-ger i ki-ste dybt i den sor-te muld.
 Gret-chen lies in her gloom-y bed in the wæt, wæt mold.

The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment continues from the introduction, with the right hand playing chords and the left hand playing a bass line.

Gav jeg hen-de en ky-se fo-ret med
 There the hood which I gave to her, lined with

The vocal line continues with a treble clef. The piano accompaniment features a more active right hand with moving lines and a steady left hand.

rö - den guld. Sæn-ked i sor-ten ki-šte Gret-chen så
 red, red — gold. Down in her nar-row cham-ber, Gret-chen is

The vocal line continues with a treble clef. The piano accompaniment includes a triplet of eighth notes in the right hand. A piano (*p*) dynamic marking is present in the second measure.

skjoer og- fin. La' de kol- de, små haen- der
 now at- rest, With her hands now fold- ed,

o - ver det hvi - de lin.
 Gen - tly up - on her breast.

poco rit. *a tempo.* *pp*

E - ne i nat - ten jeg sid - der, stor - me - ne går o - ver
 Ev - er at night I am lone - ly, O'er land and sea there is

hav, ri - ver al le de blom - ster fra lil - le Gret - chens grav.
 gloom, And the wind blows the blos - soms From lit - tle Gret - chen's tomb.

rit. *rit.*

Rose, softly blooming.

L. SPOHR.

Larghetto.

The piano introduction is in G major and 2/4 time. It begins with a treble clef staff containing a whole rest. The right hand of the piano part starts with a half note G4, followed by a half note A4, and then a half note B4. The left hand plays a steady eighth-note accompaniment of G4-A4-B4. The piece concludes with a half note G4 in the right hand and a half note G4 in the left hand.

Rose, soft - ly bloom - ing, form'd_ to al - lure,

The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment features a rhythmic eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics include *p* and *mf*.

Em - blem of Na - ture, love - ly and pure!

The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment maintains the eighth-note pattern. Dynamics include *p* and *mf*.

Em - blem of Na - ture, love - - ly and pure!

The vocal line repeats the previous phrase. The piano accompaniment includes a *p* dynamic marking. The piece ends with a half note G4 in the right hand and a half note G4 in the left hand.

Thorns press a - round thee, yet, gen - tle flow'r,

p

Smiles still are thine, the charm of the bow'r, the

charm, the charm of the bow'r!

mf

Nur - tur'd of Heav'n, thy beau - ties I'll wear;

p *mf*

Pride of my bos - om, I'll cher - ish thee there.

Pride of my bos - om, I'll cher - ish thee there.

un poco più vivace.
Smiles still are thine, in de - cay's wast - ing hour;

mf So, gen - tle flow - er, *dim.* so, gen - tle flow - er, *mf* *dim.*

pp Tempo I.

peace - ful - ly smil - ing, Oh! let me be,

pp

or

dy - - - ing, sweet rose, sweet rose. like

liv - ing and dy - - - ing, Sweet rose, like

colla parte.

thee, Liv - ing and dy - ing, Sweet rose, like

p

thee!

p

dim.

In der Fremde.

(My darling was so fair.)

W. TAUBERT.

Andantino con moto.

p
Es steht ein Baum in
There stands a tree in

Red. *

je - nem Thal, dar - un - ter sass ich man - ches-mal mit
you - der glade; My love and I be - neath its shade Oft

mei - nem Schatz al - lein. Wir sa - ssen da so still und
sat to - geth - er there: We sat so long and si - lent -

stumm, die Blu - men sah'n sich ver - wun - dert um nach mei - nem Schätze -
ly, The flow - rets gaz'd with won - d'ring eye Up - on my love so

lein, nach mei nem
fair: My dar ling

Schät-ze - lein, nach mei-nem Schät- ze - lein.
was so fair; My dar-ling was so fair.

dolce. sotto voce.

Noch blühh die Blu - men dort um - her, ich a - ber se - he
Still bloom the flow'rets as of yore, But I shall ne'er be -

sie nicht mehr, und fra - ge sie auch nie. Was seht ihr an mein
hold them more, Nor taste their sweet-ness rare: Ah! love - ly though the

Schät - ze - lein? Von Euch kann kei - nes schö - ner sein, kein's
flow'rs may be, There yet are none so fair as she, None

schö - ner sein als sie: Mein hol - - - -
may with her com - pare, For love - - - -

- - - des Schät - ze - lein, mein sü - sses Schät - ze - lein!
 -
- -

sotto voce.

Noch steht der Baum im Tha - le dort, ich a - ber zog zur
Still stands the tree as on that day, But I have wan - der'd

Frem - de fort, und leer ist je - ner Platz. Ich sitz' auf ö - dem
 far a-way, For she no more is there: I rest up - on the

kal - tem Stein, ich sitz' hier in der Fremd' al-lein, und
 cold, bare stone, I dwell in a dis - tant land a-lone, And

denk' an mei - nen Schatz; an mei -
 mourn my love so fair. And mourn

nen trau - ten Schatz, und denk' an mei - nen Schatz.
 my love so fair, And mourn my love so fair.

sotto voce.

In der Märznacht.

(In a March-night.)

W. TAUBERT.

Poco moderato grazioso.

„Mäd-chen, wollt ihr
Maid-ens would ye

wer - den wie März - veil - chen schön: müsset ihr in der März - nacht
fain be as March vio - lets fair? On a March night haste ye,

still zum Wal - de gehn; schöpft dort aus dem Ba - che, a - ber plau - dert
to the woods re - pair: Let each fill her pitch - er from the brook - let's

nicht, und mit sol - chem Was - ser wascht euch das Ge - sicht!
wave, In the mag - ic wa - ter each her face must lave!

poco rit. *a tempo.*

Hört ihr!
Hear ye?

Hört ihr! o Mäd - chen, wollt ihr
Hear ye? O maid - ens would ye

poco rit. *a tempo.*

wer - den wie März - veil - chen schön: müsst ihr in der März - nacht
fain be as March vio - lets fair? On a March night haste ye,

still zum Wal - de gehn." Und die dum - men
to the woods re - pair." And the sil - ly

Mäd - chen glaub - ten sol - chem Trug, gin - gen Nachts zum Wal - de
maid - ens, long - ing to be fair, To the for - est has - t'ning

p

füll - ten sich den Krug. Doch die schlau - en Bu - ben ha - ben sie er -
fill their pitch - ers there. But the boys so sly - ly fright - en them a -

schreckt, und die eit - len Mäd - chen hin - terdrein ge - neckt,
 way, Maid - ens vain are pun - ished, fine - ly teased are they,

hin - terdrein ge - neckt: — „Mäd - chen, wollt ihr wer - - den wie März - veil - chen
 fine - ly teased are they! — „Maid - ens would ye fain be as March vio - lets

rit. *tr.* *pp a tempo.*

schön, ha, ha, müsst ihr in der März - nacht still zum Wal - de gehn, ha, ha!
 fair? ha, ha, On a March night haste ye, to the woods re - pair, ha, ha!

Und ihr dum - men Mäd - chen glau - bet sol - chem Trug, gin - get Nachts zum
 And ye sil - ly maid - ens, ea - ger to be fair, To the for - est

Wal - de, füll - tet euch den Krug. Ha ha! Ha ha! Ha
 has - tened, filled your pitchers there. Ha ha! ha ha! ha

ha ha ha ha ha ha! Die schlau-en Bu - - ben, sie
 ha ha ha ha, ha ha! The sly young fel - lows have

ha - ben euch er - schreckt, seid ihr eit - len Mäd - chen weid - lich drum ge -
 fright - ened you a - way, Maid - ens ye are pun - ished, fine - ly teased to -

neckt. Ha ha! Ha ha! Seid weid - lich drum ge -
 day. Ha ha! ha ha! You're fine - ly teased to -

neckt, Ha ha! Ha ha! Ha ha ha
 day. ha ha! ha ha! ha ha ha!

ha ha ha ha ha ha ha! Seid weid - lich drum ge neckt!¹⁴
 ha ha ha ha ha ha ha! You're fine - ly teased to - day!¹⁵

Nur wer die Sehnsucht kennt.

GOETHE.

(Ah! sad indeed my heart.)

Eng. Words by Edward Oxenford.

P. TSCHAIKOWSKY.

Andante non tanto.

p espr.

p espress.

Nur wer die Sehnsucht kennt, weiss, was ich lei - del!
 Ah, sad in - deed my heart, Wea - ry and lone - ly;

— Al - ein und ab - ge - trennt von al - ler Freu - de,
 — Joys from my life de - part, And leave grief on - ly!

piu f *p*

seh' ich an's Fir - mament nach je - ner
 I gaze up - on the sky Spread - ing a -
un poco marcato.

p

Sei - te. Ach! der mich liebt und kennt ist in der Wei - te.
 bore me; Ah! would that one to me Were nigh To love me.

mf *pp*

Nur wer die Sehn-sucht kennt, weiss was ich lei - de!
 Ah! sad in-deed my heart, Wea - ry and lone - ly;

f *p*

cresc. *mf* *p*

Al - lein und ab - ge - trennt von al - - ler Freu - de, al - lein
 Joys from my life de - part, And leave grief on - ly! Joys from

cresc. *cresc.* *cresc.*

— und ab - ge - trennt — von al - ler Freu - de!
 — my life de - part, — And leave grief on - ly!

cresc. *ff*

e stringendo. *ff*

Es schwindelt mir, es brennt mein Ein - ge - wei - de,
 Love, come to me. O come, my life is lone - ly!

pp *molto rit.* *a tempo.*

espress.

nur wer die Sehn - sucht kennt, weiss, was ich lei - de!
 Joys from my life de - part, And leave grief on - ly!

pp

Schlaf' holdes Kind.

Sleep, my dear child.

RICHARD WAGNER.

Eng. Version by J. AHREM.

Andantino.

Schlaf' hol - des Kind, ich wieg' dich in
Sleep, my dear child, un-touched by life's

Schlum - mer, fern dir noch sind - die Thrä - nen, der
sor - row, Sleep thou, and wake to a hap - py to -

Kum - mer, schläfst la - chend noch ein: dein Lächeln schafft Schmerzen mir
mor - row, Dream beau - ti - ful dreams, and smile in thy dream - ing, My

in - nen im Her - zen, Schlaf', Kind - chen bist mein, schlaf',
joy is but seem - ing, Sleep, dar - ling child, Sleep,

Kind - chen bist mein! schlaf',
dar - ling child, Sleep,

auf dem Schoos der Mut-ter, der ar - men, grau -
 - while thy moth - er, sor - row - ing, love - ly, Guards

- sa - mes Loos - raub - te ihn ohn' Er - bar - men, jetzt steh' ich al -
 - thee with ten - d'rest care, lives for thee on - ly, Ah! ev - er for

poco f

lein; ein Glück nur ist of - fen, auf dich darf' ich hof - fen; schlaf,
 - thee one pray'r as - cend - ing, Heav'n's bless - ing at - tend - ing, Sleep,

p

Kind - chen bist mein, schlaf,
 - dar - ling child, Sleep. Kind - chen bist
 - dar - ling

pp

mein! schlaf,
 - child, Sleep. ein son - der Harm, dich hält bis - zum
 - an - gel guards ev - er watch a -

pp

Mor - gen dein Schutzgeist im Arm, da bist du ge -
 round thee, Moth - er love, an - gel love, ev - er sur -

bor - gen, ich wie - ge dich ein, entschlumre mit La - chen, ich
 round thee, Bright he thy dreams, smile ev - er in dream - ing, Heav'n

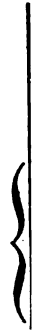
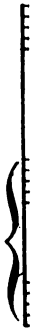
will dich be - wa - chen, schlaf, Kind - chen bist
 o'er thee be beam - ing, Sleep, dar - ling

mein! schlaf, Kindchen bist mein!
 child, sleep, dar - ling child!

pp *pp* *pp*

p

molto rit. *ppp*



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