

Ballads
for Declamation

with Pianoforte Accompaniment

BY
R. Schumann.

Ent. Sta. Hall.

FAIR HEDWIG, SCHÖN HEDWIG. (FR. HEBBEL.)

THE HEATHER BOY, BALLADE VOM HAIDE KNABEN. (FR. HEBBEL.)

THE FUGITIVES, DIE FLÜCHTLINGE. (SHELLEY.)

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FAIR HEDWIG.

Schön Hedwig.

Maestoso.
Festlich heiter.

R. SCHUMANN.

The first system of musical notation consists of two staves, treble and bass clef, in G major and common time. The music begins with a forte (*f*) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. A *sf* (sforzando) dynamic marking is present in the right hand of the second measure.

The second system continues the piece. The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment. A *sf* dynamic marking is present in the right hand of the second measure.

The third system features more complex textures. The right hand has a melodic line with slurs and accents. The left hand has a more active accompaniment with slurs and accents. There are four *ped.* (pedal) markings in the left hand, each preceded by an asterisk (*).

The fourth system shows the continuation of the piece. The right hand has a melodic line with slurs and accents. The left hand has a more active accompaniment with slurs and accents. There is one *ped.* (pedal) marking in the left hand, preceded by an asterisk (*).

At festive board there sat a knight Of bold and youthful mien His dark eyes glowed with fiery light
Im Kreise der Vasallen sitzt der Ritter, jung und kühn; sein dunkles Feuerauge blitzt, als

E'en as they shone in battle, With valor's glitt'ring sheen!
wollt er ziehn zum Kampfe, und seine Wangen glühn.

When, soft, a lovely maid draws near And
Ein zartes Mägdlein tritt heran und

fills his goblet high;
füllt ihm den Pokal.

Then steps aside with modest fear,
Zu - rück mit Sitten tritt sie dann,

Her
da

Musical score for the first system, featuring a piano accompaniment with two staves and a vocal line above. The piano part includes dynamic markings like "Ped." and asterisks.

face illum'd with blushes Like morning's rosy sky!
fällt auf ihre Stirne der klarste Morgenstrahl.

The young knight gently takes her hand
Der Ritter aber fasst sie schnell bei

Musical score for the second system, featuring a piano accompaniment with two staves and a vocal line above.

And draws her to his side; The maid can scarce his glance with stand She casts her blue eyes downwards Then, trembling,
ihrer weissen Hand. Ihr blaues Auge, frisch und hell, sie schlägt es erst zu Boden, dann hebt sie's unver-

Musical score for the third system, featuring a piano accompaniment with two staves and a vocal line above. The piano part includes a "p" dynamic marking.

opes them wide! "Fair Hedwig, three things I would know From thee, sweet maid, to-day; Whence thou dost come, Where
wandt „Schön Hedwig, die du vor mir stehst, drei Dinge sag' mir frei: woher du kommst, wohin du

Musical score for the fourth system, featuring a piano accompaniment with two staves and a vocal line above. The piano part includes a "p" dynamic marking.

thou dost go, Why thou dost ever follow Where'er I wend my way!" "Whence do I come? from God
gehst, warum du stets mir folgest; das sind der Dinge drei!" Woher ich komm'? ich komm' von

above! That is—they tell me so, With mocking scorn instead of love, When aught of sire or mother
Gott, so hat man mir gesagt, als ich, verfolgt von Hohn und Spott, nach Vater und nach Mutter mit

In tears I seek to know! Where would I go? I know not where, The
Thränen einst ge - fragt. Wohin ich geh'? nichts treibt mich fort, die

earth is far too wide. 'Twere vain to seek a place more fair When all I see around me Seems
Welt ist gar zu weit. Was tauscht' ich eitel Ort um Ort? Sie ist ja allenthalben voll

fraught with joy and pride! Why follow thee in woe or weal? Nay, who my steps should stay? To
Lust und Herrlichkeit. Warum ich folg', wohin du winkst? Ei, sprich, wie könnt' ich ruh'n? Ich

p *cre -*

fill thy cup at ev'ry meal
schenk' den Wein dir, den du trinkst,

On bended knee to serve thee Would be my joy for aye! "Sweet
ich bat dich d'rum auf Knieen, und möcht' es ewig thun! „So

do *f Pedal* {to be held fort zu hal-

maiden, list to me again; I'll ask one question more, And let it not be asked in vain, Say, fair one,
 dost thou love me? Thy answer I implore!"

*frage ich, du blondes Kind, noch um ein Viertes dich; dies Letzte sag' mir an geschwind, dann
 frag' ich dich Nichts weiter: Sag', Mägdlein, liebst du mich?"*

as far as the words "one more demand"
 -ten bis zu den Worten: dies Letzte.

She stands awhile in mute amaze. Her fitful glances rove
Im Anfang steht sie starr und stumm, dann schaut sie langsam sich

pp

From guest to guest until her gaze She rests on him and answers "Aye, thee alone I love!
im Kreis der ernsten Gäste um, und faltet ihre Hände und spricht: ich liebe dich!

But, now, alas! full well I know What my lone fate must be, My fault confess'd I hence
Nun aber weiss ich auch, wohin ich gehen muss von hier; wohl ist's mir klar in

must go And evermore the cloister Is all that's neet for me!" "Thou
meinem Sinn: nach - dem ich dies gestanden, ziemt nur der Schleier mir! „Und

comst from God, thou angel fair, Those words were truly said. The world's foul scorn I'll gladly
wenn du sagst, du kommst von Gott, so fühl ich, das ist wahr. D'rum führ' ich auch, trotz Hohn und

dare And thou, God's own true daughter, With me this day shalt wed!
Spott, als seine liebste Tochter, noch heut dich zum Altar.

And
Ihr

Musical notation for the first system, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a common time signature. The music includes chords and melodic lines with dynamic markings like 'f' and 'Ped.'

you my Lords I did invite Unto a banquet rare:
edlen Herr'n ich lud verblümt zu einem Fest Euch ein;

Musical notation for the second system, continuing the grand staff notation with various chords and melodic fragments, including dynamic markings like 'f' and 'Ped.'

Then let each proud and noble knight Unto the chapel follow
My feast of joy to share!
Ihr Ritter, stolz und hochgerühmt, so
folgt mir zur Kapelle, es soll mein schönstes sein!

Musical notation for the third system, showing a grand staff with complex chordal textures and melodic lines, including dynamic markings like 'f' and 'Ped.'

Musical notation for the fourth system, featuring a grand staff with rhythmic patterns and chordal accompaniment, including dynamic markings like 'f' and 'Ped.'

Musical notation for the fifth system, concluding the piece with a grand staff showing final chords and melodic resolutions, including dynamic markings like 'Ped.' and asterisks.

THE HEATHER BOY.

Ballade vom Haideknaben.

Andante con moto.
Ziemlich bewegt.

In dreams the poor boy's soul was rent, he thought,	o'er the plain, for the sake of the treasure
that he with gold was sent, and though he hasted	was stopp'd and slain. In
<i>Der Knabe träumt, man schicke ihn fort mit</i>	<i>ward drum erschlagen am Wege</i>
<i>dreissig Thalern zum Haideort, er</i>	<i>und war doch nicht langsam und träge. Noch</i>

fright and anguish as he lay,	his master shakes him, "Haste away,
	and take this gold," why tremble so
	up! get thee ready, boy, and go.

<i>liegt er im Angtschweiss, da rüttelt ihm sein Meister und heisst ihm, sich anzuziehen</i>
<i>und legt ihm das Geld auf die Decke</i>
<i>und fragt ihn, warum er erschrecke.</i>

"Oh! Master, dear
„Ach Meister, ach

master, they're striking me dead, see the sun in the heavens is glowing blood-red,
 What fond fancy is this? Bright as gold shines the sun, set out quickly, or I will
Meister, sie schlagen mich todt, die Sonne ist ja wie Blut so roth.
Sie ist es für dich nicht al - - - - - leine, mach' schnell, sonst

Musical score for the first system, featuring piano accompaniment. The right hand has a long sustained chord in the treble clef. The left hand has a melodic line in the bass clef. Dynamics include *pp* and *cresc.*

“Ah! master, dear master so real did it seem, thy look, tone and action I saw in my dream”
 the master, impatient, word never spake more but struck the poor terrified boy to the
 soon hasten you on. „Ach, Meister, mein Meister, so sprachst Du schon, das war das Gesicht, der Blick der Ton,
mach'ich dir Beine! gleich greifst“ - zum Stock, will er sagen, er sagts nicht, er wird schon ge - -

Musical score for the second system, featuring piano accompaniment. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment. Dynamics include *f* and *sf*.

floor. “Ah! master, dear master I go, though to die! O
schlagen. „Ach Meister, mein Meister, ich geh, ich geh, bring’

Musical score for the third system, featuring piano accompaniment. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment. Dynamics include *f* and *p*.

give to my mother, my last farewell sigh! No more will she see me alive; neath the willow that
meiner Mutter das letzte Ade! bid her look for my corse: grows by the brook? Wide:
Und sucht sie nach allen vier Winden, am finden.“ Hin -

Musical score for the fourth system, featuring piano accompaniment. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment. Dynamics include *f* and *p*.

stretching and lonely, away from the town,
 the desolate heath with its paths bare and brown wild, misty and haunted, soul -
aus aus der Stadt! Und da dehnt sie sich die Haide, nebelnd gespenstiglich! Die Winde darüber sausend

pp

chilling and drear, ev'ry step loudly echoes and fills him with fear. No bird save the raven is seen in the sky
 No motion of life can be anywhere seen Below but the worm creeping loathsomely by. A
 the stillness of death pall the bleak cheerless scene
*„Ach wär' hier ein Schritt wie tausend!“ Nur hungrige Vögel schiessen
 Und Alles so still, und Alles so stumm, aus Wolken, um Würmer zu spiessen. Er
 mann sieht sich umsonst nach Lebendigen um,*

rude thatch-roofed cabin now stands in his sight, and the form of a shepherd he sees with affright
 as he calls to his mind all the scenes of his dream
 from his mission, his journey, his death by the stream. "O
*kommt an's einsame Hirtenhaus, der alte Hirt schaut eben heraus,
 des Knaben Angst ist gestiegen,
 am Wege bleibt er noch liegen. „Ach*

p

shepherd, I pray you your kindly help lend, across the vale with me your serving-man send
Hirte du bist ja von frommer Art, vier gute Groschen hab' ich erspart, gieb

This silver groat gladly I'll give unto you when yonder in safety, the village I view,
Deinen Knecht mir zur Seite, dass er zum Dorf mich be - gleite.

'Tis
Ich

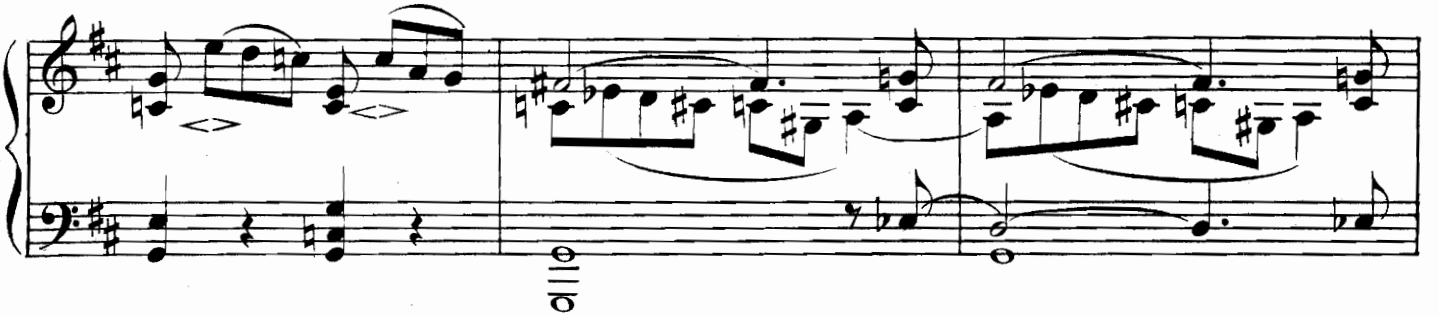


all I can give of my own for the task, but freely 'tis yours for the service
will sie ihm geben, er trinke dafür am nächsten Sonntag ein



I ask, this money, my masters', I carry in dread,
gutes Bier, dies Geld hier, ich trag' es mit Beben,

For I dreamt
man

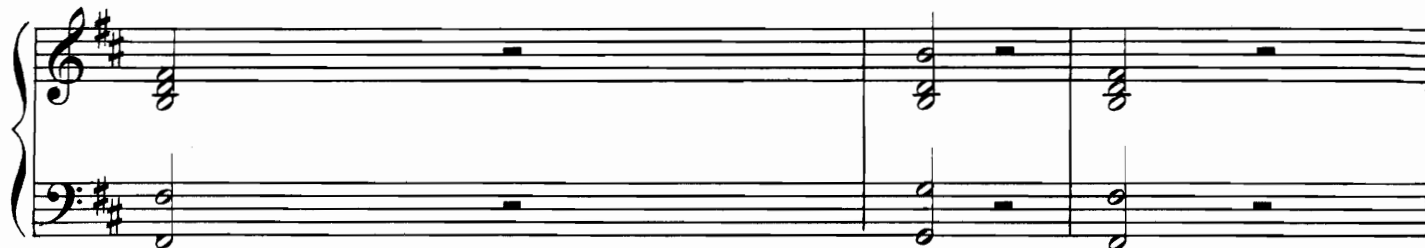


that to steal it my life's blood was shed!
nahm mir im Traum drum das Leben!"

The shepherd then beckoned his man from the field
 who as he came forward a stout stick did wield.
 He mutters compliance; — but
*Der Hirt, der winkte dem langen Knecht,
 er schnitt sich eben den Stecken zurecht,
 jetzt trat er hervor — wie*



fear chills each limb of the boy, as he looks on the man's face so grim. Alas! master shepherd, I thank you, but
graute dem Knaben, als er ihn schaut! „Ach Meister Hirte, ach nein, ach nein, es

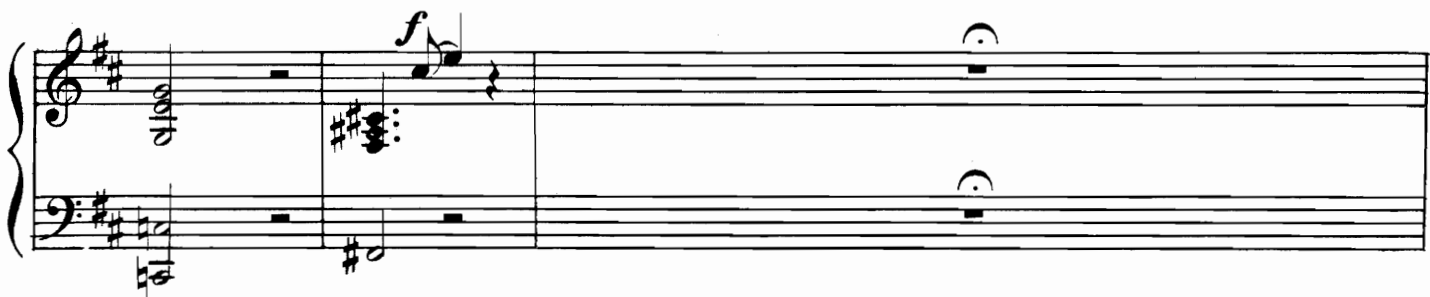


no, 'twere better I'm thinking alone I should go. The man, with a grin like a demon, replied, "He repents that he promised to pay
ist doch besser, ich geh allein!" Der Lange spricht grinsend zum Alten: Er will die vier Groschen be-



for his guide."
halten.

"No, no, no, here's the coin," which he casts at his feet and over the heather he hastens so
„Da sind die vier Groschen!“ Er wirft sie ihm

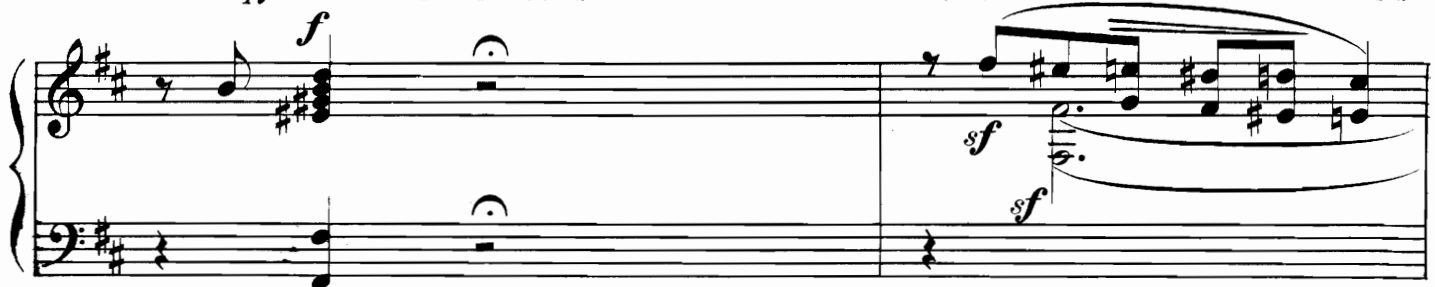


fleet, that he reaches the willow-tree, safe from all harm
 but his course is soon stayed, for a hand grasps
hin und eilt hinweg mit verstörtem Sinn,
schon kann er die Weide erblicken,
da klopft ihm der Knecht in den

his arm.

Rücken.

Hal
 Du



hal hal didst thou think that for all thy swift pace, thou couldst outstrip a runner like me in the chace, thou'rt a
hältst es nicht aus, Du gehst zu geschwind, ei, Eile mit Weile, Du bist ja noch

child,
Kind,

and the weight of that money, indeed must be troublous, sit down, the more haste the less speed.
auch muss das Geld dich beschweren, wer kann dir das Ausruhn verwehren!

Come sit by the willow, and tell me thy dream
Komm', setz' dich unter den Weidenbaum,

and I'll tell thee mine, how - so strange
und dort erzähl' mir den

it may seem,
hässlichen Traum.

for I did dream also, may fiends seize my soul, a dream like to thine, quite
Ich träumte - Gott soll mich verdammen, trifft's nicht mit deinem

as fearful and droll?
zusammen.

He siezes the boy with a grip like a vice,
Er fasst den Knaben wohl bei der Hand,

who
der

frozen with terror, resists not nor cries,
leistet auch nimmermehr Widerstand,

the leaves on the tree whisper
die Blätter flüstern so

dirge-like and sad,
schaurig,

the brook flows on murm'ring beside the poor lad.
das Wässerlein rieselt so traurig.

"Now
Nun

tell me you dreamer, did you see a man, like to me in your vision? re-
sprich, Du träumtest - „Es kam ein Mann -“ War ich das? Sieh mich doch

ply if you can. You're silent? your eyes have already confess'd you're seen me I
näher an. Ich denke du hast mich ge - sehen! Nun weiter, wie

know and now tell me the rest, quickly tell me the rest" "A knife he drew swiftly!" "yes,
ist es geschehen, wie ist es geschehen? „Er zog ein Messer!“ - War

yes! was it like This one?" "aye!" "what followed?" "He raised it to strike!" "I knew
das, wie dies? „Ach ja, ach ja!“ Er zog's? - „Und stieß“ - Er

it" he cries and his eyes fiercely gleam,
stieß Dir's wohl so durch die Kehle? "Did he stab you like this and
Was hilft es auch, dass ich dich

this in your dream?" Two birds on the willow alone saw the blow
quäle? Two sides of the story they'll tell you, I trow. The
Und fragt Ihr, wie's weiter gekommen sei,
So fragt zwei Vögel, sie sassen da - bei. Der

Musical score for the first system, featuring piano accompaniment in G major. The score includes dynamics *sf* and *Led.* and a fermata over the final chord.

raven croak'd merrily soaring on high, the dove fix'd with horror sat mourfully by. The
Rabe verweilte gar heiter. Die Taube konnte nicht weiter. Der

Musical score for the second system, featuring piano accompaniment in G major. The score includes a fermata over the final chord.

gallows tree echoes the Raven's hoarse strain, keeping time to the creak of the guilt laden chain. With
Rabe erzählt, was der Böse noch that und auch wie's der Henker gerochen hat. Die

Musical score for the third system, featuring piano accompaniment in G major. The score includes dynamic *p* and a fermata over the final chord.

sweet mournful cooing the dove tells the tale of the boy's tears and prayers, that were borne on the gale.
Taube erzählt, wie der Knabe geweint und gebetet habe.

Musical score for the fourth system, featuring piano accompaniment in G major. The score includes dynamic *pp* and a fermata over the final chord.

THE FUGITIVES.

Die Flüchtlinge.

(Poem by Shelley.)

Animato.
Bewegt.

The first system of music is in common time (C) and consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and features a series of chords with upward-pointing accents (^). The lower staff is a bass clef with a key signature of one flat (Bb). It features a complex, rhythmic accompaniment with many beamed notes. The system concludes with a forte (*sf*) dynamic.

The waters are flashing, the white hail is dashing, the
Der Hagel klrirt nieder, es leuchten die Wogen, die

The second system of music continues the composition. The upper staff has a treble clef and a key signature of one sharp (F#). It features a series of chords with upward-pointing accents (^). The lower staff is a bass clef with a key signature of one flat (Bb). It features a complex, rhythmic accompaniment with many beamed notes. The system concludes with a *sfpp* dynamic.

lightnings are glancing, the hoar
spray is dancing "On! on! away!" The whirlwind is rushing. the thunder is crashing, the
Blitze sprühen, der Schaum
kommt geflogen - *fort, fort, fort! Der Donner laut kracht, die Wälder stöhnen, der*

The third system of music continues the composition. The upper staff has a treble clef and a key signature of one sharp (F#). It features a series of chords with upward-pointing accents (^). The lower staff is a bass clef with a key signature of one flat (Bb). It features a complex, rhythmic accompaniment with many beamed notes. The system concludes with a *sfpp* dynamic.

forest is swinging, the Minster bells ringing
Sturmwind braust, die Glocken ertönen!

"On! on! away!" The earth seems like ocean, wreck-strewn
Fort, fort, fort! Die Erd', gleich dem Meere wankt

The first system of music is a piano accompaniment. It begins with a *cresc.* marking. The right hand features a series of chords and eighth-note patterns, while the left hand has a more rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).

and in motion, Bird, beast, man and worm, have crept out of the storm,
trümmerbedeckt, Thier und Mensch sind entflo'n, von dem Sturm erschreckt -

"On, a - way!
Fort, fort, fort!

The second system of music continues the piano accompaniment. It features a *p* (piano) dynamic in the middle section, followed by *f* (forte) dynamics. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment.

Our boat has but one sail, and the helmsman turns pale, "A bold Pilot, I trow! who should follow us now?
„Der Steuermann erleicht, nur ein Segel hat's Boot, wer zu folgen wagte, wär' ein kühner Pilot!"

The third system of music shows a piano accompaniment with *p* (piano) and *pp* (pianissimo) dynamics. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment.

And she cried, "Ply the oar, put off quickly from shore;"
„„Greif' zum Ruder, stoss kühn vom Gestad!"

as she spoke, bolts of death mix'd with hail,
Und Hagel und Kugeln bestreu'n den

The fourth system of music is a piano accompaniment with a *pp* (pianissimo) dynamic. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment.

speck'd their path, o'er the sea, and from isle, tower and rock, the blue beacon cloud broke and though dumb in the blast the
Pfad über's Meer. Die Leuchtfeuer glüh'n, von Klippen und Thurm, das Ge-schütz stumm blüzt, er-

red cannon flash'd fast from the lee.
sticht von dem Sturm von seawärts her!

And
 „Und

fear'st thou, and fear'st thou?
 and seest thou and hearst thou?
siehst Du und hörst Du?
und banget Dein Sinn?

And drive we not free
 o'er the terrible sea, I and thou?
Und jagen wir frei nicht das
Meer dahin, ich und Du?“

One boat cloak did cover
 the loved and the lover.
Ein Schiffsmantel deckt
die Liebenden ja beide;

Their blood beats one measure
 they sing of love's pleasure,
Ihr Herz schlägt ver-
eint in stolzer Freude,

soft and low.
sie flüstern sich zu.

In the court of the fortress
 beside the pale portress
 like a blood-hound well beaten
*In dem Schlosshof, neben der Pfortnerin,
 gleich geschlagenem Bluthund,*
 the bridegroom stands burning with shame. On
steht der Bräutigam, bleich vor Schaam. Ein

the topmost watch-turret as a death
 boding spirit stands the grey tyrant father
*totkundend Gespenst steht auf
 oberstem Thurm ein Greis,*

to his voice the mad
 weather seems tame
*und vor seiner Stimme
 scheint der Sturm zahm.*

And with curses
Auf die Letzte

as wild as e'er cling to child
 he devotes to the blast
*und die Schönste seines Stammes
 zur Stunde einen*

the best, loveliest and last
 of his name.
*Fluch er ruft, wie aus Vater's
 Munde nie kam.*

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