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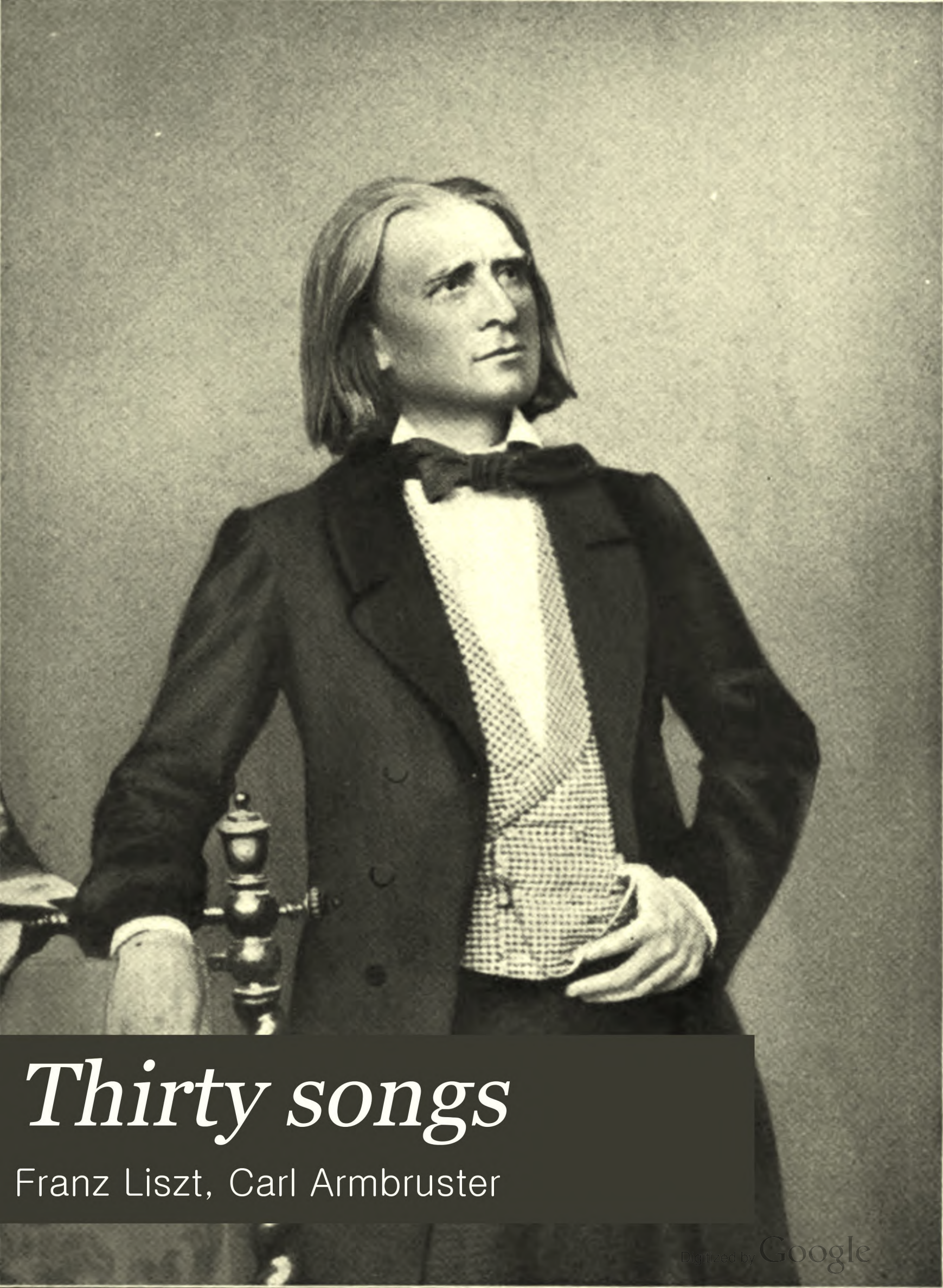
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# *Thirty songs*

Franz Liszt, Carl Armbruster

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**THIRTY SONGS  
BY FRANZ LISZT**





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**THIRTY SONGS BY  
FRANZ LISZT**

**EDITED BY  
CARL ARMBRUSTER**

**FOR HIGH VOICE**



**BOSTON : OLIVER DITSON COMPANY**

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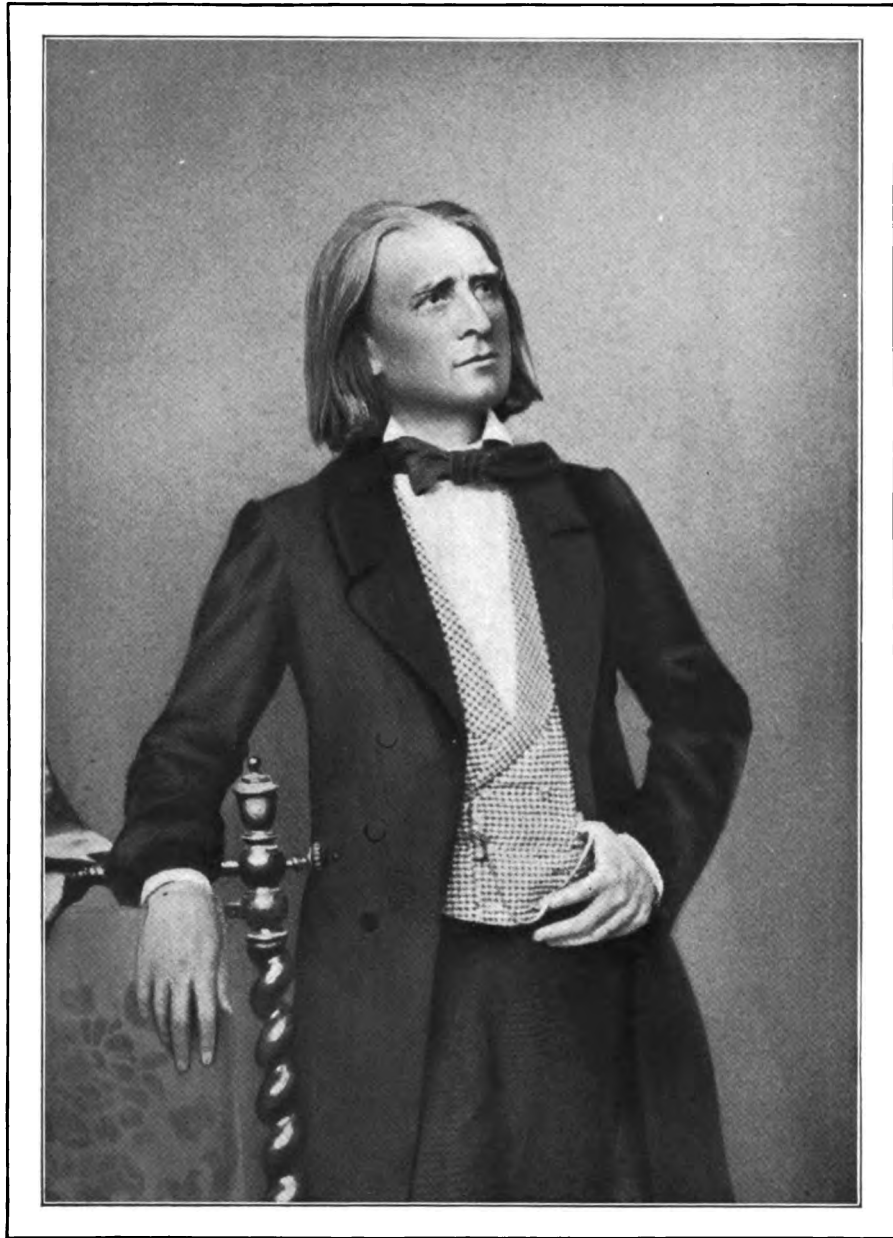
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*J. Siey*

[ FROM A PHOTOGRAPH, TAKEN IN 1858, BY HANFSTÄNGL, MUNICH ]

## FRANZ LISZT



**F**RANZ LISZT, probably the greatest pianist the world has ever seen, was born on October 22, 1811, at Raiding, a village near Oedenburg, in Hungary. His father, Adam Liszt, was descended from an ancient, noble family, which in the course of time had become impoverished and had given up its title of nobility. He was an official in the service of Prince Esterhazy, and was himself a highly gifted amateur musician, and a friend of Haydn and Hummel. It was he who gave his son the first lessons in pianoforte playing; and the child was seized with such a perfect passion for this instrument, and his progress was so rapid, that at the age of nine years he was able to make his first public appearance at a concert at Oedenburg, playing a concerto by Ries and an extempore fantasia. The boy's success was so great that his father was induced to arrange a concert, which was given by the young musician himself at Pressburg, where there was a larger public of cultivated art lovers. Here likewise his performance roused the greatest enthusiasm, and several Hungarian noblemen, among them Counts Amadée and Szapary, guaranteed the sum of one thousand florins annually for six years, in order to enable the boy to pursue his studies under a celebrated teacher.

Father and son now moved to Vienna, where young Franz studied the pianoforte with Carl Czerny, harmony with Randhartinger, and composition with Salieri. His command over his chosen instrument grew immensely in the course of a few years; and on April 13, 1823, he played for the first time before a Viennese public. This concert was soon followed by a second one, at which Beethoven was present; and it was one of Liszt's most cherished recollections that the immortal symphonist spoke encouraging words to him after his performance. The pecuniary results of the two concerts were so satisfactory that they yielded sufficient funds for the boy's fur-

ther musical education. Adam Liszt gave up his post, and made the supervision and development of his son's gift his sole occupation; nor was this done from selfish or sordid motives, but purely from his fervent desire to see the boy's efforts crowned with that high measure of success which an adverse fate had denied to his own career. He wished to make of his son not only a great pianist, but also a great composer; and with this object in view he resolved to take Franz to Paris, there to perfect his musical education. On the way to Paris concerts were given at Munich and Stuttgart, which added fresh laurels to those young Franz had already won; indeed, a Munich newspaper of the time greeted him as "the second Mozart."

The father's hopes were fixed upon Cherubini, the stern director of the Paris Conservatoire, and he felt confident that once the latter had heard his son play, he would willingly accept him as a pupil. These hopes, however, were doomed to disappointment, for Cherubini took but little interest in the boy's extraordinary talent, and eventually declared that no foreigner could be admitted to the Conservatoire. Both father and son were for a time almost crushed by this disappointing decision, but matters soon assumed a more encouraging aspect. Two other musicians, Paer and Reicha, who had been present at the interview with Cherubini and were greatly impressed with the boy's gift, did all in their power to atone for the Director's indifference by their most active patronage. Numerous letters of introduction opened to him the drawing-rooms of the best Paris society; the Duke of Orleans (afterwards King Louis Philippe) substantially aided in placing Franz upon a secure footing; and within a short time he was the favorite of the entire musical aristocracy of Paris. Substantial rewards and enthusiastic recognition came to him from all sides, and the papers were filled with his praise. He gave concerts in all the large cities of France

and Switzerland, visiting England also several times during 1824 and 1825; and everywhere he was received with acclamation.

Meanwhile Liszt pursued his studies assiduously and indefatigably; and to this period of his life belong his first compositions. During a concert given at Bordeaux his dare-devil temperament once prompted him to introduce under Beethoven's name a sonata of his own; and the deception passed unnoticed. A more important work was an operetta, *Don Sancho*, which was performed at the Académie Royale with great success. Nourrit, the celebrated tenor, sang the principal part, and appeared before the applauding public, at the end of the performance, carrying the young composer in his arms.

It was in August, 1827, that Liszt lost his father, and became, at the age of sixteen, the sole support of his mother, to whom he was devotedly attached. She had accompanied her husband and son to Paris, but had returned to Austria, her native land, after a year's sojourn in the French capital, and taken up her residence at Graz; thence Franz now called her again to Paris. About this time also a love affair, which promised happiness but ended in misery, wrought a great change in the buoyant spirits of the young artist; he turned for consolation to religion, and remained a devout Roman Catholic to the end of his life.

Paganini, the "violin king," as he was called, was then at the height of his fame. He first played at Paris in March, 1831, and Liszt, whose views on art had naturally deepened very considerably by this time, was strongly influenced by the older virtuoso. The great political event of the period, the "July revolution" of 1830, had also not passed without due effect upon him. Furthermore, he had gradually made the acquaintance of most of the eminent French *littérateurs* of the day, such as Lamartine, Victor Hugo, and Georges Sand; indeed, with the latter he was on a footing of great, though unsentimental, intimacy. Yet he did not tire of pursuing constantly the most varied general and philosophical studies; for he became aware that mere talent and its

development is not sufficient for the formation of a real artist's character. As a rule, the great pianists before Liszt had possessed nothing more than a supreme command of the keyboard; he was the first to devote his great technical mastery to a higher object, the expression of the inner significance of music. Having superbly conquered all practical and theoretical difficulties, he realized that the true function of an interpretative artist is to reveal to the public the high and holy realm of beauty.

Naturally, this view found but little sympathy among his contemporaries, who, with very few exceptions, neither understood nor appreciated the sincerity of his endeavors and were still less inclined to share them. Under these circumstances Liszt seriously contemplated, for a time, emigration to America; but the growing intimacy of his relation with the Comtesse d'Agoult (known in wider circles by her *nom de plume* of Daniel Stern) led him to abandon the plan. During their life together she became the mother of his three daughters, Blandine, Claire Christine, and Cosima. Blandine married Emile Ollivier, the French statesman; Claire Christine wedded the author, Guy de Charnacé; and Cosima became first the wife of Hans von Bülow, and after her separation from him, married Richard Wagner.

In 1833 Liszt left Paris, and lived with the Comtesse in strictest retirement at Geneva until 1835; a musical event, the first public appearance and success of the pianist Sigismund Thalberg, then recalled him to Paris. Liszt made his *rentrée* into the arena, and soon won a complete victory over Thalberg; for it was the unequal contest of a great genius with a great talent. A clever critic remarked at the time: "Thalberg is the first pianist, but Liszt is the only one!" The whole world soon endorsed this statement, and it may be said to remain true to the present day, for none of his successors have equalled Liszt's many-sided mastery. In June, 1837, he went to Italy, visiting Milan, Venice, Genoa, Florence, and Rome; in all these cities the same enormous success attended his performances. He remained in Italy until October, 1839, and then began his

career as a great travelling virtuoso in right earnest. During the next eight years he visited every European country, and was received everywhere with an enthusiasm quite unequalled. Not only the supremacy of the musician, but also the culture, refinement, and noble character of the man were cordially acknowledged by the whole world. His generosity was unbounded, his unselfish championship of struggling causes unexampled. No needy artist ever applied to him in vain for assistance; sufferers from public calamities, such as conflagrations, inundations, famine, and the like, benefited by his princely donations. Germany owes to him the erection of the monument to one of her greatest sons, the memorial to Beethoven at Bonn, and the citizens of Cologne have reason to remember his generous contributions towards the completion of their famous cathedral.

Eventually, the moment arrived when Liszt grew weary of his life of restless wandering, and when he longed for a permanent home and a more concentrated sphere of activity. In the very zenith of his fame he suddenly surprised the world by abandoning his career as a virtuoso in order to turn to another and a wider field—that of composer, conductor, and teacher. The Grand Duke of Saxe-Weimar offered him the post of Court Kapellmeister, and in November, 1847, Liszt settled at Weimar, where he remained for the next twelve years. His activity in the little town on the Ilm, with its great traditions of Goethe, Schiller, Herder, and Wieland, became of the highest importance, and exerted the most decisive influence upon the whole musical life of the period. From all parts of the civilized world musicians and lovers of music streamed to Weimar, either to become Liszt's pupils, or to witness or assist at the performances conducted by him. As the ever kind friend of rising talent, Liszt produced many new works, which without his help would probably have remained unknown for years to come. We need point only to Wagner's *Lohengrin*, Berlioz' *Benvenuto Cellini*, Raff's *König Alfred*, and Cornelius' *Barber of Bagdad* as the most striking examples. Furthermore,

Liszt revived numerous other works, which were buried in oblivion, among them Wagner's *Flying Dutchman* and *Tannhäuser*; Schubert's *Alfonso and Estrella*; Schumann's *Genoveva* and music to Byron's *Manfred*; Weber's *Euryanthe*; Gluck's *Iphigenia in Aulis*, *Orpheus*, *Armide*, and *Alceste*; Spontini's *Fernando Cortez*, and Spohr's *Faust*.

In the concert room Liszt's activity was equally beneficial; for he strove mainly to introduce works which were new to Weimar, and often new to the whole musical world. Nor can it be said that he was at all one-sided in his tendencies, or that his choice was influenced by partiality toward those composers for whose works he had a personal preference; he displayed the most admirable catholicity and eclecticism throughout his career. With the exception of Wagner, Liszt towered above his contemporaries as a conductor, even as he was unrivalled as a pianist.

Taken in its entirety and historically considered, one epoch-making result of Liszt's work at Weimar was that the admirers of Wagner, hitherto locally divided and unknown to one another, first found a definite point of concentration in their endeavors to further the Wagnerian cause; indeed, the great Wagner controversy, which agitated the entire world of music for the next thirty years, may be said to have originated at Weimar. It became the camp of Wagner's friends, and Liszt's personal sympathy with the movement naturally helped it vastly. Wagner has gratefully acknowledged, times out of number, all that he owed to Liszt's friendly efforts.

The most important outcome, however, of Liszt's sojourn at Weimar, was his activity as a composer. Up to 1848 he had confined himself almost exclusively to compositions for the piano-forte. These, being the result of his own technical mastery, are naturally of the highest importance as regards the literature of that special instrument, inasmuch as they are full of original, new, and surprising effects. In Liszt's hands the whole character of the instrument itself was changed. But the forms in which he embodied his musical ideas were as new and surprising as were the purely pianistic impressions. His two concertos and the

great Sonata in B minor, although their innate relationship to customary forms is undeniable, yet differ considerably from these. Liszt's antithesis is, as a rule, the outcome of his thesis; or in other words, he works with a principal and a counter-theme, and by their harmonic and rhythmical variation produces his most striking results. In the concertos the point of gravity naturally lies in the pianoforte part, which is of quite unusual brilliancy. His numerous studies form a collection of invaluable treasures for the pianist; they are not mere technical exercises, but possess a deep musical significance, and for many years will be regarded as test-pieces for all those players who aspire to the title "virtuoso." In his ballads, nocturnos, waltzes, and polonaises Liszt keeps to the forms employed by Chopin, though he introduces an individual element in lieu of the national. To the latter he gives due expression in his remarkable *Hungarian Rhapsodies*, which are absolutely unique in character, forming free fantasias on the melodies, songs, dances, and marches of his native land, executed in the most refined taste, with consummate art and exuberant humor. His *Années de Pèlerinage*, his *Harmonies Poétiques et Religieuses*, his *Consolations*, and his *Apparitions* are, one and all, charming and highly characteristic. We should also mention his wonderful transcriptions, in which he opens an entire world of song to the pianist; much that the greatest song-composers, Schubert, Mendelssohn, Schumann, and Franz have written for the human voice, Liszt has transferred to the instrument he loved so well. It would far exceed the limits of this introduction, were we to dwell upon his numberless Fantasias on operatic airs, his arrangements of orchestral works (symphonies and overtures), as well as his organ pieces and his critical editions of pianoforte works by Schubert, Weber, and others.

Schumann says: "With talents of the second rank we are satisfied if they command the customary forms; talents of the first rank may even widen these forms; but a genius has the right to use what forms he pleases." When Liszt settled at Weimar the time had come when he

claimed this right of genius, and in his later works he undertakes to lead the art of music into new paths by changing the existing art-forms according to his individual feeling. The new works which he created in this sense consist mainly of a number of orchestral pieces, based upon a poetical program to which Liszt gives the title of "Symphonic Poems." Of these, there are twelve: *Ce qu'on entend sur la Montagne* and *Mazeppa*, after poems by Victor Hugo; *Les Préludes*, after Lamartine; *Die Ideale*, after Schiller; *Die Hunnenschlacht*, after Kaulbach's picture; *Tasso, Prometheus, Orpheus, Hamlet, Festklänge, Héroïde funèbre*, and *Hungaria*. The climax of Liszt's activity as composer in new forms is reached in his two symphonies, *Faust* and *Dante*, his two great masses, and his two oratorios, *Elisabeth* and *Christus*.

Concerning the high artistic value of the new art-form invented by Liszt we have the opinion of Wagner, who, after he had become acquainted with some of the symphonic poems, wrote as follows: "I was above all struck by the great, the speaking plainness with which the subject proclaimed itself to me: naturally this was no longer the subject as described by the poet in words, but that quite other aspect of it, unreachably by any manner of description, whose intangible and vaporous quality makes us wonder how it can display itself so uniquely clear, distinct, compact and unmistakable to our feeling. With Liszt the masterly grip in the musical conception speaks out with such a puissance at the very outset of the piece, that after the first sixteen measures I often could not restrain the astonished cry: Enough! I have it all!" Wagner considered this to be so prominent a feature in Liszt's works that he predicted an immediate and wide popularity for them, a prediction which unfortunately is still unfulfilled.

In 1859 Liszt left Weimar and went for a time to Paris, where his mother was still living; then he stayed for an extended period with the Prince of Hohenzollern Hechingen at Loewenberg (Silesia). In 1861 he returned to Weimar temporarily, and then proceeded to Rome. The

Eternal City proved full of fascination for the restless artist, and in April, 1865, Liszt became an Abbé of the Roman Catholic Church, thus to a certain extent retiring from the world. But his admirers and pupils followed him to Rome also; he was ever surrounded by them, and he continued to work for music and musicians in the eclectic and generous manner which was characteristic of his whole life. He remained in Rome for eight years, but from 1869 he regularly visited Weimar for several months in each year. Early in the seventies an Academy of Music was founded at Buda-Pesth, and the Emperor-King offered the post of President to Liszt, who accepted it; there in February, 1876, he entered upon his duties officially. Honored, admired, and loved, as perhaps never an artist before him, Liszt spent the remaining years of his life alternately at Rome, Buda-Pesth, and Weimar. He died at Bayreuth, July 31, 1886.

At this point one branch of Liszt's activity deserves special mention, all the more because it seems to the writer that it has never been sufficiently appreciated by the world in general; it is Liszt's work as an author. His essays on the Goethe Foundation at Weimar, on Wagner's *Lohengrin* and *Tannhäuser*, on Frédéric Chopin, on the music of the Gipsies in Hungary, on Field's *Nocturnes*, and on Robert Franz are excellent in every way, and it would be difficult to name similar works which could bear comparison with them. Quite apart from their brilliance of style, the wealth of ideas displayed, and the author's depth of insight into the subjects treated, these writings confirm the noble quality in Liszt's character which made him ever ready to support with the weight of his influence those men of genius who had remained misunderstood or unappreciated, or to break a lance in defence of their works against apathy, indifference, and ignorance.

Concerning Liszt's songs, it is difficult to determine with accuracy the date when each was composed. Some of them possibly belong to the ear-

lier portion of his career, but by far the greater number are identified with a later period, for it was not until he had settled at Weimar that he gave musical expression to the voices of spring, of love, and of all those sensations which had remained dormant in his mind. This chronological peculiarity must not be overlooked. While Schubert, Schumann, and Franz aspired to gain laurels in the domain of song early in their musical careers, Liszt turns to lyrical composition in the period of full maturity. What he may have carried in his heart for many long years, he produced only after considerable hesitation and deliberation. Doubtless his incessant travels were partly the cause, and only after he had found a permanent home at Weimar could he give himself up to the contemplation of his inner self, with the result that he burst into song. It is but natural, therefore, that his songs differ essentially from those of Schubert, Schumann, or Franz. Upon the pure soil of German song, which so often touches the deepest recesses of the heart, Liszt did not feel altogether at home; his Hungarian descent and French education prevented him from quite becoming a German, however powerful the influence which the works of the great German masters exerted upon him. He ever remained a stranger to their dreamy contemplation and self-concentration. Liszt does not dream, though his fancy is unbounded. His genius produces vivid pictures, full of life and brilliantly colored; but he does not know those sweetly mild dream-figures, those half-mysterious twilight formations, which rise and fall in the poems of the great German poets. His forceful brush delights in depicting only the great contrast of light and darkness, and in this he displays the overwhelming power of truth. Thus his songs are the emanations of his peculiar organization, of his phenomenal technical mastery, and of his Titan-like command of musical expression. If we miss in them the wonderful spontaneity of Schubert, the dreamy pathos of Schumann, or the deep sentiment and formal perfection of Franz, then, on the other hand, they offer us new charms through the declamatory element, which is their

special and characteristic feature. It is as if we had entered into a new world, full of well-nigh magic enchantment. In his *Mignon* and other settings of poems by Goethe, in his *Loreley*, *Die drei Zigeuner*, *Der Fischerknabe*, *Enfant, si j'étais Roi*, *Es muss ein Wunderbares sein*, *Die Vätergruft*, and many others, Liszt has produced gems, the charm of which is absolutely irresistible to an unprejudiced hearer. He always strives for the closest agreement of the music with the sentiments expressed by the poetry; in this he resembles Franz, and yet how different are the idiosyncrasies of the two masters! This intimate union of two sister arts is due to the same principle which led Wagner to create his stupendous Musical Drama (though he combines with them a third art, that of the theatre), and it forms the link which connects Liszt with his greatest contemporary, however far Liszt's tendencies were removed from the drama.

Although Liszt's principle with regard to both the melodious and rhythmical structure of his songs is that of the most unlimited freedom, yet

he often achieves his greatest effects by purely melodious means. Numerous instances of this are pointed out in the footnotes of this volume, to which the reader is referred for further details.

The poems for his songs Liszt selected from the lyrical literature of Germany, France, Italy, and Hungary. Thoroughly polyglot as the sources of his lyrics seem to be, they are so only by the letter, not in spirit, because he was ever striving to reconcile the contrasts in his nature and to refine his conceptions in the fire of his unceasing artistic activity. At the head of the German poets from whose works Liszt chose his texts, we find Goethe and Schiller, and beside these immortals we meet with frequency only Heine and Hoffmann von Fallersleben. From the works of Uhland, Geibel, Herwegh, Rückert, Redwitz, Lenau, and others he has set to music only one poem in each case. Among French poets Victor Hugo attracted him more than any other. The setting of *Angiolin dal biondo crin*, a charming poem by the Marchese Cesare Bocella, was, in the first instance, probably due to his personal relations with the poet.

Carl Ambruster.

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**THIRTY SONGS  
BY FRANZ LISZT**



# THE FISHERBOY (DER FISCHERKNABE)

(Composed in 1845-86?)

FRIEDRICH von SCHILLER (1759-1805)  
Translated by Charles Fontcyn Manney

(Original Key)

FRANZ LISZT  
Edited by Carl Armbruster

Allegretto tranquillo  
*p dolce*

PIANO

*una corda*

The first system of the piano score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The tempo and mood are 'Allegretto tranquillo' and 'p dolce'. The instruction 'una corda' is written above the treble staff. The music features a melody in the right hand with a slur over the first two measures and a triplet in the third. The left hand plays a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5. A 'Ped.' (pedal) marking is at the bottom left.

The second system of the piano score. It continues the melody and accompaniment from the first system. The right hand (R.H.) and left hand (L.H.) parts are clearly labeled. The music maintains the same tempo and mood. The left hand accompaniment includes a triplet in the final measure. A 'Ped.' marking is at the bottom center.

The third system of the piano score. It continues the piece. The right hand (R.H.) and left hand (L.H.) parts are clearly labeled. The music maintains the same tempo and mood. The left hand accompaniment includes a triplet in the final measure. A 'Ped.' marking is at the bottom center.

The fourth system of the piano score. It begins with a key signature change to two sharps (D major). The tempo and mood change to 'dolce leggiero'. The right hand (R.H.) features a complex, rapid melody with many slurs and fingerings (e.g., 8 5 4 3 1, 3 4 2 1). The left hand (L.H.) has a simpler accompaniment with a slur over the first two measures. A 'Ped.' marking is at the bottom left.

a) It is admissible that part of this measure of rest be filled by the notes sustained by the pedal, but not more than half the measure.

b) Discreetly imitating the singer's expression.

*smorz.*

shore Is sleep - - ing and dream - - ing.  
 ein am grü - - nen Ge - sta - - de.  
 - len - - - tando *a tempo*

*p dolciss.*

He hears then a  
 Da hört er ein

a)

mel - o - dy, Tell - - ing of love, As  
 Klin - gen wie Flö - - ten so süß, wie

*poco rall.*

sweet as the voi - - ces of an - gels a - bove.  
 Stim - men der En - - gel im Pa - - ra - dies.

*rall.* *p a tempo*

a) The music in the left hand here depicts the "dream-melody," so to speak.

(p)

But when he a - wak - eth From  
Und wie er er - wa - chet in

*sempre dolce*

a)

*And.*

(mp) *cresc.*

vis - ions so blest The wa - ters are play - ing O - ver his  
se - li - ger Lust, da spü - len die Was - ser ihm um die

*cresc.*

*And.*

(f)

breast:  
Brust.

*f agitato*

*And.*

b)

And a voice from the deep calls, "Sweet  
Und es ruft aus der Tie - fe: „Lieb'

*p*

*riten.*

*un poco più lento espress.*

*And.*

a) Here the dream-melody returns. The right hand accompanying it must ever play softly and impassively, as it were.  
b) Mysteriously.

*sotto voce* *(pp)*

boy, — thou must go, Sweet boy, — thou must go! For mine — is the  
 Kna - be, bist mein, lieb' Kna - be, bist mein! Ich lo - cke den

*pp una corda* *pp sempre*

a) *ped.* *ped.* *ped.*

*(poco cresc.)* *(pp)*

sleep - er; I lure him be - low, I lure him be - low, I  
 Schlä - fer, ich zieh ihn her - ein, ich zieh ihn her - ein, ich

*ped.* *ped.*

*sempre dolciss.*

lure him be - low!" —  
 zieh ihn her - ein!" — *sempre una corda*

*(sempre cresc.)* *pp* b)

1 3 2 1 3 2 1 3 2

*ppp* *smorz.* *ppp* c) *attacca*

1 3 2

- a) Like a harp played at a great distance; a very slight hesitation will add to the effect.
- b) Here the original tempo "Allegretto tranquillo" returns. In the left hand the reminiscence of the original should be discreetly prominent.
- c) The following song may be enchaind if desired.



# THE HERDSMAN (DER HIRT)

(Composed in 1835-36?)

(Original Key)

FRIEDRICH von SCHILLER (1759-1805)  
Translated by Arthur Westbrook

FRANZ LISZT  
Edited by Carl Armbruster

Andante pastorale

VOICE

PIANO

*mf un poco marcato*

*rall.*

*smorz.*

*a tempo*

*smorz.*

*a tempo p*

*(mp)*

Ye mead-ows, fare-well, Fare-well, ye warm sun-ny pas-tures!  
 Ihr Mat-ten, lebt wohl, Lebt wohl, ihr son-ni-gen Wei-den!

*lunga pausa p*

The herds man must leave you, The  
 Der Sen-ne muss schei-den, Der

*lunga pausa p*

*semplice*

sum-mer is o'er. We go to the  
 Som-mer ist hin. Wir fah-ren zu

*f*

*mf marcato*

*(marcato la melodia)*

a)

*(mf)*

hills, We come back glad-ly When the cuck-oo calls,  
 Berg, Wir kom-men wie-der, Wenn der Kuk-kuk ruft,

*dim.*

*p*

b)

*pp*

a) The anticipation of the singer's melody with discreet emphasis.

b) Here again the accompaniment anticipates the singer in imitation of the call of the cuckoo.

*f*

We go to the hills,  
Wir fah - ren zu Berg,

*(mf)* *dim.* *(mp)*

We come back glad - ly, When the cuck - oo calls, When the  
Wir kom - men wie - der, Wenn der Kuk - kuk ruft, wenn er -

*(cres - cen - do)*

birds — car - ol mad - ly, — When — fair — Earth — doth her  
wa - chen die Lie - der, — Wenn — mit — Blu - men die

*(f)* *(dim. molto)*

bos - om with flow'rs — ar - ray,  
Er - de sich klei - det neu,

*tranquillo*

a) and b) See notes a) and b) on the preceding page.

c) This passage admits of an increasingly passionate rendering. The singer grows enthusiastic in anticipating the return of spring.

*dolce* a)

When the streams — are flow - ing In bright days of —  
 Wenn die Brunn - lein flie - ssen im lieb - - li - chen

*pp*

*Ped.* \* *Ped.* \*

May.  
 Mai. *sempre dolce*

*Ped.* \*

*dolciss.*

Ye —  
 Ihr —

mead - ows, fare - well, Fare - well, ye warm sun - ny pas - tures!  
 Mat - ten, lebt — wohl, Lebt wohl, ihr son - ni - gen Wei - den!

a) The melody well marked, although "sempre dolce?"

*più rall.*

The herds - man must leave you, The  
 Der Sen - ne muss schei - den, Der

*più rall.*

sum - mer is o'er, The sum - mer is o'er.  
 Som - mer ist hin, Der Som - mer ist hin.

*p* *a tempo*

a)

*pp*

*pp* *f* *attacca*

a) The following measures form an introduction to the next song, which should follow without pause.

# THE ALPINE HUNTER (DER ALPENJÄGER)

(Composed in 1835-36?)

(Original Key)

FRIEDRICH von SCHILLER (1759-1805)  
Translated by Charles Fontcyn Manney

FRANZ LISZT  
Edited by Carl Armbruster

**Allegro con strepito**

VOICE

PIANO

*p* *cresc.* *f* *sf* *ff* *ff marcato* *rinf.* *a)*

*Led.* *Led.* *Led.* *Led.* *Led.* *Led.* *Led.* *Led.* *Led.* *Led.*

Now  
Es

a) The sonority of the bass must be governed by the individual power of the singer. The whole song is one of "storm and stress" for the voice; and in order to obtain the necessary contrast, the diminuendos, wherever they occur, may be somewhat exaggerated, i. e. sink down to a real *p* or *pp*.

thun-der the heav'ns, and trem-bles the bridge, The hunts-man is fear-less on  
 don-nern die Höh'n, es zit-tert der Steg, nicht grau-et dem Schüt-zen auf

*sempre f*

*Ped.*

steep, diz-zy ridge. He strides on, un-daunt -  
 schwind-li-chem Weg. Er schrei-tet ver-we -

*f*

*rinf.*

*Ped.*

- ed, un-daunted o'er gla-ciers and snow, Where  
 - gen, ver-we-gen auf Fel-dern von Eis, da

*ff*

*8*

smil-eth no sum-mer, where flow'rs nev-er grow.  
 pran-get kein Früh-ling, da grü-net kein Reis.

*8*

*f*

*marcato*

*Ped.*

(*dim.*) (*f*)

Far down neath his feet rolls an o - cean of sky,  
 tief un - ter den Fü - ssen ein neb - li - ches Meer,

*dim.* *f*

*ped.* *ped.* *ped.* *ped.*

(*p*)

The cit - ies of men he no more can de -  
 er - kennt er die Stä - dte der Men - schen nicht

*dim.* *p*

*ped.* \*

(*f*) (*mf*) *cresc.*

s cry; Yet a - non thro' the  
 mehr; durch den Riss nur der

*cresc.* *molto*

*ped.*

*molto* (*f*) a)

clouds is the earth to be seen;  
 Wol - ken er - blickt er die Welt,

*fff* *dim.*

*ped.* \*

a) Here lies the climax of the whole composition.



(mp)

Far down smile the  
tief un - ter den

*un poco ritard.*

a)

(mp)

*sempre trem.*

*Ped.*

val - leys, the mead - ows are green.  
Was - sern das grü - nen - de Feld.

(f)

*p*

*cresc.*

*ff*

(Ped.)

(\*)

a) The chords not too strongly marked, and this and the next four measures *p* in the accompaniment and *sotto voce* in the voice, so as to give full effect to the closing sentence and afterlude.

# BREATHE GENTLY, MY SONG (KLING LEISE, MEIN LIED)

(Composed in 1839)

(Original Key)

NORDMANN

Translated by Charles Fonteyn Manney

FRANZ LISZT

Edited by Carl Armbruster

VOICE *Con moto (Ziemlich schnell)* *sotto voce pp*

PIANO *una corda* *a) ppp* *pp*

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

Breathe  
Kling'

gen - tly, my song, through the si - lence of night, Nor  
lei - se, mein Lied, durch die schwei - gen - du Nacht, kling'

wak - en my love from her dreams of de - light; Thy  
lei - se, dass nicht die Ge - lieb - te er - wacht, be -

a) The exact tempo must be left to the individual taste and feeling of the singer. The pianoforte part is quite subordinate to the voice for the greater part of the song.

way to her win - dow ten - der - ly take, Breathe  
 hut - sam zu ih - ren Fen - stern hin - auf kling'

gen - tly, my song, nor cause her to a - wake!  
 lei - se, mein Lied, und we - cke sie nicht auf,

Breathe gen - tly, my song,  
 kling' lei - se mein Lied,

*un poco espressivo*

let each mel - low tone En - treat my dar -  
 kling' lei - se und sacht, dass die Ge - lieb -

*sempre dolce mezza voce*

a) The melody in the bass discreetly prominent, quasi Violoncello.

- ling to sleep on, ————— En-treat my dar - - - ling to sleep  
 - te nicht er - wacht, ————— dass die Ge - lieb - - te nicht er -

*sempre pianissimo*

on. ————— (lunga)  
 wacht. —————

*perdendo*

*PPP*

Con grazia quasi parlando (Anmuthig, fast gesprochen) <sup>3</sup>

a) Thy ten-drils of love — round her heart en - twine, As close to the  
 Um-schlin-ge sie sanft — wie die Ran-ke den Baum in Lie - be um -

*sempre dolcissimo*

tree — clings the flow-ry vine; And sing as the night - in-gale there in the glade To the  
 schlingt mit dem Blü-then-traum, und sin-ge ver - zücht — wieder Nach-ti-gall singt, die der

*rit. 3 a tempo*

*rit. a tempo*

a) The tempo of this portion of the song should be taken so that now a quarter equals a half-note of the previous tempo. The triplets are not to be hurried.

rose — sings his rap-tu-rous ser - - e-nade.  
 Ro - se ein klin-gen-des Ständ - - chen bringt.

*pp* *tre corde*  
*poco rinf.*

Ah, wak-en her not — with too storm-y ca-ress; Like a pil-grim soft -  
 Er-we-cke sie nicht — mit zu stür-mi-schem Gruss, tritt be-hut-sam nur

*sotto voce*  
*una corda* *ma un poco marcato*  
*dolcissimo*

shod, draw thou near — to bless, As en-tring de-vout-ly a  
 auf wie des Pil-gers Fuss, der hin-durch den hei-li-gen

*poco cresc.*

tem-ple fair, So sound then my song, like a low mur-mur'd  
 Tem-pel geht, still klin-ge dein Gruss wie ein lei-ses Ge-

a) This anticipation of the new melody, very discreetly. The singer must note the *sotto voce*.

Tempo I *pp*

pray'r!  
bet!

Breathe  
Kling'

*poco cresc.*

La La La La La La

gen - tly, my song, through the si - lence of night, Nor wak - en my  
lei - se, mein Lied, durch die schwei - gen - de Nacht, kling' lei - se, dass  
*sempre una corda*

La La La

love from her dream of de - light; Thy way to her win - dow  
nicht die Ge - lieb - te er - wacht! be - hut - sam zu ih - ren

La La La La La

ten - der - ly take, Breathe gen - tly, my song,  
Fen - stern hin-auf, kling' lei - se, mein Lied,

*accel.*

*accel. poco cresc.*

La La La La

a) From here during the next five measures *accelerando* and *poco crescendo*, both in voice and accompaniment.

*riten. e smorzando*

Thy way to her win - dow ten - der - ly take,  
 be - hut - sam zu ih - ren Fen - stern hin-auf,

*riten. e smorzando*

*pp*

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

*p dolcissimo*

Soft \_\_\_\_\_ fall thy tone, \_\_\_\_\_ En - treat my dar -  
 lei - - - se und sacht, \_\_\_\_\_ dass die Ge - lieb -

*pp*

*Ad.* *Ad. I* *Ad. II* *Ad.* *Ad.*

- ling to sleep on, \_\_\_\_\_ En - treat my dar -  
 - te nicht er - wacht, \_\_\_\_\_ dass die Ge - lieb -

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

- ling to sleep on; \_\_\_\_\_ O wake not my love,  
 - te nicht er - wacht. \_\_\_\_\_ O we - - cke sie nicht,

*poco rit.* *sempre dolcissimo a tempo*

*Ad.*

Breathe gen - tly, my song,  
 kling' lei - se, mein Lied,

*un poco espressivo*

let each mel-low tone, En-treat my dar -  
 ja, lei - se und sacht, dass die Ge - lieb -

*sempre più p*

- ling to sleep on, En-treat my dar - - ling to sleep  
 - te nicht er - wacht, dass die Ge - lieb - - te nicht er -

on.  
 wacht.

*perdendo*

*riten.*

*ppp*

a) The *sempre più p* and *perdendo* must be equally distributed over the remaining measures, so that the whole dies away imperceptibly.



# ANGEL FAIR WITH GOLDEN HAIR (ANGIOLIN DAL BIONDO CRIN)

Marchese CESARE BOCELLA  
Translated by Charles Fonteyn Manney

(Composed in 1888)  
(Original Key, F)

FRANZ LISZT  
Edited by Carl Armbruster

Andante placido

PIANO

*una corda*  
*pp* *dolcissimo*

*smorzando*

Tea Tea Tea Tea Tea Tea Tea \*

*dolce*  
*mezza voce*

a) An - gel fair with gold - en hair, Just two springs have smiled up -  
An - gio - lin dal bion - do crin, che due ver - ni ai vis - ti ap -

*sempre pp una corda*

*Tea*

*simile*

*poco rit. smorzando*

on thee; May life's way be free from care, An - gel fair with gold - en  
pe - na, sia tua vi - ta og - nor se - ren, An - gio - lin dal bion - do

*poco rit. smorzando*

*a tempo*

hair, An - gel fair with gold - en hair, Love - ly im - age of a  
crin, An - gio - lin dal bion - do crin, bel - la i - ma - gi - ne d'un

*a tempo*

*poco rit.*

a) A song full of naïve charm; it should be rendered simply and unaffectedly, in a tempo not too slow.

*dolce*

flow'r.  
fior.

May soft breez-es gen - tly  
Che del sol t'in-do - ri un

a)

*a tempo  
sempre dolcissimo*

fan thee, While the sun's bright beams ca - ress thee; May the stars shed ra - diance  
rag - gio che be - nign' au - ra del cie - lo ti car - rez - xi in sul - lo

*simile*

*poco rit.* *a tempo*

rare, An - gel fair with gold - en hair, An - gel fair \_\_\_\_\_ with gold - en  
stel, An - gio - lin dal bion - do crin, An - gio - lin \_\_\_\_\_ dal bion - do

*poco rit. smorzando* *a tempo*

*poco rit.*

hair, Love - ly im - age of a flow'r.  
crin, bel - la i - ma - gi - ne d'un fior.

*poco rit.* *a tempo*

a) The melody discreetly (not obtrusively) prominent.

*sotto voce* *cresc.*

a) When thou sleep - est thy peace - ful breath - ing With sweet - ness scents the  
 Quan - do dor - mi il tuo res - pi - ro è qual sof - fio dell' a -

*sempre dolcissimo* *ppp*

*rinforzando* *poco rit.* *a tempo*

air; May'st thou ne'er suf - fer love's de - spair! An - gel fair with golden  
 mor che ig - no - rar poss' il do - lo - re, An - gio - lin dal bion - do

*poco rit.*

hair, An - gel fair, thou art love - ly, as love - ly as a flow'r.  
 crin, An - gio - lin, bel - la, bel - la i - ma - gi - ne d'un fior.

*vibrato* *dolce smorzando*

*p dolce smorzando*

*dolce*

From thy moth - er's smiles of love Hap - py dreams to thee be  
 Che fe - li - ce og - nor ti bei di tua ma - dre al dol - ce

b) *p dolce*

*carrezzando*

*con Pedale e sempre una corda*

- a) The change of melody might tempt the singer to a more dramatic expression : this should be avoided.  
 b) The accompaniment from here to the end of the song is worthy of study, being not quite so easy as it appears.

*rinf.*

giv - en; In thine eyes she finds her heav'n, finds her heav - - -  
 ri - so tu l'an - nun - zial pa - ra - di - so il pa - ra - di - - -

*dolce* *semplice*

en. An - gel fair with gold - en hair, Love - ly im - age of a  
 so, An - gio - lin dal bion - do crin, bel - lai - ma - gi - ne d'un

*p dolce*

*poco a poco cresc.* *pronunziato assai*

flow'r. Learn from her the ma - gic pow - er All art and na - ture in -  
 fior. Tu da lei cres - cen - do im - pa - ra quant'han bell' ar - te e na -

*poco agitato*

*rinforzando molto* *rall.*

dwell - ing; Ne'er a thought of sad - ness tell - - -  
 tu - ra, non im - pa - - ra la sven - tu - - -

*seguendo il canto dim.*

*Red.* \*

*a tempo* *vibrato*

ing. An-gel fair with gold-en hair, An-gel fair, thou art  
ra, An-gio-lin dal bion-do crin, An-gio-lin, bel-la,

*cresc.* *Ped.* *Ped.*

*smorzando* *poco rit.*

love-ly, as love-ly as a flow'r.  
bel-la i-ma-gi-ne d'un fior.

*smorzando* *poco rit.* *dolce lusingando* *pp* *con Pedale*

*poco rit. il tempo (parlando)*

Should my name e'er meet thine  
E s'av-vien che il no-me

*pp*

ear, Sweet-ly lisp it to thy moth-er, That her heart may hold it  
mio nell' u-dir ti rest' in men-te dehl' re-di-ci a lei so-

a) Note the word *lusingando*

*rinforzando  
appassionato*

*rall.*

dear, her heart may hold it dear.  
*ven - te, a lei a lei so - ven - te.*

*a tempo*

*cresc.*

*rall.*

*dolce*

*p semplice*

*dolce con grazia*

An - gel fair with gold - en hair, Thou art love - ly as a  
An - gio - lin dal bion - do crin, bel - lai - ma - gi - ne d'un

*dim.*

a) *pp*

flow'r, Thou art love - ly as a flow'r, An - gel  
fior, bel - lai - ma - gi - ne d'un fior, An - gio -

*ppp*

*ritenuto*

fair, love - ly im - age of a flow'r.  
lin, bel - lai - ma - gi - ne d'un fior.

*pp*

a) In this and the next two measures a *ritenuto a piacere* is permissible, sanctioned by the composer's words "con grazia!"

# A WONDROUS RAPTURE MUST IT BE (ES MUSS EIN WUNDERBARES SEIN)

(Composed in 1839)

(Original Key)

OSKAR von REDWITZ

Translated by Charles Fonteyn Manney

FRANZ LISZT

Edited by Carl Armbruster

**VOICE**

*Sostenuto* *p* *>* *( $\text{cresc.}$ )*

A won-drous rap-ture must it  
Es muss ein Wun-der-ba-res

**PIANO**

*pp*

*a)*

*(mp)* *( $\text{cresc.}$ )* *>* *( $\text{cresc.}$ )*

be, The love of two souls plight-ed, Whose faith, from all con-ceal-ment  
sein Um's Lie-ben zwei-er See-len Sich schlie-ssen ganz ein-an-der

*( $\text{cresc.}$ )* *rit.* *a tempo* *(mp)* *>*

free, No word or thought has blight-ed. Come joy or pain,—  
ein, Sich nie ein Wort ver-heh-len. Und Freud und Leid —

*rit.* *a tempo*

a) One of the most generally admired of Liszt's songs. Its simplicity of utterance demands a corresponding simplicity in rendition, yet expressive of deepest feeling.

*dolce*

come weal or woe, Each shares the same e -  
 und Glück und Noth So mit ein - an - - der

*poco rit.* *a tempo dolce*

mo - tion, Each shares the same e - mo - tion, From that first  
 tra - gen, So mit ein - an - - der tra - gen: Vom er - sten

*poco rit. e cresc.* *a tempo*

*rit. smorzando* *(pp)*

kiss een un - to death With love's un - changed de -  
 Kuss bis in den Tod Sich nur von Lie - be

*pp rit.*

*(pp)* *(morendo)*

vo - tion, With love's un - changed de - vo - tion.  
 sa - gen, Sich nur von Lie - be sa - gen.

a) Note that the arpeggio is prescribed in the bass only. Throughout the song the player must be careful *not* to make arpeggios where they are not marked, and must exercise the utmost discretion in the use of the Pedal.



# THE VIOLET (DAS VEILCHEN)

(Composed in 1839)

(Original Key)

JOSEPH MÜLLER  
Translated by John Bernhoff

FRANZ LISZT  
Edited by Carl Armbruster

Andantino mezza voce

VOICE b) <sup>3</sup> a)

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

PIANO a) <sup>3</sup> <sup>3</sup> p

*dolcissimo*

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

*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

*a tempo*

*poco rall.* *pp* *sempre pp*

a) A song in praise of the Virgin Mary, to whom the month of May is specially dedicated. The poet gives to this and another poem "Schlüsselblümchen", the joint title: "Mutter-Gottes Sträußlein zum Maimonate" (A May-Wreath for the Virgin).  
b) Sing simply, unaffectedly, with a certain strict adherence to the regular time-beats—not in a *tempo rubato* manner. Liszt intends the "Andantino" to convey not slower, but faster, than "Andante," so that the song may not drag nor be lugubrious.

Nev-er were thy fond de - sire, — Yet no sap-phire e'er out -  
sind nicht dei - ner Schön-heit Zier, — 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.

*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 heav'ns a - dored.  
— hat al - ler Wel - ten Se - gen, al - le Him - mel dir ver - traut.

*pp*

*pp* <sup>3</sup>

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. Let me like that blue-eyed flow-'ret,  
schei - den, keusch und rein. Lass mich wie die blau - en Blüm - chen

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

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

care.  
Hut.

# THE KING OF THULE (DER KÖNIG VON THULE)

(Composed in 1841)

JOHANN WOLFGANG von GOETHE (1749-1882)  
Translated by Arthur Westbrook

(Original Key, F minor)

FRANZ LISZT  
Edited by Carl Armbruster

PIANO

*Allegretto*

*(mp)*

There was a King— in Thu - le, Aye faith - ful to the  
Es war ein Kö - nig in Thu - le, gar treu - bis an sein

*poco rall.* *(pp)*

grave, To whom his dy - ing la - dy Then a gold - en beak - er  
Grab, dem ster - bend sei - ne Buh - le ei - nen gold' - nen Be - oher

*poco rall.* *pp*

*Red.* \*

*(mp)* *a tempo*

gave, a gold - en beak - er gave. Naught else he prized so—  
gab, ei - nen gold' - nen Bech - er gab. Es ging ihm nichts dar -

*a tempo*

*sempre p*

*p*

*poco rall.* (*pp*)

dear - ly, And drain'd its glow - ing draught, His eyes with tears were o'er -  
 ü - ber, er leert' ihm je - den Schmaus, die Au - gen gin - gen ihm

*poco rall.*

*Ped.* \*

*mp a tempo*

flow - ing When - e'er the cup he quaff'd, when - e'er the cup he  
 ü - ber, so oft er trank dar - aus, so oft er trank dar -

*a tempo*

*(mf)*

quaff'd. When he at last lay  
 aus. Und als er kam zu

*p*

*(mf)*

dy - ing, All his rich - es o'er he told,  
 ster - ben, zählt' er sei - ne Städt' im Reich,

*dim.*

*(p)* *(mf)*

All on his heirs be - stow - ing Ex - cept the cup of  
 gönnt' al - les sei - nen Er - ben, den Be - cher nicht zu -

*dolce*  
 a)

*(mf)* *cresc.*

gold, All on his heirs be - stow - ing Ex - cept the cup of  
 gleich, gönnt' al - les sei - nen Er - ben, den Be - cher nicht zu -

*f*

gold. He sat at roy - al banquet A - mid the knightly  
 gleich. Er sass beim Königs - mah - le, die Rit - ter um ihn

*f* b)

*Ped.* \* *Ped.* \*

*f*

train, In his an - ces - tral cas - tle High tow - ring o'er the  
 her, auf hoh - em Väter - saa - le, dort auf dem Schloss am

*f*

*Ped.* \* *Ped.* \*

a) Play this and the next two phrases dreamily.

b) Here the music becomes heroic and majestic, demanding the most sonorous treatment. If the pedal marks are carefully observed there will be no danger of overpowering the singer.

Allegretto agitato

main.  
Meer.

a) *mf* *marcato*

Up rose the a - ged  
Dort stand der al - te

(Allegretto)

b) *dim.* *p*

mon - arch, Life's fi - nal glow drank he, Then hurl'd the hal - low'd  
Ze - cher, drank letz - te Le - bens - gluth, und warf den heil' - gen

c) *mf* *sf* *ff*

beak - er Far down - ward in the sea, Far down - ward in the  
Be - cher hin - un - ter in die Fluth, hin - un - ter in die

- a) With brilliance and dash.
- b) Here the fortissimo begins to diminish and the tempo to slacken.
- c) To avoid overpowering the singer, *f* in the right hand and *mf* in the left.



sea.  
Fluth;

*(Allegro agitato)*

a)

*rinforzando*

*f*

He er saw it fall - ing, fill - ing,  
sah ihn stür - zen, trin - ken

*f*

*f*

And und sink - ing in the tief ins  
und sin - ken in tief ins

sea,  
Meer.

*rinf.*

*(decresc. molto)*

*rit.*

a) This is the musical image of the throwing of the goblet. Play the passage molto crescendo ed accelerando, giving full, or even more than full value to the rest at the end of the next measure; a "speaking" rest.

*(p) rit.*

Then closed his eyes, ne'er to o - - pen,  
Die Au - gen thä - ten ihm sin - - ken.

*a) p rit* *(mf) dim.*

*(pp)*

b) And nev - er a - gain drank he,  
Trank nie - - ei - nen Trop - fen mehr.

*(rit.)* *rit.*



*(senza rit.)*

nev - er a - gain drank he.  
trank nie ei - nen Trop - fen mehr.

*p senza rit.* *p*

*c) rit.*

- a) The tempo returns to the original Allegretto.  
b) This phrase even slower than the preceding one; but the second "never again drank he" must be sung in strict time.

c) The melody is  and not 

# O THOU WHO FROM HEAVEN ART (DER DU VON DEM HIMMEL BIST)

(Composed in 1841)

(Original Key, E)

JOHANN WOLFGANG von GOETHE (1749-1832)  
Translated by Charles Fonteyn Manney

FRANZ LISZT  
Edited by Carl Armbruster

*Lento (Langsam)*

VOICE

*p*

O thou who from  
Der du von dem

PIANO

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

heav - en art, Ev - 'ry pain and grief thou still - est, And the  
Him - mel bist, al - les Leid und Schmer - zen stil - lest, den, der

*rall.*

dou - bly trou - bled heart Dou - bly with thy quick - 'ning fill - est.  
dop - pelt e - lend ist, dop - pelt mit Er - qui - ckung fül - lest.

*rall.*

Ah,  
Achl

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

a)

of striv-ing I am wear - y, Ah,  
ich bin des Trei - bens mü - de, Ach!

of striv - ing I am wear - y, What a -  
ich bin des Trei - bens mü - de, was

*poco accel.* *cresc.*

vails all this wild un - rest? What a -  
soll all der Schmerz und Lust, was

*sf* *smorz. p* *rit.* *pp a tempo*

b)

a) The melody in the left hand discreetly marked.

b) See a).

vails all this wild un' rest?  
soll all der Schmerz und Lust?

*sf* *smorz.* *p*

*rit.*

*ten. Ped.*

rit. *a tempo*

Come, thou long'd  
Sü - sser Frie -

*rit.* *pp una corda* *a tempo* a)

perdendo

for, come sweet peace, and calm  
de, komm, ach, komm in mei -

*sempre pp*

my breast.  
ner Brust.

*ppp* *pppp*

a) The modulation here finely depicts the peace the poet is praying for.

# MIGNON'S SONG

## (MIGNON'S LIED)

JOHANN WOLFGANG von GOETHE (1749-1832)  
Translated by Charles Fonteyn Manney

(Composed in 1841)  
(Original Key)

FRANZ LISZT  
Edited by Carl Arnbruster

Molto lento e con ardore

VOICE

a) *p*

Dost know the land where - in the cit-rons bloom? Like  
Kennst du das Land wo die Ci - tro - nen blüh'n, im

PIANO

*una corda*

*pp*

b)

*pp*

*pp*

gold the or-ange gleams thro' leaf - y gloom; A gen - tle wind from  
dun - keln Laub die Gold - o - ran - gen glüh'n, ein sanf - ter Wind vom

*pp*

*p* (*mp*)

az - ure heav - en blows, And with the myr - tle high the lau - rel grows.  
blau - en Him - mel weht, die Myr - the still und hoch der Lor - beer steht?

*pp*

(long pause) *rinf.*

*pp*

*f*

The musical score is written for voice and piano. The voice part is in a soprano range, and the piano part is in a grand staff. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The tempo and mood are 'Molto lento e con ardore'. The score is divided into three systems. The first system covers the first two lines of the vocal line and the first two lines of the piano accompaniment. The second system covers the next two lines of the vocal line and the next two lines of the piano accompaniment. The third system covers the final two lines of the vocal line and the final two lines of the piano accompaniment. The piano part includes dynamic markings such as *pp* (pianissimo) and *p* (piano), and performance instructions like *una corda* and *rinf.* (rinfresco). There are also performance marks like 'a)', 'b)', and 'c)' indicating specific points of interest or performance techniques.

a) The singer need scarcely be told that this song demands more than to render the notes correctly and observe the marks of expression; it must be imbued with poetry and imagination.

b) The player must carefully distinguish between the chords marked *arpeggiando* and those *not* so marked. The accompaniment is quite as important as the vocal part, but it should naturally never predominate at the expense of the other.

c) The  $\circ$  merely signifies a breathing space, so to speak.

*p*

Dost know it well?  
Kennst du es wohl?

a)

*poco rall.*

Dost know it well?      Dost know it well?  
Kennst du es wohl?      Kennst du — es wohl? *accel.*

*poco rall.*

*più moto* (*mp*)      (*mf*)

'Tis there,      'tis there,      'tis there — I would with  
Da - hin,      da - hin,      da - hin — möcht'ich mit

*(rit.)* *più moto*

*pp*      *dolce*

*sempre una corda*

*(mp)*

thee, my dear-est one, — re-pair,      'Tis there,      'tis there,      'tis  
dir, o mein Ge- lieb - ter, zieh'n;      da - hin,      da - hin,      da -

*pp*

*Tea*      \* *Tea*      \*

a) Here the piano is to indicate a hold the exact tempo.

there I would with thee, my—  
 hin mit dir, o mein— Ge—

*f* *(mf)*

*pp colla voce*

dear - est, with thee, my dear-est one, re - pair!  
 lieb - ter, mit dir, o mein Ge-lieb-ter, zieh'n!

*rall.* *a tempo*

*pp* *Red.*

Dost know the house? Great  
 Kennst du das Haus? (*marcato la melodia*) Auf

*p*

*smorzando*

*Red.* \* *Red.* \* *Red.* \*

col - umns bear its — walls; How gay the rooms, how splen - did shine the  
 Säu - len ruht sein - Dach; Es glänzt der Saal, - es schim - mert das Ge -

*f*

a) The  $\frown$  not coming on the chord, but after it, means that the chord is to have its proper duration and no more, (not forgetting the rallentando). If the singer feels that a prolonged pause on the last two notes in the measure is necessary, the chord must die away before the next measure begins.

b) The arpeggios in strict regularity.



halls! And 'mar - ble stat - ues  
 mach, und Mar - mor - bil - der

*(p)*

*una corda*

rit. *con molto espress.* rit. ( )  
 watch - ing si - lent - ly Would ask "Poor child, is fate un - kind to  
 stehn und sehn dich an: was hat man dir, du ar - mes Kind, ge -

*(p)* *p*  
 thee?" Dost know it well?  
 than? Kennst du es wohl?

*(come sopra)*

*poco rit.*  
 Dost know it well? Dost know it well?  
 Kennst du es wohl? Kennst du — es wohl? *accel.*

*poco rit.*

*(p) più moto* ( *mf* ) *(p)*

'Tis there, 'tis there, 'tis there I would with  
*(rit.)* Da - hin, da - hin, da - hin möcht'ich mit

thee, pro-TECT - or kind, re - pair, 'Tis  
 dir, o mein Be - schü - tzer, zieh'n. Da -

*pp* *più moto*

*Ad.* \* *Ad.* \*

there, 'tis there, 'tis there I  
 hin, da - hin, da - hin mit

*f*

would with thee re - pair, With thee, pro-TECT - or kind, re -  
 dir, o mein Be - schü - tzer, mit dir, o mein Be - schü - tzer,

*mp* *(p)* *rall.*

*rall.*

pair!  
zieh'n!

Dost  
Kennst

*pp* *smorzando* *agitato* *a tempo più*

know the path a long the moun-tain steep, Where  
du den Berg und sei - nen Wol - ken - steg? Das

thro' the mist the pa - tient mules do  
Maul - thier sucht im Ne - bel sei - nen

creep; Weg; In cav - - erns dwell the  
in Höh - - len wohnt der

*mozzo* *(mf)* *(f)* *cresc.*

5 5 1 5

a) Mark distinctly the original melody, though not obtrusively. Be careful that the piano part on this page does not drown the low notes of the singer.

drag - ons and their brood. Down crashing rocks  
 Dra - chen al - te Brut. Es stürzt der Fels,

*f*

*scen - do*

*ff tre corde*

rush - es the foam - ing flood. und ü - ber ihn die Fluth.

*ff*

*sf* *ff* *poco rit.*

*And. (ponderously)*

Tempo I

*p* *poco rall.*

Dost know it well? Kennst du ihn wohl? Dost know it well? Kennst du ihn wohl?

*(come sopra) p* *poco rall. dolce*

*dolciss.* *(pp)*

— Dost know the land; — dost know the house, — the moun - tain  
 — Kennst du das Land? — Kennst du das Haus? — Kennst du den

*pp* *pp* *pp*

*rall.*  
steep, dost know them well?  
Berg, kennst du sie wohl? *accel.* *(rit.)*

*colla voce* *(hesitating)* *smorz.*

*un poco più lento* *(mf)*  
'Tis there, 'tis there I know Our way doth  
Da - hin, da - hin, da - hin, geht un - ser

*più lento*  
*una corda pp*

a) *Red.*

*dolce*  
lie; O fa - ther, let us go! 'Tis there, 'tis there I  
Weg! o Va - ter, lass uns zieh'n! Da - hin, da - hin, da -

*(mp)* *(f)*

*Red.*

know Our way doth lie; O fa - ther, O  
hin geht un - ser Weg, o Va - ter, o

*dolce*

*Red.*

a) These broken chords to be played quite ethereally.

fa - - ther, let us go!  
 Va - - ter, da - hin lass uns zieh'n!

*poco rall.* *pp* *a tempo*

O fa - ther, let us go!  
 Da - hin lass uns zieh'n!

*(p)*

'Tis there our way doth lie, O fa - - ther, O my pro-tec - tor,  
 Da - hin geht un - ser Weg, o Va - - ter, o mein Be-schütz - er,

*(mp)* *cres - cen - do* *(mp)* *rit.*

*Lento* *cres - cen - do* *rit.*

My dear one, 'tis there!  
 Ge - lieb - ter, da - hin!

*Lento* *pp* *ppp* *(smorzando)*

# THE LORELEY (DIE LORELEI)

(Composed in 1841)

(Original Key)

HEINRICH HEINE (1799-1856)  
Translated by Arthur Westbrook

FRANZ LISZT  
Edited by Carl Armbruster

Non strascinando (*Nicht schleppend*)

PIANO

a)

*mf*

parlando  
*p* (*gesprochen*)

I know not what it be - to - kens That I such sad - ness, such sad - ness  
Ich weiss nicht, was soll's be - deu - ten, dass ich so trau - rig, so trau - rig

Allegretto

know;  
bin.

b)

A le - gend of  
Ein Mär - chen aus

by - gone a - ges So haunts me, nor will it go, So  
al - ten Zei - ten, das kommt mir nicht aus dem Sinn, das

a) This dramatic introduction will be readily understood by those who know from the "legend of bygone ages" that Loreley was an unfortunate maiden who had bravely borne unheard of grief and pain long before revenge and despair had fettered her to the rock from which she looks down upon the broad river.

b) The player must regard these slurs most carefully.

*poco rit.* *smorz.*

haunts me, nor will it go.  
kommt mir nicht aus dem Sinn.

*poco rit.* *dolce*

*una corda*

*dim.* *poco rit.*

*Leg.* \*

*p* *(mp)*

The air is cool, day is —  
Die Luft ist kühl, und es —

*Molto tranquillo, ma non strascinando*  
(Sehr ruhig, aber nicht schleppend)

*dolce*  
*sempre legato*

*Leg.* \*

*p*

wan - ing, And gen - tly,  
dun - kelt und ru - hig,

*Leg.* \*

a) From this point to the change into Bb the accompaniment must be played with great regularity, suggestive of the flowing river. This need not, however, interfere with giving due expression to the melody.





*rit.*

sun - set splen - dors shine.  
A - bend - son - nen - schein.

*espressivo*

*rit.* *ppp* *sempre una corda*

*Red.* \* *Red.* *Red.*

*sotto voce*

Up - Die

*Red.* \* *Red.*

on the heights is seat - ed A maid sur - pass - ing  
schön - ste Jung - frau si - tzet dort o - ben wun - der -

*Red.* *Red.* *Red.* \*

fair, Her jew - els of gold are shin - ing, She  
bar, ihr gold' - nes Ge - schmei - de bli - tzet, sie

*Red.* *Red.* *Red.* \*

a) The tempo of this exquisite Cantilena may perhaps be slightly accelerated.

*poco rall.* *a tempo* *sempre dolce*

combs — her gold - en hair; With comb all of gold she  
*kämmt* — *ihr gold' - nes Haar;* *sie kämmt es mit gold' - nem*

*poco rall.* *a tempo* *sempre dolcissimo*

a)

combs it, And sings a won-drous song; In  
*Kam - me und singt ein Lied da - bei, das*

*cresc. molto*

ca - dence so strange - ly haunt - - ing The  
*hat ei - ne wun - der - sa - - me, ge -*

*cresc.* *stringendo*

sound — is borne a - long, The sound — is borne a -  
*walt' - - ge Me - lo - dei, ge - walt' - - ge Me - lo -*

*tre corde*

a) Perhaps this phrase suggests the maiden's song, and may be rendered with some passion.

## Allegro agitato molto

long. \_\_\_\_\_  
dei. \_\_\_\_\_

tremolando

*f* *mf*

Red. \*

The  
Den

boat-man in ti - ny shal-lop Is hold-en by long-ing  
Schif-fer im klei-nen Schif-fe er - greiftes mit wil-dem

dread, He sees not the reef be - fore him, He  
Weh, er schaut nicht die Fel - sen - rif - fe, er

sees but the height, the height o - ver-  
schaut nur hin-auf, hin - auf in die

*cresc.* *f* *sf*

*cresc.* *molto* *ff*

a) Brilliantly and *strepitoso*. In the following measures pay strict heed to the little diminuendo and crescendo signs.

head.  
Höh'. The billows, sur - die  
Ich glau - be, die

a)

round - ing, en - gulf him, Till boat and  
Wel - len ver - schlin - - gen am En - - de

boat - man are gone.  
Schif - fer und Kahn.

string.

string.

c)

And  
Und

a) b) c)

- a) Not a tremolo, but ordinary sixteenths, which against the triplets of the bass produce quite enough disturbance.  
 b) Not until this point does the disturbance abate.  
 c) The pause should be long, and then the voice begins simply and sadly.

Meno mosso  
(langsamer) *rit.*

this with her art-ful sing-ing The Lo-re-ley, the Lo-re-ley hath done!  
 das hat mit ih-rem Sin-gen die Lo-re-lei, die Lo-re-lei ge-than,

Come prima (wie früher)  
*espressivo* (*p*) *mp*

And this with her  
 und das hat mit

*una corda*  
*dolce*  
*La. sempre legato* \* *La.* \*

art-ful sing-ing The  
 ih-rem Sin-gen die

a) \*

*mp* *p*

Lo-re-ley, the Lo-re-ley hath done, the  
 Lo-re-lei, die Lo-re-lei ge-than, die

a) Here the composer permits an optional cut of ten measures.

Lo - re-ley — hath done! And this — with her  
 Lo - re-lei — ge - than, und das — hat mi

*mp*

*sempre dolce*

art - ful sing - - (ing) - ing, The  
 ih - rem Sin - - (gen) - gen die

*p*

Lo - re-ley, the Lo - re-ley — hath done, the  
 Lo - re-lei, die Lo - re-lei — ge - than, die

*p*

Lo - re-ley hath done! a) *p*  
 Lo - re-lei ge - than!

*pp smorz.*

*ppp*

a) The lower notes are perhaps preferable as being more in keeping with the general tone of the poem.

# IN THE RHINE, THAT NOBLE RIVER (IM RHEIN, IM SCHÖNEN STROME)

(Composed in 1841)

(Original Key)

HEINRICH HEINE (1799-1856)

Translated by Arthur Westbrook

FRANZ LISZT

Edited by Carl Armbruster

Allegro tranquillo

*legato*

PIANO

*p*  
2 Pedale

*mf*

In the Rhine, that no - ble  
Im Rhein, im schö - nen

riv - er, Is mir - ror'd clear and  
Stro - me, Da spie - gelt sich in den

plain A great ca - the - dral  
Wel - len Mit sei - nem gro - ssen

a) The melodious phrase, rising and falling, may suggest the festive ringing of the cathedral bells, while the incessant roll of sixteenth-notes may represent the waves of the river.



tow - - er, Co - logne's ma -  
Do - - me Das gro - sse, das

jes - - tic fane.  
heil' - ge - Cöln.

With -  
Im

*poco rit.*  
in, that might - y tem - ple  
Do - me steht ein Bild - niss

*poco rit.*  
*pp una corda*

Treas - ures a pic - ture so bright,  
Auf gold - nem Le - der ge - malt:

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 three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a long note followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

*più moto*  
That o'er my life's sad jour - ney  
In mei - nes Le - bens Wild - niss

*più moto*

*cresc.*

*tre corde*

The second system continues the musical score. The vocal line is marked *più moto* and features a melodic line with some chromaticism. The piano accompaniment also has a *più moto* marking and includes a *cresc.* (crescendo) marking in the bass line. The instruction *tre corde* is written below the bass line.

*p dolce*  
'Tis shed - ding,  
Hat's freund - lich,

*pp*

*poco rall.*

The third system features a vocal line marked *p dolce* and a piano accompaniment marked *pp* (pianissimo). The piano part includes a *poco rall.* (poco rallentando) marking. The key signature remains three sharps.

shed - ding a ray of light. The  
freund - lich hin - ein ge - strahlt. Es

*colla voce* *dolciss.* *una corda* *sempre pp*

*a tempo*

The fourth system concludes the page. The vocal line is marked *colla voce* and *dolciss.* (dolcissimo). The piano accompaniment is marked *una corda* and *sempre pp*. A *a tempo* marking appears in the bass line. The system ends with a double bar line.

an - gels hov - er with flow - ers A - round Our La - dy  
 schwe - ben Blu - men und Eng - lein Um uns - re lie - be

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

there,  
 Frau,

*ppp poco rall.*

*Red.* *Red.*

Whose eyes— gen - tly smil - ing and  
 Die Au - gen, die Lip - pen, die

*pp* *pp*

*ppp*

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

lips — so sweet Re - sem - ble my dar - ling so  
 Wän - ge - lein, Die glei - chen der Lieb - sten ge -

*rit.*

*pp col voce*

*a tempo* *sotto voce*

fair, Whose eyes and lips with  
*nau.* Die Au - gen, die Lip - pen, die

*dolce*  
*a tempo*

smile so sweet Re - sem - ble, re -  
 Wän - ge - lein, Die glei - chen der

*cresc.*

*cresc.*

dar - ling so  
 Lieb - sten ge -

sem - ble my dar - ling so fair.  
 Lieb - sten, der Lieb - sten ge - nau.

*dolciss.*

*colla voce*

*pp*

*(ppp)*

# O IN MY DREAMS

(OH! QUAND JE DORS)<sup>a)</sup>

(Composed in 1841-42)

(Original Key)

FRANZ LISZT

Edited by Carl Armbruster

VICTOR HUGO (1802-1885)

Andante

VOICE

PIANO

*dolce*

b)

c)

*p*

O in my dreams  
Oh! quand je dors,

*smorz.*

*pp una corda  
sempre legato*

*ped.*

let me see thee be - fore me, As to Pe -  
viens au - près de ma cou - - che Comme à Pé -

*ped.*

a) In this song Liszt has exactly hit the character of the French Romance with the gracefulness and elegance of his melody and modulations.

b) The player is anticipating the melody, as must be evident in playing and phrasing.

c) The turn deliberately and not too fast.

trarch Lau - ra came in days of  
 trar que ap - pa - rais - sait Lau -

*smorzando* *sempre dolcissimo*

yore. And let a  
 ra. Et qu'en pas -

breath from thy lips hov - er o'er me,  
 ton ha - lei - ne me tou - che

*pp*

That peace re - turn - ing be mine once more.  
 Sou-dain ma bou - che S'en trou - vri - ra!

a) The melody discreetly prominent.



*dolcissimo*

a)

b)

*espress.*

Ped.

On my sad brow, which some grief is op -  
 Sur mon front morne où peut - é - tre s'a -

Ped.

press - ing, Some e - vil dream, by which I'm cap - tive  
 ché - ve Un son - ge noir qui trop long - temps du -

c)

Ped.

held, O cast one  
 ra, Que ton re -

*poco a poco più di moto*

*pp sempre legato* *(cresc.)*

accel.

cresc.

Ped.

a) and b) See a) preceding page.

c) The melodic answers in the bass with due importance. The pedal marks must be strictly observed.

glance from those eyes so ca - ress - ing, And all my  
 gard comme un a - stre sè - lè - ve Et sou - dain mon

(Andante)  
 sor - row will be dis - pell'd, And all my  
 ré - ve Ray - on - ne - ra, Ray - on - ne -

sor - row, all dis - pell'd! Bend to my  
 ra! Puis, sur ma

lips, as a vis - ion from heav - en, Be - come a  
 lè - vre où vol - tige u - ne flam - me E - clair d'a -

a) While through the modulations the *poco a poco più di moto* remains always in force, the original Andante returns here.  
 b) The composer marks this passage "staccato," yet he prescribes the use of the pedal, which destroys the staccato. His meaning probably is that the pedal shall be used only in the earlier portion of each measure and not after the first half.



wom - - - an, an - gel that thou  
 mour - - - que Dieu même é - pu -

artl Place there a  
 ra, Pose un bai -

*pp poco rall.*

*ppp poco rall.*

kiss, and love so glad - ly giv - en  
 ser, et dan - ge de - viens fem - me

*poco rit.*

*poco rit.*

Shall leap to flame with - in my heart  
 Sou - dain mon à - - me S'è - veil - le -

*a tempo cresc.*

*rinforzando*

*a tempo*

*tre corde*

*(p)* *pp*

with - in my heart!  
Sé - veil - le - ra.

*(poco rit.)* *una corda* *(a tempo)* *pp* a) *pp*

*p*

O come!  
Oh! viens!

*(pp)*

*dolcissimo* *morendo*

as Lau - ra came to Pe - trarch of yore!  
comme à Pé - trar - que ap - par - rais - sait Lau - ra!

*pp* *ritenuto* *ppp*

*ppp*

a) The arpeggios rather fast, so as not sensibly to retard the regular flow of the tempo.

# IF I KNEW A MEADOW FAIR (S'IL EST UN CHARMANT GAZON)

(Composed in 1841-42)

VICTOR HUGO (1802-1885)

Translated by Charles Fonteyn Manney

(Original Key)

FRANZ LISZT

Edited by Carl Arnbruster

Allegretto con moto e grazioso

VOICE

PIANO

*leggiero*

*p dolce*

*Red.*

*p* ( ————— )

a) If I knew a mead - ow fair,  
S'il est un char - mant ga - zon,

Wet by pearl - y  
Que le ciel - ar -

\*

*Red.*

\*

show - - ers  
ro - - se,

(*mp*) ( ————— )

Where blos - som all thro' the year  
Où bril - - le en tou - te sai - son

*Red.*

\*

*Red.*

a) As long as the running sixteenth-notes continue in the accompaniment the singer should avoid any too marked variations of tempo, so as not to interrupt their regular flow. The whole song must proceed on the lightest of wings.

*(mp)* (—————)

Nev - er - fad - - ing flow - - - ers,  
 Quel - que fleur — é - clo - - se:

*smorz.*

\*

*p* (—————) *(mp)* (—————)

Where we cull — from lar - gess free Rose, jas - mine,  
 Où l'on cueil - le à plei - ne main Lys, chèv - re -

*sempre dolcissimo*

*And.* *And.* *And.*

*mf con grazia*

fleur - de - lys, ————— a) There a  
 feuil - le et jas - min, ————— J'en veux

*And.* *(accel.)*

\*

a) From here to the end of the stanza . . . may be allowed greater liberty in regard to minute gradations of tempo, according to individual feeling.

path I'd make for thee Where thy feet should wan - - -  
 fai - re le che - min Où ton pied - se po - - -

*(p)* *3* *pp*

*dolce* *p*

*Red \**

der, There a path - I'd make for thee Where thy feet should wan - - -  
 se, J'en veux fai - re le che - min Où ton pied - se po - - -

*(mf)* *(p)* *3*

*s f* *p*

*(22)*

*p*

- - - der.  
 - - - se.

a)

*dolce*

*Red Red Red*

*smorz.* *rit.*

*Red Red*

a) Here the original, regular and uniformly flowing ternary returns. The player is cautioned against hurrying this afterlude.

*p* ( )

Could there be a dream of love  
S'il est un rê - ve d'a - mour,

a) *pp a tempo*

*Ped.*

*(mp)* ( )

Per - fumed by the ros - es,  
Par - fu - mé de ro - se,

*\* Ped.*

*(mp)* ( )

Where each day, with joy in - wove,  
Où l'on trou - ve cha - que jour

*\* Ped.*

*(mf)* ( )

Some new charm dis - clos - es;  
Quel - que dou - ce cho - se,

*\* smorz.*

a) Apart from very slight changes in the voice part, the second stanza is identical with the first; the expression should be the same.

*pp* A dream by Heav - en bless'd, Where soul to  
 Un rê - ve que Dieu bé - nit, Oû l'a - me á

*sempre dolcissimo*

*ped.* *ped.*

soul is ex - press'd, Oh, there thy  
 l'a - me s'u - nit, Oh! j'en veux

*(mf)*

*un poco accelerando*

*ped.*

heart should make a nest Where my love re - pos - -  
 fai - - re le nid Oû ton coeur se po - - -

*dolce* *p*

*ped.*

es, There thy heart should make a nest Where my love — re -  
 se, J'en veux fai - re le nid OÙ ton cœur — se

*(mf)* (*>*)

*f*

3

\*

pos - - - es!  
 po - - - sel

*(p)*

*p*

*dolce*

*57*

*Red. Red. Red. Red.*

*55*

*(smorz.)*

*Fine*

*pp*

*ad lib.*

*58*

*Red. Red.*



# MY CHILD, WERE I A KING (ENFANT, SI J'ÉTAIS ROI)

(Composed in 1841-42)

(Original Key)

VICTOR HUGO (1802-1885)

FRANZ LISZT  
Edited by Carl Armbruster

Quasi *Andante* *ma* *moderato*

VOICE

a)

PIANO

*p*

*un poco marcato*

*p*

*mf*

child, were I a king, em - pires would I sur -  
fant, si j'é-tais Roi, je don - ne-rai l'em -

ren - - - - der, And my scep - - tre and  
pi - - - - re, Et mon char, et mon

a) This song calls for rhetorical fire and an exuberance of expression. The hammering eighth-notes of the accompaniment must not impede the singer's tempo-nuances; the latter should, however, not be too sudden.

throne and my sub - jects so true,  
sceptre, et mon peuple à ge - nous,

I'd give my crown of gold,  
Et ma cou - ron - ne d'or,

and my pal - ace of splen - dor, My  
et mes bains de por - phire, Et mes

ships, too, that cleave the o - cean,  
flot - tes à qui la mer

a) Like a fanfare of trumpets.

- cean's flood a - sun - der,  
ne peut suf - fi - re,

*p mezza voce riten.* *p*

a) To gain one look, to gain one  
Pour un re - gard, pour un re -

*(mp) rit.* *a tempo*

look from you, just one look from you.  
gard de vous, un re - gard de vous.

*f*

b) And were I God, I'd  
Si j'é - tais Dieu, la

- a) With the utmost tenderness.
- b) The second stanza must form a climax to the first.

*(f)* ( ————— ) *(ff)* ( ————— ) *p*

for - feit earth and air and o - - - cean, The  
 terre et l'air a - vec les on - - - des, Les

The first system of the score features a vocal line with lyrics in French and English. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. Dynamics include *f*, *(ff)*, and *p*. There are also markings for *Red.* and *p* in the bass line.

an - - gels and the de - - mons who bow to my de -  
 an - - ges, les dé - mons cour - bés de - vant ma

The second system continues the vocal and piano parts. The piano accompaniment includes a *cresc.* marking. Dynamics include *f* and *(ff)*. There are also markings for *Red.* and *p* in the bass line.

cree,  
 loi,  
*un poco più animato*

a)  
*f*

The third system shows the piano accompaniment for the section starting with 'cree, loi, un poco più animato'. It features a complex bass line with many accidentals. Dynamics include *f* and *sfz*. There are also markings for *Red.* in the bass line.

And dark - est cha - os'  
 Et le pro-fond Cha - -

The fourth system continues the piano accompaniment for the section starting with 'And dark - est cha - os'. It features a complex bass line with many accidentals. Dynamics include *f* and *sfz*. There are also markings for *Red.* in the bass line.

a) The thunder in the bass as brilliantly as possible. The trumpet-fanfars, which continue through eight measures, with more and more of festal solemnity.

night, as it groans in cease - less  
 os aux en - trail - les fé -

(45)

*f*

mo - - tion, E - ter - - ni -  
 con - - des, Lé - ter - - ni -

(48)

*ff*

*f* *rinf.*

ty and space, and the  
 té, l'es - pace et les

30

Heav'n of our de - vo - - tion,  
 cieux et les mon - - des,

(\*) (\*)

*ritenuto a piacere*

To win one kiss, *p* (—) to win one  
 Pour un bai - ser, pour un bai-

*(mp)* kiss from thee, win one kiss from thee,  
 ser de toi, un bai - ser de toi,

*a tempo  
 dolcissimo*

*una corda*

*pp*  
 a) for one kiss b) from  
 un bai - ser de

thee!  
 toi!

*pp* *ppp*

a) As in a blissful dream.  
 b) The composer leaves the singer to choose between a half-note (d-flat) or two quarter-notes (c-flat, d-flat). The former way will probably be preferred by the greater number.

# "O HOW," MURMURED HE (COMMENT, DISAIENT-ILS)

(Composed in 1841-42)

(Original Key)

VICTOR HUGO (1802-1885)

FRANZ LISZT  
Edited by Carl Armbruster-  
parlando (*parlé*)  
(*p*)

Molto animato (*Très animé*)

VOICE

PIANO

a) *p staccato quasi Chitarra*

how," mur-mur'd he, "Can we with our light bark Flee the  
ment, di-saient-ils, A-vec nos na-cel-les Fuir les

al-gua-zils?\*)  
al-gua-zils?

*accelerando*

*cresc.*

a) The graceful character of this charming song is essentially French. The nature of the accompaniment suggests the serenade character of the whole.

\*) Alguazils—Officers of justice.

*p* *mezza voce* ( )

*un poco ritenuto*  
(un peu ritenu)

a) "O row, swift-ly row"  
Ra - mez, ra - mez,

*pp* *smorzando*

*pp* *p a tempo* ( )

an-swer'd she. —  
di-saient - el - les.

(20) *Molto animato*  
(Très animé)

*pp a tempo* *p staccato*

*parlando*  
(*p*) (*parlé*) ( )

"O how," mut-ter'd he, "E'er for-  
Com-ment di-saient-ils, Ou-bli-

(28)

a) It will enhance the effect if the suggestion of question and answer is marked. The composer indicates this by marking the questions: "parlando" There should also be a distinction between the answers themselves according to the words: "O row", "O sleep", O love!"



*(mp)* *accelerando*

get our per - ils And grief and mis-er- y?"  
 er que - rel - les Mi - sè - res et pé - rils?

*accelerando*  
*cresc.*

*p*

"O sleep,  
 Dor - mez,

*un poco ritenuto*  
*(un peu ritenu)*

*pp una corda*

*p* *pp*

soft - ly sleep,"  
 dor - mez,

*smo*

*pa tempo* (  $\rightrightarrows$  )

an-swer'd she. —  
di-saient - el - les

*Molto animato*  
(Très animé)

46 *pa tempo* *sempre p* 49

*(p) parlando*  
(parlé) *(mp)*

"And how," whis-per'd he, "Can we  
Com - ment, di-saient-ils, En - chan -

53

win the maid-ens With - out ma - gic charm?"  
ter - les bel - les Sans phil - tres sub - tils?

59

*cresc.*

*p* *And.* *(rightrightarrows)* *dolce*

"By love, on - ly love," an-swer'd  
Ai - mez, ai - mez, di-saient-

62 *Molto ritenuto a piacere* 67

a) *p*

a) The gradations and nuances of tempo on this page and the following one must be left entirely to the feeling of the singer.

she. —  
el - les.

“O row,  
Ra - mez,

O  
dor -

*pp*

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

*69* *72*

sleep,  
mez,

O love!"  
ai - mez

*pp* *p*

*cresc.*

*75*

*smorz.*

Came her  
di - saient -

*p* a)

*82*

Ossia:

Came her an - swer, an - swer,  
di-saient-el - les, el - les.

an - swer, came her an - swer.  
el - les, di - saient - el - les!

*rit.*

a) Dreamily at first, playfully at the end.

# THE WINDS OF THE AUTUMN (ES RAUSCHEN DIE WINDE)

89

(Composed in 1842)

(Original Key)

LUDWIG RELLSTAB (1799-1860)  
Translated by Charles Fontcyn Manney

FRANZ LISZT  
Edited by Carl Armbruster

*Agitato ma non troppo Allegro*

PIANO *mf*

*p*

a) The winds of the au - tumn blow cold o'er the lea, They blight all the  
Es rau - schen die Win - de so herbst - lich und kalt, ver - ö - det die

*poco rit.*

flow - ers, they strip ev - 'ry tree.  
Flu - ren, ent - blät - tert der Wald.

*poco a poco riten.*

*dolce riten. a piacere*

b) O where, ver-dant mead - ows, thy sun-kiss'd ar - ray? — Thus  
Ihr blu - mi - gen Au - gen, du son - ni - ges Grün, — so

*riten. a piacere*

*pp*

- a) Do not take this song too fast. The player must be careful to give the full value to the sustained notes in both hands.  
b) Here the mood changes to one of happy recollection; but returns almost at once to the elegiac expression.

life's fair-est blos - soms must with - er a - way, a - way. —  
 wel - ken die Blü - then des Le - bens da - hin, da - hin. —

Tempo I

How gray and o'er-  
 Es zie - hen die

*mf pesante*

whelm - ing the cloud - mass-es come, And blot out the star - light in  
 Wol - ken so fin - ster und grau, ver - schwun - den die Ster - ne am

*poco rit.* heav - en's blue dome. *riten. a piacere*  
 himm - li - schen Blau. No more is the  
*poco a poco riten.* Ach, wie die Ge-  
 riten.

*pp*

dark-ness dis-pell'd by each ray,— Thus hope in the bos-om must  
 stir-ne am Him-mel ent-flihn,— so sin-ket die Hoff-nung des

van-ish a-way. O  
 Le-bens da-hin. Ihr

*Adagio mezza voce*  
*dolcissimo*  
*pp una corda*  
*rit. - pp*

days of past spring-time, when ro-ses were fair,— When  
 Ta-ge des Len-zes mit Ro-sen ge-schmückt,— wo

close to my fond heart I held thee, my dear!—  
 ich die Ge-lieb-te an's Her-ze ge-drückt,—

*un poco stringendo e cresc.*

a) Here the change of mood is more enduring. The contrast of this sunny E major with the gloomy C minor is characteristic of Liszt's method of tone painting, and is as surprising as it is beautiful.

Allegro molto agitato <sup>a)</sup>

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The piano part features a prominent tremolando accompaniment in the left hand, marked with 'p' and 'tremolando'. The right hand of the piano part has chords marked with '6' and 'Ped.' (pedal) with asterisks, indicating a pedaling exercise. The lyrics are in German and English. The tempo is 'Allegro molto agitato'. The score includes dynamic markings such as 'p', 'cresc.', and 'f', and performance instructions like 'rit.' and 'a tempo'. The lyrics are: 'Cold Kalt blows ü - ber now die ber the die Hü - gel now the wind, drives the dead leaves a - way, hin. Cold kalt drives the dead leaves a - way, Win - de da - hin, rit. f a tempo b)

a) *Molto agitato*, i.e. faster than the commencement of the song. The player must raise the pedal at each half measure. ML-2003-5  
 b) These chords most energetically.

*ff*

a - way, a - way, a - way, a - way;  
da - hin, da - hin, da - hin, da - hin.

*molto espressivo*  
(sehr ausdrucksvoll)

*molto riten.* - - - *pp* - - - ?

a) Thus love's ten - der ro - ses soon fade and de -  
So ster - ben die Ro - sen der Lie - be da -

*molto riten.*

*p*

(lunga)

cay, de - cay, de -  
hin, da - hin, da -

*a tempo* b)

*mf pesante*

cay, de - cay.  
hin, da - hin.

*poco riten.*

a) The expression must be that of overwhelming sadness and the warmest, tenderest feeling.  
b) i.e. the tempo of the beginning.



# TAKE OF THE SUN ITS RADIANCE (NIMM EINEN STRAHL DER SONNE)

(Composed in 1842)

Translated by Charles Fonteyn Mannry

(Original Key)

FRANZ LISZT  
Edited by Carl Armbruster

Con moto appassionato  
(Leidenschaftlich bewegt)

VOICE

Take of the  
Nimm ei - nen

PIANO

*mf*

*f*

sun its ra - diance, The eve - ning stars pure beam, The fier - y  
Strahl der Son - ne, vom A - bend-stern das Licht, die Feu - er -

*p*

glow of Aet - na, Which breaks from la - va stream; Thou'lt  
gluth des Aet - na, die aus der La - va bricht; du

*p*

*cresc.*

have the self-same fire That burns and sears my in-most soul, —  
 hast, was mich er - hellt, und mich er - wärmt und mich ver - klärt —

*p*

*poco rit.  
rinforz.*

E'er in my be - ing ra - ging  
 und was mein in - n'res Le - ben

*molto appassionato*

*sf rinforz. e poco rit.*

Till death the flames con - troll —  
 bis in den Tod ver - zehrt! —

# THE ANCESTRAL TOMB (DIE VÄTERGRUFT)

(Composed in 1842)

LUDWIG UHLAND (1787-1862)

Translated by Arthur Westbrook

(Original Key, F minor)

FRANZ LISZT

Edited by Carl Armbruster

**Lento moderato**  
(Mässig langsam)

VOICE *sotto voce*

PIANO a) *sotto voce marcato* *p*

A - cross the plain to the  
Es schritt wohl ü - ber die

chap - el There jour - ney'd a wan - d'r'er grim, A gray old man clad in  
Hai - de zur al - ten Kap - pell' em - por ein Greis in Waf - fen - ge -

ar - mor, Who en - ter'd the chan - cel dim.  
schmei - de und trat in den dun - keln Chor.

b) *f* *p* *p*

a) This song is a true ballad, if we take the word in its real meaning and in the sense of Schubert's and Loewe's ballads. Dignified and great in conception, if properly sung the impression it makes is of the deepest. The mysterious phrase at the beginning at once depicts the scene in the most characteristic manner.

b) This is the anticipation of the solemn song of the spirits — it must be played impressively.

*p*

Be - neath those ar - ches  
Die Sär - ge sei - ner

slept His an - ces - tors in the tomb.  
Ah : nen stan - den der Hall' ent-lang.

a)

*mf un poco marcato*

*p*

From it sound - ed won - drous sing - ing, Which  
Aus der Tie - fe thät ihn mah - nen ein

*cresc.*

fill'd the sol - emn gloom.  
wun - der - ba - rer Ge - sang.

*cresc. molto*

a) The song of the spirits.

ML-2006-6

Un poco più moderato, maestoso

a) *maestosa con portamento*

Ye spir - its of dead  
Wohl hab' ich eu - re

he - roes, Your greet - ing her - alds my death.  
Grüs - se, ihr Hel - den-gei - ster, ge - hört.

Of your race the last, I'm  
Eu - re Rei - he soll ich

a) In spite of the heroic character of the music, the singer must commence *p* and not let himself be carried into the *ff* too soon. This portion - as far as the double bar on the next page - is the climax of the story, and must ring in the hearer's ears long after it has ceased.

worth - - - y; All hail I've held the  
 schlies - - - sen, Heil mir! ich bin es

*rfz*

faith. All hail I've held the  
 werth. Heil mir! ich bin es

*sempre ff*

faith. All hail I've held the  
 werth. Heil mir! ich bin es

faith. A cof - fin chill and  
 werth. Es stand an küh-ler

*parlando (gesprochen) mf*

*a)*

*sf pesante*

a) Here we return to the tempo of the beginning.

ston - y He saw, 'twas yet un-fill'd; And  
 Stät - te ein Sarg noch un - ge - füllt, den

*sf*

*Ad.* \*

there, as a couch, he laid him, For pil - low served him his  
 nahm er zum Ru - he - bet - te zum Pfüh - le nahm er den

*poco rall. dim.* *deciso (bestimmt)*

*poco rall.*

*sf*

*Ad.* \*

shield.  
 Schild.

*p marcato*

*p* *dim.* *smorz.*

Up - on his sword he fold - ed His hands, and then fell a - sleep.  
 Die Hän - de thät er fal - ten auf's Schwert und schlum - mer - te ein.

*rit.* *(lunga)* *pp*  
*una*

*Lento* *pp sotto voce*

The spir - it voi - ces all van - ish'd,  
 Die Geis - ter - lau - te ver - hall - ten.

a)

*corda* *pp*

*Ped.* \* *Ped.* *Ped.*

*più lento* *p*

And peace reign'd in si - lence deep.  
 Da mücht es gar stil - le sein.

*pp marcato* *ten.* *ten.* *ppp*

b)

a) The reminiscence of the spirits' song, very softly and slowly.  
 b) Note the staccato. These closing measures are worthy of Beethoven.



# GAZE UPON ME, EYES OF AZURE (SCHWEBE, SCHWEBE, BLAUES AUGES)

FRANZ von DINGELSTEDT

Translated by Charles Fonteyn Manney

(Composed in 1842)

(Original Key)

FRANZ LISZT

Edited by Carl Armbruster

Con moto moderato  
(Mässig bewegt)

VOICE

PIANO

*una corda*

*p dolce*

*p dolce*

a) Gaze up - on me, eyes of a - zure, Nev - er from me turn thy won - drous  
Schwe - be, schwe - be, blau - es Au - ge, schwe - be un - ab - wend - bar ob den

*rit.*

b)

*sempre dolce*

*rit.*

*smorz. a tempo*

glan - ces; Bring the spring - time, dear - est treas - ure, Love - lit  
mei - nen, ei - nen Früh - ling wirk' und we - be rings um

*a tempo*

a) The song dates from the Weimar period, when friendly relations existed between Liszt and the poet, who was then Intendant of the Weimar Theatre.

b) The player must carefully attend to the *arpeggiandos* marked and not be tempted to add others.

hours \_\_\_\_\_ when all en - tran - ces. Sound a -  
 mich \_\_\_\_\_ in leich - ten Schei - nen. *sempre dolce* Klin - ge,

round me, voice the sweet - est, In my heart thy dul - cet tones are  
 klin - ge, süs - se Stim - me, klin - ge, an mein Herz - in Ton - ge -

sing - ing, Borne up - on thy pin - ions fleet - est  
 wim - mel, trag' auf dei - nen En - gel - schwin - gen

Would my soul to heav'n be wing - ing!  
 mich Ver - wan - del - ten - gen Him - mel.

a) Reproduce as nearly as possible the *nuances* of the singer.

Un poco più mosso

(Etwas bewegter)

Once 'twas night and win - ter drear - y;  
 Jüngst noch Nacht und Win - ter war - es.

*un poco marcato*

Now the day has burst up - on me!  
 Nun ist's plötz - lich Tag - ge - wor - den,

*dolce espressivo*

Day and May, day and May, a  
 Tag und Mai, Tag und Mai, ein

spring - time cheer - y, Light and  
 wun - der - ba - res Sein and in

*erando e cresc.*

- a) Quasi Violoncello, and carefully adapted to the vocal part, like the second voice in a duet.
- b) See a
- c) Senza Pedale.

sun - - - shine love has won - - - mel  
 Strah - - - len und Ac - cor - - - den,

ff

ff sf p rit.

ped. \*

Tempo I. *p*

Ev-ry - where - - - new hopes are thrill - ing, Balm-y  
 ü - ber - all - - - ein Hoff - nungs Schil - ler, ein - ver -

Tempo I.

*smorzando* a) *p*

*smorz.*

zeph-yrs bear - - - rich dow - - - er; Buds are o - - - p'ning, larks are  
 hei - ssend Früh - - lings - wet - - - ter, Blü - then - wel - - - len Ler - chen-

*trill* *poco rall.*

trill - - ing, Night-in - gales - - - their car - ols show - er.  
 tril - - ler, Nach - ti - gal - - - len Lust - ge - schmet - ter.

*poco rall.* *a tempo* *p dolce*

ped. \*

a) Tempo primo, i.e. the tempo of the beginning.

*dolce* *cresc.*

Leave me not, O spring so fair, Stay, en-  
 Lass, o lass ihn nicht ver-gehn, die-sen

chant-ed hours of rap-ture!  
 letz-ten Lenz der Er-de,

*p dolce*

Till I cull thy blos-soms rare,  
 bis ich sei-ne Blu-men sehn,

All thy wealth of fruit I cap-ture.  
 sei-ne Fröch-te bre-chen wer-de.

*f* *p* *f* *p*

# THOU ART LOVELY AS A FLOWER (DU BIST WIE EINE BLUME)

107

(Composed in 1643)

HEINRICH HEINE (1799-1856)  
Translated by Charles Fonteyn Manney

(Original Key, F#)

FRANZ LISZT  
Edited by Carl Armbruster

Lento con molto sentimento  
(Langsam, innigst)

*p* mezza voce

VOICE

Thou art love - ly as a  
Du bist wie ei - ne

PIANO

*pp una corda*

*ppp*

flow - er, So fair and pure thou art, I  
Blu - me, so hold und schön und rein. Ich

*sempre pp*

look on thee, and sad - ness Steals o'er my yearn - ing heart.  
schau dich an und Weh - muth schleicht mir ins Herz hin - ein.

*sotto voce*

My hands, in ten-der de-  
 Mir ist als ob ich die

*dolcissimo*

a)

vo - tion, I'd rest up - on thy hair,  
 Hän - de auf's Haupt dir le - gen sollt',

*p* *cresc.*

*pp*

Pray - ing the dear God to keep thee So pure and  
 be - tend, dass dich Gott er - hal - te so rein und

*poco rit.* *smorz.*

*rit.* *ppp*

sweet \_\_\_\_\_ and fair.  
 schön \_\_\_\_\_ und hold.

*pp* *ppp*

a) Gently marking the reminiscence of the original melody.

# IN NORTHERN LAND A PINE-TREE

## (EIN FICHTENBAUM STEHT EINSAM)

HEINRICH HEINE (1799-1856)  
Translated by Arthur Westbrook

(Composed in 1843)  
(Original Key, C minor)

FRANZ LISZT  
Edited by Carl Armbruster

**Lento-mesto**  
(Langsam-düster)

VOICE

PIANO

*mf*

*pesante*

In  
Ein

north-ern land a pine-tree Stands lone-ly on bar-ren  
Fich-ten-baum steht ein-sam im Nor-den auf kah-ler

a)

*p*

*p*  
height,  
Höh',

*pp*

*p*

*p*

*p*

*p*

He slum-bers;  
ihn schlä-fert;

a) The singer must be most careful of his intonation in these two measures, which are not altogether easy.



A snow - - y man - - -  
mit wei - - sser De - - -

*poco a poco cresc.*

- - tle En - - vel - - ops him,  
- - cke um - - hül - - len ihn

*rinf.*

*red.*

*rinf.*  
chill and white.  
Eis und Schnee.

*rinf.*

*lunga*

*marcato*

*red.*

*Più mosso, ma molto tranquillo*  
(Etwas bewegter, aber sehr ruhig)

*pp*

He dreams  
Er träumt

*pp dolcissimo una corda*

Red \* Red \* Red

e'er of a palm - - tree, That far in  
von ei - ner Pal - - me, die fern in

a)

*pp*

east - ern lands, Lone - ly and still, is  
Mor - gen - land, ein - sam und schwei - gend

a) The dream melody very tenderly.

*cresc.*

griev - ing                    On    des -   -   o - late    burn -   -  
 trau - ert                    auf    bren -   -   nen -   -   der    Fel -   -

a)

*marcato -                    poco accelerando e rinforzando*

*Più lento (Langsamer)*

-   -   ing    sands,  
 -   -   sen -   wand,

Lone - ly   and   still, — is  
 ein - sam   und   schwei - gend

*Più lento (Langsamer)*

*cresc.*

griev - - ing    On    des - o - late    burn - ing    sands. —  
 trau - - ert    auf    bren - nen - der    Fel - sen - wand. —

*f                    sf*

a) The accompaniment anticipates the "mourning motive" of the palm-tree, which most fittingly is the same as that of the pine-tree at the beginning.

# JOYFUL AND WOEFUL (FREUDVOLL AND LEIDVOLL)

(Composed in 1848)  
(Original Key, E)

JOHANN WOLFGANG von GOETHE (1749-1832)  
Translated by Charles Fonteyn Manney

FRANZ LISZT  
Edited by Carl Armbruster

Andantino

PIANO

*espressivo una corda*

*pp*

*smorz.*

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andantino' and the dynamics range from 'pp' to 'smorz.' (ritardando).

*dolce*

Joy - ful and woe - ful, and thought - ful with care,  
Freud - voll und leid - voll, ge - dan - ken - voll sein,

*pp*

The first system of the vocal melody is written on a single staff. The piano accompaniment is on two staves. The lyrics are: 'Joy - ful and woe - ful, and thought - ful with care, Freud - voll und leid - voll, ge - dan - ken - voll sein,'. The piano part features a consistent eighth-note accompaniment.

Hop - ing, now fear - ing, now swept by de - spair,  
han - gen und ban - gen in schwe - ben - der Pein,

The second system of the vocal melody continues the previous line. The piano accompaniment remains consistent with the eighth-note accompaniment.

*f* *p* - poco rit.

Caught up to heav - en, then dash'd from a -  
him - mel - hoch jauch - zend, zum To - de be -

*pp* *accel.* *poco rit.*

The third system of the vocal melody concludes the piece. The piano accompaniment features a triplet of eighth notes marked '8' and '3' with an 'accel.' (accelerando) marking, followed by a 'poco rit.' (ritardando) marking. The dynamics range from 'pp' to 'f'.

bove, *f* Caught up to heav - en, then dash'd from a - *p* *poco rall.*  
 trübt, him - mel-hoch jauch - zend, zum To - de be -

bove, Hap - py a - lone is the heart when in  
 trübt, glück - lich al - lein ist die See - le die

love, *poco rall.* Hap - py a - lone, hap - py a - lone is the  
 liebt, glück - lich al - lein, glück - lich al - lein ist die

ossia: lone is the  
 lein ist die

heart - when in -  
 See - le die

heart when in love.  
 See - le die liebt.

*dolciss.*

a) The turn slowly and deliberately on the second beat of the measure, making the first note a quarter.

# WANDERER'S NIGHT SONG (WANDERERS NACHTLIED)

115

JOHANN WOLFGANG von GOETHE (1749-1832)  
Translated by Arthur Westbrook

(Composed in 1848)  
(Original Key, E)

FRANZ LISZT  
Edited by Carl Armbruster

Lento, molto tranquillo

**VOICE**  
*p sotto voce*  
O'er the tree-tops all is at rest, In wood and  
Ue-ber al-len Gip-feln ist Ruh, in al-len

**PIANO**  
*pp una corda*  
*pp*  
*pp*  
*ppp*  
*smorzando*  
*sempre dolcissimo*  
*ten*  
*ten*  
*ten.*

val-ley scarce a breath stirs 'mong the leaves, The birds all  
Wip-feln spü-rest du kaum ei-nen Hauch: Die Vö-ge-lein

slum-ber, their song is still'd. On-ly  
schwei-gen im Wal-de. War-te

wait, nur, on-ly wait,  
war-te nur,

*Red \**

soon, ——— soon, ———  
 bal - de, bal - de,

*espressivo*

*poco a poco rall.*

soon shalt thou, ——— too, find rest, ——— Soon thou,  
 bal - de ru - hest du auch, bal - de

*poco a poco rall.*

*rit.* *poco a poco rall.* *ma non troppo*

too, shalt find rest, ——— find rest. ——— On - ly wait, on - ly  
 ru - hest du auch, du — auch, war - te nur, war - te

*rit.* *ppp poco a poco rall.* *ma non troppo*

*rit.* *pp*

wait, ——— soon thou, too, shalt find rest, ——— find rest.  
 nur, bal - de ru - hest du auch, — du auch

*ppp rit.* *pppp*

# COULD I ONCE AGAIN CARESS THEE (WIEDER MÖCHT' ICH DIR BEGEGNEN)

PETER CORNELIUS (1824-1874)  
Translated by John Bernhoff

(Composed in 1850)  
(Original Key)

FRANZ LISZT  
Edited by Carl Armbruster

Con moto moderato  
(Mässig bewegt)

VOICE

PIANO

*p*

*p dolce*

*p >*

a) Could I  
Wie - der

once a - gain ca - ress thee, Whom my heart has ne'er for - got!  
möcht' ich dir be - geg - nen, wie - der schau - en dei - nen Blick;

*dim.*

But what - ev - er be my lot, For thine  
a - ber was auch mein Ge - schick, dei - ne

*p*

*cresc. e poco accel.*

*cresc.*

a) The beginning of this song, i.e. the two first stanzas must be rendered with a certain diffidence, as if the singer were afraid of uttering the confession of love. This should, however, not affect the regular flow of the melody, for which the composer even prescribes an accelerando in the fifth measure of the 3/4 portion.



a)

an - gel soul I'll pray, and bless thee.  
 lie - be - See - le will ich seg - nen.

*lunga rit.*

*rit.*

*pp*

*rinforzando*

At thy feet would I be  
 Le - ben möcht' ich dir zu

*a tempo*

*p dolce*

kneeling, Strew thy path with flow'rs of May,  
 Fü - ssen, Blu - men streu - en vor dich hin, Yet though I be  
 a - ber ob ich

*dim.*

*p*

b)

far a - way, To thine an - gel soul my  
 fer - ne bin, dei - ne lie - be - See - le

*cresc.*

*accel.*

*rit.*

*rinforzando*

a) Two sixteenth-notes exactly on the fourth eighth of the measure.

b) See note a).

*rit.*

thoughts are steal - ing.  
will ich grü - ssen.

*p rit* *pp* *atempo*

*poco ritenuto* *rit.*

Be a home on earth de - nied me, Tho' from thee I wan - der far,  
Blei' ich e - wig auch ver - trie - ben mei - nem rein - sten Glü - cke fern,

a) *poco p rit.* *rit.*

*poco più mosso* *cresc.*

Let thy spir - it be my star, Let thine  
dei - ne See - le ist mein Stern dei - ne

*poco più mosso* *p* *cresc.* *molto*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

b) *lento*

an - gel soul, love, guard and guide - mel  
lie - be - See - le will ich lie - ben.

*ff* *p* *pp*

*Red.* \* *Red.* \* *Red.* \*

a) Here the diffidence is at last overcome and the expression changes to that of an open and blissful avowal of love.  
b) See note a) on preceding page.

# LET ME LINGER (LASST MICH RUHEN)

(Composed in 1855)

(Original Key)

HOFFMANN von FALLERSLEBEN (1798-1874)  
Translated by Charles Fontcyn Manney

FRANZ LISZT  
Edited by Carl Armbruster

Molto lento  
(Sehr langsam)

VOICE

PIANO

*una corda*

*sempre dolcissimo*

*a) p sotto voce*

*pp*

Let me  
Lasst mich

lin - - ger, calm - ly dream - ing, Where the eve - ning breeze is sigh - ing  
ru - - hen, lasst mich träu - men wo die A - bend-win - de lin - de

*ppp*

*pp*

Thro' the boughs with blos - somsteem - ing, While the song of night - - in-gale, love -  
säu - seln in den Blü - then-bäu - men, Wo der Nach - ti - gal - - len Lie - der

*ppp*

*pp*

*pp*

*pp*

a) In this song, with its warm breath of spring, Liszt has exactly hit the *Stimmung* (mood) of the German poem. Note the refinement and characteristic nature of the accompaniment as well as the delicate charm of the melody.

la - den, From the leaf - y shade is stream-ing.  
 wie - der in der Zwei - ge Dämm - rung schal - len.

As the  
Wie des

a) *sempre una corda*

moon her sil - ver shim - mer To the brook's dark rip - ple  
 Mon - des Sil - ber - hel - le auf des Ba - ches dunk - ler

*poco cresc.*

lend - eth, So this tran - quil hour of e - ven To my  
 Wel - le spielt in die - ser lich - ten Stun - de auf des

a) The triplets not too fast.

*poco cresc.*

dark life ra - diance send - eth. From the past I  
 Le - bens dunk - lem Grun - de der ver - gang' - nen

*un poco più cresc.*

bor - row Joy and sor - row; And at mem - 'ry's ten - der  
 Ta - ge Freud und Kla - ge, der Er - inn' - rung Lust und

*poco cresc.*

ur - ging In my heart de - light is sur -  
 Schmer - zen flim - mern auf in mein - em Her -

*dim.* *pp*

*smorz.*

ging. Let me  
 zen. Lasst mich

*ppp* *(lunga)* *sempre pp*

lin - - ger, calm - ly dream - - ing, And the  
 ru - - hen, lasst mich träu - - men bei der

night - in-gale cease nev - - er 'Neath the boughs with blos - - soms  
 Nach - ti - gal - len San - - ge, un - ter vol - len Blü - - then-

teem - - ing, Dream - ing ev - er!  
 bäu - - men! Lan - gel lan - gel

*riten. -*

*pp riten. -*

Dream - ing ev - er!  
 lan - gel lan - gel

*smorz.*

*smorz*

*perdendo*

# IN LOVE'S DELIGHT (IN LIEBESLUST)

(Composed in 1857)

(Original Key)

HOFFMANN von FALLERSLEBEN (1798-1874)  
Translated by Arthur Westbrook

FRANZ LISZT  
Edited by Carl Armbruster

Molto allegro-agitato ed appassionato  
(Schnell - sehr bewegt und glühend)

VOICE

PIANO

*mf*

*f*

In  
In

love's de-light, in yearn-ing— pain, O hear thou me, O  
Lie - bes - lust, in Sehn - sucht Qual, o hö - re mich, o

*p*

hear thou me! One song I sing, and sing a - gain; 'Tis  
hö - re mich, Eins sing' ich nur viel tau - send - mal und

*poco rall.*

all for thee, 'Tis all for thee. I  
 nur für dich, und nur für dich. Ich

*poco rall.* *a tempo* *molto agitato*

sing it loud thro' wood and field, O hear thou me! To  
 sing' es laut durch Wald und Feld, o hö - re mich! Ich

*molto agitato*

all my se-cret is re-veal'd— I love but  
 sing' es durch die gan-ze Welt— ich lie-be

*cresc. molto* *sf* *riten. ad lib.*

*pp*

- a) The player anticipates the singer with the melody. It must be done discreetly and without arpeggios.
- b) With exuberant passion.



*p* *ff* *p* *dolce p (einfach)* *a) più rit.*

thee! — I love but thee! I love — but  
 dich, — ich lie - be dich! ich lie - - be

*smorzando* *più rit.*

*ff* *sf* *pp* *smorzando* *p*

*b) sotto voce p*

thee! In  
 dich! Und

Tempo I ma un poco moderato

dreams I sing it thro' the night, But si - lent - ly, how  
 träu - mend noch in stil - ler Nacht, muss sin - gen ich, muss

*dolce ma sempre agitato*

a) The turn very broadly and deliberately.

b) The beginning of the second verse softer than the first one. The tempo is also slightly slower.

si - - lent! And still I sing when day is bright, I  
 sin - gen, ich sin - ge wenn mein Aug' er - wacht, ich

*poco rall.*

love but thee, I love but thee! And if my heart were  
 lie - be dich, ich lie - be dich. Und wenn mein Herz' im

*a tempo*

*poco rall.* *p* a)

*cresc.*

hush'd in death, I'd say to thee, In fad - ing eye, With  
 To - de bricht, o sähst du mich, du sähst, dass noch mein

*più cresc.*

a) Senza Pedale, and very softly, though agitato. The chromatic progressions of the voice must not be blurred by the higher notes in the accompanying chords.

*rit.* *ff* *più lento* (langsamer) *p* *ff*

fail - - - ing breath: I love but thee! I  
 Au - - - ge spricht, ich lie - - be dich, ich

(stringendo) *poco rit.* *rinf.* *ff* a) *rit. col voce* *pp* *ff*

*p* *p* Adagio

love but thee! I love but thee, — on - ly  
 lie - - be dich, ich lie - be dich, — lie - be

*pp* *p* b)

thee!  
 dich!

(Tempo I)

c) *p dolce*

- a) The two notes on "I love" (g $\sharp$ , a $\flat$ ) always a tempo in spite of the prevailing ritenuto; the latter takes effect after the word "love."
- b) Follow the singer implicitly, and make no arpeggios except where indicated.
- c) Here we return to Tempo I; the reminiscences of the melody must be played dreamily, and of course very softly.

# I LOVE BUT THEE

## (ICH LIEBE DICH)

(Composed in 1857)

FRIEDRICH RÜCKERT (1788-1866)

Translated by John Bernhoff

(Original Key)

FRANZ LISZT

Edited by Carl Armbruster

Slowly, with passionate feeling  
(Langsam, leidenschaftlich)

VOICE

a) I love— but thee, Nor can I  
Ich lie - be dich, weil ich dich

PIANO

*p* *una corda* *sf*

flee that love; I love— but thee,  
lie - ben muss; ich lie - be dich,

'Thro ev - 'ry chan - ging hour; I love— but thee,  
weil ich nicht an - ders kann; ich lie - be dich,

*pp* *cresc.*

a) This song must be very freely declaimed, a task which must be left to the singer's taste. Any metronomic rendition would be altogether unsuitable to its rhapsodic style.

*mezza voce*

*f* *ff* *mezza voce*

'Tis thus or - dain'd a - bove;  
 nach ei - nem Him - mels - schluss; I  
 ich

*rit.* *pp più rit.*

love but thee, Bound by a ma - gic pow'r.  
 lie - be dich durch ei - nen Zau - ber - bann.

*p* *p dolce*

I love thee as the rose her leaf - y  
 Dich lieb' ich, wie die Ro - se ih - ren

*pp* *più cresc.* *pp*

bow'r, I love thee, As the sun -  
 Strauch, dich lieb' ich, wie die Son -

his ra- diant light; I love thee,  
- - ne ih - ren Schein; dich lieb' ich,

For thou art life's fair - - - est flow'r; I  
weil du bist - - - mein Le - - - bens - hauch; dich

love thee, For to love thee is my life.  
lieb' ich, weil dich lie - ben ist mein Sein.

Ossia  
life. Sein.

Ossia  
For to love thee is my life.  
weil dich lie - ben ist mein Sein

a)  
ff molto rit. ff

a) For concert purposes the Editor strongly recommends the second (ff) ending

# DEPARTURE (ICH SCHEIDE)

(Composed in 1860)

(Original Key)

HOFFMANN von FALLERSLEBEN (1798-1874)  
Translated by John Bernhoff

FRANZ LISZT  
Edited by Carl Armbruster

Lento ma non troppo, con fervore  
(Ziemlich langsam, innigst)

VOICE *p dolce*

The fragrant sweet herbs on moor and  
Die duf - ti - gen Kräu - ter auf der

PIANO a) *pp* *smorz.* *sempre dolciss.*

hill, — The grass - es nod - ding by the rill, — The trees with blos - soms  
Au' — der Halm im fri - schen Mor - gen - thau — die Bäum' im grü - nen

*accel.* *p mezza voce*

glow - ing, Each sad - ly sighs: "I'm go - - ing,  
Klei - de, ein je - äes ruft: ich schei - - de,

*accel.* *pp*

a) A tender sadness or sweet melancholy (the untranslatable German word *Wehmuth*) is the prevailing mood of this song, as expressed by the composer in his remarkably delicate modulations. A well considered tempo rubato finds a legitimate use here.

*p mezza voce* *(lunga)*

Fare - well, - I'm go - - ing'' The  
 leb' wohl, - ich schei - - de. Die

*accel.* *p* *perdendo* *pp*

*dolciss.*

ros - es, just o-p'ning to the light, The lil - ies like angels  
 Ro - sen in ih-rer fri-schen Pracht, die Li - lien in ih-rer

*dolciss.* a)

*Ad.* \* *Ad.* \* *Ad.* \*

clad in white, The vio - lets sweet-ly blow - ing, Each  
 En-gelstracht, die Blüm - chen auf der Hai - de, ein

*poco cresc. -*

*Ad.* \* *Ad.* \* *Ad.* \*

a) This and the next five measures in strict time, or even with a slight accelerando.



sad - - - ly sighs: "I'm go - ing! Fare - well, I'm  
 Je - - - des ruft: ich schei - del Leb' wohl, ich

go - ing! Fare-well, I'm go - ing! Fare-well, I'm  
 schei - del Leb' wohl, ich schei - del Leb' wohl, ich

*rit.* *molto lento*

go - ing!"  
 schei - del

*Tempo I*

a) Here the tempo rubato returns.

Is life but one e - ter - nal re - frain — "We part, and shall we meet a - gain?" — Re -  
 Ist Al - les nur ein Kom - men und Ge - hen, ein Schei - den mehr, als Wie - der - sehn, — wir

joi - cing, weep - ing? No know - ing! — We must be ev - er go - -  
 freu'n uns, hof - fen und lei - den und müs - sen end - lich schei - -

ing! — Fare - well, we're go - - ing! — Yes,  
 den! lebt wohl, — wir schei - - den! Und

Poco più moto (Etwas bewegter als zuerst)  
 marcato (bestimmt betont)

we must part, such is our lot, — Then fare ye well, for -  
 muss es denn ge - schie - den sein — so le - bet wohl, ge -

a) This and the next five measures as before.

*cresc.*

get me not, Oh, stay — your tears a - flow - ing, Fare -  
 den - ket mein, in Freu - den und in Lei - den, lebt

*f* well, — fare-well, I'm go - ing, Fare-well, I'm go - ing, fare-well, I'm  
 wohl, — lebt wohl, ich schei - de, lebt wohl, ich schei - de, lebt wohl, ich

*ff* *p*

a)

ossia

*molto lento*

go - ing, fare - well! I'm go - ing!  
 schei - de, lebt wohl, ich schei - del

*pp* *smorz.* *pp* *perdendo* *ppp*

ossia *pp*

a) Tempo rubato to the end.

# THE THREE GIPSIES

## (DIE DREI ZIGEUNER)

(Composed in 1860)

NIKOLAUS LENAU (1802-1850)  
Translated by Arthur Westbrook

(Original Key)

FRANZ LISZT  
Edited by Carl Armbruster

Lento  
(Langsam)

PIANO

a) *p*

*rfz*

*pp*

*cresc. ed accel.*

*rit.*

*dim.*

*pp*

*p*

*rfz*

8

a) It need scarcely be said that the accompanist of this song has quite as important a task before him as the singer. It must be played with extreme brilliancy and dash.

*parlando*

8

Once I met three stur - dy  
Drei Zi - geu - ner fand ich

*dim. p rit.*

gip-sies Ly - - ing in a mead - ow As I jour - ney'd  
ein - mal lie - gen an ei - ner Wei - de als mein Fuhr - werk

a) *p un poco marcato*

be - side my wag - on O'er the heath in the shad - -  
mit mü - der Qual schlich durch san - di - ge Hai - -

*cresc.*

*cresc.*

ow.  
de.

*rfz*

*accel.*

131818

(lunga il Trillo)

*mf*

a) It is absolutely necessary that the singer and player thoroughly agree concerning the tempo, as once started, neither can give way to the other without injury to the flow of the whole. Liszt has admirably characterized each one of the three gipsies. Here we have the fiddler and the phrases he plays are strictly Hungarian. They must be rendered with that wild energy peculiar to gipsies, though *pp* all the time.

Allegro vivace quasi presto

*p*

*un poco marcato*

Now the first, on a fid-dle old, Held in brown a-gile  
 Hielt der Ei - ne für sich al-lein in den Hän - den die

a) *pp*

fin - gers Play'd there in the sun - set  
 Fie - del, spielt um - gliht vom A - bend -

*sempre p*

gold Songs whose gay mu - sic lin - gers.  
 schein sich ein lu - sti - ges Lie - del.

*poco cresc.* - - - *dim.* - - -

a) See note a) on previous page.

Poco lento (Etwas langsam)  
*commodo ma deciso* (phlegmatisch aber bestimmt)

a) And the sec-ond with pipe — in mouth,  
 Hielt der Zwei-te die Pfeif — im Mund

Gaz-ing at smoke\_ as - cend - ing,  
 blick - te nach sei - - nem Rau - che,

Più allegro  
*ben marcato* (sehr stark betont)

Seem'd re-clin-ing in sweet con-tent All\_ earth's joys\_ tran-scend-ing.  
 froh als ob er vom Er - den-rund Nichts zum Glü-cke mehr brau-chel

*con larghezza*  
 (breit)

- a) Here the tempo becomes much slower. We have the portrait of the second gipsy, the smoker, and the accompaniment depicts the smoke as it curls up into the air. The pauses marked must not be too long.
- b) It is but natural that the Hungarian National dance, the Czardas, should be introduced, as it lies in the very blood of the whole tribe of gipsies. The tempo quicker than before.
- c) With the utmost brilliancy, sonority and "bravura"
- d) Here we have the picture of the third gipsy, the sleeper; the tempo again slower.

*sotto voce* *p*

*ritenuto  
cissimo*

And the third one co-si-ly slept, While his  
Und der Drit-te be-hag-lich schlief, und sein

*dim.*

cym-bal— hung on a tree; Cym-bal— am Baum hing,

a) *sempre pp*

*sempre una corda*

*sempre p*

Thro' ev'-ry string then the light wind swept,  
Ue-ber die Sai-ten der Wind-hauch lief,

*dolce (sehr weich)*

Fill-ing his dream with mel ü-ber sein Herz ein Traum

*ppp*

a) The accompaniment depicts the wind playing upon the strings of the cymbal- in the right hand. The slurred notes in the left, are characteristic cymbal- effects also. Note the *pp*, *ppp* and *pppp*.



Poco presto  
(Ziemlich schnell)

dy. ging,

*pppp*

*p a)*

Worn and old the rags of the three, Yet  
An den Klei - dern tru - gen die Drei Lö -

nought they knew of sor - row;  
- - cher und bun - te Fli - cken,

*cresc. molto*

ossia

For they were joy - ous Cared no jot for the  
a - ber sie bo - ten Spott den Er - den ge -

b) For they were joy - ous, gay and free, Cared no jot for the  
a - ber sie bo - ten tro - tzig frei Spott den Er - den - ge -

*ten.*

a) The same quick tempo as before. These seven measures will probably be found to be the most difficult for singer and player to keep well together. They should be studied separately.  
b) The Czardas tempo as before.

mor - row.  
schi - cken.

*broad*  
(breit)

*ten.*

*più lento*

Thus  
Drei

a)

(etwas langsamer)

— in three ways they show'd to me That, when life teems with sad - -  
- fach ha - ben sie mir ge - zeigt wenn das Le - ben uns nach - -

*p sotto voce*

*dim.*

*parlando*

ness, Still one may smoke, and sleep, and fid - dle, Turn - ing  
tet: wie man's ver - schläft, ver - raucht, ver - geigt, und es

*colla voce*

*p*

a) Quasi recitativo.

trou - bles to glad-ness. *strepitoso*  
 drei - fach ver - ach - tet. (hastig)

*ff ten.* *f* *dim.* *riten.*

*dreamily*  
(hinträumend)

As on I fared I turn'd to look A - gain up-on them  
 Nach den Zi - geu - nern lang' noch musst' ich schau'n im Wei - ter -

a) *p un poco pesante*

ly - ing, With hands and fa - ces swart and brown, And their  
 fah - ren, nach den Ge - sich - tern dun - kel braun, nach den

*poco cresc.* *p*

hair slo-ven-ly fly - ing.  
 schwarz-lock-ig - en Haa - ren.

*rit.* *3* *p* *morendo*

\* End here, or continue, without the closing chord, to second ending.  
 a) For the general public the first close will be found more satisfactory than the dreamy, second one, which musicians only will appreciate, at least such was Liszt's personal opinion.





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