

Liszt
 Das Veilchen
 (Müller, trans. Bernhoff)

Andantino *mezza voce*

Breathe thy fra-grance, mod-est
 Spen - de, Veil - chen, dei - ne

dolcissimo *p*

vio - let, To the Vir - gin Ma - ry's praise, And in - stead of myrrh and in - cense On her
 Dief - te zu Ma - ri - as Preis und Ruhm, statt des Weih-rauchs, statt der Myrr - hen bring'ich

p

poco rall.

al - tar be thy place. Proud dis-play and love of glo - ry
 dich in's Hei - lig - thum, Eil - ler Prunk und bunt Ge - schmei - de

poco rall. *a tempo*

pp *sempre pp*

Nev-er were thy fond de - sire,
sind nicht dei - ner Schön-heit Zier,

Yet no sap-phire e'er out -
in dem ein - fach blau - en

shone thee, In thy sim-ple blue at - tire.
Klei - de prangst du ed - ler als Sa - phir.

sempre dolce

Neath the hedge-row sweet-ly blow-ing, Know-est not thy vir-tues rare, But thy
Stil - le blühst du und be - schei - den dei - ner Tu - gend und be - wusst, ein - sam

sempre dolce

heav'n-sent breath be - trays thee, With thy head bow'd as in-pray'r.
willst du ger - ne woh - nen al - ler Men - schen Freud und Lust.

pp

*poco rall.**a tempo*

So didst blos-som forth, sweet Ma - ry, As the moth-er of our Lord, God
 So auch blüth-est du, Ma - ri - a, ein - sten als des Her - ren Braut, Gott

*pp poco rall.**a tempo*

— be-stow'd on thee His bless-ing In the high - est heavns a - dored.
 — hat al - ler Wel - ten Se - gen, al - le Him - mel dir ver - traut.

pp

Vir - gin Ma - ry, heav - en's por - tal, Let me
 Keu - sche Jung - frau, Him - mels - pfor - te, lass mich

pp

like the vio - let be, Meek and hum - ble, sweet in spir - it, Pure in
 wie das Veil - chen sein, oh - ne Stolz und oh - ne Hof - fart stets be -

smorzando

heart, and lov - ing thee.
schei - den, keusch und rein.

Let me like that blue-eyed flow-'ret,
Lass mich wie die blau - en Blüm-chen

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in G major, marked *smorzando*. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *pp* (pianissimo) appearing in the right hand.

With my head low bent in pray'r, Kneel - ing at Thy feet a - dore Thee, Liv - ing
im - mer sanft sein, fromm und gut, dir, Ma - ri - a, stets zu Eh - ren le - ben

The second system continues the vocal and piano parts. The vocal line features a more complex melodic line with some grace notes and slurs. The piano accompaniment includes a prominent triplet in the right hand. Dynamic markings of *pp* are present.

ev - er neath Thy care, Liv - ing ev - er neath Thy
un - ter dei - ner Hut, le - ben un - ter dei - ner

The third system shows the vocal line and piano accompaniment. The vocal line has a triplet and is marked *rall.* (rallentando). The piano accompaniment also features a triplet and is marked *rall.* in the right hand.

care.
Hut.

The fourth system concludes the piece. The vocal line is mostly silent, with the text 'care. Hut.' appearing above. The piano accompaniment features a triplet and is marked *pp a tempo* (pianissimo at tempo) in the right hand.