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FIRST  
VOCAL ALBUM

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Vols. 342-352

FRANZ SCHUBERT  
SONGS  
WITH  
PIANOFORTE ACCOMPANIMENT

ENGLISH TRANSLATIONS BY  
DR. THEO. BAKER



FIRST VOLUME. 82 SONGS

- PART I. THE MAID OF THE MILL (MÜLLERLIEDER)
- II. WINTER JOURNEY (WINTERREISE)
- III. DYING STRAINS (SCHWANENGEANG)
- IV. 24 FAVORITE SONGS

SECOND VOLUME. 82 SONGS

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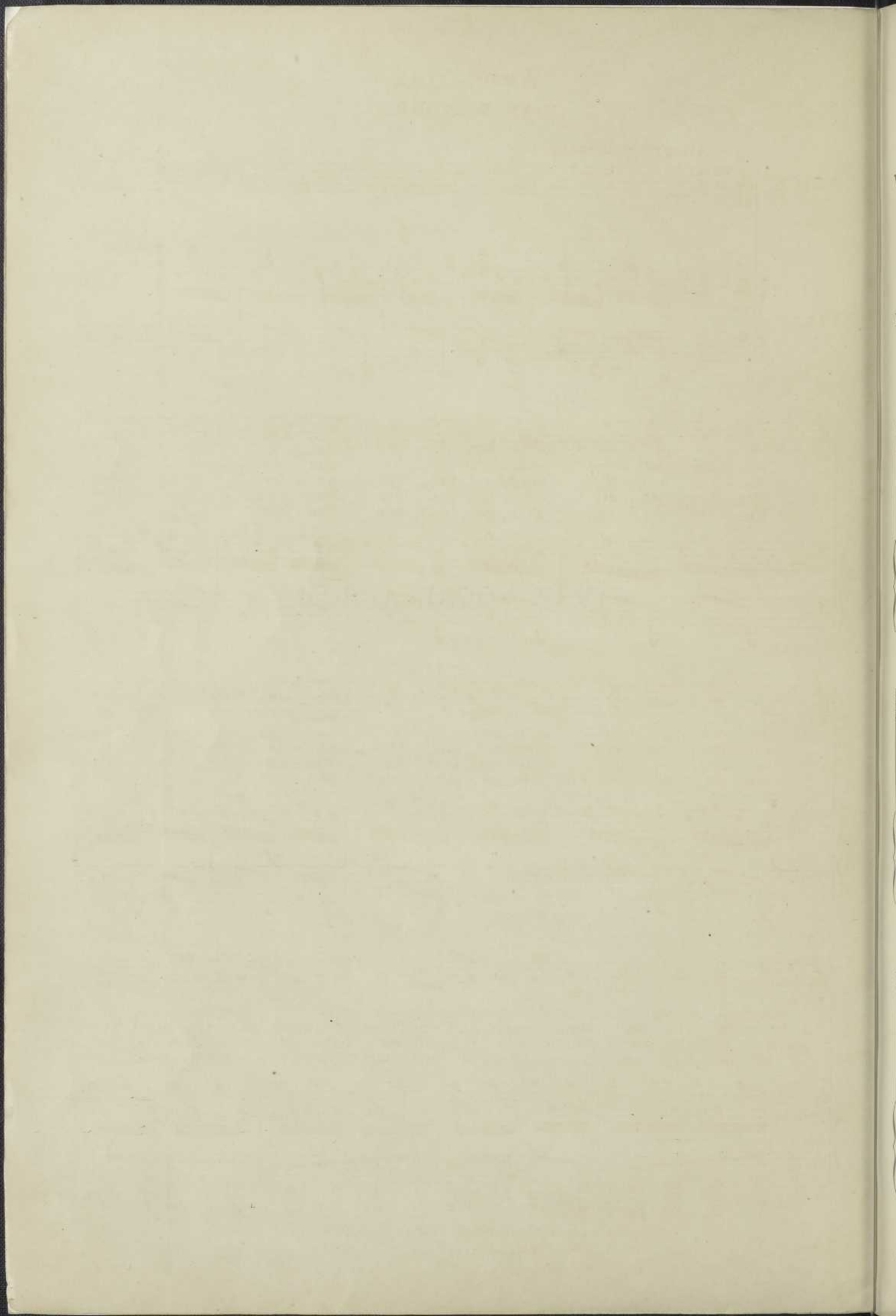
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FIRST VOCAL ALBUM



# Wandering. (DAS WANDERN.)

FR. SCHUBERT.

Allegro moderato.

VOICE.

- 1. To
- 2. The
- 1. Das
- 2. Vom

PIANO.

wan - der is the mill - er's joy, To wan - der, To  
 wa - ter long has taught us this, The wa - ter, The  
 Wan - dern ist des Mül - lers Lust, das Wan - dern! Das  
 Was - ser ha - ben wir's ge - lernt, vom Was - ser! Vom

wan - der is the mill - er's joy, To wan - der, He  
 wa - ter long has taught us this, The wa - ter, It  
 Wan - dern ist des Mül - lers Lust, das Wan - dern. Das  
 Was - ser ha - ben wir's ge - lernt, vom Was - ser. Das

must a wretch-ed mill-er be, Who nev - er cares the world to see, To  
 knows no rest by day or night, In wand'ring al - ways takes de - light, The  
 muss ein schlech-ter Mül-ler sein, dem nie-mals fiel das Wan - dern ein, das  
 hat nicht Rast bei Tag und Nacht, ist stets auf Wan - der - schaft be - dacht, das

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wan - der, to wan - der, to wan - der, to wan - der.  
 wa - ter, the wa - ter, the wa - ter, the wa - ter.  
 Wan - dern, das Wan - dern, das Wan - dern, das Wan - dern.  
 Was - ser, das Was - ser, das Was - ser, das Was - ser.

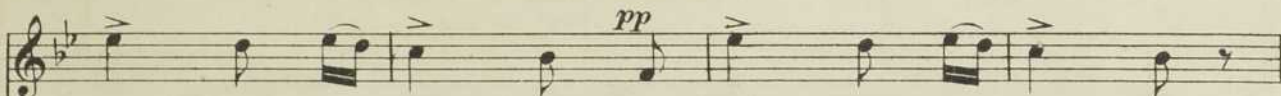
3. We  
 4. The  
 5. To  
 3. Das  
 4. Die  
 5. O

see it in the mill - wheels too, The mill - wheels, We  
 ver - y stones for all their weight, The mill - stones, The  
 wan - der far - ther I de - sire, To wan - der, To  
 seh'n wir auch den Rä - dern ab, den Rä - dern, das  
 Stei - ne selbst, so schwer sie sind, die Stei - ne, die  
 Wan - dern, Wan - dern, mei - ne Lust, o Wan - dern! O

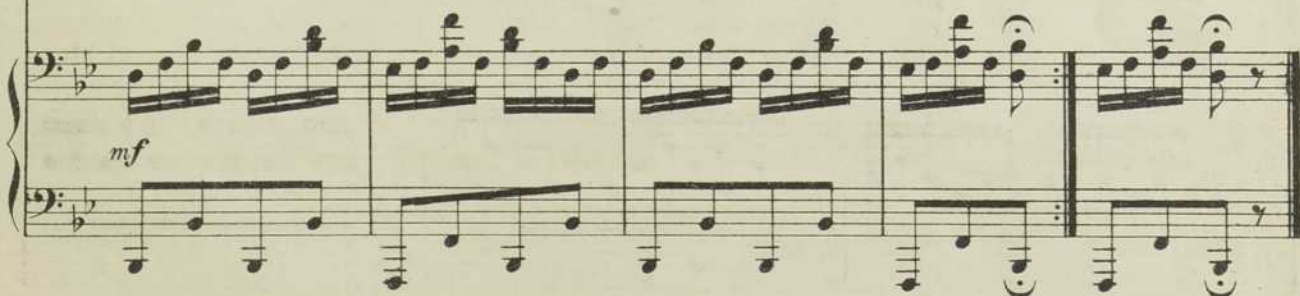
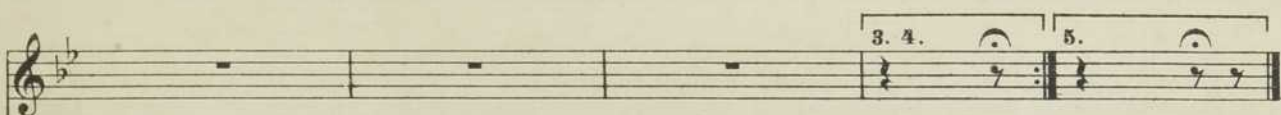
see it in the mill - wheels too, The mill - wheels, They  
 ver - y stones for all their weight, The mill - stones, Keep  
 wan - der far - ther I de - sire, To wan - der, O  
 seh'n wir auch den Rä - dern ab, den Rä - dern, die  
 Stei - ne selbst, so schwer sie sind, die Stei - ne, sie  
 Wan - dern, Wan - dern, mei - ne Lust, o Wan - dern! Herr



like not to be standing still, But turn all day with right good will, The  
 danc-ing in the mer-ry round, And will not be in - ac - tive found, The  
 Mas - ter, and O Mis - tress too, Let me in peace de - part from you, And  
 gar nicht ger - ne stil - le steh'n, die sich mein Tag nicht mü - de dreh'n, die  
 tan - zen mit den mun - tern Reih'n und wol - len gar noch schneller sein, die  
 Mei - ster und Frau Mei - ste - rin, lasst mich in Frie - den wei - ter zieh'n und



mill - wheels, the mill - wheels, the mill - wheels, the mill - wheels.  
 mill - stones, the mill - stones, the mill - stones, the mill - stones.  
 wan - der, and wan - der, and wan - der, and wan - der.  
 Rä - der, die Rä - der, die Rä - der, die Rä - der.  
 Stei - ne, die Stei - ne, die Stei - ne, die Stei - ne.  
 wan - dern, und wan - dern, und wan - dern, und wan - dern.



## Whither?

(WOHIN?)

FR. SCHUBERT.

Moderato.

VOICE.

PIANO.

I heard a stream - let  
Ich hört' ein Bäch - lein

gush - ing From out its rock - y bed, Far -  
rau - schen wohl aus dem Fel - sen - quell, hin -

down the val - ley rush - ing, So fresh and clear it -  
ab zum Tha - le rau - schen so frisch und wun - der -

ped. I know not why I pon - der'd, Nor  
hell. Ich weiss nicht, wie mir wur - de, nicht,

whence the thought did flow, E'en as it has - tens  
 wer den Rath mir gab, ich muss - te auch hin -

down - ward With my staff I too must go, E'en  
 un - ter mit mei - nem Wan - der - stab, ich -

as it has - tens down - ward, With my staff I too must  
 muss - te auch hin - un - ter mit mei - nem Wan - der -

go. Still on - ward, but ev - er down - ward, And  
 stab. Hin - un - ter und im - mer wei - ter, und -

ev - er still by the stream, Which, with re - fresh - ing -  
im - mer dem Ba - che nach; und im - mer fri - scher

mur - mur, More bright and clear did gleam. Which,  
rausch - te und im - mer hel - ler der Bach, und

*cresc.*

with re - fresh - ing - mur - mur, More bright and clear did gleam.  
im - mer fri - scher rausch - te, und im - mer hel - ler der Bach.

Must this then be my path - way? O streamlet, tell me  
Ist das denn mei - ne Stra - sse? O Bäch - lein, sprich, wo -

*pp*

where, My path shall I find! Thou  
hin? wo - hin? sprich, wo - hin? Du

hast with thy sweet mur - mur, Be - wil - der'd quite my mind. Thou  
hast mit dei - nem Rau - schen mir ganz be - rauscht den Sinn, du

hast with thy sweet mur - mur Be - wil - der'd quite my mind. Why  
hast mit dei - nem Rau - schen mir ganz be - rauscht den Sinn. Was

speak I of a mur-mur, No mur-mur can it be. The  
sag' ich denn vom Rau-schen? das kann kein Rau-schen sein; Es

Nix-ies they are sing - ing 'Neath the wave their mel - o - dy, The  
 sin - gen wohl die Ni - xen dort un - ten ih - ren Reih'n, es

*pp*

Nix-ies they are sing - ing 'Neath the wave their mel - o - dy. Cease  
 sin - gen wohl die Ni - xen dort un - ten ih - ren Reih'n. Lass

*pp*

sing - ing, my friends, cease mur - m'ring, And blithe - ly wan - der  
 sin - gen, Ge - sell, lass rau - schen, und wan - d're fröh - lich

*pp*

near, I hear the sound of mill - wheels In  
 nach, Es geh'n ja Müh - len - rä - der in

*p*

ev - 'ry stream-let clear, I hear the sound of  
 je - dem kla - ren Bach, es geh'n ja Müh - len -

mill - wheels In ev - 'ry stream-let clear. Cease  
 rä - der in je - dem kla - ren Bach. Lass

sing - ing, my friends, cease mur - m'ring, And blithe - ly wan - der  
 sin - gen, Ge - sell, lass rau - sehen, und wan - d're fröh - lich

*dim.*

near, blithely then wan-der near.  
 nach, fröh-lich nach, fröh-lich nach.

## Halt by the Brook.

(HALT.)

Non troppo vivace.

PIANO.

The first system of the piano introduction consists of two staves. The right hand plays a melody of eighth notes, starting with a forte (*f*) dynamic and moving to piano (*p*). The left hand plays a rhythmic accompaniment of eighth notes.

The second system continues the piano introduction. The right hand melody continues with eighth notes, and the left hand accompaniment remains consistent. Dynamics include *f* and *p*.

The third system of the piano introduction. The right hand melody continues, and the left hand accompaniment features some chromatic movement in the bass line.

Yon I see a mill - wheel  
Ei - ne Müh - le seh' ich

The vocal entry begins on a whole note. The piano accompaniment starts with a forte-piano (*fp*) dynamic. The right hand plays a steady eighth-note accompaniment, while the left hand has a more active bass line.

flash - ing Through the al - ders a - round, Thro'  
bli - cken aus den Er - len her - aus, durch

The vocal entry continues with a whole note. The piano accompaniment maintains its eighth-note texture, with the right hand providing harmonic support and the left hand moving in the bass.

rip-pling and splash-ing Sweet sing-ing doth  
 Rau-schen und Sin-gen bricht Rä-der-ge-

*cresc.*

sound, Sweet sing-ing doth sound.  
 braus, bricht Rä-der-ge-braus.

O how wel-come, o how wel-come,  
 Ei, will-kom-men, ei, will-kom-men,

*p*

Mer-ry song of the mill! O how wel-come,  
 sü-sser Müh-len-ge-sang, ei, will-kom-men,

O how wel-come, Mer-ry song of the mill!  
 ei, will-kom-men, sü-sser Müh-len-ge-sang!

*pp*

And the house looks so cheer - ful,  
Und das Haus wie so trau - lich,

And the win - dow so bright,  
und die Fen - ster wie blank,

And the sun, how from Heav - en He  
und die Son - ne, wie hel - le vom

*cresc.* - *f*

pours his clear light! The sun, how from  
Him - mel sie scheint, die Son - ne, wie

Heav - en He pours his clear light! Ah,  
hel - le vom Him - mel sie scheint! Ei,

*p*

brook - let, dar - ling brook - let, Did I real - - - ly guess  
 Bäch - lein, lie - bes Bäch - lein, war es al - - - so ge -

right? ah, brook - let, dar - ling brook - let, Did I  
 meint? ei, Bäch - lein, lie - bes Bäch - lein, war es

real - - - ly guess right? Did I real - - - ly guess  
 al - - - so ge - meint? war es al - - - so ge -

*pp*

right? Did I real - - - ly guess right?  
 meint? war es al - - - so ge - meint?

*dimin.*

Thanks to the Brook.  
(DANKSAGUNG AN DEN BACH.)

Poco lento.

VOICE.

Did I  
War es

real-ly guess right, My goodpratt-ling friend, Your sing-ing, Your ring-ing,  
al-so ge-meint, mein rau-schen-der Freund, dein Sin-gen, dein klin-gen,

Did I real-ly guess right? Did I real-ly guess right? A -  
war es al-so ge-meint? war es al-so ge-meint? Zur

way-to the mill, It seems to say still; Yes,  
Mül-le-rin hin, so lau-tet der Sinn, gelt,

I know 'tis her voice, Her voice in the brook. A - way to the  
 hab' ich's ver-stan-den, hab' ich's ver-stan-den, zur Mül - le - rin

*mf*

mill! A - way to the mill!  
 hin, zur Mül - le - rin hin!

*p*

Did she bid you tell? Or per - haps I mis - took. I  
 Hat sie dich ge - schickt, o - der hast mich be - rückt, das

*pp*

wish to know well, Whether she bade you tell, If she bade you tell?  
 möcht' ich noch wis - sen, ob sie dich ge - schickt, ob sie dich ge - schickt?

*pp*

How-e'er it may be, The mill is for me, I have  
Nun wie's auch mag sein, ich ge - be mich d'rein, was ich

found what I want-ed How - e'er it may be. Em -  
such', ist ge - fun - den, wie's im - mer mag sein. Nach

ployment I sought, Here's more than I thought For the hands and the heart too,  
Ar - beit ich frug, nun hab' ich ge-nug, für die Hän - de, für's Her - ze

More than I thought, More than I thought.  
voll - auf ge - nug, voll - auf ge - nug.

*mf* *p*

*pp dimin.*

# After Work.

(AM FEIERABEND.)

Molto Allegro.

PIANO. *f*

Had I  
Hätt' ich

might - y arms with - out num - ber, Could I rouse the tir'd wheels from  
tau - send Ar - me zu rüh - ren, könnt' ich brau - send die Rä - der

slum - ber, Could I wak - en all trees with blow - ing, Could I  
füh - - ren, könnt' ich we - hen durch al - - le Hai - - ne, könnt' ich

keep the mill - stone go - ing, That the love - ly  
dre - - hen al - - le Stei - - ne, dass die schö - ne

mil - - ler- maid      Might di - vine— my love un - said,  
Mül - - le - rin      merk - - te mei - - uen treu - - en Sinn,

That the love - ly mil - - lermaid, Might di - vine— my  
dass die schö - ne Mül - - le - rin merk - te mei - nen

love un - said.  
treu - - - en Sinn.

*decresc.*

Ah! but why this arm so frail In the lift - ing and the  
Ach, wie ist mein Arm so schwach, was ich he - be, was ich

hold - ing, In the hew - ing and the mold - ing? An - y boy can do as  
tra - ge, was ich schnei - de, was ich schla - ge, je - der Knap - pe thut mir's

well, An - y boy can do as well! When the  
 nach, je - der Knap - pe thut mir's nach. Und da

cool and si - lent twi - light gath - ers, I am  
 sitz' ich in - der gro - ssen Run - de, zu der

sit - ting here with all the oth - ers, And the  
 stil - len, küh - len Fei - er - stun - de, und der

mas - ter tells us grave - ly: "You have done your la - bor brave - ly! you have  
 Mei - sterspricht zu al - len: „eu - er Werk hat mir ge - fal - len, eu - er

done your la - bor brave - ly." And the maid - en, my - de - light,  
 Werk hat mir ge - fal - len," und das lie - be Mäd - chen sagt -

Wish - es all a kind good night,      Wish - es all a kind good  
al - - len ei - ne gu - te Nacht,      al - - len ei - ne gu - te

*Più mosso.*

night.      Had I might - y arms with - out  
Nacht.      Hätt' ich tau - send Ar - me zu

num - ber,      Could I rouse the tir'd wheels from slum - ber,      Could I  
rüh - ren,      könnt' ich brau - send die Rä - - der füh - - ren,      könnt' ich

wak - en the trees with blow - ing,      Could I keep the mill - stone  
we - hen durch al - - le Hai - - ne,      könnt' ich dre - - hen al - - le

go - ing,      That the love - ly mil - ler - maid      Might di -  
Stei - - ne,      dass die schö - - ne Mül - - le - rin      merk - te

vine my love, my love — un - said, That the love - ly mil - ler -  
 mei - nen, mei - nen treu - - - en Sinn, dass die schö - ne Mül - le -

maid Might di - vine, my love, my love un - said,  
 rin merk - te mei - nen, mei - nen treu - - - en Sinn,

That — the love-ly mil - ler-maid Might  
 dass — die schö - ne Mül - le - rin merk-

— di - vine my love un - said!  
 — te mei - nen treu - en Sinn.

## The Question.

(DER NEUGIERIGE.)

FR. SCHUBERT.

Lento.

VOICE.

PIANO.

*p* *pp*

I will not ask a  
Ich fra - ge kei - ne

flow-er, Nor of the stars in - quire, For no star or flow'r can  
Blu - me, ich fra - ge kei - nen Stern, sie kön - nen mir al - le nicht

tell me What I to know de - sire: For I am not a  
sa - gen, was ich er - führ' so gern. Ich bin ja auch kein

gard'ner, The stars too far a - bove, My streamlet will I  
Gärtner, die Ster - ne steh'n zu hoch; mein Bäch - lein will ich

ask then, If blest will be my love? 0  
 fra-gen, ob mich mein Herz be - lög. 0

**Molto lento.**

stream - let, dear-est stream-let, How dumb thou art to -  
 Bäch - lein mei-ner Lie - be, wie bist du heut' so

*pp*

day! I'd fain know one thing on - ly, One  
 stumm! will ja nur Ei - nes wis - sen, ein

word then pry - thee say, One word then pry - thee say.  
 Wört-chen um und um, ein Wört-chen um und um.

One word is "yes," so pleas - ant, The o - ther word is  
 „Ja," heisst das ei - ne Wört - chen, das an - d're hei - sset

"no," Each lit - tle word com - pris - ing My world of bliss or  
 „Nein," die bei - den Wört - chen schlie - ssen die gan - ze Welt mir

*cresc.* *p*

woe, Each lit - tle word com - pris - ing My  
 ein, die bei - den Wört - chen schlie - ssen die

*cresc.*

world of bliss or woe. 0  
 gan - ze Welt mir ein. 0

*p* *pp*

stream - let, dear-est stream - let, What whim pos - sess-es  
 Bäch - lein mei-ner Lie - be, was bist du wun-der -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains six measures of music with lyrics underneath. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

thee! I ne'er a-gain will tell it, Say,  
 lich! Will's ja nicht wei-ter sa - gen, sag',

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has six measures with lyrics. The piano accompaniment maintains the same rhythmic pattern as the first system.

does my love \_\_\_\_\_ love me, Say does my love \_\_\_\_\_ love  
 Bäch-lein,liebt \_\_\_\_\_ sie mich? sag', Bäch-lein,liebt \_\_\_\_\_ sie

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has six measures with lyrics. The piano accompaniment maintains the same rhythmic pattern.

me?  
 mich?

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has two measures with lyrics. The piano accompaniment maintains the same rhythmic pattern and ends with a double bar line.

## Impatience.

(UNGEDULD.)

Allegro assai.

FR. SCHUBERT.

PIANO.

First system of piano introduction. Treble clef, key signature of two sharps (D major), 3/4 time. The right hand features a series of triplet eighth notes. The left hand has a simple accompaniment with some triplets. Dynamics include *p* and *p>*.

Second system of piano introduction. Continues the triplet patterns in both hands.

*Je veux tracer sur l'ar-bre du Jardin* *Gra-*  
*Je veux inscrire un peu me sans-bonnet* *A*

First system of the vocal line, starting with a whole rest followed by a melodic phrase.

1. I'd carve it on the bark of ev - 'ry tree, On  
 2. I'd train a young and ten - der star - ling dear, And  
 1. Ich schnitt' es gern in al - le Rin - den ein, ich  
 2. Ich möcht' mir zie - hen ei - nen jun - gen Staar, bis

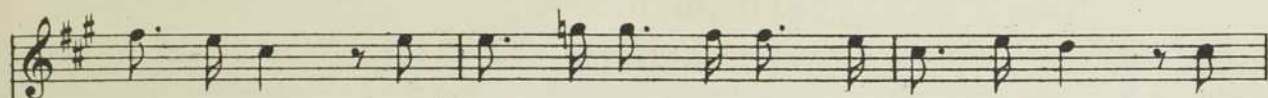
Third system of piano introduction. The right hand has a more active accompaniment with chords and triplets. Dynamics include *fp* and *p*.

*sur sur cha-que pier-re du chemin* *Des graines de nos fleurs je*  
*fais* *qu'il di-se à tou-te la fo-rit*

Second system of the vocal line, continuing the melody.

ev - 'ry stone it should en-grav-en be; I fain would sow it in each  
 he should speak those words in tones so clear, As if my lips had said that  
 grüb' es gern in je - den Kie-sel-stein, ich möcht' es sä'n auf je - des  
 dass er sprach' die Wor - te rein und klar, bis er sie sprach' mit mei-nes

Fourth system of piano introduction, concluding the piece with sustained chords in the right hand and a simple bass line.



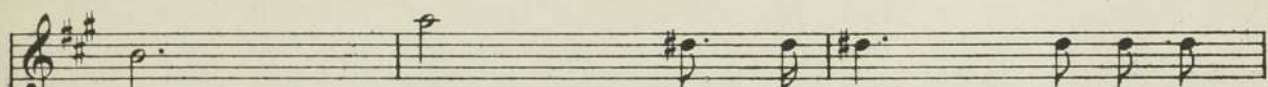
gar - den green, In ear - ly cress it should be quick - ly seen, On  
ten - der word Whose ech - o in my ar - dent heart is heard, And  
fri - sche Beet, mit Kres - sen - sa - men, der es schnell ver - rath, auf  
Mun - des Klang, mit mei - nes Her - zens vol - lem, hei - ssen Drang, dann



*seuls, par tous, ma main voi droit escri - re*



ev - 'ry page should be in - scrib'd for ev - er.) 1. 2. Thine is my  
he should sing it at thy win - dow ev - er.) 1. 2. Dein ist mein  
je - den wei - ssen Zet - tel möcht' ich's schrei - ben.) 1. 2. Dein ist mein  
säng' er hell durch ih - re Fen - ster - schrei - ben.)



heart, Thine is my heart, And shall be  
Herz, dein ist mein Herz, und soll es



thine — for — ev - er, ev - er!  
e - wig - e - wig blei - ben.



3. The morn - ing breeze my love to thee should blow, And  
 4. With - in mine eyes I deem my love doth speak, And  
 3. Den Mor - gen - win - den möcht' ich's hau - chen ein, ich  
 4. Ich meint', es müsst' in mei - nen Au - gen steh'n, auf

thro' the hedge-row should it sigh - ing flow, I'd have it shine in ev - 'ry  
 all must see it on my burn - ing cheek, And e - ven read it from my  
 möcht' es säu - seln durch den re - gen Hain; o, leuch - tet' es aus je - dem  
 mei - nen Wan - gen müsst' man's bren - nen seh'n, zu le - sen wär's auf mei - nem

flow - er star, And per - fume rare should waft it near and far, The  
 si - lent mouth, And ev - 'ry breath I draw doth bear it forth: - And  
 Blu - men - stern! trüg' es der Duft zu ihr von nah' und fern! ihr  
 stum - men Mund, ein je - der A - them - zug gäb's laut ihr kund: und

stream should move the wheels to tell it ev - er, } 3. 4. Thine is my  
 yet she seems to mark my sor - row nev - er }  
 Wo - gen, könnt' ihr nichts als Rä - der trei - ben? } 3. 4. Dein ist mein  
 sie merkt nichts von all' dem ban - gen Trei - ben. }

heart, Thine is my heart, And shall be thine — for —  
 Herz, dein ist mein Herz, und soll es e - - wig —

ev - - er, — ev - - er. er.  
 e - - wig — blei - - ben. ben.

## Morning Greeting.

(MORGENGRUSS.)

FR. SCHUBERT.

Moderato

VOICE.

PIANO.

*p*

1. Good morn - ing, love - ly mil - ler's maid, Why hide thy head as —  
 2. I on - ly crave a - far to — gaze Up - on thy win - dows.  
 1. Gu - ten Mor - gen, schö - ne Mül - le - rin! wo steckst du gleich das —  
 2. O lass mich nur von fer - ne — steh'n, nach dei - nem lie - ben —

*pp*

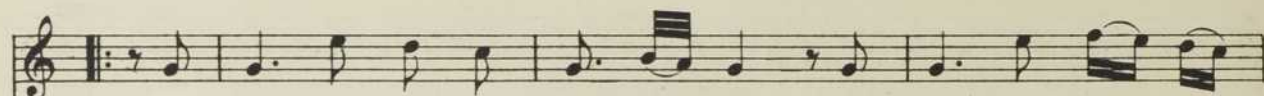
- if a - fraid, That charm - ing face — con - ceal - ing?  
 shin - ing rays, Tho' dis - tant, 'tis — my pleas - ure.  
 Köpf - chen hin, als wär dir was — ge - sche - hen?  
 Fen - ster seh'n, von fer - ne, ganz — von fer - ne!

Say, doth my greet - ing vex thee so, And -  
 I fain at thy small door would see That -  
 Ver - driesst dich denn mein Gruss so schwer? ver -  
 Du blon - des Köpf - chen, komm her - vor! her -

doth my look per - plex thee so? Then hence must I — be  
 fair young head so dear to me, And morn - ing stars of  
 stört dich denn mein Blick so sehr? So muss ich wie - der  
 vor aus eu - rem run - den Thor, ihr blau - en Mor - gen -

steal - ing, Then hence must I — be steal - ing, must I — be  
 a - zure, And morn - ing stars of a - zure, the stars of  
 ge - hen, so muss ich wie - der ge - hen, wie - der  
 ster - ne, ihr blau - en Mor - gen - ster - ne, ihr Mor - gen -

steal - ing.  
 a - zure.  
 ge - hen.  
 ster - ne.



3. Ye slum - ber - lad - en eyes so blue, Like blos - soms tipp'd with  
 4. Shake off night's dim and dream - y veil, And morn - ing's fresh free  
 3. Ihr schlum - mer - trunk - nen Äu - ge - lein, ihr thau - be - trüb - ten  
 4. Nun schüt - telt ab der Träu - me - Flor, und hebt euch frisch und



ear - ly dew, Why shun the light of morn - ing?  
 air in - hale Of God's clear shin - ing mor - row!  
 Blü - me - lein, was scheu - et ihr die Son - ne?  
 frei em - por in Got - tes hel - len Mor - gen!



Hath night so charm'd ye in your sleep, That  
 The lark is war - bling far on high, From  
 Hat es die Nacht so gut ge - meint, dass  
 Die Ler - che wir - belt in der Luft, und



still ye're clos'd, and droop, and weep, In dreams ye find so  
 out the earth doth swell the ery Of love, and pain, and  
 ihr euch schliesst und bückt und weint nach ih - rer stil - len  
 aus dem tie - fen Her - zen ruft der Lie - be Leid und

*pp*

charm - ing, In dreams ye find so charm - ing, ye find so  
 sor - row, Of love, and pain, and sor - row, of pain and  
 Won - ne, nach ih - rer stil - len Won - ne, nach ih - rer  
 Sor - gen, die Lie - be Leid und Sor - gen, Leid und

charm - ing?  
 sor - row.  
 Won - ne?  
 Sor - gen.

## The Miller's Flowers.

(DES MÜLLERS BLUMEN.)

Moderato.

PIANO. *p*

1. Be - side the brook grow flow'rets blue, That peep thro' drops of spark-ling dew: The  
 2. Now close be - neath her win-dow there I'll go - and plant my flow - ers fair; O  
 1. Am Bach viel klei - ne Blu - men steh'n, aus hel - len blau - en Au - gen seh'n, der  
 2. Dicht un - ter ih - rem Fen - ster - lein, da pflanz' ich mei - ne Blu - men ein, da

Mil - ler holds the brooklet dear, My dar - ling's eye is blue and clear:  
 call to her when stillness reigns, When slumber all her soul en - chains:  
 Bach der ist - des Müllers Freund und hell - blau Liebchens Au - ge scheint,  
 ruft ihr zu, wenn al - les schweigt, wenn sich ihr Haupt zum Schlummer neigt,

*cresc.*

So they are mine, these flow - ers, So they are mine, these flow - ers.  
 Full well ye know my mean - ing, Full well ye know my mean - ing.  
 drum sind es mei - ne Blu - men, drum sind es mei - ne Blu - men.  
 ihr wisst ja was ich mei - ne, ihr wisst ja was ich mei - ne.

*pp* *cresc.*

3. And  
4. And  
3. Und  
4. Und

when her eyes in slumber close, And she— is wrapt in soft re- pose, Then  
when her case-ment opes at morn, Then seek her eye with gaze love-lorn, The  
wenn sie that die Äug-lein zu, und schläft in sü - sser, sü - sser Ruh, dann  
schliesst sie früh die Lü - den auf, dann schaut mit Lie - bes - blick hin-auf, der

whis- per from your low - ly spot, In dreams to her, "For - get me not!"  
dew-drops in \_ your eyes that shine Shall meet her gazelike tears of mine,  
lis - pelt als \_ ein Traumgesicht ihr zu: Ver-giss, ver - giss mein nicht!  
Thau in eu - ren Äu - ge-lein, das sol - len mei - ne Thränen sein,

Yes, there you have my mean - ing, Yes, there you have my mean - ing.  
That o'er you I've been weep - ing, That o'er you I've been weep - ing.  
Das ist es, was ich mei - ne, das ist es, was ich mei - ne.  
die will ich auf euch wei - nen, die will ich auf euch wei - nen.

*pp* *cresc.* *Fine.*

# Teardrops.

(THRÄNENREGEN.)

FR. SCHUBERT.

Poco lento.

PIANO. *pp*

The piano introduction is in G major, 6/8 time, and consists of three measures. The right hand features a melodic line with slurs and accents, while the left hand provides a simple harmonic accompaniment.

1. We two sat so fond-ly to- geth- er Where cool- ing al- ders  
 2. The moon I nev- er heed- ed, Nor an- y star that  
 3. And sunk- en in the mill- stream The sky did all ap-

1. Wir sa-ssen so trau-lich bei- sam- men im küh- len Er- len-  
 2. Ich sah nach kei- nem Mon- de, nach kei- nem Ster- nen-  
 3. Und in den Bach ver- sun- ken, der gan- ze Him- mel

The first system of the vocal and piano accompaniment. The vocal line is in G major, 6/8 time, and consists of three measures. The piano accompaniment is in G major, 6/8 time, and consists of three measures. The piano part features a melodic line with slurs and accents, while the vocal part features a simple harmonic accompaniment.

spread, And gazed in the mur- mur- ing mill- stream While swift- ly be- low us it  
 shone, My eyes e'er sought her im- age, And met her eyes a-  
 pear, As if it fain would draw me To deeps far down and

Chin  
 dach, wir schau-ten so trau-lich zu- sam- men hin- ab in den rie- sel- den  
 schein, ich schau- te nach ih- rem Bil- de, nach ih- ren Au- gen al-  
 schien und woll- te mich mit hin- un- ter in sei- ne Tie- fe

The second system of the vocal and piano accompaniment. The vocal line is in G major, 6/8 time, and consists of three measures. The piano accompaniment is in G major, 6/8 time, and consists of three measures. The piano part features a melodic line with slurs and accents, while the vocal part features a simple harmonic accompaniment.

sped.  
 lone.  
 clear.

The  
 And  
 And

Bach.  
 lein.  
 zieh'n.

Der  
 Und  
 Und

moon was bright - ly beam - ing, The stars — were shin - ing,  
 saw how they nod - ded and greet - ed As hap - pi - ly rip - pled the  
 o - ver the clouds and the stars, — too, The brook - let so mer - ri - ly

Mond war auch ge - kom - men, die Stern - lein hin - ter -  
 sa - he sie ni - cken und bli - cken her - auf aus dem se - li - gen  
 ü - ber den Wol - ken und Ster - nen da rie - sel - te mun - ter der

too, And blend - ed so fond - ly to - geth - er In the  
 stream; The flow - er - ets blue by the brook - side All  
 ran, And call - ed, with gush - ing and gur - gling, "Come

drein, und schau - ten so trau - lich zu - sam - men in den  
 Bach, die Blüm - lein am U - fer, die blau - en, sie  
 Bach, und rief mit Sin - gen und Klin - gen: Ge -

sil - ver - y mir - ror be - low.  
nod - ded and greet - ed with them.  
on, my good fel - low come on!"

sil - ber - nen Spie - gel hin - ein.  
nick - ten und blick - ten ihr nach.  
sel - le, Ge - sel - le mir nach.

4. My eyes in tears were swimming, Dis - tort - ing the mir - ror se -  
4. Da gin - gen die Au - gen mir ü - ber, da ward es im Spie - gel so

rene. Said she: "The rain is com - ing; Good - bye, I'm go - ing  
kraus, sie sprach: es kommt ein Re - gen, A - de, ich geh' nach

*Rall. ant. piano*

in!"  
Haus.

*pp*

# Mine.

(MEIN.)

Allegro moderato.

PIANO.

First system of piano introduction, featuring treble and bass staves with a melody in the right hand and accompaniment in the left hand.

Second system of piano introduction, continuing the melody and accompaniment.

Brook - let, stay thy bab - bling fine, Nois - y wheel, thy toil re - sign,  
 Bäch - lein, lass dein Rau - schen sein, Rä - der, stellt eu'r Brau - sen ein,

Third system of piano introduction, including the first line of lyrics. The piano part is marked *pp*.

Ye gay warblers, sing not a line, at my sign Great and small your  
 all' ihr mun - tern Wald - vö - ge - lein, gross und klein, en - det eu - re

Fourth system of piano introduction, including the second line of lyrics. The piano part is marked *cresc.*

joy con - fine, Great and small your joy con - fine!  
 Me - lo - dei'n, en - det eu - re Me - lo - dei'n!

Fifth system of piano introduction, including the third line of lyrics.

Tree and vine, Leaf-y shrine, In one sounding rime combine, Tree and vine,  
 Durch den Hain aus und ein, schal-le heut' ein Reim al-lein, durch den Hain

Leaf-y shrine, In one sounding rime combine: The be-lov-ed mil-ler-maid is  
 aus und ein, schal-le heut' ein Reim al-lein: Die ge-lieb-te Mül-le-rin ist

mine, is mine, The be-lov-ed mil-ler-maid is mine, is  
 mein, ist mein, die ge-lieb-te Mül-le-rin ist mein, ist

mine, mine, mine! Spring-tide, are these  
 mein, mein, mein! Früh-ling, sind das

all the flow'rs thou call - est thine? Sun-beams! can ye not more brightly shine?  
al - le dei - ne Blü - me - lein? Son - ne! hast du kei - nen hel - lerh Schein?

Must I all a - lone repine, Lone - ly in my bliss di - vine, - Is \_\_\_\_\_  
Ach! so muss ich ganz al - lein mit dem se - li - gen Wor - te mein - un - - -

- no joy in all the world to - vie with mine? Is \_\_\_\_\_  
- ver - stan - den in der wei - ten Schö - pfung sein, - un - - -

- no joy in all the world to - vie \_\_\_\_\_ with mine?  
- ver - stan - den in der wei - ten Schö - pfung sein.

Brook - let, stay thy bab - bling fine,  
Bäch - lein, lass dein Rau - schen sein,

Nois - y wheel, thy toil re - sign, Ye gay war - blers, sing not a line,  
Rä - der, stellt eu'r Brau - sen ein, all' ihr mun - ter'n Wald - vö - ge - lein,

at my sign Great and small your joy con - fine, \_\_\_\_\_  
gross und klein, en - det eu - re Me - lo - de'n, \_\_\_\_\_

Great and small your joy con - fine! \_\_\_\_\_ Tree and vine,  
en - det eu - re Me - lo - de'n! \_\_\_\_\_ Durch den Hain

Leaf - y shrine, In - onesounding rime combine, Tree and vine,  
aus und ein, schal - le heut' ein Reim al - lein, durch den Hain

Leaf-y shrine, In one sound-ing rime combine: The be-lov-ed  
 aus und ein, schal-le heut' ein Reim al-lein: Die ge-lieb-te

mil-ler-maid is mine, is mine, The be-lov-ed  
 Mül-le-rin ist mein, ist mein, Die ge-lieb-te

mil-ler-maid is mine, is mine mine,  
 Mül-le-rin ist mein, ist mein, mein,

is mine!  
 ist mein!

*ff* *p* *ff* *p* *ff* *f* *ff*

Pause.  
(PAUSE)

Poco Allegro.

PIANO.

I have  
Mei - ne

hung my lute for a while on the wall,  
Lau - te hab' ich ge - hängt an die Wand, Tied with a rib - bon green whose ends  
hab' sie um - schlungen mit ei - nem

i - dly\_ fall, My heart is so full I no long - er can sing, I no  
grü - nen\_ Band, ich kann nicht mehr singen, mein Herz ist zu voll, weiss nicht

more in - to rime my joy can\_ bring. All\_ my\_ yearn - ings,  
wie ich's in Rei - me zwin - gen\_ soll, mei - ner\_ Sehn - sucht

were they nev-er so strong, — Once I could breathe them in play-ful —  
al-ler-hei-sse-sten Schmerz — durft' ich aus - hau-chen in Lie-der -

song; My tune-ful plain-ings, so fond and sweet, —  
scherz, und wie ich klag-te, so süß und fein, —

Seem'd with no light an-guish e'er re-plete. Oh! how  
glaubt' ich doch, mein Lei-den wär' nicht klein. Ei, wie

great of my bliss the load must be, That no sound on Earth can suf-  
gross ist wohl mei-nes Glü-ckes Last, dass kein Klang auf Er-den es

fice for me, That no sound on Earth can suf-fice for me!  
in sich fasst, dass kein Klang auf Er-den es in sich fasst!

*pp*

Now, dearest lute, still here on thy wall re - pose,      And when a -  
 Nun lie-be Lau - te, ruh' an dem Na - gel hier,      und weht ein

cross thy strings some fond zeph-yr— blows, Or wan - der - ing bee touch - es  
 Lüft - chen ü - ber die Sai - ten dir, und streift ei - ne Bie - ne mit

thee with pass - ing wing, I start at thy mur - mur, fright - end and shud - der - ing.  
 ih - ren Flü - geln dich, da wird mir so ban - ge, und es durchschau - ert mich.

And why, why did I leave the rib - bon there so long?  
 War - um liess ich das Band auch hän - gen so lang?

*pp*

Oft stir - ring the strings to a low, sigh - ing song.  
Oft fliegt's um die Sai - ten mit seuf - zen - dem Klang.

Is it an ech - o — of my love - lorn sighs? Does it fore - bode a - wak - 'ning  
Ist es der Nachklang — meiner Lie - bes - pein? Soll es das Vor - spiel neu - er —

mel - o - dies? Is it an ech - o —  
Lie - der sein? Ist es der Nach - klang

— of my love - lorn sighs? Does it fore - bode a - wak - 'ning mel - o -  
— mei - ner Lie - bes - pein? Soll es das Vor - spiel neu - er — Lie - der

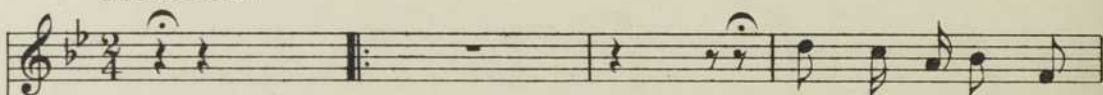
dies?  
sein?

## With the green Lute-band.

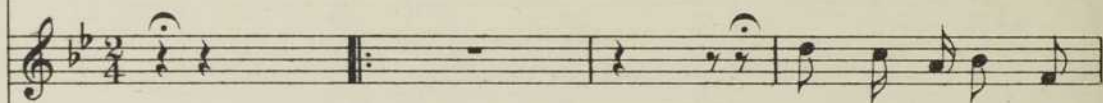
(MIT DEM GRÜNEN LAUTENBANDE.)

Moderato.

VOICE.



1. "Oh, 'tis a shame, green
2. Tho' I am white from
3. Now in thy tress - es



1. „Schad' um das schö - ne
2. Ist auch dein gan - zer
3. Nun schlin - ge in die

Moderato.

PIANO.



rib - bon gay, That on the wall thou fad'st a - way, And green's the hue I  
 top to toe, Yet green shall be my - col - or now, For now I love it -  
 deft - ly twine, Sweet-heart, this rib - bon - green of mine, For 'tis thy fav - 'rite

grü - ne Band, dass es ver - bleicht hier an der Wand, ich hab' das Grün so -  
 Lieb - ster weiss, soll Grün doch ha - ben sei - nen Preis, und ich auch hab' es -  
 Lo - cken dein das grü - ne Band ge - fäl - lig ein, du hast ja's Grün so -

love, — and green's the hue — I love. So saidst thou, sweet, to —  
 too, — for now — I love — it too. Be — cause our love is  
 hue, — for 'tis — thy fav — 'rite hue. Then I shall know where

gern, — ich hab' das Grün — so gern." So sprachst du, Lieb — chen,  
 gern, — und ich auch hab' — es gern, weil un — sre Lieb' ist  
 gern, — du hast ja's Grün — so gern. Dann weiss ich, wo die

day to me, I'll take it off and send it thee, Now  
 ev — er — green, And green the heights of hope se — rene, It  
 Hope re — sides, Then I shall know where Love a — bides, Ah,

heut' zu mir, gleich knüpf' ich's ab und send' es dir. Nun  
 im — mer — grün, weil grün der Hoff — nung Fer — nen blühn, drum  
 Hoff — nung wohnt, dann weiss ich, wo die Lie — be thront, dann

give the green thy love, — now give the green — thy love.  
 is our fav — 'rite hue, — it is — our fav — 'rite hue.  
 then I'll love it — too, — ah, then I'll love — it too.

hab' das Grü — ne — gern, — nun hab' das Grü — ne gern.  
 ha — ben wir es gern, — drum ha — ben wir — es gern.  
 hab' ich's Grün erst gern, — dann hab' ich's Grün — erst gern.

*Fine.*

# The Hunter.

(DER JÄGER.)

Allegro molto. *stacc.*

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It begins with a whole rest, followed by a quarter rest, and then a series of eighth notes. The left hand starts with a bass clef, a key signature of two flats, and a 6/8 time signature. It begins with a quarter note, followed by a series of eighth notes. The tempo is marked 'Allegro molto' and the articulation is 'stacc.'.

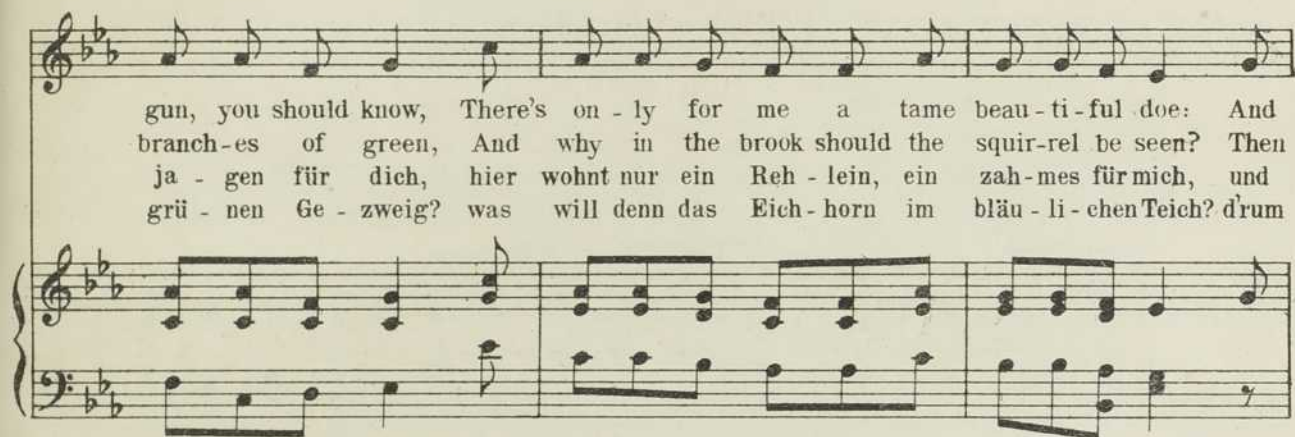
1. But what by the brook will the hunts - man do? Hence,  
bet - ter, re - main in the for - est you own, And

1. Was sucht denn der Jä - ger am Mühl - bach hier? bleib',  
bes - ser, du blie - best im Wal - de da - zu, und

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with a treble clef, a key signature of two flats, and a 6/8 time signature. It begins with a whole rest, followed by a quarter rest, and then a series of eighth notes. The piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of two flats, and a 6/8 time signature. It begins with a quarter note, followed by a series of eighth notes. The left hand starts with a bass clef, a key signature of two flats, and a 6/8 time signature. It begins with a quarter note, followed by a series of eighth notes. The piano accompaniment is marked 'p'.

sau - cy in - trud - er, 'tis no place for you, No prey to be found for your  
let both the mill and the mil - ler a - lone. What good are the fish 'mid the  
tro - tzi - ger Jä - ger, in dei - nem Re - vier, hier gibt es kein Wild — zu  
lie - ssest die Müh - len und Mül - ler in Ruh', was tau - gen die Fischlein im

The second system of the vocal and piano accompaniment. The vocal line is on a single staff with a treble clef, a key signature of two flats, and a 6/8 time signature. It begins with a quarter note, followed by a series of eighth notes. The piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of two flats, and a 6/8 time signature. It begins with a quarter note, followed by a series of eighth notes. The left hand starts with a bass clef, a key signature of two flats, and a 6/8 time signature. It begins with a quarter note, followed by a series of eighth notes.



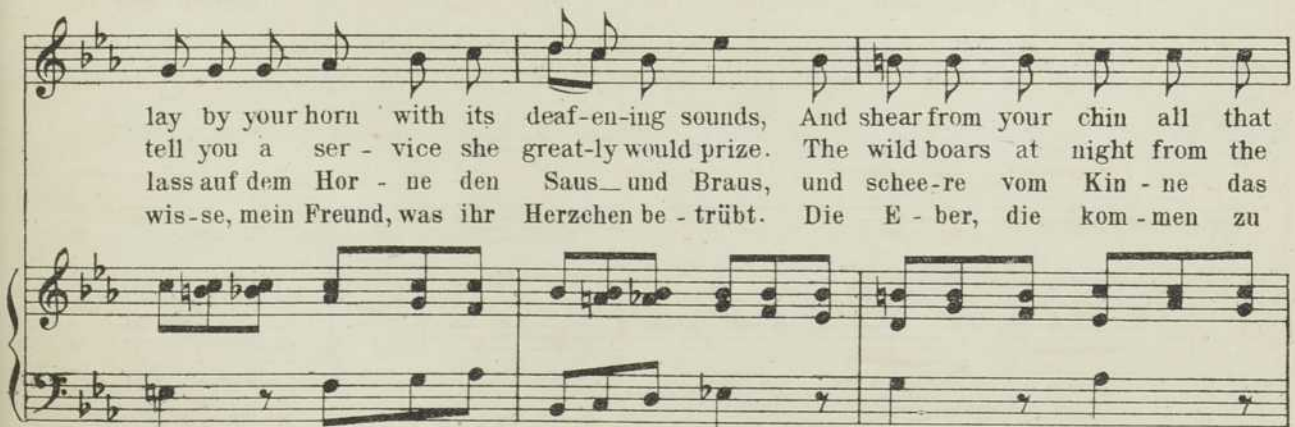
gun, you should know, There's on - ly for me a tame beau - ti - ful doe: And  
branch - es of green, And why in the brook should the squir - rel be seen? Then  
ja - gen für dich, hier wohnt nur ein Reh - lein, ein zah - mes für mich, und  
grü - nen Ge - zweig? was will denn das Eich - horn im bläu - li - chen Teich? drum



would you this del - i - cate crea - ture see, Then leave your gun stand - ing be -  
sau - cy in - trud - er, just keep to your place, No more show our glit - ter - ing  
willst du das zärt - li - che Reh - lein seh'n, so lass dei - ne Büch - sen im  
blei - be, du tro - tzi - ger Jä - ger, im Hain und lass mich mit mei - nen drei



hind a tree, And leave in their ken - nel your clam - or - ous hounds, And  
streamlet your face: Yet would you look well in my sweet - heart's bright eyes, I'll  
Wal - de steh'n, und lass dei - ne klaf - fen - den Hun - de zu Haus, und  
Rädern al - lein, und willst mei - nem Schätzchen dich ma - chen be - liebt, so



lay by your horn with its deaf - en - ing sounds, And shear from your chin all that  
tell you a ser - vice she great - ly would prize. The wild boars at night from the  
lass auf dem Hor - ne den Saus und Braus, und schee - re vom Kin - ne das  
wis - se, mein Freund, was ihr Herzchen be - trübt. Die E - ber, die kom - men zu

tan - gle of hair, Or my pret - ty doe you will ter - ri - bly scare, And  
for - est re - pair, The plants in her gar - den up - root and tear, De -  
strup - pi - ge Haar, sonst scheut sich im Gar - ten das Reh - lein für - wahr, und  
Nacht aus dem Hain, und bre - chen in ih - ren Kohl - gar - ten ein, und

shear from your chin all that tan - gle of hair, Or  
stroy - ing her neat - ly trimm'd bor - ders and banks: Shoet  
schee - re vom Kin - ne das strup - pi - ge Haar, sonst  
tre - ten und wüh - len her - um in dem Feld, die

my pret - ty doe you will ter - ri - bly scare.  
them, my fine fel - low, and earn our thanks.  
scheut sich im Gar - ten das Reh - lein für - wahr.  
E - ber, die schie - sse, du Jä - ger - held.

1. || 2.  
2. Still  
2. Doch

1. || 2.  
*p*

# Jealousy and Pride.

(EIFERSUCHT UND STOLZ.)

VOICE. *Vivace.*

O  
Wo -

PIANO. *mf*

why so fume, and fret, and foam, my brook - let dear? Dost  
hin so schnell, so kraus, so wild, mein lie - ber Bach, eilst

rush and roar to catch the sau - cy hunts - man here? Go  
du voll Zorn dem fre - chen Bru - der Jä - ger nach? Kehr'

back, go back, and first of all thy mil - ler -  
um, kehr' um und schilt erst dei - ne Mül - le -

maid, For all her naught - y, wil - ful, woe - ful  
rin für ih - - ren leich - - ten, lo - sen, klei - nen

wiles up - braid, Go back, go back, go  
Flat - - ter - sinn, kehr' um, kehr' um, kehr'

back. Didst thou not see last night how at the  
um. Sahst du sie ge - stern A - bend nicht am

door she stood, And how she her glanc - es  
Tho - re steh'n, mit lan - - gem Hal - se

wan - dered up and down the road? When from the  
nach der gro - ssen Stra - - sse seh'n? Wenn von dem

chase the jo - vial hunts - man home - ward goes, No pru - dent  
Fang der Jä - ger lu - stig zieht nach Haus, da steckt kein

girl her face e'er at the win - dow shows; When home - ward  
sitt - sam Kind den Kopf zum Fen - ster 'naus, wenn von dem

hies the jo - vial hunts - man from the chase, No mod - est  
Fang der Jä - ger lu - stig zieht nach Haus, da steckt kein

maid - en at the win - dow shows her face. Go, brook - let, go, and tell her  
sitt - sam Kind den Kopf zum Fen - ster 'naus. Geh' Bäch - lein hin und sag' ihr

so, Go, brook - let, go, and tell her so. Yet not a  
das, geh' Bäch - lein hin und sag' ihr das. Doch sag' ihr

word, hear'st thou? not one, Say of my  
 nicht, hörst du, kein Wort von mei - nem

face ——— so woe - be - gone. But  
 frau - - - ri - gen Ge - sicht, sag'

say: He fash - ions whis - tles from the  
 ihr: Er schnitzt bei mir sich ei - ne

ta - per\_ reed, And gai - ly pipes to chil - dren dan - cing  
 Pfeif' aus\_ Rohr, und bläst den Kin - - dern schö - ne Tänz' und

on the mead. But say, but say: He  
Lie - der - vor, sag' ihr, sag' ihr: er

fash - ions whis - tles from the ta - per reed, Say  
schnitzt bei mir sich ei - ne Pfeif' aus Rohr, sag'

this to her: He gai - ly pipes to chil - dren  
ihr, sag' ihr: er bläst den Kin - dern schö - ne

dan - cing on the mead; Say this, say  
Tänz' und Lie - der vor, sag' ihr's, sag'

this, say this.  
ihr's, sag' ihr's.

## The Favorite Color.

(DIE LIEBE FARBE.)

Poco lento.

PIANO.

The piano introduction is in 2/4 time with a key signature of two sharps (D major). It features a melody in the right hand and a bass line in the left hand. The first measure is marked with a piano (*p*) dynamic, and the final measure is marked with a pianissimo (*pp*) dynamic.

1. In green I now will wind me, In weep - ing wil - lows  
 2. A hunt - er see me hie - ing, A - cross the mead - ows  
 3. The grave my woe shall cov - er, With rush - es green spread

1. In Grün will ich mich klei - den, in grü - ne Thrä - nen -  
 2. Wohl - auf zum fröh - li - chen Ja - gen, wohl - auf durch Haid' und  
 3. Grabt mir ein Grab im Wa - sen, deckt mich mit grü - nen

The piano accompaniment for the first system continues with a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

bind me, My love likes green so well, My love likes green — so  
 fly - ing, My love likes hunt - ing so well, My love likes hunt - ing so  
 o - ver, My love likes green so well, My love likes green — so

wei - den: mein Schatz hat's Grün so gern, mein Schatz hat's Grün — so  
 Ha - gen, mein Schatz hat's Ja - gen so gern, mein Schatz hat's Ja - gen so  
 Ra - sen: mein Schatz hat's Grün so gern, mein Schatz hat's Grün — so

The piano accompaniment for the second system concludes with a final chord in the right hand and a sustained note in the left hand, marked with a pianissimo (*pp*) dynamic.

well. I'll rest be - neath a cy - press tree, Or  
 well. The game I fol - low, 'tis Death, I trow, The  
 well. No eb - on cross, — no rud - dy bloom, Green,

gern. Will su - chen ei - nen Cy - pres - sen - hain, ei - ne  
 gern. Das Wild, das ich ja - ge, das ist der Tod, die  
 gern. Kein Kreuz - lein schwarz, — kein Blüm - lein bunt, grün,

seek me a field full of rose - ma - ry, My  
 field I call it the Lov - er's woe, My  
 naught save green shall clothe my tomb, My

Hai - de voll grü - nen Ros - ma - rein. Mein  
 Hai - de, die heiss' ich die Lie - bes - noth. Mein  
 Al - les grün so rings um - her. Mein

*pp*

love likes green so well, My love likes green so well.  
 love likes hunt - ing so well, My love likes hunt - ing so well.  
 love likes green so well, My love likes green so well.

Schatz hat's Grün so gern, mein Schatz hat's Grün so gern.  
 Schatz hat's Ja - gen so gern, mein Schatz hat's Ja - gen so gern.  
 Schatz hat's Grün so gern, mein Schatz hat's Grün so gern.

# The Hateful Color.

(DIE BÖSE FARBE.)

Molto Allegro.

PIANO.

*f*

I fain would roam thro' the world a - way, A - way thro' the world so -  
 Ich möch - te zieh'n in die Welt hin - aus, hin - aus in die wei - te -

*p*

wide, If on - ly all were not so green In wood and on moun - tain -  
 Welt, wenn's nur so grün, so grün nicht wär' da drau - ssen in Wald und

*f*

side. I would I could bare the branches all Of ev-'ry leaf so -  
 Feld. Ich möch - te die grün - en Blät - ter all' pflücken von je - dem

*esce.*

*p*

green, And turn all the green grass death-ly pale, Weep-ing a-lone, un - seen,  
Zweig, ich möch-te die grü - nen Grä - ser all' wei - nenganz tod - ten - bleich,

weep-ing a - lone, un - seen. Ah, green, thou hate - ful  
wei - nenganz tod - ten - bleich. Ach Grün, du bö - se

col - or thou, Why leer - est e'er in spite, So  
Far - be du, was siehst mich im - mer an so

proud, so pert, so taunt - ing - ly, On me, poor me, all  
stolz, so keck, so scha - den - froh, mich ar - men, ar - men

clad in white? In snow and rain, and the  
wei - ssen Mann? Ich möch - te lie - gen vor

rag - ing storm Be - fore her door I would lie, By  
ih - rer Thür in Sturm und Re - gen und Schnee, und

day and by night I would soft - ly sing This one word on - ly: Good -  
sin - g ganz lei - se bei Tag und Nacht das ei - ne Wört - chen A -

bye, — This one word on - ly: Good - bye. Hark,  
de, — das ei - ne Wörtchen A - de. Horch,

*versuchen*

when a horn rings thro' the wood I hear her win - dow then, Tho'  
wenn im Wald ein Jagdhornschallt, da klingt ihr Fen - ster - lein, und

not for me she now looks out, I still may dare to look in. O,  
schaut sie auch nach mir nicht aus, darf ich doch schauen hin - ein. O

from thy fore-head now un-bind That fa - tal rib - bon green! That  
bin - de von der Stirn dir ab das grü - ne, grü - ne Band, das

fa - tal rib - bon green; Fare-well, fare-well, and ere I go, Give  
grü - ne, grü - ne Band. A - de, a - de, und rei - che mir zum

me thine hand a - gain; Fare - well, fare-well, and  
Ab - schied dei - ne Hand. A - de, a - de, und

ere I go, Give me thine hand a - gain, give me thine hand a -  
rei - che mir zum Ab - schied dei - ne Hand, zum Ab - schied dei - ne

gain.  
Hand.

## Withered Flowers.

(TROCK'NE BLUMEN.)

FR. SCHUBERT.


*ach*

*Poco lento.*


VOICE. 

Ye lit - tle flow'rs, which to me - she gave, Shall  
Ihr Blümlein al - le, die sie - mir gab, euch

PIANO. 



soon be laid with - in - my - grave; Why droop ye thus, hanging each sad head, As  
soll man le - gen mit mir - in's - Grab. Wie seht ihr al - le mich an - so - weh, als






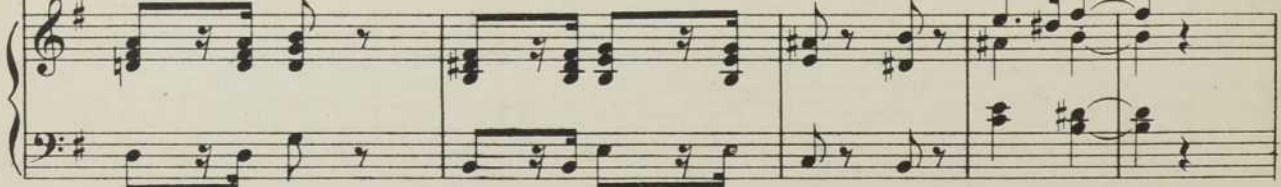
if ye knew all my hopes - were - fled? Ye blos - soms - all - so -  
ob ihr wüss - tet, wie mir - ge - scheh? Ihr Blüm - lein - al - le, wie



*vofon*



sad and white, Why now - so - hu - mid, - once so bright? - Ah,  
welk, wie blass? ihr Blüm - lein - al - le wo - von so nass? - Ach,



*Thänen*

tears will ne'er make ye green\_a - gain, Nor make dead love bloom, like the  
Thrä - nen ma - chen nicht mai - en - grün, ma - chen tod - te Lie - be nicht

sum - mer\_rain; And spring will come, and the win - ter will go, And  
wie - der\_blühn, und Lenz wird kom - men, und Win - ter wird geh'n, und

flow'rs will bloom in the vale\_be - low; And flow'rs\_will\_lie\_in my  
Blüm - lein wer - den im Gra - se\_steh'n, und Blüm - lein\_lie - gen in

si - lent\_grave, The flow'rs which once to me she gave.  
mei - nem\_Grab, die Blüm - lein\_al - le, die sie mir gab.

And when she roams to the hill-side near, And thinks her true love is  
Und wenn sie wan-delt am Hü-gel vorbei und denkt im Her-zen: der

*pp*

ly - ing here, The flow'rs a - gain will more fresh - ly bloom, Then  
meint' es treu! dann Blüm - lein al - le her - aus, her - aus! der

*fp* *fp*

win - ter goes and sweet May now is come. And  
Mai ist kom-men, der Win - ter ist aus. Und

*f* *pp*

when she roams to the hill - side near, And thinks her true love is  
wenn sie wan - delt am Hü - gel vor - bei und denkt im Her - zen: der

*denk*

ly - ing here, Thy flow'rs a - gain will more fresh - ly bloom, Then  
 meint' es treu! dann Blüm - lein al - le her - aus, her - aus! der

win - ter goes and sweet May now is come, The flow'rs a - gain will more  
 Mai ist kom - men, der Win - ter ist aus, dann Blüm - lein al - le her -

*p* *f*

fresh - ly bloom, Then win - ter goes and sweet May now is come.  
 aus, her - aus! der Mai ist kom - men, der Win - ter ist aus.

*p*

*Rallentes*

*pp* *dim.*

## The Miller and the Brook.

(DER MÜLLER UND DER BACH.)

Moderato. (The Miller.)  
(Der Müller.) *Trois*

VOICE. Where a loy- ing heart sinks in woe— and de-  
Wo ein treu- es Her- ze in Lie- be ver-

PIANO. *p*

spair, The lil- ies all droop- ing its blight— will share. The moon in the  
geht, da wel- ken die Li- lien auf je- dem Beet. Da muss in die

clouds will con- ceal— her— face, That men of her tears may per- ceive not a—  
Wol- ken der Voll- mond geh'n, da- mit sei- ne Thrä- nen die Menschen nicht

trace.— The an- gels their eyes, too, in sor- row will close, With  
seh'n, — da hal- ten die Eng- lein die Au- gen sich zu, und

sobs and with songs lull the soul — to re- pose. And  
schluchzen und sin- gen die See- le zur Ruh. Und

(The Brook.)  
(Der Bach.)

The musical score is written in 3/8 time with a key signature of one flat (B-flat). The voice part is in a soprano or alto range. The piano accompaniment consists of chords and simple melodic lines in both hands. There are several handwritten annotations: 'Trois' above the first voice line, 'p' for piano in the first piano line, and 'krennen' above the second voice line. The lyrics are presented in two columns: English on top and German below. The piece concludes with a double bar line.

when love from pain strug-gles free— at last, A fair star, a new one, to  
wenn sich die Lie-be dem Schmerz ent-ringt, ein Sternlein, ein neu-es, am

heav-en has pass'd, A fair star, a new one, to heav-en has pass'd. Three  
Him-mel er-blinkt, ein Sternlein, ein neu-es, am Him-mel er-blinkt. Da

red and white ros-es now spring from the thorn, And nev-er to with-er shall  
springen drei Ro-sen halb roth und halb weiss, die wel-ken nicht wie-der, aus

greet—the morn, For their fra-grance and beauty the angels shall tend, And  
Dor-nen-reis,—und die En-ge-lein schneiden die Flügel sich ab und

dai-ly to view them at sun-rise de-scend, And dai-ly to view them at  
geh'n al-le Mor-gen zur Er-de hin-ab, und geh'n al-le Mor-gen zur

(The Miller.)  
(Der Müller.)

sun - rise de - scend. Ah, brook - let, darling brooklet, so ten - der and  
Er - de hin - ab. Ach, Bäch - lein, lie - bes Bächlein, du meinst es so

true, Ah, brook - let, dost thou know then what love can do? Be -  
gut, ach, Bäch - lein, a - ber weisst du wie Lie - be thut? Ach

low, ah, be - low there, how cool, — how blest! — Ah, brook - let, darling brooklet, now  
un - ten, da un - ten die küh - le Ruh', — ach, Bäch - lein, liebes Bächlein, so

sing me to rest, Ah, brook - let, darling brooklet, now sing me to rest!  
sin - ge - nur zu, ach, Bäch - lein, lie - bes Bächlein, so sin - ge - nur zu. -

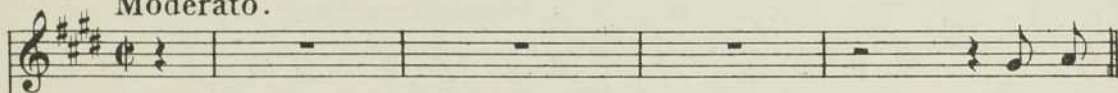
# The Brook's Lullaby.

(DES BACHES WIEGENLIED.)

FR. SCHUBERT.

Moderato.

VOICE.



1. Sound re -  
1. Gu - te

PIANO.



1. pose, sound re-pose, Wea-ry eye - lids close, Sound re-pose, sound re-pose, Wea-ry  
2. cool be thy bed, Soft to thy head, Cool, cool be thy bed, Soft  
1. Ruh', gu - te Ruh', thu' die Au - gen zu, gu - te Ruh', gu - te Ruh', thu' die  
2. bet - ten dich kühl auf wei - chen Pfühl, will bet - ten dich kühl auf



eye-lids close. Poor suffer'g wand'rer, thou art at home. True  
to thy head, In the chamber of crys-tal blue. Come,  
Au - gen zu. Wand'rer, du mü - der, du bist zu Haus. Die  
weichen Pfühl, in dem blau-en, kri-stal-lenen Kämmerlein. Her -



Trio

faith is — here, Then rest with-out fear, True faith is — here, Then  
 ye pale nymphs Of for - est and spring: Come ye pale nymphs Of  
 Treu' ist — hier, sollst lie - gen bei mir, die — Treu' ist — hier, sollst  
 an, her - an, was wie - gen — kann, her - an, her - an, was

rest with-out fear, Till the brook is all swal-low'd in  
 for - est and spring: To rock him and swing him, my  
 lie - gen bei mir, bis das Meer — will trin - ken die  
 wie - gen — kann, wo - get und wie - get den

o - cean's foam; Till the brook is all swal-low'd in o - cean's - foam.  
 boy fond and true; To rock him and swing him, my boy fond and true.  
 Bäch - lein aus, bis das Meer — will trin - ken die Bäch - lein — aus.  
 Kna - ben mir ein, wo - get und wie - get den Kna-ben mir ein.

1. 2. 3.  
 2. Cool — 3. And when  
 2. Will — 3. Wenn ein

pp > 1. > 2.



3. horn and—hound thro' the green wood sound, And when horn and—hound thro' the  
 4. way, a - way from my cross - ing plank, A - way cruel girl from my  
 5. last morning's light, Good night, good night, Till the last morning's light, Good  
 3. Jagd-horn schallt aus dem grü - nen Wald, wenn ein Jagd-horn schallt aus dem  
 4. weg, hin - weg von dem Müh - len - steg, hin - weg, hin - weg, bö - ses  
 5. Nacht, gu - te Nacht, bis al - les wacht, gu - te Nacht, gu - te Nacht, bis



green wood sound, I will wrap thee close round in my murmur'ing stream.  
 grass - y - bank, Lest thy shad - ow - dark should dis - turb his re - pose.  
 night, good night, Out - sleep all thy joy - and out - sleep thy - pain.  
 grü - nen Wald, will ich sau - sen and brau - sen wohl um dich - her.  
 Mäg - de - lein, dass ihn dein Schat - ten, dein Schatten nicht weckt.  
 al - les wacht. Schlaf aus dei - ne Freu - de, schlaf aus dein - Leid.

To -  
 The -  
 Der -



Down on his sleep Blue flow'rs do not peep, Down on his sleep Blue  
 hide his - face Thy ker - chief of lace, To hide his - face Thy  
 full moon shines, And the mist - de - clines, The full moon shines, And the  
 Blickt nicht her - ein, blau - e Blü - me - lein, blickt nicht her - ein, blau - e  
 Wirf mir her - ein dein Tüch - lein fein, wirf mir her - ein dein  
 Voll - mond - steigt, der Ne - bel - weicht, der Voll - mond - steigt, der



flow'rs do not peep, You'll make my poor slum-b'rer un-  
 ker—chief of lace Throw to the wa-ter that  
 mist—de-clines, And the heav-ens a-bove still so  
*Blu* Blü-me-lein, ihr macht mei-nem Schlä-fer die  
 Tüch-lein fein, dass ich die Au-gen ihm  
 Ne-bel—leicht, und der Him-mel da o-ben, wie

*chœur* ea-si-ly dream, You'll make my poor slum-b'rer un-ea-si-ly dream.  
 o-ver him flows, Throw to the wa-ter that o-ver him flows.  
 dis-tant re-main, And the heav-ens a-bove still so dis-tant re-main.  
 Träu-me so schwer, ihr macht mei-nem Schlä-fer die Träu-me so schwer.  
 hal-te be-deckt, dass ich die Au-gen ihm hal-te be-deckt.  
 ist er so weit, und der Him-mel da o-ben, wie ist er so weit. *chœur*

3. 4. 5.  
 4. A -  
 5. Till the  
 4. Hin -  
 5. Gu - te

# Good Night.

(GUTE NACHT.)

Moderato.

PIANO.

The piano introduction is in 2/4 time, starting with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, including a forte-piano (*fp*) accent. The left hand provides a steady accompaniment of chords.

1. A stran-ger I came hith - er, A stran-ger hence I  
 2. I may not choose the sea - son Of my de - par - ture  
 1. Fremd bin ich ein - ge - zo - gen, fremd zieh' ich wie - der  
 2. Ich kann zu mei - ner Rei - sen nicht wä - len mir der

The first system of lyrics is accompanied by a vocal line and piano accompaniment. The piano part is marked *pp* (pianissimo) and consists of a steady chordal accompaniment.

go, In kind - ly, fair May weath - er How bright the flow'rs did  
 hence, I will not stay to rea - son, But straight the march com -  
 aus, der Mai war mir ge - wo - gen mit man - chem Blu - men -  
 Zeit, muss selbst den Weg mir wei - sen in die - ser Dun - kel -

The second system of lyrics continues the vocal and piano accompaniment. The piano part remains a steady chordal accompaniment.

blow. The mai - den's smile was cheer - y, The moth - er's words were  
 mence. The moon - beams cast a shad - ow, To guide me on my  
 strauss. Das Mäd - chen sprach von Lie - be, die Mut - ter gar von  
 heit. Es zieht ein Mon - den - schat - ten als mein Ge - fähr - te

The third system of lyrics concludes the vocal and piano accompaniment. The piano part is marked *legato* (legato) and continues with a steady accompaniment.

kind, The maiden's smile was cheer-y, The moth-er's words were kind,  
road, The moon-beams cast a shad-ow, To guideme on my road,  
Eh', das Mädchen sprach von Lie-be, die Mut-ter gar von Eh'.  
mit, es zieht ein Mon-den-schat-ten als mein Ge-fähr-te mit,

But now the world is drea-ry, And snow the path doth  
And o'er the snow-bound mead-ow I go where deer have  
Nun ist die Welt so trü-be, der Weg ge-hüllt in  
Und auf den wei-ssen Mat-ten such' ich des Wil-des

wind, But now the world is drea-ry, And snow the path doth  
trod, And o'er the snow-bound mead-ow I go where deer have  
Schnee, nun ist die Welt so trü-be, der Weg ge-hüllt in  
Tritt, und auf den wei-ssen Mat-ten such' ich des Wil-des

wind.  
trod.  
Schnee.  
Tritt.

3. Un-til they say: Be - gone here, Why do I long-er wait? Let stray dogs bay the  
 3. Wassoll ich län-ger wei - len, dass man mich trieb hin - aus? lass it - re Hunde

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part begins with a *pp* dynamic marking. The vocal line starts with a rest followed by a series of eighth and quarter notes.

moon here Be - fore her fa - ther's gate. For love delights in chang-es, 'Tis God hath made it  
 heu - len vor ih - res Va - ters Haus. Die Lie - be liebt das Wan - dern, Gott hat sie so ge -

The second system continues the musical score. The piano accompaniment includes the instruction *pp legato.* The vocal line continues with similar rhythmic patterns, including some sixteenth-note passages.

so, From old to new e'er rang-es, 'Tis God hath made it so.  
 macht, von Ei - nem zu dem An - dern, Gott hat sie so ge - macht.

The third system shows the vocal line concluding with a final note and a rest. The piano accompaniment continues with a steady rhythm of chords and moving lines.

4. Yes, love delights in chang-es, My sweet-heart dear, good night, From  
 4. Die Lie - be liebt das Wan - dern, fein Lieb - chen, gu - te Nacht, von

The fourth system features a vocal line that begins with a rest and then proceeds with a series of notes. The piano accompaniment consists of block chords and moving bass lines.

old to new it rang - es, My sweet-heart dear, good night.  
 Ei - nem zu dem An - dern, fein Lieb - chen, gu - te Nacht.

5. Your sleep shall not be  
 5. Will dich im Traum nicht

bro - ken, Yet o'er your door I'll write This sim - ple fare - well to - ken, Good  
 stö - ren, wär' Schad' um dei - ne Ruh, sollst mei - nen Tritt nicht hö - ren, sacht,

night, my dear, good night. So now the last words spo - ken, My - self soon out of  
 sacht die Thü - re zu. Schreib' im Vor - ü - ber - ge - hen an's Thor dir: gu - te

sight, I leavethis fare-well to - ken, Good night, my dear, good night.  
 Nacht, da - mit du mö - gest se - hen, an dich hab' ich ge - dacht.

So now the last words spo - ken, My-self soon out of sight, I  
 Schreib' im Vor - ü - ber - ge - hen an's Thor dir: gu - te Nacht, da -

*un poco ritard.*  
 leave this fare-well to - ken, Good night, my dear; good-night, Good night, my dear, good  
 mit du mö - gest se - hen, an dich hab' ich ge - dacht, an dich hab' ich ge -

*pp un poco ritard.*

night.  
 dacht.  
*a tempo.*

*p pp dim.*

## The Vane.

(DIE WETTERFAHNE.)

Molto vivace.

PIANO.

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include a forte (*f*) marking and a piano (*p*) marking.

Now with the vane the wind is toy-ing, That on my sweetheart's  
Der Wind spielt mit der Wet-ter-fah-ne auf mei-nes schö-nen

The first vocal line is in treble clef with lyrics in English and German. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked with a piano (*p*) dynamic.

house-top veers! It seems to me as if 'twere joy-ing In mock-'ry  
Lieb-chens Haus. Da dacht' ich schon in mei-nem Wahne: sie piff-den

The second vocal line continues the melody in treble clef. The piano accompaniment features a more active bass line with eighth notes and rests.

at my sighs and tears.— Had I but notic'd it ere— I en-ter'd, The  
ar-men Flücht-ling aus.— Er hätt' es e-her be-mer-ken sol-len, des

The final vocal line concludes the piece in treble clef. The piano accompaniment includes a piano (*p*) dynamic marking and features a mix of eighth and sixteenth notes.

fick - le sym - bol mount - ed there, Ne'er had - my fool - ish hopes - been cen - tred On  
Hau - ses auf - ge - steck - tes Schild, so hätt' - er nim - mer su - chen wol - len im

*cresc.*

one - in - con - stant, tho' - so fair. *dol.*  
Haus ein treu - es Frau - en - bild. With -  
Der

*f* *p* *pp*

in - the wind with hearts is play - ing As with the vane, tho' none can see;  
Wind spielt drin - nen mit - dem Her - zen wie auf dem Dach, nur nicht so laut.

*pp*

What care they, tho' my heart be dy - ing? Their child a wealth - y -  
Was fra - gen sie nach mei - nen Schmerzen? ihr Kind ist ei - ne -

*cresc.* *mf* *cresc.*

*dol.*

bride shall be. With in, — the wind with hearts is play-  
 rei - - che Braut. Der Wind spielt drin - nen mit - dem Her - zen

The first system features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part includes dynamic markings *p* and *pp*, and a fermata over a chord in the right hand.

As with the vane, tho' none can see; What care they, tho' my heart be  
 wie auf dem Dach, nur nicht so laut. Was fra - gen sie nach mei - nen

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings *f*, *cresc.*, and *mf*.

dy - ing? What care they, tho' my heart be dy - ing? Their child a wealth - y—  
 Schmerzen? was fra - gen sie nach mei - nen Schmerzen? ihr Kind ist ei - ne—

The third system continues the vocal line and piano accompaniment. The piano part includes dynamic markings *cresc.* and *f*.

bride — — — shall be.  
 rei - - - che Braut.

The fourth system features a vocal line with a long note and a piano accompaniment. The piano part includes dynamic markings *f* and *pp*.

The fifth system shows the piano accompaniment for the final part of the page, including dynamic markings *pp* and a fermata.

# Frozen Tears.

(GEFROR'NE THRÄNEN.)

Non troppo lento.

PIANO.

Some froz-enteardrops creeping A - down my cheek do flow;      Have I been real-ly  
 Ge - fror'ne-Tropfen fal - len von mei-nen Wan-gen ab,      ob es mir denn ent-

weep - ing? And nev - er mark'd their flow?      And nev - er mark'd their flow?  
 gan - gen, dass ich ge - wei - net hab?      dass ich ge - wei - net hab?

Oh! teardrops, heav-y teardrops, What is it chills ye  
 Ei Thrä-nen, mei-ne Thränen, und seid ihr gar so

thro' That in-to ice ye're turning Like drops of ear-ly dew?      And  
 lau, dass ihr er - starrt zu Ei-se, wie küh - ler Mor-genthau?      Und

yet from this poor bos - om So burn - ing hot they flow, As if — they would have  
dringt doch aus der Quel - le der Brust so glühend heiss, als woll - tet ihr zer -

*cresc.*

melt - ed All win - ter's frost and snow, All win - ter's frost and snow: And  
schmel - zen des gan - zen Win - ters Eis, des gan - zen Win - ters Eis: ihr

*sf* *p*

yet from this poor bos - om So burn - ing hot they flow, As if — they would have  
dringt doch aus der Quel - le der Brust so glühend heiss, als woll - tet ihr zer -

*cresc.*

melt - ed All win - ter's frost and snow, All win - ter's frost and snow.  
schmel - zen des gan - zen Win - ters Eis, des gan - zen Win - ters Eis.

*sf* *f*

*p* *decresc.* *pp*

## Benumbed.

(ERSTARRUNG.)

Vivace assai.

PIANO.

First system of piano introduction. Treble and bass clefs. Key signature: two flats (B-flat, E-flat). Time signature: common time (C). The music features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A piano dynamic (*p*) is indicated. Triplet markings (*3*) are present over the eighth notes in both hands.

Second system of piano introduction. The right hand continues with eighth notes, and the left hand has a more active bass line. A crescendo (*cresc.*) is marked. Triplet markings (*3*) are present in the bass line.

First system of the vocal line. The melody begins with a rest, then moves to a series of quarter notes. The lyrics are: "The traces of her foot-steps I / Ich such' im Schnee vergebens nach".

Third system of piano accompaniment. The right hand has a melodic line with a piano (*p*) dynamic, and the left hand has a bass line with a pianissimo (*pp*) dynamic. Triplet markings (*3*) are present in the bass line.

Second system of the vocal line. The melody continues with quarter notes. The lyrics are: "seek, alas! in vain, — Where on my fond arm — / ih-rer Trit-te Spur, — wo sie an-mei-nem —".

Fourth system of piano accompaniment. The right hand continues with eighth notes, and the left hand has a bass line. Triplet markings (*3*) are present in the bass line.

lean - ing, She— cross'd the bright green plain.— The  
Ar - me durch - strich die grü - ne Flur,— ich

trac - es of— her foot - - steps I seek, a - las!— in  
such' im Schnee ver - ge - - bens nach ih - rer Trit - te

vain, Where on my fond arm lean - - ing, She  
Spur, wo sie an mei - nem Ar - - me durch -

cross'd the— bright green plain. Ill  
strich die— grü - ne Flur. Ich

kiss the win - - try car - pet, And with my— scald - ing  
will den Bo - - den küs - sen, durch - drin - gen Eis und

tears Dis - solve — the freez - ing snow - - flakes Un -  
 Schnee mit mei - - - nen hei - ssen Thrä - - nen, bis

til the ground, — the ground ap -  
 ich die Er - de, die Er - - - de

*decresc.* *p*

pears: I'll kiss the win - try car - pet, And  
 seh; ich will den Bo - den küs - sen, durch -

with my scald - ing tears Dis - solve — the freez - ing  
 drin - gen Eis und Schnee mit mei - - - nen hei - ssen

snow - - flakes Un - til the ground, — the  
 Thrä - - nen, bis ich die Er - de, die

*f* *decresc.* *p*

ground ap - pears.  
Er - - - de sel.

Do flow - ers bloom no lon - ger? Is  
Wo find' ich ei - ne Blü - the? wo

*pp legato.*

grass no lon - ger green?— The flow - ers all have per - ish'd, The  
find' ich grü - nes Gras?— die Blu - mensind er - stor - ben, der

*cresc.*

grass is sere and wan; The flow - ers all have  
Ra - - sen sieht so blass; die Blu - men sind er -

*cresc.*

per - - ish'd, The grass is sere and wan. Do  
stor - - ben, der Ra - - sen sieht so blass. Wo

flow - ers bloom no lon - ger? Is grass no lon - ger green?  
 find' ich ei - ne Blü - the? wo find' ich grü - nes Gras?

*cresc.* *f*

Earth, canst thou no re - mind - er Of  
 Soll denn kein An - - ge - den - ken ich

*p*

by - gone smiles con - fer? When all my griefts are  
 neh - men mit von hier? Wenn mei - ne Schmer - zen

*p*

si - lent Who'll speak to me of her? Earth,  
 schwei - gen, wer sagt mir dann von ihr? Soll

canst thou no re - mind - - er Of by - gone smiles con -  
 denn kein An - ge - den - - ken ich neh - men mit von

fer? When all my griefs are si - - lent Who'll  
 hier? Wenn mei - - ne Schmer - zen schwei - - gen, wer

speak to - me of her? It  
 sagt mir dann von ihr? Mein

seems my heart is froz - en, And there her - face doth  
 Herz ist wie er - stor - ben, kalt starrt ihr - Bild dar -

*mf*

stay; Should e'er my heart be melt - - ed, Her  
 in, schmilzt je das Herz mir wie - - der, fließt

face, her face - will melt a - way. It  
 auch ihr Bild, - ihr Bild da - hin. Mein

*decrease.* *fp*

seems my heart is froz - en, And there her face doth  
 Herz ist wie er - stor - ben, kalt starrt ihr Bild dar -

stay; Should e'er my heart be melt - - ed Her  
 in, schmilzt je dass Herz mir wie - - der, fließt

face, her face — will fade a - way,  
 auch ihr Bild, — ihr Bild da - hin,

*decresc.* *p*

*un poco ritard.*

— will fade a - way.  
 — ihr Bild da - hin.

*a tempo.* *p*

*un poco ritard.*

*pp* *dim.*

*En sol.  
1/2 don. plus haut.*

# The Linden-Tree.

(DER LINDENBAUM.)

FR. SCHUBERT.

Moderato.

PIANO.

By the well be - fore the  
Am Brun - nen vor dem

door-way There stands a lin - den - tree, How oft be - neath its  
Tho - re, da steht ein Lin - den - baum; ich träumt' in sei - nem.

shad - ow Sweet dreams have come to me;      Up - on its bark when musing Fond  
 Schat - ten so man - chen sü - ssen Traum,      Ich schnitt in sei - ne Rin - de so

words of love I made,      And joy a - like and sor - row Still  
 man - ches lie - be Wort;      es zog in Freud' und Lei - de zu

*fp*      *pp*

drew me to its shade.  
 ihm mich im - mer fort.

To -  
 Ich

*pp*

day I now must wan - der All thro' the deepest night; I  
 musst' auch heu - te wan - dern vor - bei in tie - fer Nacht, da

pass'd it in the dark - ness, I screen'd it from my sight. The  
 hab' ich noch im Dun - kel, die Au - gen zu - ge - macht. Und

branch - es rust - led gent - ly As if they spoke to me: Come  
 sei - ne Zwei - ge rausch - ten, als rie - fen sie mir zu: komm

here, be - lov'd com - pan - ion, Here peace — shall smile on thee.  
 her zu mir, Ge - sel - le, hier find'st — du dei - ne Ruh!

The cru - - el winds were  
Die kal - - ten Win - de

blow - ing So cold - - ly in my  
blie - sen mir grad in's An - ge -

face, My hat was borne be -  
sicht, der Hut flog mir vom

*cresc.*

hind me, I sped with quick - er  
Ko - pfe, ich wen - - de - te mich

*decresc.*

pace.  
nicht.

*p* *decresc.*

*fp*

Now man - y leagues I'm far from The dear old lin - den -  
Nun bin ich man - che Stun - de ent - fernt von je - nem

*ppp*

tree, I ev - er hear it mur - mur: "Peace thou wouldst find with  
Ort, und im - mer hör' ich's rau - schen: du fän - dest Ru - he

me." Tho' man - y leagues Im far - from The dear old lin-den-  
 dort! Nun bin ich man - che Stun - de ent - fernt von je - nem

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 3/4. The vocal line begins with a rest followed by the lyrics. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *fp* (fortissimo piano) is present in the piano part.

tree, I ev - er hear it mur - mur, "Peace thou wouldst find with  
 Ort, und im - mer hör' ichs rau - schen: du fän - dest Ru - he

The second system continues the musical score. The vocal line and piano accompaniment maintain the same key signature and time signature. The piano accompaniment features a consistent rhythmic pattern with some triplet markings. The dynamic marking *fp* is also present.

me." "Peace thou wouldst find with me."  
 dort, du fän - - dest Ru - he dort!

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes triplet markings and a dynamic marking of *fp*. The vocal line concludes with the lyrics "dort!".

*pp*

The fourth system is a piano accompaniment system. It features a treble clef and a bass clef. The music is marked *pp* (pianissimo) and consists of a flowing, rhythmic pattern of eighth notes in the treble and a simpler bass line.

*decresc.* *dim.*

The fifth system is a piano accompaniment system. It features a treble clef and a bass clef. The music is marked *decresc.* (decrescendo) and *dim.* (diminuendo). The piano part concludes with a final chord.

## The Watercourse.

(WASSERFLUTH.)

Lento.

PIANO. *p*

The piano introduction is in 3/4 time, marked 'Lento' and 'PIANO' with a dynamic of *p*. It features a treble and bass staff. The treble staff has a melody with triplet eighth notes and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

1. Man - ya tear - drop slow - ly sink - ing From my eyes has wet the  
2. Snow, thou know - est well my year - ning, Tell me, whith - er dost thou

1. Man - che Thrän' aus mei - nen Au - gen ist ge - fal - len in den  
2. Schnee, du weisst von mei - nem Seh - nen, sag, wo - hin dort geht dein

*pp*

The piano accompaniment for the first vocal line is in 3/4 time, marked *pp*. It features a treble and bass staff. The treble staff has chords and moving lines. The bass staff provides a harmonic accompaniment with chords and moving lines.

snow, Chill and ea - ger flakes are drinking From its fount my burn - ing  
go? Fol - low where my tears are turn - ing, To the brook thou soon shalt  
Schnee, Sei - ne kal - ten Flo - cken sau - gen dur - stig ein das hei - sse  
Lauf? Fol - ge nur nach mei - nen Thrä - nen, nimmt dich bald das Bäch - lein

The piano accompaniment for the second vocal line is in 3/4 time. It features a treble and bass staff. The treble staff has chords and moving lines. The bass staff provides a harmonic accompaniment with chords and moving lines.

woe, From its fount my burn - ing woe.  
flow, To the brook thou soon shalt flow.  
Weh, dur - stig ein das hei - sse Weh.  
auf, nimmt dich bald das Bächlein auf.

*fp* *pp*

The piano accompaniment for the third vocal line is in 3/4 time, marked *fp* and *pp*. It features a treble and bass staff. The treble staff has chords and moving lines. The bass staff provides a harmonic accompaniment with chords and moving lines.

When the grass be - gins to wak - en,  
 Thro' the town to - geth - er flow - ing,  
 Wenn die Grä - ser spro - sen wol - len,  
 Wirst mit ihm die Stadt durch - zie - hen,

Balm - y breez - es gen - tly blow,      And the swell - ing ice is bro - ken,  
 Winding where the high-way wends,      Ye shall feel my tears hot glow - ing,  
 weht da - her ein lau - er Wind,      und das Eis zer - springt in Schol - len  
 mun - tre Stra - ssen ein und aus,      fühlst du mei - ne Thrä - nen glü - hen,

And the sun - shine melts the snow,      And the sun - shine melts the  
 There my dar - ling's dwell - ing stands,      There my dar - ling's dwell - ing  
 und der wei - che Schnee zer - rinnt,      und der wei - che Schnee zer -  
 da ist mei - ner Lieb - sten Haus,      da ist mei - ner Lieb - sten

snow.  
 stands.  
 rinnt.  
 Haus.

# On the River.

(AUF DEM FLUSSE.)

**Lento.**

**VOICE.**

O riv-er once so  
Der du so lu - stig

**PIANO.**

*pp stacc.*

rest-less, In spark-ling, head-long flow, Why now so still that nev-er You  
rauschtest, du hel-ler, wil-der Fluss, wie still bist du ge-wor-den, giebst

greet me as you go? A hard, unyielding cov-er A -  
kei - nen Schei-de - gruss! Mit har-ter, star-rer Rinde hast

bove you now is laid, And cold you lie, and dreary Up - on the sand out -  
du dich ü - ber-deckt, liegst kalt und un - be - weglich im San-de aus - ge -

*pp*

*ppp*

*pp*

*ppp*

spread. Up - on your cov - er writ - ing I'll  
streckt. In dei - ne De - cke grab' ich mit

trace, with point - ed stone, The name of my be - lov - ed, And  
ei - nem spi - tzen Stein den Na - men mei - ner Lieb - sten und

day and hour there - on. The day when first I met her, The  
Stund' und Tag hin - ein. Den Tag des er - sten Grusses, den

day when forth I went, 'Round name and date to - geth - er A  
Tag an dem ich ging; um Nam' und Zah - len win - det sich

brok - en ring is bent.  
ein - zer - broch' - ner Ring.

My heart, dost in this riv - er Now  
Mein Herz, in die - sem Ba - che er -

*p* *ppp*

thine own im - age find? Does it so well and quiv - er Be -  
kennst du wohl dein Bild? Ob's un - ter sei - ner Rin - de wohl

*cresc.* *f*

neath its ic - y rind? Swell be -  
auch so rei - ssend schwillt? Ob's wohl

neath its ic - y rind? My heart, dost in this riv - er  
auch so rei - ssend schwillt? Mein Herz, in die - sem Bache

*pp*

Now thine own im-age find? Does it so swell and  
er - kennst du nun dein Bild? Ob's un - ter sei - ner

*ppp* *cresc.* *f*

quiv-er Be - neath its ic - y rind? Swell be -  
Rin-de wohl auch so rei - ssend schwillt, ob's wohl

neath its ic - y rind? Swell be - neath its ic - y  
auch so rei - ssend schwillt, ob's wohl auch so rei - ssend

*sf*

rind?  
schwillt?

*fp* *decrease.* *pp*

# Looking backward.

(RÜCKBLICK.)

Allegro non troppo.

PIANO.

*p* *fp*

*fp* *fp* *f*

I walk as o-ver embers  
Es brennt mir un-ter bei-den

*p* *p*

glow-ing, Tho' un-der-foot are ice and snow; E'en breath I've hard-ly time for  
Soh-len, tret' ich auch schon auf Eis und Schnee, ich möcht nicht wie-der A-them

*cresc.* *f* *p*

drawing Till yonder tow'rs no lon-ger show. And ev-'ry stone I've stumbled  
ho-len, bis ich nicht mehr die Thürme seh', hab' mich an je-den Stein ge-

*cresc.* *f* *p*

o - ver I has - ten'd so to leave the town; From  
sto - ssen, so eilt' ich zu der Stadt hin - aus; die

ev - 'ry roof the snow - y cov - er Up - on my hat the crows threw down; From  
Krä - hen war - fen Bäll' und Schlossen auf meinen Hut von je - dem Haus; die

ev - 'ry roof the snow - y cov - er Up - on my hat the crows threw down.  
Krä - hen war - fen Bäll' und Schlossen auf meinen Hut von je - dem Haus.

How diff'rent was to me thy greet - ing, Thou  
Wie an - ders hast du mich em - pfan - gen, du

fick - le town, whence now I fly! Be - fore thy shining windows meet - ing The  
Stadt der Un - be - ständig - keit! An dei - nen blanken Fenstern san - gen die

lark and nightingale did vie.      The rounded linden-trees were blow - ing,      The  
Lereh' und Nachti-gall im Streit.      Die runden Linden-bäu-me blüh - ten,      die

sparkling brooklets murmur'd past;      And ah! two maiden-eyes were glow - ing; -      Soon  
kla-ren Rin-nen rauschten hell,      und ach, zwei Mädchen-au-gen glüh - ten,      da

*cresc.*

o'er my heart a spell they cast;      And ah! two maiden-eyes were glow - ing; -      Soon  
war's geschèh'n um dich, Ge - sell;      und ach, zwei Mädchen-au-gen glüh - ten,      da

*p*      *cresc.*

o'er my heart a spell they cast!      And      now, when of that day I  
war's geschèh'n um dich, Ge - sell.      Kommt      mir der Tag in die Ge -

*p*

mind me, I'd fain look back a - long the road,      Re - trace the wea - ry way be -  
dan-ken, möcht' ich noch ein-mal rückwärts seh'n,      möcht' ich zu - rü - cke wie - der

*cresc.*      *f*      *p*

hind me, And stand be - fore my Love's a - bode; And now, when of that day I  
wan-ken, vor ih - rem Hau - se stil - le steh'n, kommt mir der Tag in die Ge -

*crese.* *f* *pp*

mind me, I'd fain look back a - long the road, Re -  
dan - ken, möcht' ich noch ein - mal rückwärts seh'n, möcht'

trace the wea - ry way be - hind me, And stand be - fore my Love's a - bode; Re -  
ich zu - rü - cke wie - der wan - ken, vor ih - rem Hau - se stil - le steh'n; möcht'

*pp*

trace the wea - ry way be - hind me, And stand be - fore my Love's a -  
ich zu - rü - cke wie - der wan - ken, vor ih - - - rem Hau - se stil - le

*fp*

bode, And stand be - fore my Love's a - bode.  
steh'n, vor ih - rem Hause stil - le steh'n.

*decrese.* *pp* *dim.*

# Will o' the Wisp.

(IRRLICHT.)

Lento.

PIANO.

The piano introduction is in 3/8 time, marked 'Lento'. It features a treble and bass clef. The treble clef has a melody with three triplet markings. The bass clef has a simple accompaniment. A dynamic marking 'p' is present.

Voice.

In - to deepest rock-y mazes Will-o'-the-wisp has led me on, Ev - 'ry-where my  
 In die tiefsten Fel-sen-gründe lock - te mich ein Irr - licht hin. Wie ich ei - nen

The first system of the vocal part includes the first two lines of lyrics. The piano accompaniment continues from the introduction.

anxious gazes Seek a way, where way is none, Seek a way, where way is  
 Ausgang fin-de, liegt noch schwer mir in dem Sinn, liegt noch schwer mir in dem

The second system of the vocal part includes the next two lines of lyrics. The piano accompaniment continues.

none.  
Sinn.

I am wont to lose my way now,  
 Bin ge-wohnt das Ir - re - ge - hen,

The third system of the vocal part includes the next two lines of lyrics. The piano accompaniment continues.

Ev - 'ry path for me is right: All our joys and woes are noth - ing  
 's führt ja je - der Weg zum Ziel: un-sre Freu - den, un - sre Lei - den,

The fourth system of the vocal part includes the final two lines of lyrics. The piano accompaniment concludes the piece.

But a mock-ing phan-tom - light, but a mock-ing phan-tom - light.  
 al - les ei - nes Irr - lights Spiel, al - les ei - nes Irr - lights Spiel.

Thro' the gorge where foam'd the tor - rent, I will  
 Durch des Berg - stroms trock - ne Rin - nen wind' ich

calm - ly downward wind; To the sea flows ev - 'ry cur - rent, And a  
 ru - hig mich hin - ab, je - der Strom - wird's Meer ge - winnen, je - des

*p* *pp*

grave - each woe shall find; To the sea flows ev - 'ry cur - rent, And a  
 Lei - den - auch sein Grab; je - der Strom - wird's Meer ge - winnen, je - des

*sf* *pp*

*calando.*  
 grave - each woe shall find.  
 Lei - den - auch sein Grab.

# Rest.

RAST.

**Moderato.**

VOICE. 

'Tis on - ly now, at last at rest, I  
Nun merk' ich erst, wie müd' ich bin, da

PIANO. 

feel that I am wea - ry, No toil could tire while on I press'd O'er barren paths and  
ich zur Ruh' mich le - ge, das Wan - dern hielt mich munter hin auf unwirthba - rem




drear - y. My feet as if on wings were borne, It was too cold to tarry, The  
We - ge, die Fü - ße frugennicht nach Rast, es war zu kalt zum Stehen, der



stormwind blew me on\_ and on, My back was strong to\_ car - ry; The  
Rü - cken fühl - te\_ kei - ne Last, der Sturm half fort mich we - hen, der



stormwind blew me on\_ and on, My back was strong to car - ry.  
Rü - cken fühl - te\_ kei - ne Last, der Sturm half fort mich we - hen.



A char-coal-burner's cabin poor Has o-pen'd to re-ceive me,  
In ei-nes Köhlers en-gem Haus hab' Ob-dach ich-ge-fun-den,

But ev-ry limb is stiff and sore, No rest my wounds will gi-ve me. Thou  
doch mei-ne Glie-der ruh'n nicht aus, so bren-nen mei-ne Wun-den. Auch

too, my heart, in wind and storm So bold and so un-yielding, Now all is still, canst  
du mein Herz, in Kampf und Sturm so wild und so ver-we-gen, fühlst in-der Still' erst

feel thy worm His sting so cru-el wield-ing; Now all is still, canst feel thy worm  
dei-nen Wurm mit heissem Stich sich re-gen, fühlst in der Still' erst dei-nen Wurm

His sting so cru-el wield-ing.  
mit hei-sssem Stich sich re-gen.

# Spring Dreams.

(FRÜHLINGSTRAUM.)

Poco animato.

VOICE.

PIANO.

I  
Ich

dreamt of the bright-hued flow-ers,      The flow-ers that bloom— in May,      I  
träum - te von bun - ten Blu - men,      so wie sie wohl blü - hen im Mai,      ich

dreamt of the grass-clad mead - ows And car - ol - ing song - sters gay, — And —  
träum - te von grü - nen Wie - sen, von lu - sti - gem Vö - gel - ge - schrei, — von —

Vivace.

car - ol - ing song    sters gay.      And when the cocks were crowing,      I  
lu - sti - gem Vö - gel - ge - schrei.      Und als die Häh - ne krächten,      da

wak - end on — my bed,      And all was cold and dis - mal,      The  
ward mein Au - ge wach,      da war es kalt und fin - ster,      es

ra-vens were croaking o'er-head: And all was cold and dis-mal, The  
 schrie-en die Ra-ben vom Dach, da war es kalt und fin-ster, es

ra-vens were croaking o'er-head. But on the window-  
 schrieen die Ra-ben vom Dach. Doch an den Fen-ster-  
 Lento.

pane there Who drew all those leaf-y plumes? But on the win-dow-pane there Who  
 schei-ben, wer mal-te die Blät-ter da? doch an den Fen-ster-schei-ben, wer

drew all those leaf-y plumes? Why need ye laugh at the dream-er, Whose  
 mal-te die Blät-ter da? Ihr lacht wohl ü-ber den Träu-mer, der

gar-den in win-ter blooms, Whose gar-den in win-ter blooms?  
 Blu-men im Win-ter sah, der Blu-men im Win-ter sah.

## Poco più animato.

I  
Ich

dreamt of a love - ly maid - en, Who gave her love - for mine, Of kiss - es and ca -  
träum - te von Lieb' um Lie - be, von ei - ner schö - nen Maid, von Her - zen und von

ress - es, Of rap - ture and bliss - di - vine, - Of - rap - ture and bliss di - vine. And  
Küs - sen, von Won - ne und Se - lig - keit, - von - Won - ne und Se - lig - keit. Und

**Vivace.**  
when the cocks crow'd loud - ly, My heart a - woke - a - main; Now  
als die Häh - ne kräh - ten, da ward mein Her - ze wach, nun

lone - ly here I'm sit - ting, Re - call - ing my dream a - gain; Now  
sitz' ich hier al - lei - ne und den - ke dem Trau - me nach; nun

lone - ly here I'm sit - ting, Re - call - ing my dream a - gain.  
sitz' ich hier al - lei - ne und den - ke dem Trau - me nach.

*p* *ff*

**Lento.** A - gain mine eyes are clos - ing, Yet throbs my heart a -  
Die Au - gen schliess' ich wie - der, noch schlägt das Herz mir

*pp*  
*legato.*

pace; A - gain mine eyes are clos - ing, Yet throbs my heart a -  
warm; die Au - gen schliess' ich wie - der, noch schlägt das Herz mir

pace: Will ev - er ye leaves turn - green, then? Shall I e'er my sweet-heart em -  
warm: Wann grünt ihr Blät - ter am Fen - ster, wann halt' ich mein Lieb - chen im

brace? Shall I e'er my sweet-heart em - brace?  
Arm? wann halt' ich mein Lieb - chen im Arm?

*dim.*

# Solitude.

(EINSAMKEIT.)

**Lento.**

**VOICE.**

**PIANO.** *pp*

As  
Wie

murk-y clouds go drift-ing A - thwart the a - zure sky, When thro' the fir-trees'  
ei - ne trü - be - Wol - ke durch heit' - re Lüf - te - geht, wenn in der Tan - nen

branch-es Soft breezes gen - tly - sigh: So I in mood - y - si - lence As -  
Wi - pfel ein mat - tes Lüft - chen weht, so zieh' ich mei - ne - Stra - sse da -

chend with lan-guid feet, A - lone and quite un - heed - ed, The  
hin mit trä - gem Fuss, durch hel - les fro - hes - Le - ben ein -

cheer-ful, bust-ling street. Ah! why the air so - tran-quil! Ah!  
sam und oh - ne Gruss. Ach! dass die Luft so - ru - hig, ach!

*cresc.* *frem.* *fp*

why the world so fair! — Not while the storm was  
 dass die Welt so licht! — Als noch die Stür - me

*frem.* *fp* *cresc.* *3*

rag - ing Was I so wretch - ed, so wretch - ed e'er!  
 tob - ten, war ich so e - lend, so e - lend nicht.

*f* *p* *fp* *cresc.*

Ah! why the air so tran-quil! Ah! why the world so fair! —  
 Ach! dass die Luft so ru - hig, ach! dass die Welt so licht.

*f* *fp* *f* *p* *fp*

Not while the storm was rag - ing  
 als noch die Stür - me tob - ten,

*cresc.* *3* *f* *f* *p*

Was I so wretched, so wretched e'er!  
 war ich so e - lend, so e - lend nicht!

*pp* *dim.*

# The Post.

(DIE POST.)

FR. SCHUBERT.

Poco animato.

PIANO.

Thro' the  
Von der

streets I hear the post-horn ring. Say, whence does this e -  
Stra-sser her ein Post-horn klingt. Was hat es, dass es so

mo - tion spring, My heart? hoch auf-springt, mein Herz?

Say, whence doth this e - mo - tion spring, Oh heart?  
was hat es, dass es so hoch auf-springt, mein Herz,

*p*

*cresc.*

*f*

*pp*

*decresc.*

My heart? The  
mein Herz? Die

*fp* *pp*

post doth bring no news for me, What then so strangely grieveth  
Post bringt kei - nen Brief für dich, Was drängst du denn so wunder-

thee, Oh heart, — poor heart? The  
lich, mein Herz, — mein Herz? Die

*pp* *p*

post doth bring no news for thee, Poor heart, — poor heart, — What then so strangely  
Post bringt kei - nen Brief für dich, mein Herz, — mein Herz, — was drängst du denn so

*cresc.* *p*

grieveth thee, Oh heart, — poor heart? —  
wun - der - lich, mein Herz, — mein Herz? —

*f* *p*

Yes, from the town the post is here, Where  
 Nun ja, die Post kommt aus der Stadt, wo

once I had a love so dear, my heart!  
 ich ein lie - bes Lieb - chen hatt', mein Herz!

*cresc.* *f*

Where once I had a love so dear,  
 wo ich ein lie - bes Lieb - chen hatt',

*p* *decresc.* *pp*

Oh heart, poor heart!  
 mein Herz, mein Herz!

*fp* *fp*

1

Wilt ask if he hath yon-der been, And if thy  
Willst wohl ein-mal hin-ü-ber seh'n und fra- - gen,

*pp*

lov'd-one he hath seen, My heart, my heart?  
wie es dort mag geh'n, mein Herz, mein Herz?

*pp*

Wilt ask if he hath yon-der been, My heart, my heart?  
willst wohl ein-mal hin-ü-ber seh'n, mein Herz, mein Herz?

*p*

heart, And if thy lov'd-one he hath seen, My heart,  
Herz, und fra-gen, wie es dort mag geh'n, mein Herz,

*f*

my heart?  
mein Herz?

*fp* *fp* *p*

# The Gray Head.

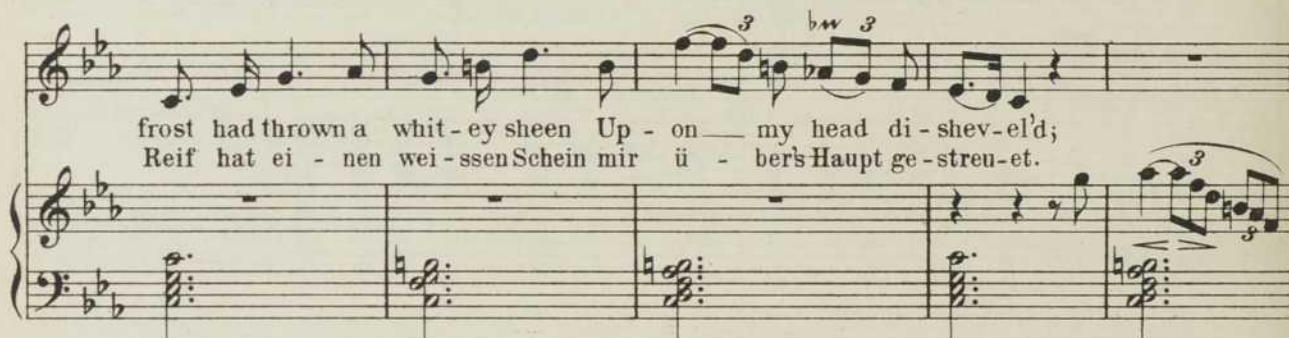
(DER GREISE KOPF.)

Poco lento.

VOICE. 

PIANO. 

frost had thrown a whit-ey sheen Up - on — my head di - shev-el'd;  
Reif hat ei - nen wei - ssen Schein mir ü - ber's Haupt ge - streu-et.



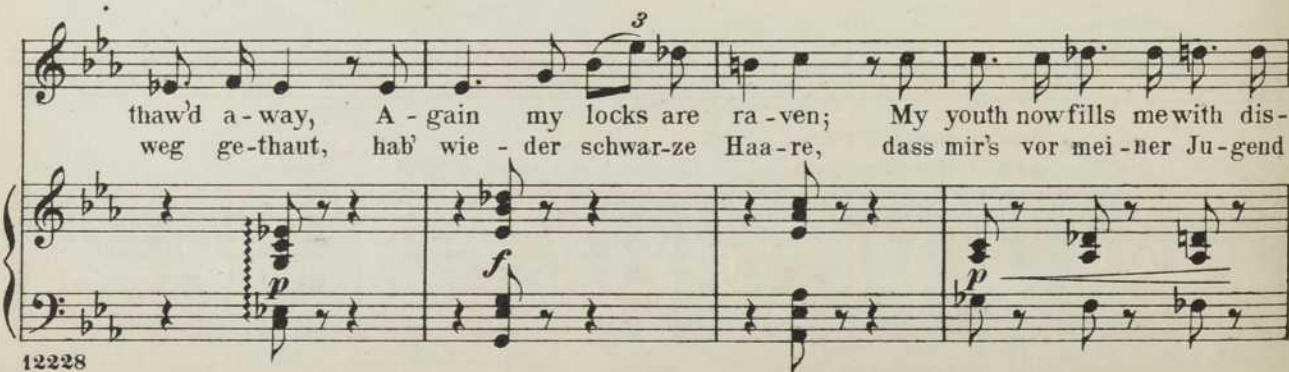
I thought my-self an a - ged man, And in — the dream I  
Da glaubt' ich schon ein Greis zu sein, und hab' mich sehr ge -



rev - el'd. But all too soon it  
freu-et, doch bald ist er hin -



thaw'd a-way, A - gain my locks are ra - ven; My youth now fills me with dis -  
weg ge-thaut, hab' wie - der schwar-ze Haa-re, dass mir's vor mei-ner Ju-gend



may: How dis - tant yet the ha - ven! How  
 graut: wie weit noch bis zur Bah - re! wie

dis - tant yet the ha - ven! They say, there's many a head grown white From  
 weit noch bis zur Bah - re! Vom A - bend - roth zum Mor - gen - licht ward

eve — to morn - ing on - ly; But  
 man - cher Kopf' zum Grei - se. Wer

how? when mine's as black as night, Tho' long — I've wan - dered lone - ly, Tho'  
 glaubt's? und mei - ner ward es nicht — auf die - ser gan - zen Rei - se, auf

long — I've wan - dered lone - ly!  
 die - ser gan - zen Rei - se!

# The Raven.

(DIE KRÄHE.)

Poco Adagio.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a rhythmic accompaniment of eighth notes in a triplet pattern: G3, A3, Bb3, C4, Bb3, A3, G3. The tempo is marked 'Poco Adagio' and the dynamics are 'p'.

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics: "There's a ra - ven / Ei - ne Krä - he". The piano accompaniment continues with the same rhythmic pattern as the introduction, with triplets in the left hand.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "that has flown / war mit mir / With me since I start - ed, / aus der Stadt ge - zo - - gen,". The piano accompaniment continues with the same rhythmic pattern.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "From the day I left the town / ist bis heu - te für und für / He has not de - / um mein Haupt ge -". The piano accompaniment continues with the same rhythmic pattern.

part - ed.  
flo - gen.

Ra - ven, bird of ill de-sign, Wilt thou leave me  
Krä - he, wun - der - li - ches Thier, willst mich nicht ver -

nev - er? Hop - ing I shall soon be thine  
las - sen? Meinst wohl, bald als Beu - te hier

*cresc.*

Dost thou so per - sev - er?  
mei - nen Leib zu fas - sen?

Not much far - ther can I rove, Strength will soon for -  
Nun es wird nicht weit mehr geh'n an dem Wan - der -

sake — me: Ra - ven, thou wilt sure - ly prove  
sta - be, Krä - he, lass' mich end - lich seh'n

*cresc.*

True till death o'er - take me.  
Treu - e bis zum Gra - - be,

*f*

Ra - ven, thou wilt sure - ly prove True till death o'er -  
Krä - he, lass' mich end - lich seh'n Treu - e bis zum

*p*

take me.  
Gra - - be.

*p*

*dim.*

# The Last Hope.

(LETZTE HOFFNUNG.)

Non troppo animato.

PIANO

Here and there up - on the branch - es Gaudy leaves are hang - ing still,  
 Hie und da ist an den Bäu - men manches bun - te Blatt zu seh'n,

And I lin - ger 'neath the branch - es Oft - en - times to muse at  
 und ich blei - be vor den Bäu - men oft - mals in Ge - dan - ken

will. Fix my gaze up - on one leaf - let, And there -  
 steh'n. Schau - e nach dem ei - nen Blat - te, hän - ge

on my hope I stake: Should the breez - es stir the leaf-let, How I  
 mei - ne Hoff-nung dran, spielt der Wind mit mei-nem Blat-te, zitr' ich,

*cresc.*

shiv - er, how I shake!  
 was ich zit-tern kann.

Should it fall, and flut - ter down-ward,  
 Ach und fällt das Blatt zu Bo - den,

*cresc.* *f*

*un poco ritard.*  
 Sink my hopes be-yond re - call;  
 fällt mit ihm die Hoff-nung ab,

*decresc.* *p un poco ritard.* *pp*

*a tempo.*

And my heart, too, sink - ing down - ward,  
fall' ich sel - ber mit zu Bo - den,

*a tempo.*  
*cresc. f*

Weep - ing, weeping up - on hope's grave doth  
wein', — wein' — auf mei - ner Hoff - nung

*decresc. p*

fall, — Weep - ing, weep - ing up - on hope's grave doth  
Grab, — wein', — wein' — auf mei - ner Hoff - nung

*p*

fall.  
Grab.

*pp*

# In the Village.

(IM DORFE.)

*Poco lento.*

PIANO. *pp*

*cresc.* *p*

The watch - dogs are  
Es bel - len die

bark - ing, their chains they are shak - ing; Good folks on their  
Hun - de, es ras - seln die Ket - ten, es schla - fen die

pil - lows their rest — are tak - ing:  
Men - schen in ih - ren Bet - ten,

*cresc.*

Dream - ing of pleas - ures, sweet tho' un -  
 träu - men sich Man - ches, was sie nicht

re - al, Good dreams or e - vil, to each his i -  
 ha - ben, thun sich im Gu - ten und Ar - gen er -

*pp* *cresc.*

de - al. When morn - ing  
 la - ben, und mor - gen

*pp*

breaks, how van - ish their treas - ures!  
 früh ist al - les zer - flos - sen.

*ritard.* *a tempo.* *ritard.* *dimin.*

What then? what then? they've all had their fill of pleas - ures, And  
 Je nun, je nun, sie ha - ben ihr Theil ge - nos - sen, und

*p*

hope, and hope if dreams of aught be-reft them, That when\_ they a-wak - en, that  
 hof-fen, und hof-fen, was sie\_ nochüb - rig lie-sseu, doch wie - der zu fin - den, doch

when\_ they a-wak - en'twill still — be left them.  
 wie - der zu fin - den auf ih - ren Kis - sen.

*decresc.*

Bark loud and  
 Bellt mich nur

*pp*

long, — as guard — ye're keep - ing; Leave me no  
 fort, — ihr wa - chen Hun - de, lasst mich nicht

*cresc.*

rest while the world — is sleep - ing!  
 ruh'n in der Schlum - mer - stun - de!

I've found — the end of my dreams — in  
 Ich bin — zu Ende mit al — len

weep — ing: Why do I lin — ger where men are sleep —  
 Träu — men, was will ich un — ter den Schlä — fern säu —

ing? I've found — the end of my dreams in — weep — ing:  
 men? Ich bin — zu Ende mit al — len — Träu — men,

*p*

Why do I lin — ger where men are sleep — ing?  
 was will ich un — ter den Schlä — fern säu — men?

*cresc.* *fp* *pp*

## The Stormy Morning.

(DER STÜRMISCHE MORGEN.)

Poco Allegro, ed energico.

PIANO.

The piano introduction consists of two staves in G minor, 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and accents. Dynamics include *f* and *sf*.

How hath the tem - pest riv - en The grey robe of the sky; In  
Wie hat der Sturm zer - ris - sen des Himmels graues Kleid, die

The vocal line is in G minor, 3/4 time, with lyrics under the notes. The piano accompaniment continues with slurs and accents.

wild dis - or - der - driv - en, The clouds em - bat - tled fly, the clouds em -  
Wol - ken - fe - tzen - flat - tern um - her in mat - tem Streit, um - her in

The vocal line continues with lyrics. The piano accompaniment features slurs and accents.

bat - tled fly. And  
mat - tem Streit. Und

The vocal line concludes with the lyrics. The piano accompaniment ends with a *ff* dynamic marking.

lu - fid flames dart fierce - ly Be - tween them 'mid the fray, How  
ro - the Feu - er - flam - men zieh'n zwi - schen ih - nen hin, das

well my soul's e - mo - tions Be - fit this boist'rous day. My  
nenn' ich ei - nen Mor - gen so recht nach mei - nem Sinn. Mein

heart in you - der heav - en Its like - ness may be - hold, There's  
Herz sieht an - den Him - mel ge - malt sein eig - 'nes Bild, es

naught there - in save win - ter, there's naught there - in save win - ter, save  
ist nichts als der Win - ter, es ist nichts als der Win - ter, der

win - ter wild and cold.  
Win - ter kalt und wild.

# Illusion.

(TÄUSCHUNG.)

Allegretto.

PIANO

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a 6/8 time signature, starting with a treble clef and a key signature of two sharps (D major). The left hand provides a harmonic accompaniment with chords and eighth notes, starting with a bass clef and the same key signature. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano).

Be - fore — nie flits a friend - ly light, — Flits  
 Ein Licht — tanzt freundlich vor mir her, — ich

The first system of the vocal score shows the vocal line and piano accompaniment. The vocal line is in a soprano or alto range, with lyrics in English and German. The piano accompaniment continues from the introduction, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

to — and fro, to left and right: I fol - low,  
 folg' — ihm nach die Kreuz und Quer, ich folg' — ihm

The second system of the vocal score shows the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and eighth notes.

tho' full well I see — 'Twill but — mis - lead and mock at  
 gern, und seh's ihm an, — dass es — ver - lockt den Wan - ders-

The third system of the vocal score shows the vocal line and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with chords and eighth notes.

me. Ah! who so wretch-ed are, as I, Are  
mann. Ach! wer wie ich so e - lend ist, giebt

prone\_ to trust gay treach-er - y, That 'mid the ice and  
gern\_ sich hin der bun - ten List, die hin - ter Eis und

gloom\_ of night\_ Fore - shows\_ a dwell - ing warm and bright.\_  
Nacht\_ und Graus\_ ihm weist\_ ein hel - les war - mes Haus,\_

*cresc.* *p*

And one\_ dear face with-in I see: Such fair\_ de -  
und ei - ne lie - be See - le drin. Nur Täu - schung

ceit is gain for me.  
ist\_ für mich Ge - winn.

*decresc.*

## The Guide-Post.

(DER WEGWEISER.)

VOICE. *Moderato.*

PIANO. *pp*

Why for-  
Was ver-

sake the beat-en high-ways Where the oth-er wan-d'ers go?  
meid' ich denn die We-ge, wo die an-dern Wan-d'rer geh'n,

Where-fore seek me hid-den by-ways Thro' un-trod-den mountain-  
su-che mir ver-steck-te Ste-ge durch ver-schnei-te Fel-sen-

snow?—Where-fore seek me hid-den by-ways Thro' un-trod-den moun-tain-  
höln?—su-che mir ver-steck-te Ste-ge durch ver-schnei-te Fel-sen-

*cresc.*



post at ev-'ry cross-ing, Show-ing how to find the town:  
 ste - hen auf den We - gen, wei - sen auf die Städ - te zu,

Far be - yond their ken I'm pass - ing, Seek-ing rest and find - ing  
 und ich wan-dre son-der Ma - ssen, oh - ne Ruh', und su - che

none; Far be - yond their ken I'm pass - ing, Seeking rest and find - ing  
 Ruh', und ich wan-dre son-der Ma - ssen oh - ne Ruh', und su - che

none, and find - ing none. Yet I  
 Ruh', und su - che Ruh'. Ei - nen

see a guide-post stand - ing Ev - er - more be - fore my face, To a  
 Wei - ser seh' ich ste - hen un - ver - rückt vor mei - nem Blick, ei - ne

path my feet com - mand - ing, To a path my feet com - mand - ing That no  
 Stra-ss-e muss ich ge - hen, ei - ne Stra-ss-e muss ich ge - hen, die noch

*cresc.*

trav - - 'ler\_ can re - trace. Yet I  
 kei - - ner\_ ging zu - rü-ck. Ei - nen

see a guide-post stand-ing Ev-er - more be-fore my face, To a  
 Wei-ser seh' ich ste-hen, un-ver - rü-ckt vor mei - nem Blick, ei - ne

*pp* *cresc.*

path my feet com - mand-ing That no trav' - - ler\_ can re -  
 Stra-ss-e muss ich ge - hen, die noch kei - - ner\_ ging zu -

*p*

trace, that no trav' - ler can re - trace.  
 rü-ck, die noch kei - ner ging zu - rü-ck.

# The Wayside Inn.

(DAS WIRTHSHAUS.)

Lento.

PIANO.

*pp* *cresc.* *p*

Now in - to this lone graveyard my toil-some way has led, I  
 Auf ei - nen Tod - ten - a - cker hat mich mein Weg ge-bracht, all -

thought to find a - wel - come and rest my wea - ry head.  
 hier will ich ein - keh - ren, hab' ich bei mir gedacht.

Ye green fu - ne - real gar - lands, be - like ye are the sign That  
 Ihr grü - nen Tod - ten - krän - ze, könnt wohl die Zei - chen sein, die

tells the tired way - far - er of cool re - treats with - in?  
 mü - de Wan - d'rer la - den ins küh - le Wirths - haus ein.

*pp* *cresc.*

Is there, of all your cham - bers, not e - ven one for me? For  
Sind denn in die - sem Hau - se die Kammern all' be - setzt? bin

wea - ri - ness I'm sink - ing, and faint for mis - er - y. Oh,  
matt zum Nie - der - sin - ken, bin tödt - lich schwer ver - letzt. O

un - com - pass' - nate ta - vern, dost shel - ter thou de - ny? Then onward, ev - er  
un - barm - herz' - ge Schen - ke, doch wei - sest du mich ab? Nun wei - ter denn, nur

on - ward, my trust - y staff and I, Then on - ward, ev - er on - ward, my  
wei - ter, mein treu - er Wan - der - stab, nun wei - ter denn, nur wei - ter, mein

trust y staff and I.  
treu - er Wan - der - stab.

# Courage.

(MUTH.)

Allegro assai energico.

VOICE.

When the snow falls on my cheek,  
Fliegt der Schnee mir ins Gesicht,

Off I gai-ly brush it,  
schüttlich ihn her-un-ter,

Would my heart its troubles speak,  
Wenn mein Herz im Busen spricht,

Loud I sing to hush it;  
sing' ich hell und mun-ter.

List-en not when it com-plains, Turn a-way my hearing,  
Hö-re nicht, was es mir sagt; ha-be kei-ne Oh-ren,

Will not feel its cares and pains, Fools are prone to—  
Füh-le nicht, was es mir klagt; kla-gen ist für—

fear-ing. Tho-ren. Mer-ri-ly I—trudge a-long 'Gainst the wind and  
Lus-tig in die Wett hin-ein ge-gen Wind und

weath-er; Wet-ter; Trust-y staff and cheer-ful song, On we'll go to -  
will kein Gott auf Er-den sein: sind wir sel-ber

geth-er. Göt-ter. Mer-ri-ly I—trudge a-long 'Gainst the wind and  
Lus-tig in die Welt hin-ein ge-gen Wind und

weath-er; Wet-ter; Trust-y staff and cheerful song, On we'll go to - geth-er.  
will kein Gott auf Er-densein: sind wir sel-ber Göt-ter!

# The Mock Suns.

(DIE NEBENSUNNEN)

Non troppo lento.

VOICE.

PIANO.

*p* *pp* *pp*

I  
Drei

saw three suns in the bright cold sky, And watch'd them long with  
Son - nen sah ich am Him - mel steh'n, hab' lang und fest — sie

stead-fast eye. And they stood still and on me shone, As  
an - ge - seh'n. Und sie auch stan - den da so stier, als

if they nev - er would be gone. Ah!  
woll - ten sie — nicht weg von mir. Ach

*mf* *f* *p* *f* *p*

ye three suns are none of mine,      Now go, on oth-er folk to  
 mei-ne Son-nen seid ihr nicht,      schaut an- dern doch in's An- ge-

*p*

shine!      Time was, I call'd three suns my own, But two, the best ones,  
 sicht,      ach neu-lich hatt' ich auch wohl drei, nun sind hin-ab die

*decresc.*

now are gone;      And if the third would on-ly go, That  
 be-sten zwei.      Ging'nur die dritt' erst hin-ter-drein, im

*pp*      *p*

all were dark, 'twere bet-ter so.  
 Dun-keln wird— mir woh-ler sein.

*pp*      *f*      *p*      *pp*

# The Organ-Grinder.

(DER LEIERMANN.)

FR. SCHUBERT.

Andante.

PIANO. *pp*

Up be-hind the vil-lage  
Drü-ben hin-terim Dor-fe

stands an or-gan-man,  
steht ein Lei-er-mann,  
And with stiffen'd fingers  
und mit starren Fingern

turns as best he can;  
dreht er, was er kann.

On the cold ground, barefoot, si-dles here and there,  
Bar-fuss auf dem Ei-se wankt er hin und her,

And his emp-ty sau- cer shows the gifts are rare,  
und sein klei-ner Tel-ler bleibt ihm im-mer leer,

And his emp-ty sau- cer shows the gifts are rare.  
und sein klei-ner Tel-ler bleibt ihm im-mer leer.

No one lis- tens to him, no one looks or cares,  
Kei-ler mag ihn hö- ren, kei-ner sieht ihn an,

Snarl- ing dogs pur- sue him, still a smile he wears;  
und die Hun- de knur- ren um den al- ten Mann,

And no dis- ap- pointment does he once be- tray,  
Und er lässt es ge- hen, al- les wie es will,

But up - on the or - gan turns and turns a - way,  
dreht, und sei - ne Lei - er steht ihm nim - mer still;

But up - on the or - gan turns and turns a - way.  
dreht, und sei - ne Lei - er steht ihm nim - mer still.

Won - der - ful old minstrel,  
Wun - der - li - cher Al - ter,

shall I go with you? Will you to my dit - ties  
soll ich mit dir geh'n? Willst zu mei - nen Lie - dern

play the mu - sic too? —  
dei - ne Lei - er dreh'n? —

*f* *p* *pp*

Love's Message.  
(LIEBESBOTSCHAFT.)

FR. SCHUBERT.

Andante.

PIANO. *p*

1 2 3 4 1 2 3 4

Dear prattling brook - let so sil - ver - y bright,  
Rau - schendes Bäch - lein, so sil - bern und hell,

*pp*

1 2 3 4 1 2 3 4

Haste to my fair one with ea - ger delight,  
eilst zur Ge - lieb - ten so mun - ter und schnell?

1 2 3 4 1 2 3

Mes - sen - ger trust - y, when near her you are,  
ach, trautes Bäch - lein, mein Bo - te sei du;

1 2 3 4 1 2 3 4 1 2 3 4

Take her the greet - ings of love from a - far.  
brin - ge die Grü - sse des Fer - nen ihr zu.

1 2 3 4 1 2 3 4 1 2 3 4

All the sweetflow'rs she has nurs'd and caress'd, Proud to be worn on her  
All' ih - re Blu - men im Gar - ten gepflegt, die sie so lieb - lich am

1 2 3 4 1 2 3 4 1 2 3 4

beau - teous breast, Ros - es that bloom in the pur - ple's rich glow, —  
Bu - sen trägt, und ih - re Ro - sen in pur - pur - ner Gluth, —

1 2 3 4 1 2 3 1 2 3 4

Moist-en and fresh-en as on-ward you flow. Ros-es that bloom in the  
 Bäch-lein, er-qui-cke mit küh-len-der Fluth, und ih-re Ro-sen in

1 2 3 4 - 1 2 3 4 1 2 3 4

pur-ple's rich glow, — Moist-en and fresh-en as on-ward you flow.  
 pur-pur-ner Gluth, — Bäch-lein, er-qui-cke mit küh-len-der Fluth.

1 2 3 4

When on the  
 Wenn sie am

*pp*

1 2 3 4 1 2 3 4 1 2 3 4

green bank to slum-ber re-sign'd,  
 U-fer, in Träu-me ver-senkt,

1 2 3 4 1 2 3 4 - 1 2 3 4

My love re - call - ing, her head's de -  
 mei - ner ge - den - kend, das Köpf - - - chen

1 2 3 4 1 2 3 4 1 2 3 4

clind, Com - fort the dar - ling with friend - ly re - gard,  
 hängt, trö - ste die Sü - sse mit freund - li - chem Blick,

*cresc.*

1 2 3 4 1 2 3 4 1 2 3 4

He who adores her will not retard. Com - fort the dar - ling with  
 denn der Ge - lieb - te kehrt bald zurück, trö - ste die Sü - sse mit

1 2 3 4 1 2 3 4 1 2 3 4

friend - ly re - gard, — He who adores her will not re -  
 freund - li - chem Blick, — denn der Ge - lieb - te kehrt bald zu -

1 2 3 4

tard.  
rück.

*decresc.*

1 2 3 4 1 2 3 4

When the sun sets in bright ru - by and pearl,  
Neigt sich die Son - ne mit röth - li-chem Schein,

*pp*

1 2 3 4 1 2 - 3 4

Soothe with low mu - sic the sleep - ing girl,  
wie - ge das Lieb - chen in Schlum - mer ein,

1 2 3 4 1 2 3 4

Mur - muring lull her to sweet re - pose,  
Rau - sche sie mur - melnd in sü - sse Ruh',

1 2 3 4 1 2 3 4

Whis - p'ring love's dream as her eye - lids close,  
flüs - tre ihr Träu - me der Lie - be zu,

1 2 3 4 1 2 3 4

Whis - p'ring love's dream - as her  
flüs - tre ihr Träu - me der

*pp*

1 2 3 4 1 2 3 4 1 2 3 4

eye - lids - close.  
Lie - be - zu.

*dim.*

# Warrior's Foreboding.

(KRIEGER'S AHNUNG.)

Andantino.

PIANO.

The musical score is set in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano introduction marked 'PIANO.' and 'Andantino.' The piano part features a steady accompaniment of chords and moving lines in both hands, with dynamic markings of *pp* and *ff*. The vocal line enters in the second system with the lyrics: 'In qui-et slum-ber on the plain My / In tie-fer Ruh' liegt um mich her der'. The piano accompaniment continues with a consistent rhythmic pattern. The third system of the vocal line includes the lyrics: 'comrades lie a-round, My heav-y heart is / Waf-fen-brü-der Kreis. Mir ist das Herz so'. The piano part continues to support the vocal melody. The fourth system of the vocal line contains the lyrics: 'fill'd with pain, is fill'd with pain, With yearning sad and <sup>3</sup> fond, / bang und schwer, so bang, so schwer, von Sehnsucht mir so heiss,'. The piano accompaniment includes a *cresc.* marking. The fifth system of the vocal line concludes with the lyrics: 'With yearning sad and fond. / von Sehnsucht mir so heiss.'. The piano part ends with a *p* marking, a *cresc.* leading to a *f* dynamic, followed by a *decresc.* and a final *p* dynamic. The score concludes with a double bar line and a common time signature 'C'.

## Poco più mosso.

How oft I've dream'd the  
Wie hab' ich oft so

sweet - est dreams. When pil - low'd on her breast, when  
süss ge - träumt an ih - rem Bu - sen warm, an

*dim.*

pil - low'd on her breast; How cheer - y shone the  
ih - rem Bu - sen warm, wie freund - lich schien des

hearth - fire's gleams. When in my arms she'd rest, when  
Heer - des Gluth, - lag sie in mei - nem Arm, lag

*dim.*

in my arms she'd rest.  
sie in mei - nem Arm.

Here, where the camp - fire's  
 Hier, wo der Flam - men

*pp*

sul - len glare, On - ly on steel doth glow, My  
 düst - rer Schein, ach, nur auf Waf - fen spielt, hier

lone - ly heart is in de - spair, My lone - ly heart is  
 fühlt die Brust sich ganz al - lein, hier fühlt die Brust sich

*fp*

in de - spair, — And bit - - ter — tears — down -  
 ganz al - lein, — der Weh - - muth Thrä - - ne

*fp*

flow, and bit - ter tears down - flow.  
 quillt, der Weh - muth Thrä - ne quillt.

## Allegro agitato.

Heart, be thou  
Herz, dass der

strong my fears to quell, be thou strong my fears to  
Trost dich nicht ver - lässt, dass der Trost dich nicht ver -

quell, Thee man - y a fight shall prove.  
lässt, es ruft noch man - che Schlacht.

I  
Bald

soon shall rest, and slum -  
ruh' ich wohl und schla -

*p*

*cresc.*

*decrease.*

*pp*

- ber well:— Good night, then, dear - - est  
- fe fest,— Herz - lieb - ste! gu - - te

love! Good night, then, dear - - est love!  
Nacht! Herz - lieb - ste! gu - - te Nacht!

Heart, be thou strong my fears to quell, be thou  
Herz, dass der Trost dich nicht ver-lässt, dass der

strong my fears to quell, Thee  
Trost dich nicht ver-lässt, es

man - y a fight shall prove.  
ruft noch man - che Schlacht.

I soon shall  
Bald ruh' ich

*decesc.* *pp*

rest, and slum - ber well:  
wohl und schla - fe fest,

Good night, then, dear - est love! Good  
Herz - lieb - ste! gu - te Nacht! Herz -

*ppp*

**Tempo I.**

night, then, dear - est love!  
lieb - ste! gu - te Nacht!

*pp* *fp* *pp*

Good night, then, dear - est love!  
Herz - lieb - ste! gu - te Nacht!

*pp*

# Longing for Spring.

(FRÜHLINGSSEHNSUCHT.)

Vivace.

PIANO.

First system of piano introduction. Treble clef, bass clef, 2/4 time signature. Key signature: two flats. Dynamics: *p* (piano), *cresc.* (crescendo). Features triplets in the right hand.

Second system of piano introduction. Treble clef, bass clef, 2/4 time signature. Key signature: two flats. Dynamics: *p* (piano). Features chords in the right hand and single notes in the left hand.

First system of vocal melody and piano accompaniment. Treble clef, bass clef, 2/4 time signature. Key signature: two flats. Lyrics are provided below the staff.

1. Mur-mur-ing breez-es Soft flow-ing by, Sweet are your kiss-es,  
 3. Sun, in thy greet-ing Lav-ish of gold, Hearts fond-ly beat-ing  
 1. Säu-seln-de Lüf-te, we-hend so mild, blu-mi-ger Duf-te  
 3. Grü-ssen-der Son-ne spie-len-des Gold, hof-fen-de Won-ne

Second system of vocal melody and piano accompaniment. Treble clef, bass clef, 2/4 time signature. Key signature: two flats. Lyrics are provided below the staff.

Balm-y your sigh. Mur-mur-ing breez-es  
 Thy face be-hold. Sun, in thy greet-ing  
 ath-mend er-füllt! Säu-seln-de Lüf-te,  
 brin-gest du hold. Grü-ssen-der Son-ne

Third system of vocal melody and piano accompaniment. Treble clef, bass clef, 2/4 time signature. Key signature: two flats. Lyrics are provided below the staff.

Soft flow-ing by,— Sweet are your kiss-es, Balm-y your sigh.—  
 Lav-ish of gold,— Hearts fond-ly beat-ing Thy face be-hold.—  
 we-hend so mild,— blu-mi-ger Duf-te ath-mend er-füllt!—  
 spie-len-des Gold,— hof-fen-de Won-ne brin-gest du hold.—

How bliss - ful - ly fans me your breath - ing so  
 How kind - ly thy ra - diance re - joic - es mine  
 Wie haucht ihr mich won - nig be - grü - ssend  
 Wie labt mich dein se - lig be - grü - ssen - des

rare, Your spell doth my quiv - er - ing heart so en - snare  
 eye, And smiles from the deep az - ure dome of the sky,  
 an! wie habt ihr dem po - chen - den Her - zen ge - than,  
 Bild! es lä - chelt am tief - blau - en Him - mel so mild,

*crese.*

That fain it would fol - low wher - ev - er you fare, that fain it would  
 My tears slow - ly fall - ing in si - lent re - ply, my tears slow - ly  
 es möch - te euch fol - gen auf luf - ti - ger Bahn, es möch - te euch  
 und hat mir das Au - ge mit Thrä - nen ge - füllt, und hat mir das

*fp* *f*

fol - low wher - ev - er you fare. But where? But where?  
 fall - ing in si - lent re - ply. And why? And why?  
 fol - gen auf luf - ti - ger Bahn. Wo - hin? wo - hin?  
 Au - ge mit Thrä - nen ge - füllt. War - um? war - um?

*pp*

2. Stream - lets re - sound - ing Rip - ple and swell,  
 4. Green are the bow - ers, Fair to be - hold,  
 2. Bäch - lein, so mun - ter, rau - schend zu - mal,  
 4. Grü - nend um - krän - zet Wäl - der und Höh';

Mer - ri - ly bound - ing Down to the dell.  
 Glow - ing the flow - ers' Gay dust of gold.  
 wol - len hin - un - ter sil - bern in's Thal.  
 schimmernd er - glän - zet Blü - then - schnee.

Stream - lets re - sound - ing Rip - ple and swell, Mer - ri - ly  
 Green are the bow - ers, Fair to be - hold, Glow - ing the  
 Bäch - lein, so mun - ter, rau - schend zu - mal, wol - len hin -  
 Grü - nend um - krän - zet Wäl - der und Höh'; schimmernd er -

bound - ing Down to the dell. Be -  
 flow - ers' Gay dust of gold. So  
 un - ter sil - bern in's Thal. Die  
 glän - zet Blü - then - schnee. So

yond in the mead - ow how swift - ly they flow, The sky and the  
 all things the woo - ing of sun - shine a - vow, The bud of the  
 schwe - ben - de Wel - le, dort eilt sie da - hin! tief spie - geln sich  
 drän - get sich Al - les zum bräut - li - chen Licht, es schwel - len die

for - est re - flect - ing be - low: Oh whith - er, ye  
 flow - er, the leaf on the bough; What long they have  
 Flu - ren und Him - mel dar - in. Was ziehst du mich,  
 Kei - me, die Knos - pe bricht, sie ha - ben ge -

long - ings, would ye that I go, Oh whith - er, ye long - ings, would  
 pined for, re - joic - es them now, What long they have pined for, re -  
 seh - nend ver - lan - gen - der Sinn, was ziehst du mich, seh - nend ver -  
 fun - den, was ih - nen ge - bricht, sie ha - ben ge - fun - den, was

ye that I go? Be - low? Be - low?  
 joic - es them now: And thou? And thou?  
 lan - gen - der Sinn, hin - ab? hin - ab?  
 ih - nen ge - bricht. Und du? und du?

5. Heart, why this year - ing Ev - er in vain?  
 5. Rast - lo - ses Seh - nen, wün - schen - des Herz,

Tears, why so burn - ing, Griev - ous your pain?  
 im - mer nur Thrä - nen, Kla - ge und Schmerz?

Heart, why this year - ing Ev - er in  
 Rast - lo - ses Seh - nen, wün - schen - des

vain? — Tears, why so burn - ing, Griev - ous your  
 Herz, — im - mer nur Thrä - nen, Kla - ge und

pain? — I, too, share the  
 Schmerz? — Auch ich bin mir

long - ing all Nat - ure doth own; By whom in my  
 schwel - len - der Trie - be be - wusst, wer stil - let mir

bo - som shall sun - shine be thrown? Who  
 end - lich die drän - gen - de Lust? Nur

can for - my long win - ter a - tone, Who can for  
 du be - freist den Lenz in der Brust, nur du be -

my long win - ter a - tone? 'Tis thou, thou a -  
 freist den Lenz in der Brust, nur du, — nur

lone!  
 du!

*decresc.* *p*

# Serenade.

(STÄNDCHEN.)

Moderato.

PIANO.

pp

Warm en-treat - ies gen-tly plead - ing Through the night to thee,  
 Lei - se fle - hen mei-ne Lie - der durch die Nacht zu dir,

Say while all is calm and si - lent,  
 in - den stil - len Hain her-nie - der,

Dear - est, come to me!  
 Lieb - chen, komm zu mir.

Whis - pring branch - es soft - ly mur - mur In the moon - light clear;  
 Flü - sternd schlan - ke Wi - pfel rau - sehen in - des Mon - des Licht,

pp

In the moon-light clear:      None may watch thee, none can harm thee,  
 in-des Mon-des Licht,      des Ver-rä-thers feind-lich Lau-schen

Where-fore dost thou fear?      Where-fore dost thou fear?  
 fürch-te, Hol-de, nicht,      fürch-te, Hol-de, nicht.

*mf* *pp*

Hear the Night-in-gale so ten-der,      Would her strain were thine!  
 Hörst die Nach-ti-gal-len schla-gen?      ach! sie fle-hen dich,

Ev - 'ry note la - ment - ing, ech - oes  
mit der Tö - ne sü - ssen Kla - gen

Some fond sigh of mine.  
fle - hen sie für mich.

Ah! she knows the lov - er's wish - es, Mourns when hopes de - part,  
Sie ver - steh'n des Bu - sens Seh - nen, ken - nen Lie - bes - schmerz,

Mourns when hopes de - part, Mov - ing with her silv - 'ry ca - dence  
ken - nen Lie - bes - schmerz, rüh - ren mit den Sil - ber - tö - nen

Ev - 'ry droop - ing heart, Ev - 'ry droop - ing heart.  
je - des wei - che Herz, je - des wei - che Herz.

Let thy pit - y then re - store me, Dear - est, art thou near?  
Lass auch dir die Brust be - we - gen, Lieb - chen, hö - re mich,

*cresc.*

Oh! I trem - ble lest I lose thee!  
be - bend harr' ich dir ent - ge - gen,

*f*

Come, and bless me here! Come, and bless me here!  
komm, be - glü - cke mich! komm, be - glü - cke mich,

*p* *f*

and bless me here!  
be - glü - cke mich!

*decresc.* *pp*

*dimin.*

# My abode.

(AUFENTHALT)

Non troppo vivace, con fuoco.

PIANO

Dull murm'ring stream, wild rus-tling wood, Cold senseless  
 Rau-schen-der Strom, brau-sen-der Wald, star-ren-der

rock, my lone a - bode; Dull murm'ring stream, wild rus-tling  
 Fels, mein Auf - ent - halt; rau-schen-der Strom, brau-sen-der

wood, Cold senseless rock, my lone a - bode.  
 Wald, star-ren-der Fels, mein Auf - ent - halt.

As wave on wave breaks up - on the shore,  
Wie sich die Wel - le an Wel - le reiht,

E'en so my tears fol-low tears ev-er-more, E'en so tears fol -  
flie - ssen die Thrä - nen, mir e - wig er - neut, flie - ssen die Thrä -

*crese.* *f*

- low, for ev - er, for ev - er - more, E'en so my  
- nen, mir e - wig, e - wig er - neut, flie-ssendie

tears fol-low tears ev-er-more.  
Thrä - nen, mir e - wig er - neut.

Rus-ting the tree-tops\_ wave in the  
Hoch in den Kro-nen\_ wo-gend sich's

*ben marcato*

air, So all un-heard is my heart-throb here; Rus-ting the tree-tops  
regt, so un-auf-hör-lich mein Her-ze schlägt; hoch in den Kro-nen

*mf*

wave in the air, So all un-heard is my heart-throb here, So all un-  
wo-gend sich's regt, so un-auf-hör-lich mein Her-ze schlägt, so un-auf-

heard is my heart - throb here.  
hör-lich mein Her - ze schlägt.

*f*

And as the moun-tain no change doth know, Ev - er un -  
 Und wie des Fel - sen ur - al - tes Erz, e - wig der -

chang'd re - main - eth my woe, Ev - er un - chang -  
 sel - be blei - bet mein Schmerz, e - wig der - sel -

ed still re - main - eth my woe, Ev - er un - chang'd re -  
 be blei - bet, blei - bet mein Schmerz, e - wig der - sel - be

main - eth my woe.  
 blei - bet mein Schmerz.

Dull murm'ring stream, wild rus-ting wood,  
Rau-schen-der Strom, brau-sen-der Wald,

*decresc.*  
*p*

Cold senseless rock, my lone a-bode; Dull murm'ring stream, wild rus-ting  
star-ren-der Fels, mein Auf-ent-halt; rau-schen-der Strom, brau-sen-der

wood, Cold sense-less rock, my lone a-bode,  
Wald, star-ren-der Fels, rau-schen-der Strom,

*fff*  
*cresc.*  
*fff*  
*decresc.*

— Wild — rus-ting wood, my lone a-bode. —  
— brau - sen-der Wald, mein Auf-ent-halt. —

*p*  
*pp*

# Afar.

(IN DER FERNE.)

Poco Andante.

PIANO.

Woe to the fly - ing one, O'er the world hie - ing one, Far a - way  
 We - he dem Flie - hen - den, Welt - hin - aus Zie - hen - den! Frem - de Durch -

wan - der - ing, Ne'er on home pon - der - ing, House - hold joys leav - ing all, Dear - est friends  
 mes - sen - den, Hei - math Ver - ges - sen - den, Mut - ter - haus Has - sen - den, Freun - de Ver -

*cresc.*

grieving all, No bless - ing falls on him, All pleas - ure palls on him, All pleasure  
 las - sen - den; fol - get kein Se - gen, ach, auf ih - ren We - gen nach, auf ih - ren

palls ——— on him.  
 We ——— gen nach.

Heart throbbing fear-ful-ly, Eyes swimming tear-ful-ly,  
Her-ze! das seh-nen-de, Au-ge, das thrä-nen-de,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment starts with a piano (p) dynamic and includes chords and moving lines in both hands.

Longings that nev-er cease Woes granting no re-lease, Bo-som, e'er  
Sehnsucht, nie en-den-de, heim-wärts sich wen-den-de, Bu-sen, der

The second system continues the vocal and piano parts. The vocal line has a melodic line with some slurs. The piano accompaniment provides harmonic support with chords and rhythmic patterns.

*cresc.* heav-ing high, Ev-er un-heed-ed sigh, Hope no more cher-ish-ing, Light of love  
wal-len-de, Kla-ge, ver-hal-len-de, A-bend-stern blin-ken-der, hoff-nungs-los

The third system includes dynamic markings such as *cresc.*, *f*, and *p*. The vocal line shows a crescendo leading to a forte (f) section, followed by a piano (p) section. The piano accompaniment mirrors these dynamics.

per-ish-ing, Light of love per- - - ish-ing.  
sin-ken-der, hoff-nungs-los sin- - - ken-der.

The fourth system features a vocal line with a long note and a piano accompaniment with a *pp* (pianissimo) dynamic. The piano part includes a triplet of eighth notes.The fifth system shows the piano accompaniment continuing with various dynamics including *pp* and *p*. It features a triplet of eighth notes in the right hand.

Breez - es fresh blow - - ing here, Wa - ters soft  
 Lüf - te, ihr säu - - seln - den, Wel - len sanft

flow - - ing near, Sun - beams, life - car - - ry - ing,  
 kräu - seln - den, Son - nen - strahl, ei - - len - der,

No - where long tar - ry - ing, Her whom I can't re - sign,  
 nir - gend ver - wei - len - der: die mir mit Schmer - ze, ach!

Who broke this heart of mine,  
 dies treu - e Her - ze brach,

Greet from the fly - - ing one far a - way  
 grüsst von dem Flie - - hen - den, Welt hin - aus

wan - - der - ing, far a - way wan -  
 Zie - - hen - den, Welt hin - aus Zie -

- - - - - der - ing.  
 - - - - - hen - den.

Breez - es fresh blow - - ing here,  
 Lüf - te, ihr säu - seln - den,

Wa - ters soft flow - - ing near,  
 Wel - len sanft kräu - seln - den,

Sun - beams life - car - - ry - ing, No - where long  
 Son - nen - strahl, ei - - len - der, nir - gend ver -

*cresc.* *f*

tar - - - ry - ing.  
wei - - - len - der.

*decresc.* *p*

Her whom I can't re-sign, Who broke this heart of mine,  
Die mir mit Schmer - ze, ach! dies treu - e Her - ze brach,

Greet from the fly - ing one far a - way wan - -  
grüsst von dem Flie - hen-den, Welt - hin - aus Zie - -

*cresc.* *f* *decresc.*

- - der - ing, far a - way wan - -  
- - hen - den, Welt - hin - aus Zie - -

*ff*

- - der - ing.  
- - hen - den.

*decresc.* *cresc.* *ff*

Parting.  
(ABSCHIED.)

Allegro moderato.

PIANO.

1. Good-  
1. A -

byel thou mer-ry, thou jo - vi - al town, Good - bye!  
de! du mun-tre, du fröh - li - che Stadt, A - de!

Now clat - ter my steed's mer-ry ech - o - ing feet, And  
Schon schar - ret mein Röss - lein mit lu - sti-gem Fuss, jetzt

now for the last time your hous - es I greet, Hast ev - er thou seen me of  
nimm noch den letz - ten, den schei - den - den Gruss, du hast mich wohl nie - mals noch

sor - row - ful mien? 'Twere pit - y at part - ing to show it, I ween, 'twere  
trau - rig ge - seh'n, so kann es auch jetzt nicht beim Ab - schied ge - scheh'n, so

pit - y at part - ing to show it, I ween. Good bye! Thou  
kann es auch jetzt nicht beim Ab - schied ge - scheh'n, A - de! du

mer - ry, thou jo - vi - al town, Good bye! \_\_\_\_\_  
mun - tre, du fröh - li - che Stadt, A - de! \_\_\_\_\_

*cresc.*

2. Good bye! ye  
 4. Good bye! golden  
 2. A - de! ihr  
 4. A - de! lie-be

trees and ye gar - dens so green, Good bye!  
 sun - shine, how soon dost thou wane! Good bye!  
 Bäu - me, ihr Gär - ten so grün, A - de!  
 Son - ne, so gehst du zur Ruh, A - de!

— I ride by the sil - ver - y stream - let a - long, And  
 — Now glim - mer - ing star - light ap - pears on — high, How  
 — Nun reit' ich am sil - ber - nen Stro - me ent - lang, weit  
 — Nun schim - mert der blin - ken - den Ster - ne — Gold, wie

wak - en the ech - oes at part - ing with song. I nev - er have sung ye a  
 dear - ly I love ev - 'ry star in the sky. Tho' I thro' the world roam  
 schal - lend er - tö - net mein Abschiedsge - sang, nie habt ihr ein trau - ri - ges  
 bin ich euch Stern - lein am Him - mel so hold, durchzieh'n wir die Welt auch

mourn - ful - lay, Nor shall it be now as I'm rid - ing a - way, Nor  
 far and wide, Ye faith - ful com - pan - ions the wan - d'rer will guide, Ye  
 Lied ge - hört, so wird euch auch kei - nes beim Schei - den be - scheert, so  
 weit und breit, ihr gebt ü - ber - all uns das treu - e Ge - leit, ihr gebt

shall it be now as I'm rid - ing a - way. Good bye! ye  
 faith - ful com - pan - ions the wan - d'rer will guide. Good bye! golden  
 wird euch auch kei - nes beim Schei - den be - scheert, A - de! ihr  
 ü - ber - all uns das treu - e Ge - leit, A - de! lie - be

trees and ye gar - dens so green, Good bye!  
 sun - shine, how soon dost thou wane. Good bye!  
 Bäu - me, ihr Gär - ten so grün, A - de!  
 Son - ne, so gehst du zur Ruh, A - de!

3. Good bye!                    ye kind-heart-ed maid - ens —  
 5. Good bye!                    thou glit - ter - ing win - dow -  
 3. A - de!                        ihr freund - li - chen Mägd - lein —  
 5. A - de!                        du schim - mern - des Fen - ster - lein

all,                    Good    bye!                    Why  
 pane,                Good    bye!                    How  
 dort,                A - de!                    Was  
 hell,                A - de!                    Du

gaze    from    your    flow - er - y    win - dows    at    me,    With  
 warm    thou    dost    shine    in    the    sun's    part - ing    ray,    In -  
 schaut    ihr    aus    blu - men - um - duf - te - tem    Haus    mit  
 glän - zest    so    trau - lich    mit    däm - mern - dem    Schein    und

eyes so al-lur-ing and ro-guish in glee? Tho' still I may turn me to  
vit-ing me still in the cot-tage to stay! Ah, man-y a time have I  
schel-mi-schen, lo-cken-den Bli-cken her-aus! Wie sonst, so grüss' ich und  
la-dest so freundlich in's Hütt-chen uns ein. Vor-ü-ber, ach, ritt ich so

greet you, in-deed, Yet nev-er to meet you I'll turn my steed, Yet  
here rid-den past, And e-ven were this time in-deed my last, And  
schau-e mich um, doch nim-mer wend' ich mein Röss-lein um, doch  
man-ches-mal und wär' es denn heu-te zum letz-ten-mal, und

nev-er to meet you I'll turn my steed. Good-bye! ye  
e-ven were this time in-deed my last, Good-bye! thou  
nim-mer wend' ich mein Röss-lein um, A-de! ihr  
wär' es denn heu-te zum letz-ten-mal, A-de! du

kind-hearted maid-ens all, Good-bye! \_\_\_\_\_  
glit-ter-ing win-dow-pane, Good-bye! \_\_\_\_\_  
freund-li-chen Mäd-lein dort, A-de! \_\_\_\_\_  
schimmern-des Fen-sterlein hell, A-de! \_\_\_\_\_

*decresc.* *pp*

6. Good-bye! ye stars, veil your light all in  
6. A - de! Ihr Ster - ne, ver - hül - let euch

gray! Good-bye! The light dim-ly shin-ing from  
grau, A - de! des Fen - sterlein trü-bes ver-

yon win-dow-pane All star - light in heav'n to re - place were in vain.  
schim - mern-des Licht er - setzt ihr un - zäh - li - gen Ster - ne mir nicht.

Can I stay no longer, If go I must, Why  
Darf ich hier nicht weilen, muss hier vorbei, was

should I care in your rays to trust? Can I stay no long-er, if  
 hilft es, folgt ihr mir noch so treu, darf ich hier nicht wei-len, muss

go I must, Why should I care in your rays to trust? Good-  
 hier vor-bei, was hilft es, folgt ihr mir noch so treu? A -

bye! Ye stars, veil your light all in gray! Good - bye!  
 de! Ihr Ster-ne, ver-hül - let euch grau, A - de!

# Atlas.

(DER ATLAS.)

Un poco animato.

PIANO.

Ah me! O'er-lad - en At - las, Ah me! O'er-lad - en  
 Ich un - glück-sel' - ger At - las, ich un - glück - sel' - ger

At - las, All the world, the end - less world of  
 At - las! ei - ne Welt, die gan - ze Welt der

woe is now my bur-den, the end - - less world is my  
 Schmerzen, muss ich tra-geh, die gan - - ze Welt muss ich

burden. I bear the in - sup - port - a - ble, and  
 tragen, ich tra-ge Un - er - träg - li - ches, und

*cresc.*

in my bo - som my heart is break - - - ing!  
 bre-chen will mir das Herz im Lei - - - be.

Thou lord - ly heart, thy -  
 Du stol - zes Herz, du

self hast will'd it so, Thou wouldst have  
 hast es ja ge - wollt! Du woll - test

hap - pi - ness, e - ter - nal rap - ture, or else e -  
 glück - lich sein, un - end - lich glück - lich, o - der un -

ter - - - nal tor - ment, e - ter - nal  
 end - - - lich e - lend, un - end - lich

tor - ment, lord - ly heart, and  
e - lend, stol - zes Herz, und

*cresc.*

now thou hast thy tor - - ment. Ah me! O'er-lad - en  
je - - tzo bist du e - - lend. Ich un - glücksel'-ger

*fff* *f*

At-las, Ah me! O'er-lad - en At-las, the end-less world of woe is now my  
At-las, ich un - glücksel'-ger At-las! die gan - ze Welt der Schmerzen muss ich

bur - den, the end - less world is my bur - den, the end - less world of  
tra - gen, die gan - ze Welt muss ich tra - gen, die gan - ze Welt der

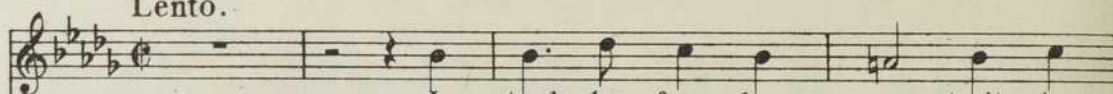
woe is now my bur - den.  
Schmerzen muss ich tra - gen.


*fff* *f* *f*

# Her Portrait.

(IHR BILD.)

*Lento.*

VOICE.  I stood be - fore her por - trait in  
Ich stand in dunk - len Träu - men und

PIANO.  *pp*

 gloom - y dream - ing lost, And  
starrt ihr Bild - niss an, und



 those be - lov - ed feat - ures as with a life - glow were  
das ge - lieb - te Ant - litz heim - lich zu le - ben be -

 *cresc.*

 cross'd. A - round her lips there  
gann. Um ih - re Lip - pen

 *pp*

 hov - er'd the smile I dear - ly prize, And  
zog sich ein Lä - cheln wun - der - bar, und



tears of si - lent - mourn - ing were gleam - ing with - in - her -  
 wie von Weh - muths - thrä - nen er - glänz - te ihr Au - gen -

eyes. Now o'er my cheeks, too,  
 paar. Auch mei - ne Thrä - nen

flow - ing the tears run down si - lent - ly;  
 flos - sen mir von den Wan - gen her - ab, -

And ahl I can - not be - lieve it, that in -  
 und ach, ich kann es nicht glau - ben, dass ich

deed thou art lost to me.  
 dich ver - lo - ren hab'

## The Fishermaiden.

(DAS FISCHERMÄDCHEN.)

FR. SCHUBERT.

Poco Allegro.

PIANO. *pp*

Thou love-ly Fish-er-maid - en, Steer now thy boat to  
Du schö-nes Fischer-mäd - chen, trei - be den Kahn an's

land, — Come to me and sit — be - side me, We'll  
Land; — komm zu mir und se - tze dich nie - der, wir

whis-per hand in hand, Come to me and sit — be - side me, We'll  
ko - sen, Hand in Hand, komm zu mir und se - tze dich nie - der, wir

whis - per hand in hand, — We'll whis - per hand in hand.  
 ko - sen, Hand in Hand, — wir ko - sen, Hand in Hand.

Then  
 Leg'

*dim.*

lay thy head on my bo - som, Fear naught, but trust thou in me, —  
 an mein Herz — dein Köpf - chen und fürch - te dich nicht zu sehr; —

For thou dost trust all fear - less,  
 ver - traust du dich doch sorg - los

Dai - ly the storm - y sea, For thou dost trust all fear - less,  
 täg - lich dem wil - den Meer, ver - traust du dich doch sorg - los

Dai - ly the storm - y sea, — Dai - ly the storm - y sea.  
 täg - lich dem wil - den Meer, — täg - lich dem wil - den Meer!

My  
 Mein

*dim.*

heart is like the sea there, Hath storm, and ebb, and flow, —  
 Herz gleicht ganz dem Mee - re, hat Sturm und Ebb' und Fluth, —

And many a pearl may be there, With - in - the depths be -  
und man - che schö - ne Per - le in sei - ner Tie - fe

low, And many a pearl may be there, With - in - the depths be -  
ruht, und man - che schö - ne Per - le in sei - ner Tie - fe

low, — With - in — the depths be - low. —  
ruht, — in sei - ner Tie - fe ruht. —

*dim.*

# The Town.

(DIE STADT.)

Moderato.

PIANO. *pp con Ped.* *pp*

Up - Am

*dim.* *p*

on the far ho - ri - zon there looms, thro' a mist - y veil, The town with all her  
 fer - nen Ho - ri - zon - te er - scheint, wie ein Ne - bel - bild, die Stadt mit ih - ren

tow - ers, at evening, shadow - y pale.  
 Thür - men, in A - benddäm - m - rung ge - hüllt.

A chil - ly breeze is  
Ein feuch - ter Wind - zug

*pp*

curl - - ing the mist - y wa - ter - way;      The  
kräu - - selt die grau - e Was - ser - bahn;      mit

boat - man in mourn - ful meas - - ure is row - ing me o'er the  
trau - ri - gem Tak - te ru - - dert der Schif - - fer in mei - nem

bay.      The  
Kahn.      Die

sun shines out for a mo - ment, cast - ing a gleam on the shore, A -  
 Son - ne hebt sich noch ein - mal leuchtend vom Bo - den em - por, und

gain the spot to show me where I lost her I a - dore.  
 zeigt mir je - ne Stel - le, wo ich das Lieb - ste ver - lor.

*pp*

*dim.*

# By the Sea.

(AM MEER.)

Molto lento.

VOICE.

Be-fore us glanc'd the wide-spread sea, With eve's last rays in -  
Das Meer er-glänz-te weit hin-aus im letz-ten A-bend-

PIANO.

vest - ed, We sat in the des-o-late fish-ing-hut A-lone, and si-lent - ly rest - ed.  
schei - ne, wir sa-ssen am ein-sa-men Fi-scherhaus, wir sa-ssen stumm und al - lei - ne.

The mist a-rose, the wa-ters heav'd, The sea - gull kept round us  
Der Ne-bel stieg, das Wasser schwoll, die Mö-ve flog hin und

fly - ing, I gaz'd up - on thy beauteous eyes, Sweet one, I saw thee  
wie - der; aus dei-nen Au-gen lie - be - voll fie - len die Thrä-nen

cry - ing. The tears fell fast on thy dar-ling hand, And low be-side thee  
 nie - der. Ich sah sie fal - len auf dei - ne Hand, und bin aufs Knie ge -

kneel - ing, From that white hand I sipp'd a-way The tear drops o'er it steal - ing.  
 sun - ken, ich hab' von dei - ner wei - ssen Hand die Thrä - nen fort - ge - trun - ken.

With fa - tal longing consum'd from that hour, My  
 Seit je - ner Stun - de verzehrt sich mein Leib, die

soul and bod - y wast - ed; They had, a - las! a pois'nous  
 See - le stirbt vor Seh - nen; mich hat das un - glück - sel' - ge

pow'r, Those fe - ver - ish tears I tast - ed.  
 Weib - ver - gif - tet mit ih - ren Thrä - nen.

# The Double. (DER DOPPELGÄNGER.)

Molto Andante.

VOICE.



Still is the night, the streets are de-serted,  
Still ist die Nacht, es ru-hen die Gassen,

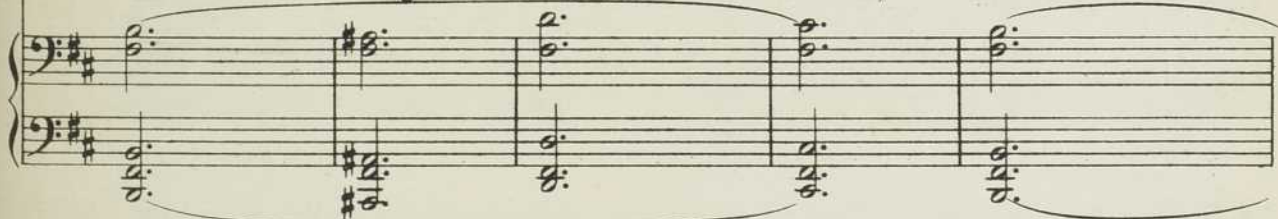
PIANO.



'Twas here that my sweetheart dwelt in days of yore;  
in die - sem Hau - se wohn - te mein - Schatz;



'Tis long a - go — that she de - part - ed, Yet there stands the  
sie hat schon längst die Stadt ver - las - sen, doch steht noch das



house where it stood be - fore. And there, gaz - ing  
Haus auf dem - sel - ben Platz, Da steht auch ein



up, a man, too, is standing, Who wrings his hands in woe -  
Mensch und starrt in die Hö - he, und ringt die Hän - de vor Schmer -



un-con-troll'd: I shud-der, to see my face de-sponding,  
 zens-ge-walt; mir graust es, wenn ich mein Ant-litz se-he

*ff* > *decresc. p* > *cresc.*

In moon-light you my own form to be-hold! Thou ghast-ly  
 der Mond zeigt mir mei-ne eig-ne Ge-stalt. Du Dop-pel-

*ff* > *fff* > *decresc. p* > *accel.*

fel-low, my sor-row-ful double, Why play this dole-ful pan-to-mime? \*  
 gän-ger, du bleicher Ge-sel-le! was äffst du nach mein Lie-bes-leid, Re-  
 das

> *cresc.* *ff* > *ff* >

hears-ing still my woe-ful trou-ble On ma-ny a night in  
 mich ge-quält auf die-ser Stel-le, so man-che Nacht in

> *ff* > *ff* >

by - gone time.  
 al - ter Zeit?

*p* *pp* *ppp*

# The Carrier-pigeon.

(DIE TAUBENPOST.)

Poco Andante.

PIANO. *p*

I keep in my ser-vice a car-rier-bird, 'Tis ev-er de-vot-ed and  
Ich hab' ei-ne Brief-taub' in mei-nem Sold, die ist gar er-ge-ben und

*pp*

fond; It nev-er fails to find the goal, Nor flies too far be-  
treu; sie nimmt mir nie das Ziel zu kurz, und fliegt auch nie vor-

yond. I send it ma-ny thousand times To  
bei. Ich sen-de sie viel tau-send-mal auf

bring me news ev-'ry day, It finds my sweet-heart's dwell-ing out  
Kundschaft täg-lich hin-aus, vor-bei an man-chem lie-ben Ort,

By many a pleasant way,  
bis zu der Liebsten Haus,

by many a pleasant way.  
bis zu der Liebsten Haus.

And then thro' her window sly-ly it peeps, E -  
Dort schaut sie zum Fenster heimlich hinein, be-

*pp*

spies ev-ry move and mien, Gives her my greet-ings play-ful-ly And  
lauscht ih-ren Blick und Schritt, gibt mei - ne Grü - sse scherzend ab, und

brings me hers a - gain. I need not write an-y let - ters now, My  
nimmt die ih - ren mit. Kein Brief - chen brauch' ich zu schrei - ben mehr, die

*un poco cresc.*

tears are the sign I send, Oh, it will bear them faith - ful-ly, My  
Thrä - ne selbst geb' ich ihr, o sie ver-trägt sie si - cher nicht, gar

*p*

loy - al, wil-ling friend, My loy - al, wil-ling friend.  
 ei - frig dient sie mir, gar ei - frig dient sie mir.

By  
Bei

*decresc.*

day, by night, a - wake or a - dream, 'Tis at my beck and call.  
 Tag, bei Nacht, im Wa - chen und Traum, ihr gilt das Al - les gleich,

*pp*

Can it but jour - ney to and fro, 'Tis well re - paid for all.  
 wenn sie nur wan - dern, wan - dern kann, dann ist sie ü - ber - reich.

'Tis nev - er wea - ry, nev - er loath, The  
 Sie wird nicht müd', sie wird nicht matt, der

*pp*

way seems ev - er new;      It needs nor coax - ing nor re - ward,  
Weg ist stets ihr neu,      sie braucht nicht Lo - ckung braucht nicht Lohn,

My car - rier - pi - geon true,      My car - rier - pi - geon true.      And  
die Taub' ist so mir treu,      die Taub' ist so mir treu.      Drum

there - fore I hold it close to my heart, Of sweet - est re - ward ev - er sure;  
heg' ich sie auch so treu an der Brust, ver - si - chert des schönsten Gewinns;

*cresc.* *decresc.*

'Tis call'd      "Love - long - ing?"      Know ye  
sie heisst:      die Sehnsucht      kennt ihr

*pp*

not,      know ye not      The lov - ers mes - sen -  
sie?      kennt ihr sie?      die Bo - tin treu - en

ger? The lov - er's mes - sen - ger? And there-fore I hold it  
Sinn's, die Bo - tin treu-en Sinn's? Drum heg' ich sie auch so

close to my heart, Of sweet-est re-ward ev-er sure: 'Tis  
treu an der Brust, ver - si - chert des schön - sten Ge - winns; sie

*cresc.* *decresc.*

call'd "Love - long - ing:?" Know ye not, know ye  
heisst: die Sehnsucht - kennt ihr sie? kennt ihr

*pp*

not The lov - er's mes - sen - ger? The lov - er's mes - sen -  
sie? die Bo - tin treu-en Sinn's, die Bo - tin treu - en

ger?  
Sinn's?

*p* *dim.*

# The Erl-King.

(ERLKÖNIG.)

FR. SCHUBERT.

Vivace. (♩ = 152)

PIANO.

The piano introduction consists of two systems of music. The first system features a treble clef with a complex, rapid sixteenth-note melody and a bass clef with a supporting accompaniment of eighth notes. The second system continues the piano accompaniment with a more active bass line.

VOICE.

The first system of the vocal part shows the voice line with the lyrics: "Who rides there so late through / Wer rei-tet so spät durch". The piano accompaniment is marked *pp* and features a steady accompaniment of chords and moving lines.

The second system of the vocal part shows the voice line with the lyrics: "night so wild? A lov-ing fa-ther with / Nacht und Wind? Es ist der Va-ter mit". The piano accompaniment continues with a consistent texture.

The third system of the vocal part shows the voice line with the lyrics: "his young child; He clasp'd his boy close with his fond / sei-nem Kind; er hat den Kna-ben wohl in dem". The piano accompaniment concludes the piece with a final cadence.

arm, And clos - er, closer to keep him warm.  
 Arm, er fasst ihn sicher, er hält ihn warm.

"Dear son, what makes thy sweet face grow so  
 „Mein Sohn, was birgst du so bang dein Ge-

*pp* *cresc.*

white?" "See, fa - ther, 'tis the Erl - king in  
 sicht?" „Siehst, Va - - ter, du den Erl - kö - nig

*f* *pp*

sight! The Erl - king stands there with crown and  
 nicht? Den Er - len - kö - nig mit Kron' und

*mf* *p* *mf* *p*

shroud!" "Dear son, it is some mist-y cloud."  
 Schweif?" „Mein Sohn, es ist ein Ne-bel-streif."

*ppp*

"Thou dear - - - est boy, wilt  
„Du lie - - - bes Kind, komm,

come with me? And man - - - y  
geh' mit mir! gar schö - - - ne

games I'll play with thee; Where  
Spie - - le spiel' ich mit dir; manch'

va - - - ried blos - - - soms grow on the  
bun - - - te Blu - - - men sind an dem

wold, Strand, And my moth - er hath man - y a robe of  
mei-ne Mut - ter hat manch' gül - - - den Ge -

gold." wand." "Dear fa - ther, my fa - ther, say, didst thou not  
„Mein Va - ter, mein Va - ter und hö - rest du

hear The Erl-king whisper so low in mine ear?" "Be  
nicht, was Er-len-kö-nig mir lei-se ver-spricht?" „Sei

tranquil, then be tranquil, my child, 'Mong with-er'd leaves the wind blow-eth  
ru-hig, blei-be ru-hig, mein Kind, in dür-ren Blät-tern säu-selt der

wild." "Wilt come, proud boy, wilt thou come with me? Where my  
Wind." „Willst, fei - ner - Kna - be, du mit mir gehn? mei - ne

*ppp*

*ppp*

beau - teous daugh - ter doth wait for thee; With my daugh - ter thou'lt join in the  
Töch - ter sol - len dich war - ten schön, mei - ne Töch - ter füh - ren den

dance ev - 'ry night, She'll lull thee with sweet songs to give thee de - light, And  
nächt - li - chen Reil'n und wie - gen und tan - zen und sin - gen dich ein, sie

lull thee with sweet songs to give thee de - light." "Dear fa - ther, my  
wie - gen und tan - zen und sin - gen dich ein." „Mein Va - ter, mein

*f*

fa - ther, And can'st thou not trace The Erl-king's daughter in yon dark  
 Va - ter und siehst du nicht dort Erl - kö - nigs Töch - ter am dü - stern

*decresc.*

place?" "Dear son, dear son, the  
 Ort?" „Mein Sohn, mein Sohn, ich

form you there see Is on - ly the hol - low grey wil - low  
 seh' es ge - nau, es schei - nen die al - ten Wei - den so

*cresc.*

tree." "I  
 grau." „Ich

*ff* *p*

love thee well, with me thou shalt ride on my course, And if thou'rt un-  
 lie - be dich, mich reizt dei - ne schö - ne Ge - stalt; und bist du nicht

*pp*

will - ing, I seize thee by force!" "Oh fa - ther! My  
 wil - lig, so brauch' ich Ge - walt." „Mein Va - ter, mein

*ff*

fa - ther! thy child clos - er clasp, Erl - king hath  
 Va - ter, jetzt fasst er mich an! Erl - kö - nig

*f* *f*

seiz'd me with i - - cy grasp!" His  
 hat mir ein Leids ge - than!" Dem

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

*accelerando*

fa - ther shud - der'd, His pace grew more wild, He  
Va - ter grau - set's; er rei - tet ge - schwind, er

*cresc.*

held to his bo - som his poor swoon - ing child.  
hält in den Ar - men das äch - zen - de Kind.

*ff*

He reach'd that house with toil and  
Er - reicht den Hof mit Müh' und

*f* *f*

*Recit.*

dread, But in his arms, lo! his child lay dead!  
Noth: in seinen Ar - men das Kind war todt!

*Andante.*

*fp* *pp* *p* *f*

# Margaret at the Spinning-wheel.

(GRETCHEN AM SPINNRADE.)

FR. SCHUBERT.

Allegro non troppo. (♩ = 72.)

VOICE. *mon RE - POS*  
*sempre legato.*  
 O, my heart is  
 Mei-ne Ruh' ist

PIANO. *pp*  
*sempre stacc.*

*fui,* *quel poids* - - *JE SENS,* - *POUR-RAI* - *JE,* *POUR-*  
 sad, my rest is o'er, And nev - er a -  
 hin, mein Herz ist schwer; ich fin - de, ich

*cresc.*  
*RAI* - *JE JA-MAIS RE-TROU-VER* - *LA PAIX!*  
 las! shall I find it, ne'er find it more.  
 fin - de sie nim - mer und nim - mer - mehr.

*f* *decresc.*  
*OÙ JE SUIS* - *SANS LUI,* *tout*  
 And when he's not near, my  
 Wo ich ihn nicht hab', ist

*pp*  
*n'EST* - *QUE* *deuil* *LE mon* - *de-ENTIÉR* *s'ÉF-*  
 grave lies here, 'Tis all dis - tress and  
 mir das Grab, die gan - ze Welt ist

*mf*

*f* A CE A MEURT LA fiE - - VRE-E-treint MA  
 bit - ter - ness. My poor - - weak head seems  
 mir ver - gällt. Mein ar - - mer Kopf ist

*p* tE TEEN feu L'ES-PRIST trou-ble - - s'é  
 tem - - pest - toss'd, My poor - - weak sens - - es  
 mir ver - rückt, mein ar - - mer Sinn ist

*g* A RE en moi mon re-  
 seem quite lost. O, my  
 mir zer - stückt. Mei-ne

*p* pos - - A fui, quel poids - je sens, pour-  
 heart is sad, my rest is o'er, And  
 Ruh' ist hin, mein Herz ist schwer, ich

RAI - je, POUR-RAI - - je JA-MAIS re-trou-ver - - IA  
 nev - er, a - las! shall I find it, ne'er find it  
 fin - de, ich fin - de sie nim - mer und nim - - mer -

PAIX

AU - seuil - - j'at.

more.  
mehr.

'Tis he, a -  
Nach ihm nur

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note accompaniment. The vocal line begins with a rest, followed by the lyrics. Dynamics include *more.* and *mehr.* for the vocal line, and *decresc.* and *pp* for the piano accompaniment.

tends, AUX fe - nê tres je cours, je crois l'en -

lone, from the win - - dow I seek, With him a -  
schau' ich zum Fen - - ster hin - aus, nach ihm nur

The second system continues the musical piece. The piano accompaniment remains consistent with the first system. The vocal line includes the lyrics. Dynamics include *p.* for the piano accompaniment.

ton dre, crois - - Je voir: son beau main -

lone go out - - to speak. His no - - ble  
geh' ich aus - - dem Haus. Sein ho - - her

The third system of music. The piano accompaniment features a *pp* dynamic marking. The vocal line includes the lyrics. Dynamics include *p.* for the piano accompaniment.

tien, - son port - noble et fier son char. mant - - sou -

form, his bear - ing so high, And his smile - - so  
Gang, sein' ed - le Ge - stalt, sei - nes Mun - - des

The fourth system of music. The piano accompaniment includes a *cresc.* dynamic marking. The vocal line includes the lyrics. Dynamics include *p.* for the piano accompaniment.

ri - ra, et l'é - CLAT de ses yeux, SA dou - - ce

ra - diant, his all - pow - - er - ful eye, His witch - - ing  
Lä - cheln, sei - ner Au - - gen Ge - walt, und sei - - ner

The fifth and final system of music on this page. The piano accompaniment includes a *poco a poco.* dynamic marking. The vocal line includes the lyrics. Dynamics include *p.* for the piano accompaniment.

*voix*      *son*      *doux*      *PAR-LE*      *son*

words, for me such bliss, His  
Re - de Zau - ber - fluss, sein

*f*      *cresc.*      *accel.*

*tes* *de* *accueil*      *et*      *ah!*      *son* *baise*

hands' fond grasp, and O, his kiss!  
Hän - de - druck, und ach, sein Kuss!

*ff*      *f*      *f*      *pp*

*ma* *re*

O, my  
Mei - ne

*plus*      *à* *fui*,      *quel* *poids*      *Je* *sens*      *Pour*

heart is sad, my rest is o'er, And  
Ruh' ist hin, mein Herz ist schwer; ich

*rai*      *je*      *pour* *rai*      *je* *JA* *MAIS* *ne* *trou* *ver*      *LA*

nev - er, a - las shall I find it, ne'er find it  
fin - de, ich fin - de sie nim - mer und nim - mer

*cresc.*      *f*

## PAIX

Mon sein - - - s'a -

more.  
mehr.

I long - - - my  
Mein Bu - - - sen

*decr.* *p* *cresc.*

gi - te c'est - - pour lui qu'un jour - - s'en -

arms round him - - - to cast, Could I - - - but  
drängt sich nach ihm hin., Ach, dürft' ich

*poco a poco ed accel.*

la-cent à lui - - - mes bras, que tou - - - te à

seize him and hold - - - him fast, And kiss, - - - and  
fas - sen und hal - - - ten ihn! und küs - - - sen

lui - - - Je puis - - - se en fin bai - ser - - - ses

kiss - - - as I - - - de - sir'd, 'Till on - - - his  
ihn, - - - so wie - - - ich wollt', an sei - - - nen

le - vres Jus - qu'à - - - mou - rir. - - - puis - se je sans

kiss - es my life - - - ex - pir'd. O, could - - - I but  
Küs - sen ver - ge - - - hen sollt', o könnt' - - - ich ihn

ces - se tou - jours à lui bai - ser - - - ses <sup>227</sup>

kiss him as I de - sir'd, 'Till on his  
küs - sen, so wie ich wollt', an sei - - - nen

le <sup>f</sup> vres jus - qu'à - - mou - rir bai - ser - - - ses

kiss - es my life ex - pir'd, 'Till on his  
Küs - sen ver - ge - - - hen sollt', an sei - - - nen

le <sup>f</sup> vres jus - qu'à - - mou - rir <sup>f</sup>

kiss - es my life ex - pir'd.  
Küs - sen ver - ge - - - hen sollt!

*decresc. e. rit.*

<sup>f</sup> Mon re - pos à lui, quel

O, my heart is sad, my  
Mei - ne Ruh' ist hin, mein

*pp*  
poids - - Je sens!

rest is o'er.  
Herz ist schwer!

*dim.*

*ppp*

# Hedge - Roses.

(HAIDEN - RÖSLEIN.)

FR. SCHUBERT.

Con tenerezza. (♩ = 69)

VOICE.

Once a boy a wild-rose spied, In the hedge-row grow - ing:  
Sah ein Knab' ein Rös-lein steh'n, Rös-lein auf der Hai - den,

PIANO.

*pp*

Fresh in all her youthful pride, When her beauties he de-scried, Joy in his heart was -  
war so jung und mor-genschön, lief er schnell, es nah' zu seh'n, sah's mit vie - len

*cresc.*

glow - ing. Lit-tle wild rose, wild-rose red, In the hedge-row grow - ing.  
Freu - den. Röslein, Rös-lein, Rös-lein roth, Röslein auf der Hai - den.

*ritard.* *a tempo*

*pp rit.* *a tempo*

Said the boy "I'll gath-er thee, In the hedge-row  
Kna-be sprach: „ich bre - che dich, Rös-lein auf der

grow - ing!" Said the rose "Then I'll pierce thee That thou may'st re - mem - ber me,  
Hai - den!" Rös-lein sprach: „ich ste - che dich, dass du e - wig denkst an mich,

*cresc.*

*ritard.* *a tempo*

Thus re - proof be - stow - ing." Lit - tle wild - rose, wild - rose red, In the hedge - row  
und ich - will's nicht lei - den." Röslein, Rös - lein, Rös - lein roth, Rös - lein auf der

*pp rit.* *a tempo*

grow - ing.  
Hai - den. Thoughtless - ly he pull'd the rose,  
Und der wil - de Kna - be - brach

*p*

In the hedge - row grow - ing; But her thorns their spears op - pose, Vain - ly he la -  
's Rös - lein auf der Hai - den, Rös - lein wehr - te sich - und stach, half ihr doch kein

*ritard.*

ments his - woes, With pain his - hand is - glow - ing. Lit - tle wild - rose,  
Weh - und - Ach, musst' es - e - ben - lei - den. Rös - lein, Rös - lein,

*cresc.* *pp rit.*

*a tempo*

wild - rose red, In the hedge - row grow - ing.  
Rös - lein roth, Rös - lein auf der Hai - den.

*a tempo*

## The Wanderer.

(DER WANDERER.)

Lento. (♩ = 63)

PIANO.

I come here from my mountains lone,  
Ich komme vom Ge - bir - ge her,

The vale is dim,  
es dampft das Thal,

The sea doth moan,  
es braust das Meer,

The sea doth  
es braust das

moan.  
Meer.

I wander still with pain and care,  
Ich wandle still, bin we - nig froh,

And ev - er ask while sigh - ing "where?" ev - er "where?" The  
 und im - mer fragt der Seuf - zer: wo? im - mer wo? Die

sun to me seems dim and cold, The flow'rs are pale, and life seems old; Their  
 Son - ne dünkt mich hier so kalt, die Blü - the welk, das Le - ben alt, und

speech doth seem but emp - ty sound, And strang - er I on foreign ground.  
 was sie re - den, lee - rerSchall, ich bin ein Fremdling ü - ber - all.

## Poco più mosso.

Where art thou, where art thou, Mine own dear - est land?  
 Wo bist du, wo bist du, mein ge - lieb - tes Land? ge -

seek in vain thy far - off  
 sucht, ge - ahnt, und nie ge -

## Allegro.

strand. That land, that land so fresh and green,  
 kann! Das Land, das Land so hoff-nungs-grün,

*fp*

So fresh\_ and green, Where rich - est ros - es  
 so hoff - nungs - grün, das Land, wo mei - ne

*f* *p*

may be seen; Where dwell the friends I love to see, Where sleep the dead so  
 Ro - sen blüh'n, wo mei - ne Freun - de wandelnd geh'n, wo mei - ne Tod - ten

*cresc.* *f*

dear to me, That land where they my lan - guage speak; O land, — where  
 auf - er - steh'n, das Land, das mei - ne Spra - che spricht, o Land, — wo

*fp*

## Tempo I. Lento.

art thou? I wan - der -  
bist du? Ich wan - dle -

*fp* *pp* *dim.*

still in pain and care, And ev - er ask with sigh - ing  
still, bin we - nig froh, und im - mer fragt der Seuf - zer:

"where?" ev - er "where?" A spir - it-voice doth whisper near: "There where thou  
wo? im - mer wo? Im Gei - sterhauch tönt's mir zu - rück: "Dort, wo du

*ppp*

art not, all - joy is there!"  
nicht bist, dort - ist das Glück!"

*fp*

## Praise of Tears.

(LOB DER THRÄNEN.)

(A. W. v. Schlegel.)

FR. SCHUBERT.

Andante sostenuto.

PIANO.

*pp*

Breez - y bow - ers, Per - fum'd  
 Lau - e Lüf - te, Blu - men -

flow - ers, Days of youth and spring - tide — blest; Sweet - est  
 düf - te, al - le Lenz und Ju - gend - lust, fri - scher

kiss - es, Earth - ly bliss - es, Soft - ly lull the ten - der —  
 Lip - pen Küs - se nip - pen, sanft ge - wiegt an zar - ter —

breast: Wine-cups flow - ing, Nec-tar glow - ing, Dance and  
 Brust; dann der Trau - ben Nek-tar rau - ben, Rei - hen-

play can mirth im - part: Vain af - fec - tion, On re -  
 tanz und Spiel und Scherz, was die Sin - nen nur ge -

flec - tion, Can it fill the thought - ful heart, Can it  
 win - nen, ach, er - füllt es je das Herz, ach, er -

fill the thought - ful heart?  
 füllt es je das Herz?

When from  
Year - ings  
Wenn die  
Ew' - ges

view — hid Eyes are lu - mid, With com - pass - ion's sooth - ing —  
glow - ing Tear - drops flow - ing In this cru - el world — we —  
feuch - ten Au - gen leuch - ten von der Weh - muth lin - dem —  
Seh - nen floss in Thrä - nen, und um - gab die star - re —

dew, How di - vine — there Tears that shine — there, With the  
find, Pit - y ten - der, Still doth ren - der Sooth - ing  
Thau, dann ent - sie - gelt, drin ge - spie - gelt, sich dem  
Welt, die in Ar - men sein Er - bar - men im - mer -

light of heav'n's own — hue. Soft - ly su - ing, Quickly sub -  
balm un - to the wound - ed mind. And our griev - ing, Tears re -  
Blick die Him - mels - au. Wie er - quick - lich au - gen -  
dar um - flu - thend — hält. Soll dein We - sen denn ge -

du - ing Spir - its in their wild - est glow; As 'neath  
 liev - ing, Pu - ri - fy from earth - ly stain; Borne to  
 blick - lich löscht er je - de wil - de Gluth; wie vom  
 ne - sen, von dem Er - den - stau - be los, musst im

show - ers Rise the flow - ers, E'en our cour - age thus doth  
 heav - en, Then for - giv - en, Tears e - ter - nal life ob -  
 Re - gen Blu - men pfl - en, he - bet sich der mat - te  
 Wei - nen dich ver - ei - nen je - ner Was - ser heil' - gem

grow, E'en our cour - age thus doth grow.  
 tain, Tears e - ter - nal life ob - tain.  
 Muth, he - bet sich der mat - te Muth.  
 Schooss, je - ner Was - ser heil' - gem Schooss.

*pp*

## Angel of Beauty.

(SEI MIR GEGRÜSST.)

FR. SCHUBERT.

Andante.

PIANO. *pp*

*sempre con Ped.*

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment of chords. The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo). A pedaling instruction 'sempre con Ped.' is written below the left hand.

An - gel of Beau - ty,  
O du Ent - riss' - ne mir

The vocal line begins with a whole note 'An - gel of Beau - ty,' followed by a half note 'O du Ent - riss' - ne mir'. The piano accompaniment continues with chords and arpeggiated patterns.

Deep in this bo - som Fond love and du - ty Ev - er shall  
und mei - nem Kus - se, sei mir ge - grüsst, sei mir ge -

The vocal line continues with 'Deep in this bo - som Fond love and du - ty Ev - er shall' and 'und mei - nem Kus - se, sei mir ge - grüsst, sei mir ge -'. The piano accompaniment remains consistent.

dwell, Ev - er shall dwell! Keep for me on - ly  
küsst, sei mir ge - küsst! Er - reich - bar nur meinem

The vocal line continues with 'dwell, Ev - er shall dwell! Keep for me on - ly' and 'küsst, sei mir ge - küsst! Er - reich - bar nur meinem'. The piano accompaniment continues with chords and arpeggiated patterns.

Those vows so ten - der, Oh! I feel lone - ly, Dread - ing fare -  
Sehn - suchts - gru - sse, sei mir ge - grüsst, sei mir ge -

The vocal line concludes with 'Those vows so ten - der, Oh! I feel lone - ly, Dread - ing fare -' and 'Sehn - suchts - gru - sse, sei mir ge - grüsst, sei mir ge -'. The piano accompaniment continues with chords and arpeggiated patterns.

well, Dread- ing fare-well! In that sweet smile so  
 küsst, sei mir ge- küsst! Du von der Hand der

*pp*

ten- der Truth has plac'd all his treasure, Oh! I feel that I could sur-  
 Lie- be die- sem Her- zen ge- geb'- ne, du von die- ser Brust ge-

*cresc.*

ren- der My life, my life with pleas- ure To die with thee,  
 nomm'ne mir! mit die- sem Thränen- gus- se sei mir ge- grüsst,

*ff* *pp*

To die with thee, To die with thee! Oh! day of  
 sei mir ge- küsst, sei mir ge- küsst! Zum Trotz der

*pp* *mf*

sor- row! Why should we sev- er. But tho' a- far to  
 Fer- ne, die sich, feind- lich tren- nend, hat zwi- schen mich und

*cresc.*

mor - row, Think it will not be for - ev - er; Then faith - ful  
 dich gestellt; dem Neid der Schicksals - mäch - te zum Ver - drus - se sei mir ge -

be, Then faith - ful be, Then faith - ful be!  
 grüsst, sei mir ge - küsst, sei mir ge - küsst!

Oh! that sweet smil - ing, Free from be - guil - ing  
 Wie du mir je - im schön - sten Lenz der Lie - be mit

Bids me sub - due my poignant grief And hope - ful wait the  
 Gruss und Kuss ent - ge - gen kamst, mit mei - ner See - le

ad - vent of re - lief. Yes, yes, I see  
 glü - hendstem Er - gus - se sei mir ge - grüsst,

Thou'lt faith - ful be,                      Thou'lt faith - ful be!                      An - gel of  
 sei mir ge - küsst,                      sei mir ge - küsst!                      Ein Hauch der

Beau - ty, Deep in this bo - som Fond love and du - ty  
 Lie - be til - get Räum' und Zei - ten, ich bin bei dir, \_\_\_\_\_

Ev - er shall dwell;                      For me keep on - ly Those vows \_\_\_\_\_ so  
 du bist bei mir,                      ich hal - te dich in dieses Arm's \_\_\_\_\_ Um -

ten - der,                      Oh! I feel lone - ly Dread - ing fare -  
 schlus - se,                      sei mir ge - grüsst,                      sei mir ge -

well!                      Dread - ing fare - well!  
 küsst,                      sei mir ge - küsst!

## Faith in Spring.

(FRÜHLINGSGLAUBE.)

Andante sostenuto.

FR. SCHUBERT.

PIANO. *pp*

Des tiè - des bri - ses

A - gain the balm - y  
Die lin - den Luf - te

c'est le veil leurs souf - fle em - bau - ment l'air ver - meil, Et

breez - es play, They gent - ly mur - mur night and day, And  
sind er - wacht, sie säu - seln und we - hen Tag und Nacht, sie

fleurs et bour - geons, à toutes les ti ges sou -

heav - en's rich fra - grance bor - row, rich fra - grance bor -  
schaf - fen an al - len En - den, an al - len En -

vrent

Ô doux parfums nou-vel-les voix!

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nou-

row. Newsounds a - rise, and o - dors sweet, And  
den. O fri - scher Duft, o neu - er Klang, o

vel - le voix! Mon pau-vre cœur, es - pe - et crois!

o - dors sweet, Oh! seek, poor heart, the change to greet,  
neu - er Klang, nun, ar - mes Her - ze, sei nicht bang!

Tout veut sou-ri-re, Croi-tre et loi-re De fleurs, les pres: Les

And cast a - way, a - way thy sor - row, And cast a - way thy  
nun muss sich al - les, al - les wen - den, nun muss sich al - les,

*cresc.*

pois se cou - vrent.

sor - row.  
al - les wen - den.

*pp*

Quoi donc LE mon - DE TOU

The earth seems bright - er  
Die Welt wird schö - ner mit

*pp*

JOURS TOU - VEAU VA T-IL SÔF - FRIR EN COR PLUS BEAU! UN

ev - 'ry morn, While blos - soms gay her robe a - dorn, And  
je - dem Tag, man weiss nicht, was noch wer - den mag, das

FLUX DE FLEURS QUI SE - LE - QUE RIEN D'AR - RÉ

fair - est flow'rs are bloom - ing, and flow'rs are bloom -  
Blü - hen will nicht en - den, es will nicht en -

TE LA - BAS FLEU - RIT LE SOM - BRE VAL

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

*FLEURIT LE SOM - BRE VAL MON PAU VRE COEUR, QUEL*

They bloom in ev - 'ry vale, And thou, poor heart, the  
 es blüht das tief - ste Thal: Nun, ar - mes Herz, ver-

*DOUX SIGNAL! TOUT SE TRANSFORME TOUT RE - PE - TE*

change must hail, Each day fresh hope, fresh hope re - sum - ing,  
 giss der Qual! nun muss sich al - les, al - les wen - den,

*FUT - IL J A - MAIS PLUS BELLE SE - TE*

Each day fresh hope, fresh hope re - sum - ing.  
 nun muss sich al - les, al - les wen - den.

*cresc. fp pp*

# The Trout.

(DIE FORELLE.)

Poco moderato.

dimin.

FR. SCHUBERT.

PIANO.

*Sans leau lim pido et frai - du, La*  
 A stream-let clear and sun - - my With  
 In ei - nem Bächlein hel - - le, da

*Toute at lait pour grande plus si - se qui se fle - che sa*  
 rip - ples all a - bout, Was once the bath for ben - - my For  
 schoss in fro - her Eil' die lau - ni - sche Fo - rel - - le wor -

*Je - ne - peand'argent Sur l'hor - be de - la ri - me ta*  
 gen - tle - lit - tle trout, On shore I stood ob - serv - - ing With  
 ü - ber - wie ein Pfeil. Ich stand an dem Ge - sta - - de und

*pis je suis des yeux la bel - le fu - gi - te - re qui*  
 ex - qui - site de - light, The hap - py lit - tle crea - - ture. It  
 sah in sü - sser Ruh des mun - tern Fischleins Ba - - de im

*prend son bain joyeux* La bel-le fu-gi-ti-ve <sup>247</sup> *qui*

was a pret-ty sight; The hap-py lit-tle crea-ture, It  
kla-ren Bächlein zu, des mun-tern Fischleins Ba-de im



*prend son bain joyeux*  
was a pret-ty sight.  
kla-ren Bächlein zu.



*Non loin ten de sa li-queur*  
A fish-er with his an-gle Stood  
Ein Fi-scher mit der Ru-the wohl



*dur et froid pé-chieux* Sui-rait au mou-dre si-que l'ap-  
al-so on the shore, Hard try-ing to en-tan-gle The  
an-dem U-fer stand, und sah's mit kaltem Blu-te, wie



*par d'un œil de chœur* Sa Ceau-de mou-re-chai-re Pen  
fish-es more and more I thought if clear the wa-ter Con-  
sich das-Fischlein wand. So lang' dem Was-ser Hel-le, so



*sais-je quand à moi* *Je puis long temps me plai - re a*

fin - ous round a - bout, The wretch will nev - er cap - - ture My  
 dacht' ich, nicht ge - bricht, so fängt er die Fo - rel - - le mit

*mais ton foli moi* *me plaire Qui me plai - re a*

bon - ny lit - tle trout, Thou'lt nev - er catch thou var - - let, My  
 sei - - ner An - gel nicht, so fängt er die Fo - rel - - le mit

*voir to fol é moi*

bon - - ny lit - tle trout.  
 sei - - ner An - gel nicht.

*Mais lui las - si de temps de*

What did the bus - y bod - - y A  
 Doch end - lich ward dem Die - - be

*sa ligne en vain* *Per fi de ment sans plus at*

fraid to lose his prey, He made the wa - ter  
 die Zeit zu lang, Er macht das Bäch - lein tü - ckisch

*cresc.* *p* *cresc.*

*ten - dre il trou He leam soudain Je vois qu'il tre en -*

mud - dy And with - out long de - lay. His skil - ful line out -  
 trü - - be und eh' ich es ge - dacht, so zuck - te sei - ne

*sui - te sa lie que sa ligne mesle bord au*

reel - ing He caught the fish, the fish so sweet; I  
 Ru - the, das Fisch - lein, das Fischlein zap - pelt d'ran, und

*liege fend la trui - te plai nous son triste sort au*

saw with sadden'd feel - ing The cheat - ed and the cheat; I  
 ich mit re - gem Blu - - te sah die Be - trog'ne an, und

*liege fend la trui - te plai nous son triste sort*

saw with sad - den'd feel - ing The cheat - ed and the cheat.  
 ich mit re - gem Blu - - te sah die Be - trog'ne an.

The young Nun.  
(DIE JUNGE NONNE.)  
(Craigher.)

FR. SCHUBERT.

Moderato.

PIANO. *pp*

Now  
Wie

roars\_ o'er the house - top the loud howl - ing. storm;  
braust durch die Wi - pfel der heu - len - de Sturm!

*fp*

And clat - ter the raf - ters, and trem - bles the house;  
Es klir - ren die Bal - ken, es zit - tert das Haus!

There roll - eth the thun-der, there  
Es roll - let der Don - ner, es

red lightnings flash. The  
leuch-tet der Blitz, und

night is all gloom, The night is all  
fin - ster die Nacht, und fin - ster die

*p* *pp*

gloom, Like — the  
Nacht, wie — das

tomb. Grab! Well — and good, Im — mer-hin,

*ppp*

well — and good, E'en so tempest-toss'd once was  
im — mer-hin. So tobt' es auch jüngst noch in

I! So life — rag'd within — me like yon ra - ging storm, So  
mir! Es braus - te das Le - ben, wie je - tzo der Sturm, es

*p* *cresc.*

trem - - bl'd my frame — like this frail trem - bling house; — Love  
beb - - ten die Glie - der, wie je - tzo das Haus, — es

*cresc.* *f*

flam'd in my heart like yon light - ning-flash,  
flamm - te die Lie - be wie je - tzo der Blitz,

*cresc.*

This soul was all gloom, — This  
und fin - ster die Brust, — und

*p*

soul was all gloom, Like — the  
fin - ster die Brust, wie — das

*p* *pp*

tomb. Now  
Grab. Nun

*p*

rage — on thy way — thou wild might — — y storm, — My  
 to — be, du wil — der, ge — walt' — — ger Sturm, im

bo — — som is tran-quiet, my heart — — is at rest; — The  
 Her — — zen ist Frie-de, im Her — — zen ist Ruh; — des

bride — for the Bride-groom will pa — tient-ly stay, Her  
 Bräu — ti-gams har — ret die lie — ben-de Braut, ge —

spir — it in cleansing fire is tried, — — For par — — don she  
 rei — nigt in prü — fen-der Gluth, — — der e — — wi — — gen,

trusts — to his in — fi — nite love. I  
e — — wi — gen Lie — — be ge — traut. Ich

wait still Thy com — ing, with yearn — — ing — a — bide, — Come,  
har — re, mein Hei — land! mit seh — — — nen — dem Blick! — komm,

*p*

heav — ea — ly Bride — groom, take — — — Thou Thy bride,  
himm — li — scher Bräu — ti — gam, ho — — — le die Braut,

Her spir — it set free from her  
er — lö — — se die See — le von

*p* *pp*

pris - on of clay. Hark!  
ir - discher Haft! Horch,

*pp*

soft - ly peal - ing from yon - der tow'r sounds the  
fried - lich er - tö - net das Glöck - lein vom

bell. It call's me with sweet - est  
Thurm! Es lockt mich das sü - sse Ge -

tone, And bids me seek in yon - der height E'en  
tön all - mäch - tig zu e - wi - gen Höh'n, es

*cresc.*

Him, who there reigns in pow'r and might, ——— E'en Him, ——— who there  
 lockt mich das sü - sse Ge - tön ——— all - mäch - - tig zu

*f*

reigns ev-er in pow - - er and might.  
 e - - wi-gen, e - - wi-gen Höh'n.

*p* *p*

Hal - le - lu - - ja! Hal - le -  
 Al - le - lu - - ja! Al - le -

*ppp* *dim.*

lu - - ja!  
 lu - - ja!

*dimin.*

## Ave Maria.

(AVE MARIA.)

FR. SCHUBERT.

Lento.

PIANO.

*pp*

A - - ve Ma-ri - - a! Maid - - en -  
 A - - ve Ma-ri - - a! Jung - - frau

mild, Ah lis - ten to a maiden's pray'r; For  
 mild, er - hö - re ei - ner Jungfrau Fle - hen, aus

Thou canst hear though from the wild, 'Tis Thou, 'tis Thou canst save a -  
 die - sem Fel - sen starr und wild, soll mein Ge - bet - zu dir - hin

mid des-pair. Safe may we sleep un-til the  
we - - - - - hen. Wir schla - fen si - cher bis zum

mor - row, Through ban - ished, out-cast, and re - wild. Oh  
Mor - gen, ob Men - schen noch so grausam sind. O

Maid - en, see a maiden's sor-row; Oh Moth - er, hear a suppliant  
Jung - frau, sieh' der Jungfrau Sor-gen, o Mut - ter, hör ein bit - tend

child! A - - - we Ma - ri -  
Kind! A - - - we Ma - ri -

a!  
a!

A - - - ve Ma - ri - - a!  
A - - - ve Ma - ri - - a!

Un - - de - fi'd! The flint - y couch whereon we're  
Un - - be - fleckt! Wenn wir auf die - sen Fels hin -

sleep - ing Shall seem with down of ei - der pi'd, If -  
sin - ken zum Schlaf, und uns dein Schutz be - deckt, wird

Thou a - bove sweet watch art keep - - - ing. The  
weich der har - te Fels uns dün - - - ken. Du

murk - y cav-ern's air so heav - y      Shall breathe of balm if Thou hast  
lä - chelst, Ro-sen-düf - te we - hen      in die - ser dump-fen Fel - sen-

smild;              Then, Maid - en, hear a maid-en plead-ing,      Oh  
kluft;              o Mut - ter, hör' des Kin - des Fle - hen,              o

Moth - er hear a suppliant child!              A -              - ve Ma -  
Jung - frau, ei - ne Jung-frau ruft!              A -              - ve Ma -

ri -              - a!  
ri -              - a!

A - - - ve Ma -  
A - - - ve Ma -

ri - - - a!  
ri - - - a!

Stain - - less  
Rei - - ne

styl'd! Each fiend of air or earthly es - sence, From  
Magd! Der Er - de und der Luft Dä - mo - nen, von

this their wont-ed haunt ex - il'd, Shall flee be - fore Thy ho - ly  
dei - nes Au - ges Huld ver - jagt; sie kön - nen hier nicht bei - uns

pres - - - ence! We bow, be - neath our cares o'er -  
woh - - - nen! Wir woll'n uns still dem Schicksal

la - den, Now to Thy guidance rec - on - cild; Then  
 beu - gen, da uns dein heil - ger Trost an - weht; der

hear oh Maid, a sim - ple maid - en, And for a fa - ther hear a  
 Jung - frau wol - le hold dich nei - gen, dem Kind, das für - den Va - ter

*fp* *pp*

child! A - - - ve Ma - ri -  
 fleht! A - - - ve Ma - ri -

a!  
 a!

*dim.*

## The Maiden's Lament.

(DES MÄDCHENS KLAGE.)

Lento.

VOICE.

PIANO.

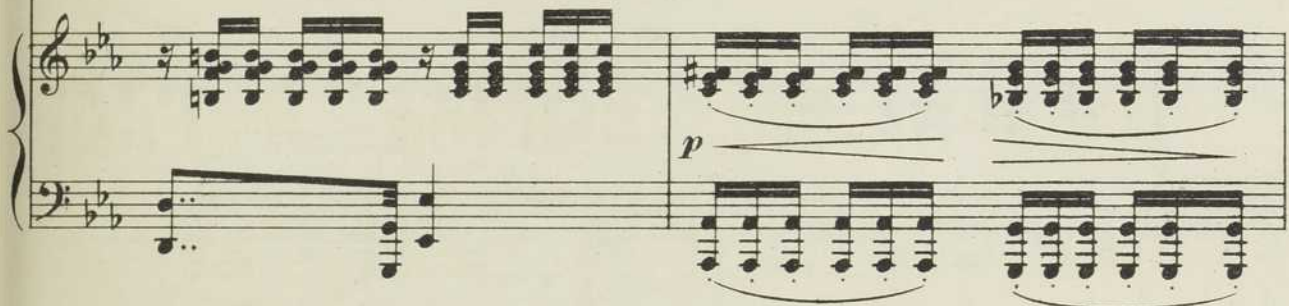
1. The wild wood rag - es, Dark clouds are seen, — The  
 2. My heart is brok - en, And earth no more — My  
 1. Der Eich - wald brau - set, die Wol - ken ziehn, — das  
 2. „Das Herz ist ge - stor - ben, die Welt — ist leer, — und

maid — sits lone - ly By surg - es green. The bil - lows are break - ing with  
 youth's — fond wish - es Can e'er — re - store. A - lone up - on Heav - en I  
 Mäd - lein si - tzet an U - fers Grün, es bricht sich die Wel - le mit  
 wei - ter giebt sie dem Wun - sche nichts mehr; du Hei - li - ge, ru - fe dein

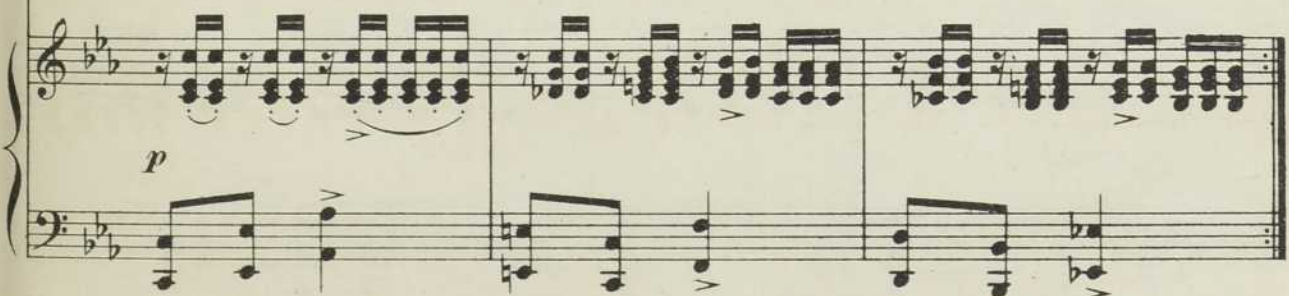
*p* *cresc.* *f* *cresc.*



might, with might, And her sighs min - gle sad — With the  
 call, I call, For the joys of the world — I have  
 Macht, mit Macht, — und sie seufzt hin - aus — in die  
 Kind zu - rück, — ich ha - be ge - nos - sen das



gloom — of — night; Her eyes with hot tears — are o'er - flow - ing.  
 known — them — all, In lov - ing and be - ing be - lov - ed.  
 fin - stre — Nacht, das Au - ge vom Wei - nen ge - trü - bet.  
 ir - di-sche Glück, ich ha - be ge - lebt — und ge - lie - bet.“



3. My tears are fall - ing, Un - seen — and vain, — No  
 4. The tears are fall - ing, Un - seen — and vain, — And  
 3. Es rin - net der Thrä - nen ver - geb - li - cher Lauf, — die  
 4. „Lass rin - nen der Thrä - nen ver - geb - li - cher Lauf, — es

grief — can wak - en The dead — a - gain; Then  
 grief — ne'er wak - ens The dead — a - gain; When  
 Kla - ge, sie we - cket die Tod - ten nicht auf! Doch  
 we - cke die Kla - ge den Tod - ten nicht auf! Das

say what brings peace to the breast, the breast, How sweet  
 lov'd ones for ev - er are fled, are fled, From the  
 nen - ne, was trö - stet und hei - let die Brust, nach der  
 sü - sses - te Glück für die trau - ern - de Brust, nach der

balm may be shed from the realms of the blest, The  
 realms a - bove us a balm may be shed, Like  
 schö - nen Lie - be ver - schwun - de - ner Lust; die  
 schö - nen Lie - be ver - schwun - de - ner Lust, sind der

grief of the bos - om al - lay - ing.  
 love's own fond tears ev - er flow - ing.  
 Himm - li - sche, will's nicht ver - sa - gen.  
 Lie - be Schmer - zen und Kla - gen."

## My sweet Repose.

(DU BIST DIE RUH.)

Andante.

PIANO. *pp*

Thou art sweet Peace and tran - quil  
Du bist die Ruh, der Frie - de

rest, I long for thee to sooth my breast;  
mild, die Sehn - sucht du, und was sie stillt;

I ded - i - cate, — 'mid joys and sighs, Thy dwell - ing  
Ich wei - he dir — voll Lust und Schmerz, zur Woh - nung

in my heart and eyes, my heart and eyes.  
 hier mein Aug' und Herz, mein Aug' und Herz.

*pp*

*l.h.*

Come, then, to me, and close the door, And nev - er,  
 Kehr' ein bei mir, und schlie - sse du still hin - ter

nev - er leave me more; Chase ev - 'ry pain  
 dir die Pfor - ten zu. Treib' an - dern Schmerz

from out this breast, Calm-ing this heart to joy-ful  
aus die-ser Brust, voll sei dies Herz, von dei-ner

rest, to joy-ful rest.  
Lust, von dei-ner Lust.

Let thy pure light My  
Dies Au-gen-zelt, von

glance con-trol; With lus-tre bright.  
dei-nem Glanz al-lein er-hellt,

Fill thou my soul, — Fill thou my soul! —  
o füll' es ganz, — o füll' es ganz! —

*pp*

Let thy pure light My glance con - trol With  
Dies Au - gen - zelt, von dei - nem Glanz al -

*cresc.*

lus - tre bright. — Fill thou my soul, —  
lein er - hellt, — o füll' es ganz, —

*f* *pp*

Fill thou my soul! —  
o füll' es ganz! —

# Mignon's Song.

(LIED DER MIGNON.)

FR. SCHUBERT

Andante.

PIANO. *pp legato.* *cresc.* *pp*

Ye who have yearned a-lone My grief can meas-ure, Ye who have yearned a-lone  
Nur wer die Sehn-sucht kennt, weiss, was\_ich lei - de, nur wer die Sehn-sucht kennt,

*pp*

My grief can meas - ure! No friends are near, and flown Are joy\_ and  
weiss, was\_ich lei - de! Al - ein und ab - ge - trennt von al - ler

*pp*

pleas-ure. In yon - der sky I see But one\_ di - rec - tion, He's far, who  
Freu - de, seh\_ ich an's Fir - ma - ment nach je - ner\_ Sei - te. Ach! der mich

*dolciss.* *ppp*

gave to me His\_ heart's af - fec - tion. Im  
liebt und kennt, ist\_ in\_ der Wei - te. *a tempo.* Es

*dim.* *dim.*

faint, and feel As though my heart were burn-ing, I'm  
schwin-delt mir, es brennt mein Ein-ge-wei-de, es

*cresc.* *f*

faint, and feel As though my heart were  
schwin-delt mir, es brennt mein Ein-ge-

*decresc.* *p*

burn-ing Ye who have  
wei-de. Nur wer die

*decresc.* *pp*

yearned a-lone My grief can meas-ure, Ye who have yearned a-lone  
Sehn-sucht kennt, weiss, was ich lei-de, nur wer die Sehn-sucht kennt,

*f*

*pp*  
My grief can meas-ure.  
weiss, was ich lei-de!

*p* *cresc.* *pp*

## To be sung on the Waters.

(Auf dem Wasser zu singen.)

Allegro moderato.

F. SCHUBERT.

Piano.

*pp* *simile.*

*pp*  
Midst the bright sheen of the  
Mit - ten im Schimmer der

mir - ror - like wa - ters, Swan - like is float - ing the wa - ver - ing boat;  
spie - geln - den Wel - len glei - tet wie Schwä - ne der wan - ken - de Kahn.

*mf* *cresc.*  
Gen - tly a - long on those glit - ter - ing wa - ters, Glid - eth our spir - it a -  
Ach, auf der Freu - de sanft schimmern - den Wel - len glei - tet die See - le da -

*mf* *cresc.*

way like a boat;      Gen-tly a - long on those      glit - ter - ing wa - ters,  
hin wie der Kahn,      ach, auf der Freu - de sanft      schimmern-den Wel - len

*cresc.*  
Glid - eth our spir - it a - way like a boat.  
glei - tet die See - le da - hin wie der Kahn.

*p*  
Down from the Heav'ns on the trem - u - lous wa - ters Rich tints of eve - ning il -  
Denn von dem Him - mel her - ab auf die Wel - len tan - zet das A - bendroth

lume the swift boat,      Rich -      tints of  
rund um den Kahn,      tan -      zet das

eve - ning il - lume the swift boat.  
A - bend-roth rund um den Kahn.

*fp* *decresc.*

*pp*

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

*mf*

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

*cresc.*

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

*p* *cresc.*

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

red-den-ing glow. Glad - ness from heav - en, and  
röth - li - chen Schein. Freu - de des Him - mels und

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is placed above the vocal line.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment maintains the eighth-note pattern. A dynamic marking of *p* is present.

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

The third system shows the vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *f* (forte) is placed above the vocal line.

glow.  
Schein.

The fourth system consists of piano accompaniment only. The vocal line is silent. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings of *p* and *fp* (fortissimo) are present.

The fifth system consists of piano accompaniment only. The vocal line is silent. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *decresc.* (decrescendo) is present.

*pp*

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

*pp*

*mf*

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

*mf*

*cresc.* *p*

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

*cresc.* *p*

*cresc.*

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

*cresc.*

*p*

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

*p*

Van - ish a - way from the chang - es of time,  
 sel - ber ent - schwin - de der wech - seln - den Zeit,

Van - - -  
 sel - - -

*f*

- - - ish a - way from the chang - es of time.  
 - - - ber ent - schwin - de der wech - seln - den Zeit.

*fp*

*decresc.*

## Death and the Maiden.

(DER TOD UND DAS MÄDCHEN.)

FR. SCHUBERT.

Moderato. (♩ = 54.)

PIANO. *pp*



The Maiden.  
(Das Mädchen.) Poco più moto.

Pass on-ward, Oh! pass on-ward, Wild man with skin-less  
Vor-ü-ber, ach, vor-ü-ber, geh' wil-der Kno-chen-




bone! Im but a girl, a-way then, And  
mann! Ich bin noch jung, geh' lie-ber! und



leave the young a-lone, And leave the young a-lone.  
rüh-re mich nicht an, und rüh-re mich nicht an.

*pp dim.*



Death.  
(Der Tod.)

Give me thy hand, my fair and ten - der child, As friend I  
Gieb dei - ne Hand, du schön und zart Ge - bild! bin Freund, und

*pp*

come, and not to chas - ten. Be of good cheer! I  
kom - me nicht, zu stra - fen. Sei gu - tes Muths! ich

am not wild; To sleep with - in these fond arms has -  
bin nicht wild, sollst sauft in mei - nen Ar - men schla -

ten.  
fen!

## Restless Love.

(RASTLOSE LIEBE.)

(Goethe.)

FR. SCHUBERT.

Allegro appassionato. (♩ = 152.)

VOICE.

*sempre legato.*

PIANO.

*p* *cresc.* *fp*

*sempre staccato.*

The fierce storm breast - ing, No mo - ment  
 Dem Schnee, dem Re - gen, dem Wind ent -

rest - ing, The snow - drift fac - ing, Through dense fog rac - ing,  
 ge - gen, im Dampf der Klüf - te, durch Ne - bel - düf - te,

Still a - way, still a - way, No  
 im - mer zu! im - mer zu! oh

*ff* *cresc.* *ff*

re - pose, no stay.  
ne Rast und Ruh!

Rath - er to toil op - pos - ing re - sis - tance, Than so  
Lie - berdurch Lei - den wollt' ich mich schla - gen, als so

— much joy un - der - go in ex - is - tence.  
— viel Freu - den des Le - bens er - tra - gen.

All the de - vo - tion that heart to heart ren - ders: Ah! what e -  
Al - le das Nei - gen von Her - zen zu Her - zen, ach, wie so

mo - tion and pain it en - gen - ders. How shall I flee?  
ei - gen schaf - fet es Schmerzen. Wie, soll ich flieh'n?

O'er land or sea? All, yes, all's  
 Wäl - der-wärts zieh'n? Al - les, al -

*cresc.* *ff*

un - a - vail - ing.  
 - les ver - ge - bens.

*decresc.* *p*

Crown of ex - is - tence, bliss - ful an -  
 Kro - ne des Le - bens, Glück oh - ne

*mf* *fp* *p*

noy, Love's rest-less joy, yes, Love's rest-less  
 Ruh', Lie - be bist du, o Lie - be bist

*fp* *cresc.*

joy. Bliss - ful an - noy Love's rest-less joy,  
 du. Glück oh - ne Ruh', Lie - be bist du,

*p* *f* *sf*

Crown of ex - is - tence, bliss - ful an - noy, Love's restless  
 Kro - ne des Le - bens, Glück oh - ne Ruh', Lie - be bist

*f sf p fp cresc.*

joy, O Love's restless joy, O Love's  
 du, o Lie - be bist du, o Lie

*f ff sf*

joy, — Love's restless joy.  
 be, — Lie - be bist du.

*cresc. sf p*

*f sf cresc. ff sf*

*f sf*

## The Shepherd's Lament.

(SCHÄFERS KLAGELIED.)

Moderato.

VOICE. 

Full man - y a day\_ I lin - ger On yon - der mountain's  
Da dro - ben auf je - nem Ber - ge da steh' ich tau - send -

PIANO. 

*pp*



brow, Up-on\_ my crook all id - ly lean - ing, And gaze in the val - ley be -  
mal, an mei - nem Sta - be hin - ge - bo - gen, und schau - e hin - ab in das



*pp*



low. Then fol - low my flock as they're graz - ing, My  
Thal. Dann folg'ich der wei - den - den Heer - de, mein



*pp* *p*



dog ev - er watches them well, And find\_ my - self in the val - ley,  
Hündchen be - wah - ret mir sie, ich bin\_ her - un - ter ge - kom - men



Yet how, I nev - er can tell, The  
und weiss doch sel - ber nicht wie, Da

*cresc.* *p* *pp*

mead - ow lies spread be - fore me, With love - ly flow'rs of  
ste - het von schö - nen Blu - - men, da steht die gan - ze

ev - e - ry hue; I gath - er them, tho' without know - ing Whom I shall  
Wie - se so voll, ich bre - che sie, oh - ne zu wis - sen wem ich sie

give ——— them to. And rain, and thun - der, and  
ge - - ben soll. Und Re - gen, Sturm und Ge -

*f*

light - ning I heed not un - der the tree,  
 wit - ter ver - pass' ich un - ter dem Baum.

*ff*

But fondest hopes ev - er de - ceive me, Yon door is ne'er open'd to  
 Die Thü - re dort blei - bet ver - schlossen, doch al - les ist lei - der ein

*pp*

me. Bright arch - ing a - bove yon cot - tage A  
 Traum. Es ste - het ein Re - gen - bo - gen wohl

*p*

rain - bow gay doth stand, But she has de - part - ed who dwelt there, And  
 ü - ber je - nem Haus, sie a - ber ist fort - ge - zo - gen und

far a-way o-ver the land. Far o-ver the land, or  
weit in das Land hin-aus. Hin-aus in das Land und

e-ven, Per-haps, far o-ver the sea; Go fur-ther, my sheep, pass by,— pass  
wei-ter, viel-leicht gar ü-ber die See; vor-ü-ber, ihr Scha-fe, nur vor-

by— it; Poor shepherd, ah, woe— is me; Go fur-ther, my sheep, pass by,— pass  
ü-ber, dem Schä-fer is gar— so weh, vor-ü-ber, ihr Scha-fe, nur vor-

by— it; Poor shepherd, ah, woe— is me!  
ü-ber, dem Schä-fer ist gar— so weh!

# Huntman's Even-Song.

(JÄGERS ABENDLIED.)

Molto Andante e piano.

VOICE.

1. I cross the field with stealth - y\_ pace, To\_  
 2. thou now pass with win - ning grace Thro'  
 3. feel, when-e'er I think on thee, As

VOICE.

1. Im Fel - de schleich' ich still und wild, ge -  
 2. wan - delst jetzt wohl still und mild, durch  
 3. ist es, denk' ich nur an dich, als

Molto Andante e piano.

PIANO.

hunt at e - ven-tide; Thy love-ly form and smil-ing face  
 field and smil - ing dell? Ah, does my soon-for - got-ten face  
 if I view'd the moon; A calm de-light steals o - ver me,

spannt mein Feu - er - rohr, da schwebt so licht dein lie-bes Bild,  
 Feld und lie - bes Thal, und ach, mein schnell ver - rauschend Bild  
 in den Mond zu - seh'n; ein stil-ler Frie - de - kommt auf mich,

Be - fore me seem to glide, Be - fore me seem to glide. 2. Dost  
 Be - fore thine eye e'er dwell, Be - fore thine eye e'er dwell? 3. I  
 And yet my heart's un - done, And yet my heart's un - done.

dein sü - sses Bild mir vor, dein sü - sses Bild mir vor. 2. Du  
 stellt sich dir's nicht ein - mal, stellt sich dir's nicht ein - mal? 3. Mir  
 weiss nicht, wie mir geschehn, weiss nicht, wie mir ge - - schehn.

# Wanderer's Nightsong.

(WANDERERS NACHTLIED.)

(Goethe.)

FR. SCHUBERT.

Lento.

VOICE.  Night descends in peace o'er the trees, Each trembling  
Ü - ber al - len Gip - feln ist Ruh', in al - len

PIANO. 

leaf - let, e'en the breeze, Hath slumberblest: The lit - tle birds  
Wip - feln spü - rest du kaum ei - nen Hauch die Vög - lein schweigen,



cease their ev'n - ing song. Wait awhile, wait awhile, 'ere long, Thou too shalt  
schweigen im Wal - de. War - te nur, war - te nur, bal - de ru - hest du



rest; Wait awhile, wait awhile, 'ere long, thou too shalt rest.  
auch, war - te nur, war - te nur, bal - de ru - hest du auch.



## Romance from Rosamund.

(ROSAMUNDE.)

FR. SCHUBERT.

Andante con moto.

PIANO.

The full moon ris - es — o'er the height, But where, my love, — art —  
 Der Voll - mond strahlt auf — Ber - ges - höhn, wie hab' ich dich — ver -  
 thou? — And where the kiss of fond de - light That seal'd our truth - ful —  
 misst! — Du sü - sses Herz! es ist so schön, wenn treu die Treu - e —  
 vow? And where the kiss of fond de - light That seal'd our  
 küsst, du sü - sses Herz! es ist so schön, wenn — treu — die  
 truthful vow? In  
 Treu - e küsst! Was

vain does May her treasures pour, For thou wast all my Spring;  
 frommt des Mai-en hol-de Zier? Du warst mein Früh- lings - strahl!

*pp*

My night's soft light, O smile once more, In death thy sol - ace bring! My  
 Licht mei - ner Nacht, o läch - le mir im To - de noch ein - mal! Licht

*p* *pp*

night's soft light, O smile once more, In death thy sol - ace bring!  
 mei - ner Nacht, o läch - le mir im To - de noch ein - mal!

*fp* *pp*

With  
 Sie

heav'n - ward look, re - sign'd and sweet, She stood in the clear moon - shine — "In  
 trat hin - ein beim Voll - mond - schein, sie blick - te him - mel - wärts: — „Im

*pp*

life a - part, in death we meet" She said, "Then al - ways thine!" "In  
 Le - ben fern, im To - de dein!" und sanft brach Herz an — Herz. „im

*p* *pp*

life a - part, in death we meet" She said, "Then al - ways thine!"  
 Le - ben fern, im To - de dein!" und sanft brach Herz an — Herz.

*fp* *pp*

*fp* *pp*

## The Secret.

(GEHEIMES.)

Poco Allegro con tenerezza.

PIANO.

At my sweet-hearts ten - der glanc-es Ev - 'ry -  
 Ü - ber mei - nes Lieb - chens Äu - geln stehn ver -

bod - y seems to won - der, I, — pos -  
 wun - dert al - le Leu - te, ich, — der

ses - sor of the se - cret, Know the  
 Wis - sen - de da - ge - gen, weiss recht

mean - ing hid there - un - der, Know the mean -  
 gut, was das be - deu - te, weiss recht gut,

ing hid there un - der.  
 was das be - deu - te.

"I love him, not you, nor  
 Denn es heisst: ich lie - be

you, sir;" This is what those looks be - to - ken;  
 die - sen, und nicht et - wa den und je - nen,

So, good peo - ple, cease your troub - le, Words could  
 las - set nur, ihr gu - ten Leu - te, eu - er

not be clear - er spo - ken.  
 Wun - dern, eu - er Seh - nen.

Yes, when she with pow'r re - sist - less Flash - es round her  
 Ja, mit un - ge - heu - ren Mäch - ten bli - cket sie wohl

joy - ous greet - ing, To - him on - ly she dis -  
 in die Run - de, doch, - sie sucht nur zu ver -

cours - es Of their next de - light - ful  
 kün - den ihm die näch - ste sü - sse

meet - ing, Of their next de - light - ful meet -  
 Stun - de, ihm die näch - ste sü - sse Stun -

- ing.  
 - de.

## Hark, Hark! the Lark.

(Shakespeare.)

## STÄNDCHEN.

FR. SCHUBERT.

Allegretto.

VOICE.

PIANO.

*p*

Hark,  
Horch,

*pp*

*Fine.*

hark! the lark at Heav'n's gate sings, And Phoebus 'gins to  
horch, die Lerch' im Äther blau! und Phöbus, neu er -

rise, — His steeds to wa - ter at those springs On chal - ic'd flow'rs that  
weckt, — tränkt sei - ne Ro - sse mit dem Thau, der Blu - men - kel - che

lies, — On chal - ic'd flow'rs that lies! And wink - ing Ma - ry -  
deckt, — der Blu - men - kel - che deckt. Der Ring - el - blu - me

buds be - gin — To ope their gold - en eyes, With  
Knos - pe schlesst die gold - 'nen Äug - lein auf, mit

ev - 'ry - thing that pret - ty is, My La - dy sweet, a -  
al - lem, was — da rei - zend ist — du sü - sse Maid, — steh'

rise, With ev - 'ry-thing that pret - ty is, My  
auf, mit al - lem was - da rei - zend ist - du

*cresc.* *f* *decresc.*  
La - dy sweet, a - rise, a - rise, a - rise, My  
sü - sse Maid, steh' auf, steh' auf, steh' auf, du

*cresc.* *f* *decresc.*  
La - dy sweet, a - rise, a - rise, a -  
sü - sse Maid, steh' auf, steh' auf, steh'

rise, My La - dy sweet, a - rise!  
auf, du sü - sse Maid, steh' auf!

*p*

D. S. al Fine.

## Who is Sylvia?

(WAS IST SYLVIA.)

FR. SCHUBERT.

Moderato.

PIANO.

The piano introduction consists of two staves. The right hand features a complex, rhythmic pattern of sixteenth notes, while the left hand plays a simpler accompaniment of quarter notes. The piece begins with a *pp* (pianissimo) dynamic marking.

1. Who is Syl - via, What is she, — That  
 1. Was ist Syl - via, sa - get an, — dass

The piano accompaniment for the first vocal line continues with the same rhythmic patterns as the introduction, maintaining the *pp* dynamic.

all our swains com - mend her? Ho - ly,  
 sie die wei - te Flur preist? Schön und

The piano accompaniment continues, with the right hand playing a series of chords and sixteenth-note patterns.

fair — and wise is she; — The heav'n's such grace did  
 zart — seh' ich sie nah'n; — auf Him - mels Gunst und

The piano accompaniment continues with a steady flow of sixteenth-note chords.

lend — her, That a - dor - ed  
 Spur — weist, dass ihr al - les

The piano accompaniment concludes with a *pp* dynamic marking, featuring a final chord in the right hand and a simple bass line.

she might be, — That a - dor - ed  
un - ter - than, — dass ihr al - les

she might be.  
un - ter - than.

2. Is she kind, — as she is da -  
2. Ist sie schön, — und gut da -

*pp*

fair? — For beau - ty lives with kind - ness;  
zu? — Reiz labt wie mil - de Kind - heit;

To her eyes — love doth re - pair, — To  
Ih - rem Aug' — eilt A - mor zu, — dort

help him of his blind - ness; And, be - ing  
 heilt er sei - ne Blind - heit, und ver -

help'd, in - hab its there, And, be - ing  
 weilt in sü - sser Ruh'. und ver -

help'd, in - hab its there.  
 weilt in sü - sser Ruh'.

3. Then to Syl - via  
 3. Dar - um Syl - via,

let us sing, That Syl - via is ex - cel - ling,  
 tön', o Sang, der hol - den Syl - via Eh - ren,

She ex - cels — each mor - tal  
 je - den Reiz — be - siegt sie

thing — Up - on the dull earth dwel - ling;  
 lang, — den Er - de kann ge - wöh - ren,

*pp*

To her gar - lands let us bring,  
 Krän - ze - ihr und Sai - ten - klang.

To her gar - lands let us bring.  
 Krän - ze ihr und Sai - ten - klang.

# Farewell.

(ADIEU.)

FR. SCHUBERT.

Andantino espressivo.

PIANO.

Fare-well! our love to sev - er,      The part - ing hour is  
 Schon naht, um uns zu schei - den,      der letz - te Au - gen -

near,      Thy spir - it soon, for ev - er Will join the heav'n - ly  
 blick,      in's Pa - ra - dies der Freu - den keh'r' oh - ne mich zu -

sphere!      But thou wilt gain by dy - ing      A glo - rious lib - er -  
 rück!      Der Tod kann Frei - heit ge - ben      mit mil - der Freun - des -

ty,      New flights of rap - ture try - ing, Through all e - ter - ni -  
 hund,      geh' ein zu neu - em Le - ben in je - nes bess' - re

ty. But thou wilt gain by dy - ing A glo - rious lib - er -  
Land. Der Tod kann Frei - heit ge - ben mit mil - der Freun - des -

ty, New flights of rap - ture try - ing, Through all e - ter - ni -  
hand, geh' ein zu neu - em Le - ben in je - nes bess' - re

ty. Land. Fare -  
Land. Nieh.

well! thy call at - tend - ing, While I must ling - er here, Af -  
lang sind wir ge - schie - den, bald werd' ich bei dir sein, die

fec - tion, nev - er - end - ing, Shall guard thy mem - 'ry dear! Fare -  
kur - ze Frist hie - nie - den denk' ich in Lie - be dein. Leb'

well! a mor - row's glad-ness      Suc-ceeds a day of pain,      And  
wohl denn, bis der Mor - gen      des neu - en Tags er-scheint,      der,

*cresc.*

hearts that part in sad-ness      In heav'n u - nite a - gain.      Fare-  
fern von Er - den-sor-gen,      auf e - wig uns ver-eint.      Leb'

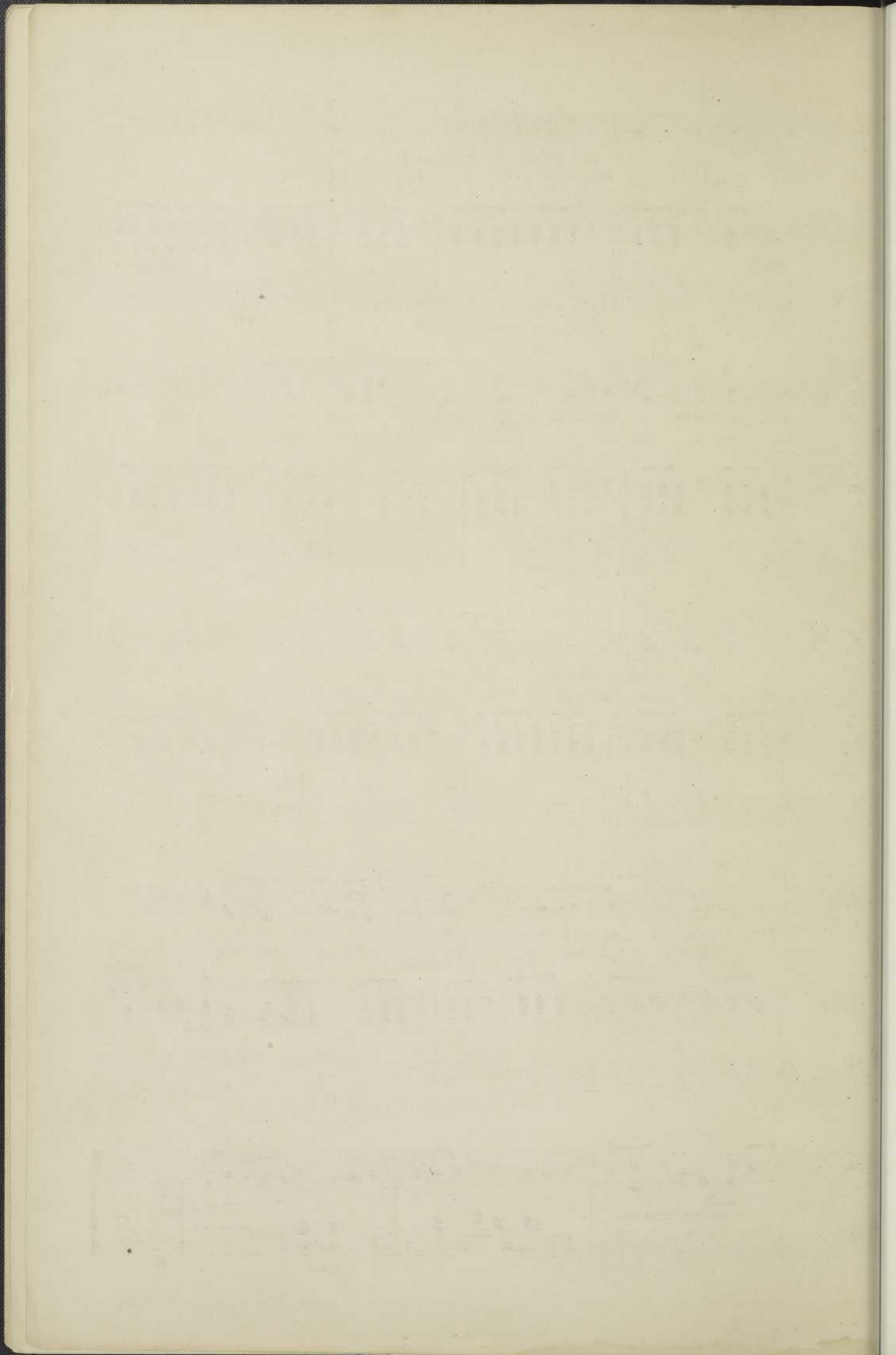
*p*

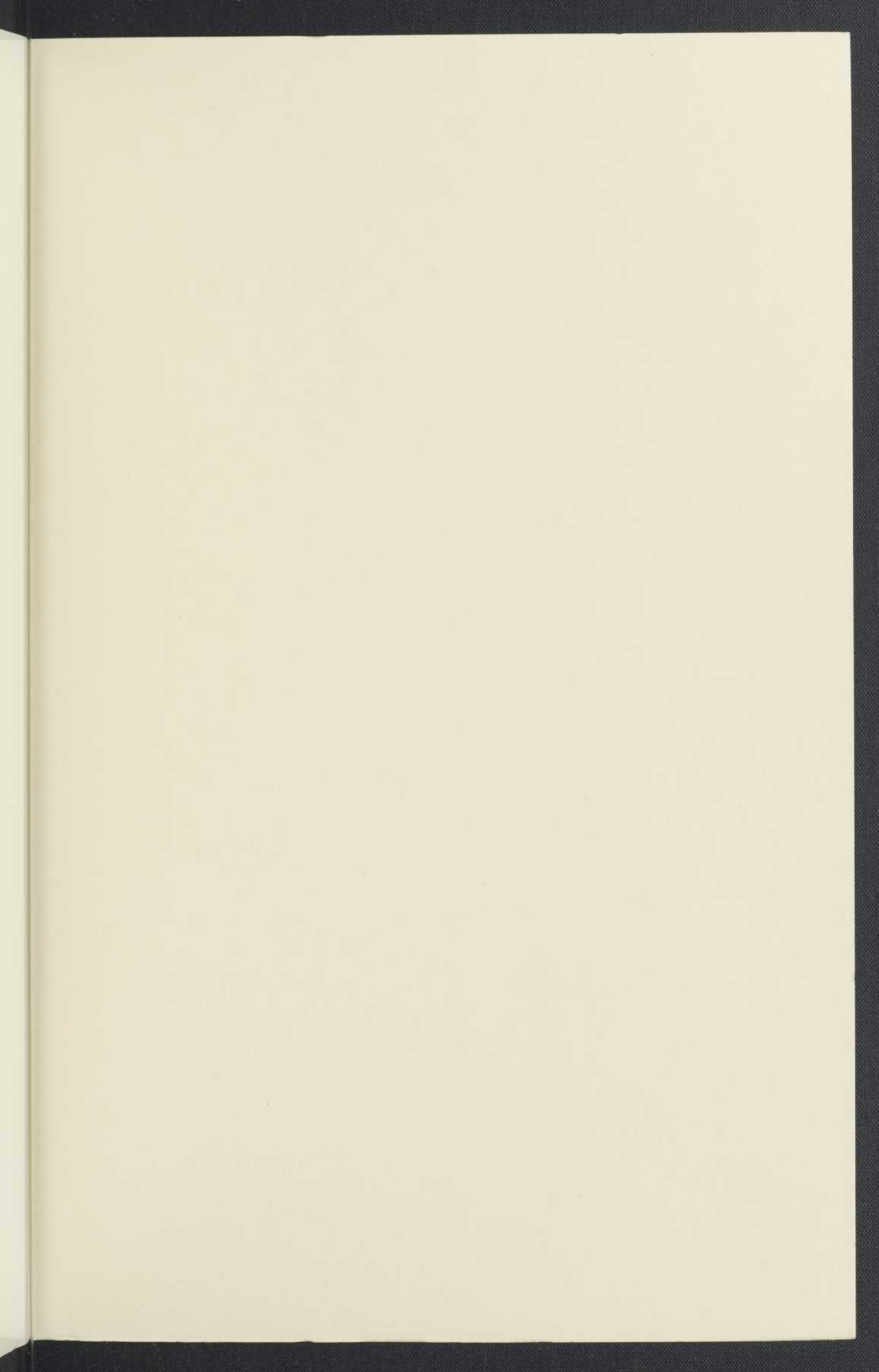
well! a mor - row's gladness      Suc-ceeds a day of pain,      And  
wohl denn, bis der Mor-gen      des neu - en Tags er-scheint,      der,

*p*      *cresc.*

*p*  
hearts that part in sad-ness      In heav'n u - nite a - gain.  
fern von Er - den-sor-gen,      auf e - wig uns ver-eint.

*p*







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