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ANTON

RUBINSTEIN'S

VOCAL ALBUM.

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The Dream.

(Der Traum.)

German by W. OSTERWALD

Op. 8. No 1.

(from the Russian, by SCHUKOWSKY.)

Moderato.

VOICE. *p*

'Twas in a mea - dow
Am Wie - sen - hü - gel

PIANO. *p*

by the way, Where on the hay I slum - ber'd A
schlum - mert' ich dem brei - ten Weg zu ne - ben, ein

gen - tle dream up - bore me where Float an - gel hosts un -
sü - sser Traum ent - rück - te mich da - hin, wo En - gel

mf

num - ber'd. I wak - en'd and with
schwe - ben. Ich wach - te auf und

dim. *p*

sigh pro-found, Look'd sad - ly, vain - ly, all a-round..
 seufz - te schwer und blick - te trau - rig um - mich her;

A minstrel came that way a-long, And sang a song so
 kam mit Ge - sang die Strass' ent-lang ein jun - ger Sün - ger

cresc. *mf*

ring - - - ing And through the trees passi
 gun - - - gen, Schön schwand er hin - ter

p

like a gleam, While still the tones were
 Busch und Baum, als noch die Tö - ne

ring - - ing,
klan - - gen,

Ah!
ach

were they
wa - ren

those which from my dream
sie's die mir den Traum

Still to
süss in

— my soul were
— die See - le

cling

san

ing?
gen?

Spring Fancies.

*(Frühlingsgefühl.)*German by W. OSTERWALD
(from the Russian, by SCHUKOWSKY.)Op. 8. N^o 2.

Allegretto con moto.

VOICE. *O thou
O du*

PIANO. *p cresc.*

*breeze so free and wild, What doth mean thy wanton play - ing? Here and
leich - ter, lo - ser Wind, was be - deu - tet dei - ne Wei - se? Nah'st so*

*there so sweet-ly stray-ing, Heav'n's be - lov'd, en-chant-ing child. Leaps my
lieb - lich, nah'st so lei - se, zan - be - ri - sches Him - mels - kind. Ach! was*

*soul to wild-est heights! Ah what joy my breast is fil - ling, Spring is
fü - let nun die Brust? Ach! was hebt die See - le wie - der? Sen - des*

cresc.

rit.

thou thus on - ly thrill - ing Us with thy too brief de - lights? I could
 Früh - ling, du mir nie - der dei - ne ach! so kur - ze Lust? Auf zum

a tempo.

gaze on Heav'n all day, Watch the clouds and see them wend - ing, In their
 Him - mel schau ich gern, sch' die Wol - ken, sch' sie zie - hen, leuchtend

a tempo.

p

rit. *f* *a tempo.*

glo - ry then de - scend - ing O'er the far - off fo - rest grey, In their
 zie - hen und ent - flie - hen hin - ter Wäl - der grau und fern, leuchtend

a tempo.

rit. *f* *p*

glo - ry then de - scend - ing O'er the far off fo - rest grey! In their
 zie - hen und ent - flie - hen hin - ter Wäl - der grau und fern, leuchtend

glo - ry then de - scend - ing O'er the far - off fo - rest grey!
 zie - hen und ent - flie - hen hin - ter Wäl - der grau und fern,

O'er the far - off fo - rest gray!
 hin - ter Wäl - der grau und fern!

cresc.

Ah! what bring they from a - bove Can they
 Kommt von O - ben Kun - de her? Kehrt zu -

les - sen our la - ment - ing, And bring back for our con -
 rück in die - sen Stun - den al - les Lie - be, das ent -

tent - ing, All the joys of van-ish'd love? Is of heav'n and hope the
schwun-den? Ist fort - an kein Trauern mehr? O - der ist der Schn-sucht

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter note, followed by eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands, with a 'cresc.' marking in the right hand.

door Where the birds are light-ly wing - ing, Rise and ris - ing aye keep
Thor dort, wo - hin mit leich-ten Schwin-gen Himmel - wan - dernd Vög - lein

The second system continues the musical piece. The vocal line includes a triplet of eighth notes. The piano accompaniment features a 'rit.' (ritardando) marking in the right hand and a 'f rit.' (f marcato ritardando) marking in the left hand.

sing - ing Closed a - gainst us ev - er - more? Ah! for all our yearnings
drin - gen, stets ver - schlos - sen wie zu - vor? Ach! wer zeigt zum dunklen

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a 'p' (piano) dynamic marking in the right hand.

fond! Who to bourne unknown can lead us? Who the spell of grace can
Port mir die un - be-kann-ten Pfa - de? Ach wer spricht das Wort der

The fourth system concludes the page. The piano accompaniment features a triplet of eighth notes in the left hand.

read us In that mys - tic word "be - yond?" Who the spell of grace can
 Gna - de, wer das sau - be - ri - sche: Dort? Ach wer spricht das Wort der

rit. *a tempo.*

read us In that mys - tic word "be - yond?" Who the spell of grace can
 Gna - de, wer das sau - be - ri - sche: Dort? Ach wer spricht das Wort der

read us In that mys - tic word "be - yond?"
 Gna - de, wer das sau - be - ri - sche: Dort?

— In that mys - tic word "be - yond?"
 — wer das sau - be - ri - sche: Dort?

The Leaflet.

(Das Blättchen.)

German by W. OSTERWALD
 from the Russian, by SCHUKOWSKY.)

Op. 8. No 3.

Andante.

VOICE.

From shel'ring bough by rough wind shak - en, Leaf-let, say,
 Vom Freundes-zweig ge-trennt im Win - de, er - ein-samt

PIANO.

p

Allegro non troppo.

where dost go, forsaken? O where? O where?
 Blätt-chen, so geschwinde wo-hin? wo-hin?

crsc. *f* *dim.*

"I
 "Ich

do not know, I do not know; The storm-blast has my good oak shatter'd,
 weiss es nicht, ich weiss es nicht, der Sturm zer-schlug die lie - be Ei - che,

p

By breath of chance toss'd to and fro, I and my dear ones all are scatter'd; I
 auf Zu - falls Flü - geln leicht und leicht schweb' ich nun in der Lüf - te Rei - che und

go where-ev - er fate may will, Where-ev - er all things here are driven,
 zieh', wo - hin das Schick - sal treibt, wo - hin die We - sen al - le wal - len,

Where all _____ the lau - rel crowns are riv - en, And where
 wo - hin _____ die Lor - beer - krän - ze ful - len und wo _____

_____ the rose-leaf lingers still. I go where - ev - er fate may
 _____ das Blatt der Ro - se bleibt. Ich zieh' wo - hin das Schick - sal

will. _____ Where-ev - er all things here _____ are driv -
 treibt, _____ wo - hin die We - sen al - le wal -

en, Where all the lau - rel crowns are riv - - -
 len, wo - hin die Lor - beer - krän - ze ful - - -

en, And where the rose-leaf lingers still. _____
 len und wo das Blatt der Ro - se bleibt. _____

Andante.

p

Allegro non troppo.

Yea! _____ I go where-ev - er fate may will, _____
 Ja! _____ ich zieh' wo - hin das Schick - sal treibt, _____

dim. *p*

Where-ev - er all things here — are driv - en, Whe-
 wo - hin die We - sen al - le wal - len, wo

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

all the lau - rel crowns — are riv - en,
 hin die Lor - beer - krän - ze ful - len

crise. *dim.*

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings: *crise.* (crescendo) and *dim.* (diminuendo).

And where — the rose - leaf lin - gers still. —
 und wo — das Blatt der Ro - se bleibt. —

p *p*

The third system continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings: *p* (piano) in both the right and left hands.

—

pp

The fourth system shows the vocal line with a rest and the piano accompaniment. The piano accompaniment includes a dynamic marking: *pp* (pianissimo).

The Flower.

(Die Blume.)

German by W. OSTERWALD
(from the Russian, by SCHUKOWSKY.)

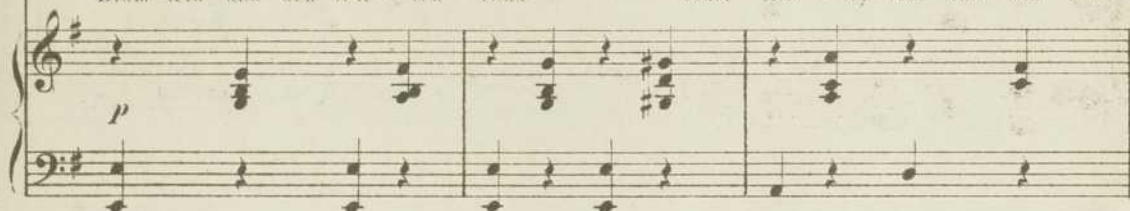
Op. 8. N^o 4.

Moderato.


VOICE. 

PIANO. 

flow'r which once the mea - dow grac'd, But with - er'd now, and un - re -
Blüm - lein das den Wie - sen - rund einst zier - te, welk nun und ver -

p 

member'd, With all thy blooming charms de - fac'd, By autumn's cru - el wrath dis -
lus - sen; dir hat den schö - nen Schmuck ent - wandt des rau - hen Herbstes grau - sam

cresc. *dim.* 

member'd. We too, shall find as mourn - ful end. Be -
Has - sen. Ach! uns er - war - tet glei - ches Loos, wir

p 

fore the same cold storms we're quail - ing; Their blasts will all our pleas - ures
 zit - tern vor den sel - ben Wet - tern: All' uns - re Freu - den wird ihr

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a dotted quarter note, followed by eighth and sixteenth notes. The piano accompaniment features chords in the right hand and a simple bass line in the left hand. A *cresc.* marking is placed above the piano accompaniment in the third measure.

rend, Chase them a - far, and leave us wail - ing. With -
 Stoss wie dei - ne Blü - then - pracht ent - blüt - tern. Im

The second system of music continues the vocal line and piano accompaniment. The vocal line has a more melodic and expressive quality. The piano accompaniment includes a *dim.* marking in the second measure.

in our hearts their dies each day, Some sweet de - light, some fairest seeming; And
 Her - zen töd - tet je - der Tag uns ei - nen Wunsch, ein süß' Ge - nies - sen, und

The third system of music shows the vocal line with a mix of eighth and sixteenth notes. The piano accompaniment continues with chords and a steady bass line.

not an hour which flows a - way, But leaves us sad with fruit - less
 je - de Stun - de lässt uns ach! viel sü - sse Träum' in Nichts zer -

The fourth system of music concludes the page. The vocal line features a long note with a slur, indicating a sustained or expressive tone. The piano accompaniment provides harmonic support with chords and a bass line.

dreaming. Thy star of hope is fair to see, Yet quick-ly
flies - sen Wie schön ihr Stern' am Him-mel steht Die Hoff-nung

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A *cresc.* marking is placed above the piano part.

fade its beams al-lur-ing; Nor know we if our lives shall be Than
sel-ber muss ver-schwe-ben, und kei-ner weiss, was eh'r ver-geht: ein

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a *dim.* marking in the left hand and a *cresc.* marking in the right hand.

a - ny flow'ret more en - dur - ing, Nor know we if our lives shall
Blüm-lein o - der un - ser Le - ben, und kei-ner weiss; was eh'r ver-

The third system shows the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a *f dim.* marking in the left hand and a *p* marking in the right hand.

be Than a - ny flow'r-et more en - dur - - ing.
geht: ein Blüm-lein o - der un - ser Le - - ben.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a *cresc.* marking in the left hand and another *cresc.* marking in the right hand.

The fifth system shows the piano accompaniment for the final part of the piece. It features a *dim.* marking in the right hand.

Yearnings.

(Sehnsucht.)

German by W. OSTERWALD
(from the Russian, by LERMONTOFF.)

Op. 8. N^o 5.

Appassionato.

VOICE.

Give me days of golden glo - ry, And my dun - geon o - pen
Gönn' mir gold - ne Tu - ges - hel - le, öff - net mir des Ker - kers

PIANO.

wide, And the fair - est maid of sto - ry, With a black - man'd steed to
Schloss, ei - ne Maid' gebt mir zur Stel - le und mit schwar - zer Mäh'n' ein

ride: O'er the leas let me go spring - ing, Spring - ing on my jet - black
Ross: Lasst mich ein - mal durch die Au - en sau - send spren - gen auf dem

steed, O'er the leas let me go spring - ing, Spring - ing on my jet - black
Ross, lasst mich ein - mal durch die Au - en sau - send spren - gen auf dem

rit.

steed, O'er the leas let me go spring-ing, Life and free - dom to me
 Ross, lusst mich ein - mal auf den Au - en Le - ben ach! und Freiheit

f rit.

a tempo.

sing - ing, Songs I've yearn'd for in my need, Spring-ing on my
 schau - en, die ich sel - ten nur ge - noss, lasst mich spre - gen

a tempo.

jet - black steed!
 auf dem Ross!

f

2. Place me
 2. Mit ter -

in the hull all bat-ter'd Of a ves-sel tem-pest-toss'd;
 - morsch - ten Böt-tern gebt mir nur ein schwa - ches schwankes Boot,

Let the sails in shreds be tat-ter'd, And the bark giv'n o'er as lost: Leap-ing
 des - sen Se-gel von den Wet-tern tau-send-fül - tig sind be-droht: In die

'mid the wild com-mo-tion, With no fear and with no stay, Leap-ing
 Wo - gen will ich sprin-gen, un-er-zagt und oh - ne Leid, in die

p

'mid the wild com-mo-tion. With no fear and with no stay, Leaping
 Wo - gen will ich sprin-gen un-er-zagt und oh - ne Leid, in die

crese.

rit. *a tempo.*

'mid the wild com-mo-tion, I would wres-tle with the o-cean, With its
 Wo-gen will ich sprin-gen, mit dem Meer-re mannhaf-t rin-gen und mit

f rit. *a tempo.*

end-less might at play, With no fear and with no stay.
 der Un-end-lich-keit, un-ver-zagt und oh-ne Leid.

Meno mosso.

3. Give to me a pal-ace state-ly, Where from
 3. Ge-bet mir ein Schloss mit Zin-ken, wo in

tree and tree - lis tall, Sha - dy vines droop down se - date - ly, Foun - tains
 Gür - ten grün und hell blüht die Schat - ten - reb' und drin - nen springt im

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

leap in mar - ble hall. Let them prat - tle and keep leap - ing,
 Mar - mor - saal der Quell. Lasst ihn rau - schen, lasst ihn spie - len,

dim. *p*

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *dim.* (diminuendo) and *p* (piano). The bass line continues with eighth notes, while the right hand plays chords.

Till soft slum - ber holds me fast; Let them prat - tle and keep leap - ing,
 bis der Schlummer kommt ge - mach, lasst ihn rau - schen, lasst ihn spie - len,

cresc.

The third system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *cresc.* (crescendo). The bass line continues with eighth notes, and the right hand plays chords.

Till soft slum - ber holds me fast, Let them prat - tle and keep leaping, Cool air
 bis der Schlummer kommt ge - mach, lasst ihn rau - schen, lasst ihn spie - len, lasst die

ritardando. *mf rit.*

The fourth system concludes the vocal line and piano accompaniment. The piano part includes dynamic markings of *ritardando.* and *mf rit.* (mezzo-forte ritardando). The bass line continues with eighth notes, and the right hand plays chords.

round my tem-ples creep - ing, Till my dream as now is
 Schlü - fe ihn mir küh - len, dass ich träum' und sanft er -

p

past, Till my dream as
 wach', dass ich träum' und

a tempo.
 now is past.
 sanft er - wach'.

p a tempo.

pp

The Mariner.

(Der Schiffer.)

German by W. OSTERWALD
(from the Russian, by DAVYDOFF.)Op. 8. N^o 6.

Allegro.

PIANO.

p cresc.

Through the seas in fu - - ry ra - ging,
Rauscht die See im Stur - - me sprin - gend,

'Neath the skies bow'd down and dark,
auf dem wei - - ten O - ze - an

Bat - - tle with the waves — lone wa - ging,
ein - - sam mit den Wo - - gen rin - gend

cresc. *dim.* *dim.* *cresc.* *dim.*

Strug - gles hope - - less now my bark.
 un - ter - liegt mein schwan - - ker Kahn,

crese. *dim.*

Through the seas in fu - ry ra - - ging,
 Rauscht die See im Stur - me sprin - - gend

crese. *dim.*

'Neath the skies bow'd down and dark,
 auf dem wei - ten O - - ze - an

crese. *dim.*

Bat - - tle with the waves lone wa - ging,
 ein - - sam mit den Wo - - gen rin - gend

crese. *dim.*

Strug - gles hope - less now my bark.
 un - ter - liegt - mein schwan - ker Kahn,

cresc. *dim.*

'Neath the skies
 auf dem wei -

cresc. *dim.*

how'd down and dark,
 - ten O - se - an,

cresc. *dim.*

Bat - - tle with the waves lone wa - ging,
 ein - - sam mit den Wo - - gen rin - gend

cresc. *dim.*

Strug - gles hope - less now my
 un - ter - - liegt — mein schwan - - - ker

cresc. *dim.*

bark.
 Kahn.

Meno mosso.

But, oh joy! the
 A - ber Heil! zum

p *p*

clouds di - vid - ing, Let my star gleam forth to view; — And in its mild
 Him - mel schauend seh' ich wie mein Stern - lein blinkt, — und dem mil - den

beam con - fid - ing, Gay I sing with cou - rage new. He - rald bright of
 Glan - ze trau - end sing' ich froh und Muth beschwingt. He - rold heit' - rer

cresc.

day be - fore me, Gold - en youth - re - stor - ing star, E - vil chance aye
 Ta - ges - hel - le, gold' - ner, Ju - gend schö - ner Stern, Un - heil blei - bet

cresc.

hang - eth o'er me, When thou beam - est low and far.
 auf der Wel - le, wenn du strah - lest, von mir fern.

cresc.

Ah, e - vil chance aye hang - eth o'er me,
 Ja, Un - heil blei - bet auf der Wel - le,

When thou beam-est low and far.
wenn du strah-lest von mir fern.

accelerando.
Yet, when thro' the clouds no beam-ing Of thy light comes down to
Doch wenn dei-nes Lich-tes Mil-de, mir ver-hüllt der Wol-ken

accelerando.
cresc.

me, Yet, when thro' the clouds no beam-ing
Heer, doch wenn dei-nes Lich-tes Mil-de,

cresc.

Of thy light comes down to me,
mir ver-hüllt der Wol-ken Heer,

Tempo I.
p

cresc.

I am lost be - yond re - deem - ing,
 Schwin - - det mir mit dei - - nem Bil - de,
cresc. *dim.*

With - - out guide on shore - less sea,
 mein Ge - leit auf wei - tem Meer,
cresc. *dim.*

I am lost be - yond re - deem - ing,
 schwin - - det mir mit dei - - nem Bil - de,
cresc. *dim.*

With - out guide, on shore - - - less
 mein Ge - leit auf wei - - - tem
cresc. *dim.*

sea, Meer, I am lost
schwin - - det mir

cresc.
p

be - yond re - deem - - ing
mit dei - - nem Bil - - de

dim.

With - out guide on shore - less sea.
mein Ge - leit auf wei - tem Meer.

p *cresc.*

cresc. *f*

Farewell to the Forest.

*(Lebewohl.)*German by VON VIEDERT
(from the Russian, of KOLZOFF.)

Op. 27. No. 2.

Moderato.

VOICE.

Fare thee well, a-dieu, fo-rest dank and dim, With thy
Le - be - wohl, A - de, du feucht dunkler Wald, mit der

PIANO.

mf

sum - mer joys, and thy snowstorms grim, Fare thee well, a-dieu, fo - rest
Som - mer-lust, mit dem Schnee - ge - stürm, Le - be - wohl, A - de, du feucht

dank and dim, With thy summer joys, and thy snowstorms grim, of a lone-ly life, I am
dunkler Wald, mit der Som-mer-lust, mit dem Schnee-ge - stürm, hab' es endlich satt so al-

rit. *mf*

p rit. *mf*

wea - ry quite, al-ways cross-ing thee thus by day and night; I am
-lein mit dir, Tag' und Näch - te lang zu durch-kreu - zen dich. Mach' mir

off, I'm off to be-gin fresh life, To set up a home and to take a wife, To this
auf geh' heim un-ter Dach und Fach, rich-te häus-lich mir mei-ne Hüt-te ein, dort nehm'

home a young wife I'll take so true, live with her care free, lil-ly lil - ly
ich mir dann ei - ne jun-ge Frau, leb' mit ihr drauf los hei-di - dei juch-

lu! live with her care free, lil-ly lil - ly lu!
- hei, leb' mit ihr drauf los hei-di - dei juch - hei!

Fly away, Nightingale.

(*Fliehe hin, Nachtigall.*)

German by VON VIEDERT
(from the Russian, of KOLZOFF.)

Op. 27. No 1.

Allegretto con moto.

PIANO.

p *cresc.* *dim.*

Sing no more at my win - dow, sweet Night - in - gale: Fly a -
Sin - ge Nach - ti - gall nicht mir am Fen - ster - rand, flie - he

way through the wood to my na - tive vale. Pouring forth to my
fort in den Wald, in mein Hei - math - land, hab' das Fen - sterchen

cresc.

love at her win - dow - sill, All the sad - ness and grief which my
lieb mei - ner Her - zens - maid, schluchze see - len - voll trüb ihr von

soul doth fill. Say I with - er with - out her, am worn — by
 mei - nem Leid, sag das ich oh - ne sie wel - ke hin — cor

meno mosso.

sighs, As on the steppes in the au - tumn the clo - ver dies,
 Weh, wie — da - hin welkt im Herbst auf der Stepp' der Flee,

meno mosso.

as on the steppes in the au - tumn the clo - ver dies.
 wie — da - hin welkt im Herbst auf der Stepp' der Flee.

Tempo I.

With - out her, oh how dark is the moon at
 Dun - kel ist oh - ne sie Nachts des Mon - des

Tempo I. *p*

night! With out her is the sun all be - reft of light; without
 Licht, oh - ne sie wärmt mich Tags auch die Son - ne nicht, oh - ne

her whose bright smile lul'd me oft to rest, When my wea - ry
 sie wes - sen Blick lüch - elt sonst mir zu, und an wes - sen

head I laid up - on her breast, Without her gen - tle words and her
 Brust legt sich mein Kopf zur Ruh', oh - ne sie wes - sen Wort könnt mich

rit.

mf rit.

lov - ing voice, And her greeting no more can my heart re -
 sonst er - freun, wes - sen Lied, wes - sen Gruss, könnt zu Her - zen

rit.

-joice And her greet - ing no more can my heart re - joice.
 sein wes - son Lied, wes - sen Gruss, könnt zu Her - zen sein?

dim. *p* *crese.*

a tempo.
 Sing, oh
 Sin - ge

tr. *rit.* *a tempo.*

night - in - gale, sing not to me thy lay!
 Nach - ti - gall nicht dei - ne Lie - der mir,

p

Fly thou home, Fly thou home.
 Fliche heim, Fliche heim,

f *p*

fly to her a - way fly thou home,
 flie - he hin zu ihr, flie-he heim.

cresc. *f*

fly thou home, fly to her
 flie-he heim, flie - he hin.

p *cresc.*

a - way!
 zu ihr!

tr *cresc.*

s *p*

The Nightingale and the Rose.

37

(Die Nachtigall und die Rose.)

German by W. VIEDERT
(from the Russian, of KOLZOFF).

Op. 27. N^o 4.

Moderato.

VOICE.

The Night-in - gale in fer-vent
Es singt der Ros' im Lie-bes-

PIANO.

p

Detailed description: This system contains the first four measures of the piece. It features a vocal line in G major, 3/4 time, and a piano accompaniment. The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G2, a quarter note A2, and a quarter note B2. The tempo is marked 'Moderato' and the dynamic is 'p'.

song Doth woo the rose the whole night long, But to his
- drang, die Nach-ti - gall die Nüch - te lang, die Ro - se

Detailed description: This system contains measures 5 through 8. The vocal line continues with a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

lay no ear she lend - - eth, Her head in
hört ihr Lied und schwei - - get, das Haupt in

Detailed description: This system contains measures 9 through 12. The vocal line continues with a half note F#4, a quarter note E4, a quarter note D4, and a half note C4. The piano accompaniment continues with the same eighth-note accompaniment and bass line.

in - no-cence she bend - eth.
 Un - schuldsschlafe - nei - get.

Thus oft the lov - er sings a
 So singt der Sün - ger oft sein

strain, To his gui - tar, of grief and pain, With glow - ing love he ho - peth.
 Lied, zur Zi - ther, sei - ner lie - ben Maid, er wird von Lie - bes - glut ver -

cresc.

fear - eth, With glow - ing love he ho - peth, fear - eth, But
 - zeh - ret, er wird von Lie - bes - glut ver - zeh - ret, and

p *cresc.*
 e - ven if the maid - en hear - eth, She doth not know of whom he
 ob sie gleich den Sän - ger hör - ret, so weiss sie doch nicht wem er

p *cresc.*

sings, whom he sings, Or why his song so sad - ly rings, whom he
 singt, wem er singt, wa - rum sein Lied so trau - rig klingt, wem er

sings, whom he sings, Or why his song so sad - ly rings.
 singt, wem er singt, wa - rum sein Lied so trau - rig klingt.

sings, whom he sings, Or why his song so sad - ly rings.
 singt, wem er singt, wa - rum sein Lied so trau - rig klingt.

sings, whom he sings, Or why his song so sad - ly rings.
 singt, wem er singt, wa - rum sein Lied so trau - rig klingt.

sings, whom he sings, Or why his song so sad - ly rings.
 singt, wem er singt, wa - rum sein Lied so trau - rig klingt.

sings, whom he sings, Or why his song so sad - ly rings.
 singt, wem er singt, wa - rum sein Lied so trau - rig klingt.

The Ringlet.

(Das Ringelein.)

German by VON VIEDERT
from the Russian, of KOLZOFF.

Op. 27. N^o

Allegretto.

VOICE.

PIANO.

cresc.

Lit - tle gold - en ring - let bright, Of my life the joy and light,
Lie - bes gold - nes Rin - ge - lein, theu - re Au - gen - wei - de mein,

Pledge of love, my dear - est prize Give re - port true to mine eyes. —
lich - tes Un - ter - pfand von ihr schau ins schwar - ze Au - ge mir. —

cresc. *dim.* *p*

When my love is sad at heart, Ringlet, then no ray im-part;
 Wenn sie trau - rig soll-to sein, wer-de schwarz mein Ringe-lein;

crese.

Is she hap - py? Ringlet mine, As a dia - mond bright ly shine;
 ist sie fröh - lich funk - le schnell, di - a man - ten - gleich so hell;

is she hap - py? ringlet mine, as dia - monds bright - ly
 ist sie fröh - lich, funk - le schnell, dia - man - ten - gleich so

shine;
 hell.

And should she for - get me e'er,
 Wenn sie einst mich ganz ver - gisst.

p

for my love no long-er care, Then, my golden ring-let bright.
mei-ne Lieb' ihr nichtsmehr ist, dann mein goldnes Rin-ge-lein,

be thou then as black as night, — then, — my gold-en ring-let brigh
wirst du schwarzen sel - ber sein, — dann — meingold'nes Rin - ge - lein

cresc.

be thou then as black — as night.
wirst du schwarzen sel - ber sein.

p *cresc.*

Not a breath of Spring.

43

June!

German by VON VIEDERT
on the Russian, of KOLZOFF.)

Op. 27. No 7.

Andante con moto.

VOICE.

Not a breath of spring, fragrant and serene,
Kei-ne Früh-lingsluft weh-te Le-ben zu.

PIANO.

And up-on the mead grass no more was green, Summer suns no more shed their golden beam,
und es grün-te nicht auf der Au' das Gras, goldner Son-nen-schein strahlte nicht her-ab

And the moon no more had a friendly gleam, Yet, ——— 'mid shiv'ring frost and
und es fren-te sich nicht der Mond mit uns, nein! ——— bei Schan-er-frost, unter

mists so grey, In our cot — we liv'd, lov-ing night and day.
Ne-bel-graun' glü-thest küs-send du in den Ar-men mir.

p *dim.*

Night of ra-ven black, nights all stormy wild, Like to trains of cl
 Nächte ra-benschwarz, Nüch - te stürmisch wild, zo - gen Wölk - chen g

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

o'er the sun de-filed, Thro' the mur-ky air, win-try breez - es rang, But sweet strains to
 an der Sonn' vor-bei; durch die Win - ter - lust zog die Win - des - braut und sang Lie - der

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

ma-gic songs they sang, ah! _____ Dreams they brought us too, ma
 Zau-ber - lie - der vor, ja! _____ sang in Träu - me uns, Wo

The third system shows the vocal line with a long note followed by a rest, then continuing with eighth notes. The piano accompaniment includes a dynamic marking 'p' (piano) in the right hand.

dreams and bland, Far a-way they bore us to fai - ry land; Dreams they brough
 - träu - me ein, trug uns weit hin - weg in ein Fe - en - reich, sang in Träu -

The fourth system concludes the page. The vocal line continues with eighth notes. The piano accompaniment features a dynamic marking 'p' (piano) in the right hand.

too, mag - ic dreams and bland, Far away they bore us to fai - ry land;
uns, Wan - der - träu - me ein, trug uns weit hin - weg in ein Fe - en - reich,

p Dreams they brought us too, mag - ic dreams and bland, Far away they bore us to
sang in Träu - me uns, Wan - der - träu - me ein, trug uns weit hin - weg in ein

fai - ry - land! in - to
Fe - en - reich! in ein

fai - ry - land!
Fe - en - reich!

When I see thee draw near.

*(Wenn ich kommen dich seh'.)*Op. 27. N^o 8.

Allegro.

VOICE.

When I thee tee draw near, When I gaze on thy face, What a
Wenn ich kom - men dich seh' in das An - tltz dir schau, welch ein

PIANO.

p *cresc.*

rit. *a tempo.*

light in my soul doth all dark vi-sions chase! Whenthou rais - est thine
Feu - er er - giesst in die See - le sich mir wenn du auf - siehst mein

rit. dim. *p a tempo.*

cresc.

eyes, Oh, I faint with sweetpain, With-out sense, with-out tongue, be-fore
Lieb, so er - heb' ich, er - glüh, und be - wusst - los und stumm, bleib' ich

cresc.

thee I re-main, When thy look lights on me, all my thought dies a -
 ste - hea - ren dir. Wenn du auf - siehst zu mir so er - sagt mir der

- way Not a word can I find when thou bid - dest "good day." For a
 Laut, kei - ne Ant - wort hab' ich auf dein Wort, dei - nen Gruss, für dein

cresc.

smile and the words, oh, the words "I am thine." I be - lieve speech of
 Lieb - ko - sen, ach! und ent - zü - cken - de Lust, hat auf Er - den all -

man could no an - swer di - vine, oh, 'tis life thus to look, as I'm
 - hier kei - ne Wor - te der Mensch dies ist Le - ben, o Maid, dies ist

look - ing at thee! May this hour as it is, be e - ter - nal for
 Le - ben mein Lieb, will mein Leb - tag hin fort - le - ben so nur wie

me!
 heut, oh 'tis life thus to look
 dies ist Le - ben, o Maid!

As I'm look - ing at thee! May this hour as it
 dies ist Le - ben mein Lieb, will mein Leb - tag hin -

is, be e - ter - nal for me!
 -fort Le - ben so nur wie heut!

Longings.

(Sturmeswinde.)

German by VON VIEDERT
(from the Russian, of KOLZOFF.)

Op. 27. No. 9.

Moderato assai.

VOICE.

Storm - y breez - es
Stur - mes - win - de

PIANO.

cresc. *dimin.* *p*

through the dim air blow, Hea - vy clouds trail creep - ing dark and low, Ne'er we see the
durch die Lüf - te weh'n, dunk - le Wol - ken hoch am Him - mel geh'n, nicht zu seh'n ist

smil - ing down of day, Ne'er we see of sun - light a - ny ray.
weis - ses Ta - ges - licht, nicht zu seh'n ist ro - ther Son - nen - schein.

From the trou - ble dark of mist and rain, Night the black
 Durch den feuch - ten Ne - bel - bro - dem schaut nur die graue

night, on - ly see we plain, Oft in such a
 se, schwar - ze Nacht her - vor! Bei solch' trü - be

dis - mal time I moan, Cold and drear 'tis thus to live a - lone; Oft in such a
 schau - der - vol - ler Zeit ist al - lein sein, ei - nem Her - zen kalt, bei solch' trü - be

dis - mal time I moan, Cold and drear 'tis thus to live a - lone; Heart to heart year
 schau - der - vol - ler Zeit ist al - lein sein, ei - nem Her - zen kalt; Brust an Brust se

scen - do

aye, with sweet de-sire, And a maid's heart is the best hearth fire; That makes sum-mer
es zu le - gen sich, an das Gluth-herz ei-ner schö-nen Maid, dann weht Win-ters

bright of frost and rain, And in e - vil chance makes painless pain, And in e - vil
war - me Som-mer-luft und im Un-heil ist auch Leid kein Leid, und im Un-heil

più f

chance makes painless pain, That makes summer bright of frost and rain, And in e - vil
ist auch Leid kein Leid, dann weht Win-ters war-me Som-mer-luft und im Un-heil

crise. *ff*

chance makes pain-less pain.
ist auch Leid kein Leid!

Spring Song.

(Frühlingslied.)

Poetry by HEINE.

Op. 32. No 1

Moderato.

VOICE. *p* Light - ly
Lei - se

PIANO. *p*

ring on air - y wing Chimes thro' my heart so
zieht durch mein Ge - müth lieb - li - ches Ge -

sweet - ly, Thou, too, ring, my song of Spring,
- läu - te, klin - ge, klei - nes Früh - lings - lied,

cresc.

Ring, and fly forth fleet - ly, Thou, too, ring, my
kling' hin - aus in's Wei - te, klin - ge klei - nes



When the rose you there shall spy, — Say I greet her
wenn du ei - ne Ro - - se schaut, sag' ich lass' sie

cresc.

cresc.

du - - ly, When the rose you there shall spy, say, — O
grüs - - sen, wenn du ei - ne Ro - se schaut, sag' — ja

mf say I greet her du - - ly, I greet her
sag', ich lass' sie grüs - - sen, ich lass' — sie

mf

du - - ly.
grüs - - sen.

p

Spring Song.

(Frühlingslied.)

Poetry by HEINE.

Op. 32. No 3.

Allegro con moto.

VOICE.



All the wood is bud-ding greenly, Maid-en-like its heart is beating,
In dem Wal-de spriesst's und grünt es fast jungfräulich lust-be-kommen

PIANO.



And the sun it laughs down gai-ly, Spring, young Spring, take, take thy greet-ing,
doch die Son-ne lacht her-nie-der, jun-ger Früh-ling, sei will-kom-men,



Spring, young Spring, take, take thy greet-ing, take — thy
jun-ger Früh-ling sei will-kom-men, sei — will-

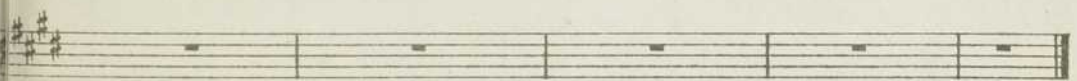
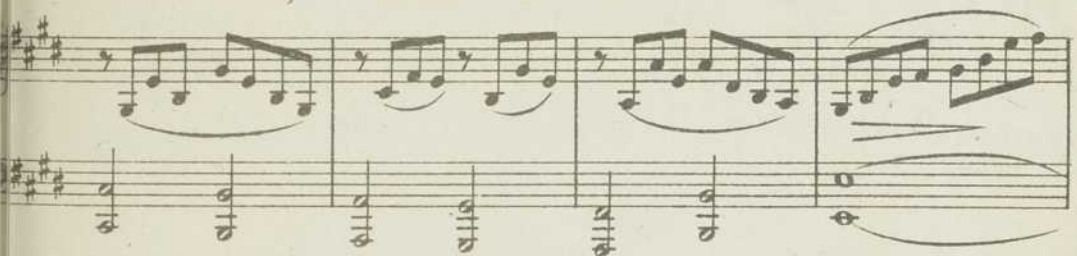
greet - - ing!
- kom - - men!

Night - in - gale!
Nach - ti - gall!

thee, too, now hear I, Ah, thee, too, now hear I,
auch dich schon hör' ich, ja, auch dich schon hör' ich

And thy trill - ings of sweet sad - - ness,
wie du flö - test se - lig trü - - be,

Sob - bing forth thy long - - drawn rap - -
schluck - zend lang ge - zog? - - ne Tö - -



Spring Song.

(Frühlingslied.)

Poetry by HEINE.

Op. 32. No. 12

Allegretto. *p*

VOICE.

The Spring with eyes of a-zure Peers forth from grass and
Die blau-en Frühlings-augen schau'n aus dem Gras her-

PIANO. *p*

They are the sweet young vio-lets, There-of a bunch I make;
das sind die lie-ben veil-chen, die ich zum Strauss er-kor;

pluck them with sweet mu-sing, And as I muse a-long, — Th
pflü-cke sie und den-ke, und die Ge-dan-ken all, — di

night-ingle sings loud-ly My se-cret thoughts in song. — M
mir im Her-zen seuf-zen, singt laut die Nach-ti-gall, — J

cresc.

thoughts she knows and sing-eth, In such a thrill-ling strain,
 was — ich den-ke, singt es laut schmet-terad, dass es schallt

cresc.

p
 That all the for-est learn-eth, That all the for-est learn-eth,
 mein zärt-li-ches Ge-heim-niss, mein zärt-li-ches Ge-heim-niss,

accelerando e cresc.

p
 My sweet and se-cret pain, My sweet and se-cret pain,
 weiss schon der gan-ze Wald, weiss schon der gan-ze Wald,

cresc.

f rit.
 My sweet and se-cret pain, My se-cret pain.
 weiss schon der gan-ze Wald, der gan-ze Wald.

*sempre cresc.**f rit.*

The Page.

(Lied.)

Poetry by HEINE.

Op. 32. N

Moderato.

VOICE. *p*

There was an a-ged monarch, His head was grey,
Es war ein al-ter Kö-nig, sein Herz war schwer,

PIANO.

heart like lead; This poor old grey-hair'd monarch, A wife young and fair
Haupt war grau, der ar-me al-te Kö-nig, er nahm ei-ne jun-g

wed. *Frau.* There was a page, a strip-ling,
Es war ein jun-ger Pa-ge,

Fair were his locks, gay was his mien, The silk-en train he car-ried, Of
blond war sein Haupt, leicht war sein Sinn, er trug die seid'-ne Schlep-pe der

that fair youth-ful queen. Know'st thou the old-en
jun - gen Kö - ni - gin. Kennst du das al - te

dit - ty, So sweet it sounds, we fain must weep, So
Lied - chen, es klingt so süß, es klingt so trüb, es

sweet it sounds, we fain must weep : They had to die to -
klingt so süß, es klingt so trüb: Sie muss - ten bei - de

cresc.

ge - ther, They had to die to - ge - ther, They lov'd with a love so
ster - ben, sie muss - ten bei - de ster - ben, sie hat - ten sich viel zu

scen - do

deep, ————— They had to die to - ge - ther,
 lieb, ————— sie muss - ten bei - de ster - ben,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and continues with quarter notes B4, A4, G4, and F4. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment.

They lov'd with a love — so deep,
 sie hat - ten sich viel — zu lieb,

The second system continues the musical score. The vocal line has a quarter rest, followed by quarter notes G4, A4, B4, and C5, then a quarter rest, and continues with quarter notes B4, A4, G4, and F4. The piano accompaniment continues with similar harmonic support.

love so deep,
 viel zu lieb,

cresc.

The third system continues the musical score. The vocal line has a quarter rest, followed by quarter notes G4, A4, B4, and C5, then a quarter rest, and continues with quarter notes B4, A4, G4, and F4. The piano accompaniment includes a *cresc.* marking. The right hand features a more active melodic line with eighth notes.

love so deep!
 viel zu lieb!

The fourth system concludes the musical score. The vocal line has a quarter rest, followed by quarter notes G4, A4, B4, and C5, then a quarter rest, and continues with quarter notes B4, A4, G4, and F4. The piano accompaniment features a long, sweeping melodic line in the right hand that spans across the system.

The Asra.

(Der Asra.)

Poetry by HEINE.

Op. 32. No. 6.

Moderato.

VOICE. *p*

Dai - ly walk'd the fair - est, whi - test, Sul - tan's daugh - ter,
 Täg - lich ging die wun - der - schö - ne Sul - tans - toch - ter

PIANO. *p*

go - ing, com - ing In the ev - 'ning by the foun - tain, Where the wa - ters
 auf und nie - der um die A - bend - zeit am Springbrunn, wo die weis - sen

mf

white were plash - ing, Dai - ly stood the youth - ful cap - tive In the ev - 'ning
 Was - ser plät - schern; täg - lich stand der jun - ge Sla - ve um die A - bend -

mf

by the foun - tain, Where the wa - ters white - were plash -
 - zeit am Spring - brunn, wo die weis - sen Was - ser plät -

dim. *dim.*

- ing; Dai - ly grew he pale and pa - ler, pale and
- schern. Täg - lich ward er bleich und blei - cher, bleich und

p

pa - ler, Till, one ev - 'ning, stopt the prin - cess, Ask'd of him with
blei - cher. Ei - nes A - bends trat die Für - stin auf ihn zu mit

stringendo.

sud - den ques - tion, "Tell me, slave, what name thou own - est,
ra - schen Wor - tea, „Dei - nen Na - men will ich wis - sen,

ritard.

Where thy home is, what thy kin - dred?" And the slave he spoke: "My
dei - ne Hei - math, dei - ne Sipp - schaft!" Und der Sela - ve sprach: „Ich

a tempo.

name — is Mo - hammed, I come — from Ye - men, And my
 heis - - se Ma - ho - met, ich bin — aus Ye - men, und mein

a tempo.

race is of those As - ra, Who — love and die, and —
 Stamm sind je - ne As - ra, wel - che ster - - ben, wenn sie

die with love, And my race is of those As - ra, Who love and — die, and die
 lie - ben, und mein Stamm sind je - ne As - ra, wel - che ster - ben, wenn sie

with love?
 lie - - - - - ben?

*rit.**Fine.*

O fair, and sweet, and holy.

(Lied.)

Poetry by HEINE.

Op. 32. N

Moderato.

VOICE.

PIANO.

p

O fair, and sweet, and ho - ly As bud
 Du bist wie ei - ne Blu - me so hold

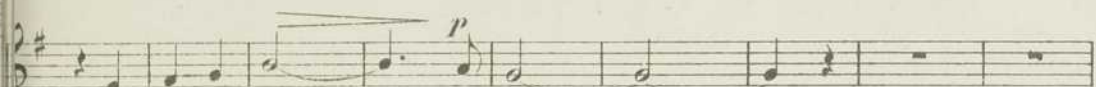
morn - ing - tide I gaze, on thee, and yearn - ings Sad through
 schön und rein ich schau' dich an, und Weh - muth schleich mir

bo - som glide, I feel that fain I'd be lay - ing my hand
 Herz hin - ein, mir ist, als ob ich die Hän - de auf's Haupt

on thy hair, Pray - ing that God aye would keep thee, A
 le - - gen sollt', Be - teud, dass Gott dich er - hal - te



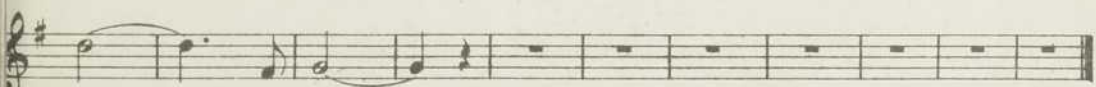
ho - ly, sweet, and fair, ——— Pray - ing that God aye would keep thee
 rein und schön und hold, ——— be - tend, dass Gott dich er - hal - te



As ho - ly, sweet, ——— and fair.
 so rein und schön ——— und hold, ———



Praying that God aye would keep thee As ho - ly,
 be - tend, dass Gott dich er - hal - te, so rein und



sweet, ——— and fair! ———
 schön ——— und hold! ———



Exquisite

The Dew-drop.

(Lied.)

German by HOFFMANN VON FALLERSLEBEN.

Op. 33. N^o. 2.

Moderato.

VOICE. *p*

PIANO. *p*

On the ro - se's
An der Ro - se

bo - - som ly - - - ing, Hap - py dew - drop
Bu - - sen schmiegt sich Tröpfchen Thau so

rest - - ed sigh - - - ing; Sunbeam came down
still, und wiegt sich; glü - hend heiss kommt

from a - bove; Woo'd the rose with glowing love, Woo'd the rose with glowing love.
Sonnenstrahl; Ro - se, du bist mein Ge - mahl, Ro - se, du bist mein Ge - mahl.

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of music. The first system shows the beginning of the piece with a piano introduction. The second system contains the first line of lyrics in both German and English. The third system contains the second line of lyrics. The fourth system contains the final line of lyrics. The piano accompaniment features a consistent eighth-note pattern in the right hand and a more varied bass line in the left hand. Dynamics include piano (p) and forte (f).

p

Kiss'd and call'd her his bride,
 Son - nen-strahl köst und wirbt.

dim. *p*

Dew - drop heard it and died,
 Tröpf - chen Thau hört's und stirbt.

p

Dew-drop heard it and died.
 Tröpf - chen Thau hört's und stirbt.

p *p*

Morning Song.

(Morgenlied.)

German by URLAND.

Op. 33 N^o 1.

Moderato.

VOICE. *p*

Scaree feel we
Noch ahnt man

PIANO. *pp*

yet that dawn is — here, No
kaum der Son - ne — Licht, noch

morn - ing bell hath sound - ed clear — In dark - ling val - ley
sind die Mor - gen - glo - cken nicht — im fin - stern Thal er -

swing - - - ing. How still - - - the spa - cious for - est
 klun - - - gen, wie still - - - des Wal - des wei - ter

pp

seems! No bird but twit - ters
 Raum! Die Vög - lein zwit - schern

soft in dreams, No - - - song hath yet been ring - - -
 nur im Traum, kein - - - Sang hat sich er - schun - - -

tr

Con moto.
cresc.

- - - ing. I have been long the fields a - bout, And
 - - - gen. Ich hab' mich längst in's Feld gemacht, und

p *cresc.*

have this song been think - ing out, And now am loud - ly
 ha - be schon dies Lied er - dacht, und hab' es laut ge -

sing - ing, And now am loud - ly sing - ing,
 sun - gen, und hab' es laut ge - sun - - gen,

And now am loud - ly
 und hab' es laut - ge -

sing - - ing!
 sun - - gen!

The Lark.

(Die Lerche.)

erman by TH. VON SACKEN.

Op. 33. N^o 3.

Con moto.

See, the lark rise in her song,
Ler - che stei - get im Ge - sang,

Through the heav'n's blue vault up - wing - ing, And as fresh as buds up-springing,
zieht hin-auf zu blau-en Räu - men, und wie frisch die Blü-then kei-men,

sounds her song, And as fresh as buds up-springing, sounds her
tönt ihr Lied, und wie frisch die Blü-then kei-men, tönt her tönt ihr

song. _____
 Lied. _____

p Rich in freedom streams it
 Reich ent-fal-tet strömt's he

down,
 ab, Rich in free-dom streams it down. From a
 reich ent-fal-tet strömt's her-ab. O-be

bove flows ev-er song's do-min-ion, From a-bove flows ev-er song's do-
 a-ben ist Ge-san-ges Le-ben a-ben, a-ben ist Ge-san-ges

cresc.

min-ion. Strives she not with up-ward pin-ion, mute her lay, Strives she
 Le-ben, wür-de sie nicht da-hin stre-ben, schwieg ihr Lied, wür-de

f

not with up-ward pin-ion, mute her lay,
 sie nicht da-hin stre-ben, schwieg ihr Lied,

p
 Still in song she mounteth high,
 Im Ge-san-ge zieht sie fort,

p

cresc.
 Still in song she mount-eth high, Strains from up-per air she
 im Ge-san-ge zieht sie fort, nimmt aus frei-er Luft die

cresc.

tak-eth, Then o'er earth ex-ult-ing shak-eth.
 Lie-der, giebt sie froh der Er-de wie-der.

p

Po - et-like,
Dich - ter-sinn,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "Po - et-like, Dich - ter-sinn,". The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble. A dynamic marking of *p* is placed below the piano part.

Po - et-like,
Dich - ter-sinn,

Po -
Dich -

The second system continues the vocal line and piano accompaniment. The vocal line has two phrases: "Po - et-like, Dich - ter-sinn," followed by a rest and then "Po -" and "Dich -". The piano accompaniment continues with the same rhythmic pattern.

- - - et - like!
- - - ter - sinn!

The third system shows the vocal line with the lyrics "- - - et - like!" and "- - - ter - sinn!". The piano accompaniment continues with the eighth-note pattern.

esce.

The fourth system shows the piano accompaniment concluding with a final chord. A dynamic marking of *esce.* is placed below the piano part. The vocal line is mostly empty, with a few notes at the end.

A Riddle.

(Räthsel.)

Op. 33. N^o 4.

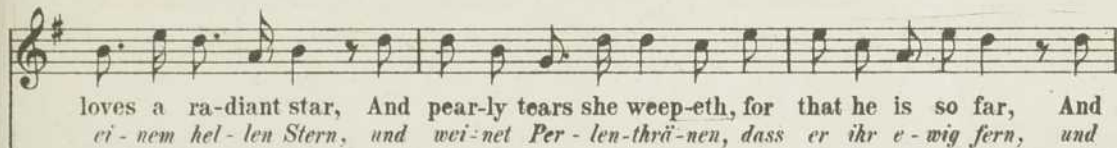
Andante assai.

VOICE.

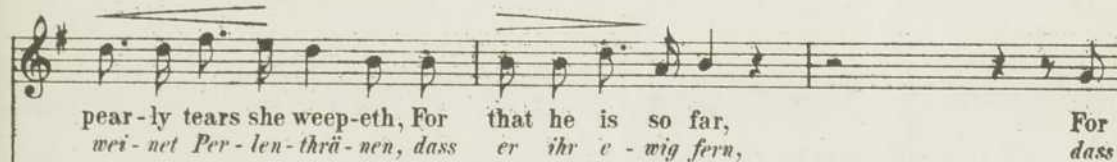
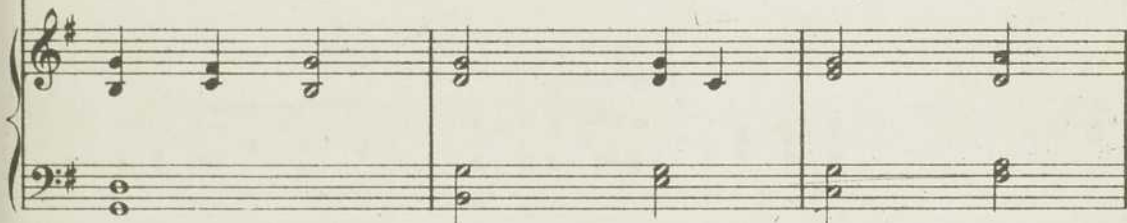


A flow'r is ev - er yearn - ing, It
 Es schmach - tet ei - ne Blu - me nach

PIANO.



loves a ra - diant star, And pear - ly tears she weep - eth, for that he is so far, And
 ei - nem hel - len Stern, und wei - net Per - len - thrü - nen, dass er ihr e - wig fern, und



pear - ly tears she weep - eth, For that he is so far, For
 wei - net Per - len - thrü - nen, dass er ihr e - wig fern, dass



that he is so far. The flow-er quick-ly fad-eth, Soon are her pe-tals dry; The
 er ihr e-wig fern. Die Blu-me wird cer-blü-hen, bald ist ihr Kelch ver-dorrt, der

Con moto.*cresc.*

star in per-fect lus-tre Shines brightly still on high, The star in per-fect lus-tre Shines
 Stern in fer-ner Hö-he der leuch-tet im-mer fort, der Stern in fer-ner Hö-he der

bright-ly still on high, Shines bright-ly still on high,
 leuch-tet im-mer fort, der leuch-tet im-mer fort.

a tempo.
 If thou can'st read my rid-dle, My grief thou knowest too, My
 Kannst du das Rät-h-sel den-ten, so kennst du mei-nen Schmerz, so

grief thou knowest too, Thou art the star, the star in heav'n'tis thou, The
keunst du mei - neu Schmerz; du bist der Stern, der Stern der Hö - he du, die

flow'r is my heart, my heart so true, Thou art the star, the
Blu - me, die Blu - me ist mein Herz, du bist der Stern, der

star in heav - en thou, The flow'r is my heart, my heart so true,
Stern der Hö - he du, die Blu - me, die Blu - me ist mein Herz,

my heart so true.
mein Herz, mein Herz.

See, now the Spring.

(Lied.)

German by HOFFMANN VON FALLERSLEBEN.

Op. 33 No. 5.

VOICE. *Con moto.* *p*

See, now the spring en-dur-eth not
 Sie - he, der Früh - ling wä-h-ret nicht

PIANO. *p*

long,
 lang,

Too ——— soon de -
 bald ——— ist ver -

parts the night-in - gale's song,
 haltt der Nach - ti - gall Song,

Now are the fields with
 blü - hen noch heu - te

cresc.

cresc.

The musical score is written in G major (one sharp) and 6/8 time. It consists of three systems. The first system shows the vocal line starting with a rest, followed by the lyrics 'See, now the spring en-dur-eth not'. The piano accompaniment begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system continues the vocal line with 'long, lang,' and 'Too soon de - bald ist ver -'. The piano accompaniment continues with the same rhythmic pattern. The third system shows the vocal line with 'parts the night-in - gale's song,' and 'Now are the fields with blü - hen noch heu - te'. The piano accompaniment includes a *cresc.* (crescendo) marking. The score concludes with a final piano accompaniment measure.

dim.

bright flow - ers clad, Morn - ing shall see them de - sert and sad:
 Blu - men im Feld, Mor - gen ist üd', und trau - rig die Welt,

dim.

rit. *a tempo.*

p On - ly of love the bliss and de - light,
 a - ber der Lie - be se - li - ge Lust,

p *rit.*

E - ver re - main by day and by night.
 ist sich des Wan - dels, nim - mer be - wusst.

cresc.

dim.

p

All things their sea - sons have here
Al - les auf Er - den hat sei -

p

- low. Sum - mer an
Zeit, Früh - ling un -

cresc.

Win - ter, plea - sure and woe, Hop - ing, de - spair - i
Win - ter, Freu - den und Leid, Hof - fen und Fürch - t

cresc.

dim.

la - hour and ease, Bloom - ing and fa - ding, war, too, and peace;
Ru - hen und Mü - ß, Kom - men und Schei - den, Wel - ken und Blü - hen;

dim.

rit. *a tempo.*

p

On - ly of love the bliss and de - light,
 a - ber der Lie - be se - li - ge Lust,

a tempo.

p *rit.*

E - ver re - main by day and by night
 ist sich des Wan - dels nim - mer be - wusst.

crese.

dim.

crese. *sempre.*

Since Sum - mer now is gold - en and bright,
 Weil uns des Le - bens Son - ne noch scheint,

crese.

cresc.

Let us live all for love's sweet de-
 wol - len wir le - ben, lie - bend rer-

più cresc.

- light;
 - eint, Storms of the fu- ture giv - ing no
 wol - len der Zu- künft Wet - ter nicht

più cresc.

fear,
 scheun, Let us seize plea- sure whilst it is
 wol - len des Au - gen - blicks uns er

f

here
 - freun, What fate so - ev - er
 Was auch des Him - mels

p

Heav'n may im-part, Hap - py a - lone are lov - ers at heart;
 Fü - gung uns giebt, glück - lich ist nur das Herz, das da liebt;

cresc.
 What fate so - ev - er Heav'n may im-part, Hap - py a - lone are
 was auch des Him - mels Fü - gung uns giebt, glück - lich ist nur das

cresc.

lov - ers at heart.
 Herz, das da liebt.

p

Reveries.

(Nachhall.)

German by MOSENTHAL.

Op. 33. No. 6.

Moderato.

VOICE.

PIANO.

cresc.

dim.

p

As
Ich

once I saw thee, thus I see thee ev - er, So
sah' dich ein - mal, und ich seh' dich im - mer, denn

p

cresc.

dim.

p

deep thy im - age lies in my heart en - shrin'd; What
tief im Her - zen ver - berg ich mir dein Bild, du

once thou spak - est, that will leave me ne - ver, Thy
sprachst mir, ein - mal, und es flicht mich nim - mer, der

p

tones my soul so sweet and soft en - twind.
 süs - se Ton der mei - ne See - le füllt.

Con moto.

A - way is fan - cy fled with thought of mor - row, Thou art of my lorn soul the
 Du - hin ist all mein Dich - ten, all mein Den - ken, in mei - ner See - le lebst - al -

con moto.

on - ly light, And if in sleep I seek to stay my sor - - -
 - lein nur du, und will in Schlummer ich mein Herz ver - sen - - -

- row, Thy smile a - lone can make my vi - sions bright,
 - ken, so lü - chelst du mir auch in Trau - me zu,

And if in slum - ber I for - get my sor - row,
 und will in Schlum - mer ich mein Herz ter - sen - ken,

accelerando.
 Thy smile a - lone can make my vi - sions bright, Thy
 so lä - chelst du mir auch im Trau - me, zu, so

accel.

tranquillo.
 smile a - lone can make my vi - sions, make my
 lä - chelst du mir auch im Trau - me, auch im

tranquillo.

vi - sions bright
 Trau - me zu!

p

Thine eye it seemeth when on
 Es ist dein Au - ge, wenn von

The first system of the musical score features a vocal line in G major with a key signature of one flat and a 4/4 time signature. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of a left hand with a steady eighth-note bass line and a right hand with a more active melody. A piano (*p*) dynamic marking is placed above the vocal line.

cresc.

crest of moun - - tain, Some fair star doth my lone - ly
 Him - mels - hel - - le ein fun - kelnd Stern - lein ein - sam

cresc.

The second system continues the vocal line and piano accompaniment. The vocal line has a crescendo (*cresc.*) marking above it. The piano accompaniment also features a crescendo (*cresc.*) marking below it. The lyrics describe a mountain peak and a bright star.

p

vi - sion greet; Thy voice it seem - eth when the
 mit mir spricht, es ist dein Ton, wenn leis' die

cresc.

p

The third system continues the vocal line and piano accompaniment. The vocal line has a piano (*p*) dynamic marking above it. The piano accompaniment has a crescendo (*cresc.*) marking below it, followed by a piano (*p*) dynamic marking. The lyrics describe a vision and a voice.

cresc.

dim.

sparkling foun - - tain, The sil - ver moon - beam holds in con - verse
 Sil - ber - wel - - le, me - lo - disch ptu - dert mit dem Mon - den -

cresc.

dim.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a crescendo (*cresc.*) marking above it, followed by a decrescendo (*dim.*) marking. The piano accompaniment also has a crescendo (*cresc.*) marking below it, followed by a decrescendo (*dim.*) marking. The lyrics describe a sparkling fountain and a silver moonbeam.

con moto.

sweet.
-licht.

My - self, the world is lost in
Ich muss mich selbst, ich muss die

con moto.

my be-reav-ing, No o-ther fervour can my bo-som own, All hast thou taken,
Welt ver-ges-sen, und al-les, was mich einst ent-flammend trieb, du nahmst mir alles, was

from me, leav - - ing Thine im - age with me and
sonst be - ses - - sen, und nur - dein Bild und mei-

love a - lone, All hast thou ta - ken,
Lie - be blieb, du nahmst mir al - les,

accelerando.

ta-ken from me, leav- ing Thine im - age
 was ich sonst be - ses - sen, und nur dein Bild

tranzillo.

and my love a-lone, Thine im - age and my
 und mei - ne Lie - be blieb, und nur dein Bild und

love a - lone, and my love
 mei - ne Lie - be, mei - ne Lie -

a lone!
 be blieb!

Not e'en Angels.

(Nicht mit Engeln.)

German by F BODENSTEDT
(from the Persian by MIRZA-SCHAFFY.)

Op. 34. No. 1

Allegretto.

PIANO.

Andante.

1. Not e'en an - gel
1. Nicht mit En - gel.

— in heaven's blue serene, — Nor the rose, of — all flow-e-ry realms the queen,
— im blauen Him-melszelt, — nicht mit Ro - sen — im duf-ti-gen Blu - men-feld,

Not e'en the e — ternal sun of light, — Not e'en the e —
selbst — mit der e — wi-gen Son - ne Licht — selbst mit der e —

- - ter - nal sun of light, Could with my Zu - lei -
 - - wi - gen Sou - ne Licht. rer - gleich' ich Zu - lei -

- - - ka, com - pare a -
 - - ka, mein Mäd chen,

- right.
 nicht.

Allegretto.

Andante.

2. For an - gel - ic breasts
 2. Denn der En - gel Bu -

crese. *dim.* *rit.* *p*

cresc. *dim.*

they are of love forlorn, — And no rose but hath full many a thorn,
 — sen ist liebe — leer, — un — ter Ro — sen — drohen die Dor — nen her,

cresc. *dim.*

p. *cresc.*

And each ev'ning the sun conceals his light, — And each ev'ning
 und die Son — ne — ver — hüllt des Nachts ihr Licht, — und die Son — ne

p. *cresc.*

— the sun — con — ceals his light; — None with — Zu — lei —
 — ver — hüllt — des Nachts ihr Licht, — Sie al — le glei —

— ka, com — pare — a —
 — chen Zu — lei — ka

- right.
nicht.

Allegretto.

Andante.

3. Nought on earth
3. Nichts fin - den

cresc. dim. 3

below here or there on high, Can like my Zuleika mine eyes es - py;
so weit das Weltall reicht, die Bli - cke aus meiner Zu - lei - ka gleicht,

cresc. dim. 3

p Fair, thornless and full of end-less love, Fair, thorn-less
 schön, dorn-los, roll ew'-gem Lie-bes-schein, schön, dorn-los

cresc.

— and full of end-less love, A-lone-to thy-self—
 — roll ew'-gem Lie-bes-schein, kann sie mit sich selbst—

f

art thou like my
 nur rer-gli - chen

love.
 sein.

p

My Heart is Bright with Thee.

(*Mein Herz schmückt sich mit dir.*)

German by F. BODENSTEDT

from the Persian by MIRZA-SCHAFFY.)

Op. 34. N^o 2.

PIANO. *Con moto.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The piece begins with a *cresc.* marking.

My
Mein

heart is bright with thee as heav'n it-self is with the sun's orb bright, My
Herz schmückt sich mit dir wie sich der Him - mel mit der Son - ne schmückt, mein

p

heart is bright with thee, as heav'n it-self is with the sun's orb
Herz schmückt sich mit dir wie sich der Him - mel mit der Son - ne

bright; Thou art its light, and with-out thee, Plung'd is it
 schmückt; du giebst ihm Glanz und oh - ne dich bleibt es in

crese.

all in darksome night, Thou art its light, and with-out thee, Plung'd is it
 dunk-le Nacht ent-rückt, du giebst ihm Glanz, und oh - ne dich bleibt es in

all in darksome night, Ah!
 dunk - le Nacht ent - rückt. Ah!

Ah!
 Ah!

dim. *p*

cresc. *cresc.*

It,
Gleich-

like the world, when dark-ness o'er it hangs, its glo-ry all con-ceals, It,
- wie die Welt all' ih - re Pracht ver - hüllt, wenn Dun-ke! sie um - fließt, gleich-

p

like the world, when dark-ness o'er it hangs, its glo-ry all con -
- wie die Welt all' ih - re Pracht ver - hüllt, wenn Dun-ke! sie um -

cresc.

- ceals, And on - ly when the sun - light smiles, What beau-ty
- fließt, und nur, wenn ihr die Son - ne lacht, zeigt, was sie

cresc.

soft it hath re - veals, And on - ly when the sun - light smiles, What beau-ty
Schö - nes in sich schliesst, und nur, wenn ihr die Son - ne lacht, zeigt, was sie

soft it hath re - veals. Ah!
Schö - nes in sich schliesst. Ah!

Ah!
Ah!

dim. *p*

When thy tiny feet I see.

(*Seh' ich deine zarten Füßchen an.*)

German by F. BODENSTEDT

from the Persian by MIRZA-SCHAFFY.)

Op. 34. No 3.

Con moto. *mf*

VOICE.

1. When, oh when thy ti - ny feet I see,
1. *Seh' ich dei - ne zar - ten Füß - chen an,*

PIANO.

p *3*

I can com - pre - hend not, sweet - est maid - en, How so much beau - ty they
so be - greif ich nicht du süs - ses Mäd - chen, wie sie so viel Schön - heit

3 *3* *3*

can be bear - ing, So much, so much beau - ty. 2. When, oh when thy lit - tle
tra - gen kön - nen, so viel, so viel Schön - heit. 2. Seh' ich dei - ne klei - nen

p *3*

hand I see, I can com - pre - hend not, sweetest maiden, How to give such wounds they
Händ - chen an, so be - greif ich nicht du süs - ses Mäd - chen, wie sie sol - che Wun - den

can be dar- ing, To give such wounds, such wounds. 3. When, oh when thy ro- sy
 schlagen kön- neu, sol- che, sol- che ——— Wun- den; 3. Sch' ich dei- ne ros- gen

lips I see, I can com- pre- hend not, sweetest maiden, How of kiss- es sweet they
 Lip- pen an, so be- greif ich nicht, du süs- ses Mäd- chen wie sie ei- nen Kuss ver-

can be spar- ing, Kiss- es sweet, kiss- es sweet. 4. When, oh when thy modest
 - sa - gen kön- nen, ei - nen Kuss, ei - nen Kuss. 4. Sch' ich dei- ne klu- gen

eyes I see, I can com- pre- hend not, sweet- est maiden, How for greater love they
 Au- gen an, so be- greif ich nicht, du süs- ses Mäd- chen, wie sie nach mehr Lie- be

can be car - ing, Than I give thee. 5. Kind - ly on me
 fru - gen kön - nen, als ich füh - le. 5. Sieh' mich gnä - dig

look, Warm - er heart than mine, O sweet - est maid - en, No man on earth -
 an, wär - mer als mein Herz, du süs - ses Mäd - chen, wird kein Menschen -

to thee can be bear - ing; 6. Hear this rap - tur - ous song, O
 - herz dir schla - gen kön - nen; 6. Hör' dies won - ne - vol - le Lied - chen

hear, Fair - er than my lips, O sweet - est maid - en, Can no - lips
 an, schö - ner als mein Mund, du süs - ses Mäd - chen, wird kein Mund -

to thee be love de - clar - - - ing.
 dir Lie - be - kla - gen kön - - - nen.

The Rose.

(Die Rose.)

German by F. BODENSTEDT
(from the Persian by MIRZA - SCHAFFY.)

Op. 34. No 4

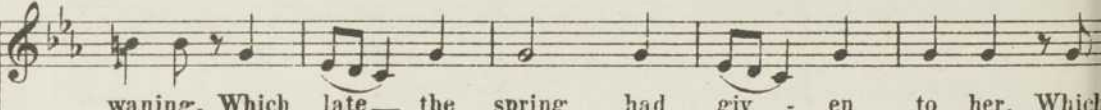
Allegretto.


VOICE.  The rose, the rose — did
Es hat die Ro — se

PIANO.  *p*

 sweet com - plain, That all — too soon her scent — was —
sich be - klagt, dass gar — zu schnell der Duft — ver -



 waning, Which late — the spring had giv - en to her, Which
- ge - he, den ihr — der Lenz ge - ge - ben ha - be, den



rit.  late — the spring — had giv - en to — her.
ihr — der Lenz — ge - ge - ben ha - - - be.

a tempo.

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

And then I said, to ease her pain, That
 Da hab' ich ihr zum Trost ge - sagt, dass

in my song she now was reign-ing, With life im -
 er durch mei - ne Lie - der we - he und dort ein

resc.

- mor - tal to her giv - en, With life im - mor -
 ew' - ges Le - ben ha - be, und dort ein ew' -

ritard.

ritard.

a tempo.

- tal to her giv - en!
 - ges Le - ben ha - be!

a tempo.

p

I feel thy breath in sweetness.

(Ich fühle deinen Odem.)

German by F. BODENSTEDT

(from the Persian by MIRZA-SCHAFFY.)

Op. 34. No. 1

Moderato.

VOICE.

PIANO. *pp*

I feel thy breath in
Ich füh-le dei-nen

sweet-ness,
O-dem,

Wave o'er me ev'-ry-where;
mich ü-ber-all um-weh'n,

Where'er my eyes may wan-der,
wo-hin die Au-gen schwei-fen,

Thy form floats in the
wäh' ich dein Bild zu

air.
sch'n.

And in my soul's deep — o-ccean,
In Mee-re mei-ner Ge-dan-ken,

Thou canst but dis - ap - pear,
 kannst du nur un - ter - gehn,
 To rise as sun to -
 um wie die Son - ne

- mor - row,
 Mor - gens,
 And be to me more dear.
 schön wie - der auf - zu - stehn.

crese. *dim.*

Ah!
 Ah!

Ah!
 Ah!

p Ah!
 Ah!

crese. Ah!
 Ah!

Ah!
 Ah!

crese. *dim.* *p*

Gold rolls here beneath me.

*(Gelb rollt mir zu Füßen.)*German by F. BODENSTEDT
(from the Persian of MIRZA-SCHAFFY.)

Op. 34. N

Andante.

PIANO. *p*

1. Gold rolls here be-neath me the Ku - ra in might,
1. Gelb rollt mir zu Fü - sen der brau - sen - de Kur,

Foam on the waves light - ly ri - - ding, Bright - ly
im tan - zen - den Wel - len - ge - trie - - be, hell

smile earth and sun, and my heart laughs
lä - chelt die Son - - ne mein Herz und di

Sentimentally

light *ly* O would this were ev-er a-bi-
 Flur O! wenn es doch im-mer so blie-

-ding, O would this were ev-er a-bi-
 -be, o, wenn es doch im-mer so blie- ding!
 be!

3. The
 3. Die

like the

2. Spark-les red in glass now our Geor-gi-an wine, The wine from my—
 2. Roth fun - kelt im Glas der ka - che - ti - sche Wein, es — füllt mir das
 sun — now is set - ting, on com-eth the night, My heart, like love's—
 Son - - ne geht un - ter, schon dun-kelt die Nacht, doch mein Herz gleicht dem

stars of all lov - ers, flames in deep - est dark

Love's hands soft gli - - ding. *And* drink from her eyes,
 Glas mei - ne Lie - - be, und ich saug' mit dem Wein
 stars so con - fi - - ding, Still in deep - en - ing dark - -
 Ster - ne der Lie - - be, flammt in tief - - stem Dun - -

ness which no night ever cov - ers.

the light down in mine. *2. reverse*
 ih - re Bli - cke ein. *Langueging no. 1*
 - ness eye - glis - - tens more bright. *3. 2nd vers!*
 kel in hell - - ster Pracht. *Abandon of inlogical*

would this were ever a - bi - ding, O would this were ever a - bi -
 wenn es doch immer so blie - be, o, wenn es doch immer so blie

Long sustained

ding!
 be!

The golden sun it shineth.

(Die helle Sonne leuchtet.)

German by F. BODENSTEDT

from the Persian by MIRZA-SCHAFFY.)

Op. 34. No 10.

Allegretto.

PIANO.

The first system of the piano introduction, featuring a treble and bass clef with a 3/4 time signature. The music is marked *p* and includes a triplet in the treble staff.

The second system of the piano introduction, continuing the treble and bass clef with a 3/4 time signature. It includes a *p* dynamic marking.

The third system of the piano introduction, continuing the treble and bass clef with a 3/4 time signature. It includes a *p* dynamic marking and a triplet in the treble staff.

meno mosso.

The first system of the vocal line, featuring a treble clef and a 3/4 time signature. The lyrics are: "The golden sun it shineth, Up - on the sea down stream - ing, And".

Die hel - le Son - ne leuch - tet auf's wei - te Meer her - nie - der, und

The first system of the piano accompaniment for the vocal line, featuring a treble and bass clef with a 3/4 time signature. It includes a *p* dynamic marking.

The second system of the vocal line, featuring a treble clef and a 3/4 time signature. The lyrics are: "all the waves they trem - ble, Be - neath its light's - clear beam - ing. Thou".

al - le Wel - len zit - tern von ih - rem Glan - ze wie - der. Du

The second system of the piano accompaniment for the vocal line, featuring a treble and bass clef with a 3/4 time signature. It includes a *p* dynamic marking.

like a sun, too, art glow-ing, My spi - rit is an o - cean, Each
spie-gelst dich wie die Son - ne im Mee - re mei - ner Lie - der. Sie

wave — for thee is yearn-ing, And glows in wild e - mo-tion, Each
al - le glüht und zit - tern von dei - nem Glan - ze wie - der, sie

wave — for thee is yearn-ing, And glows in wild e - mo-tion.
al - le glüht und zit - tern von dei - nem Glan - ze wie - der.

rit.

cresc. *dim.*

Tempo I.

Be not so coy, beloved child.

(*Thu' nicht so spröde, schönes Kind.*)

German by F. BODENSTEDT
(from the Persian, of MIRZA-SCHAFFY.)

Op. 34. N^o 11.

Moderato.

VOICE.

1. Be not so —
1. *Thu' nicht so —*

PIANO.

coy, be - lov - ed child, When I go by thy
sprö - de, schö - nes Kind, wenn ich noch spät cor -

lat - tice late — And touch thy soft hand with pres - sure
- ü - ber geh' — und fas - se dein wei - ches Händ - chen

mild, — And for — a look — in plor - ing wait, —
lind, — und heim - lich ei - nen Kuss — er - fleh', —

p *Lines*

And for a look — in —
und heim — lich ei — ne

These notes
Lightly, quickly

Last phrase with one breath.

-plor - ing wait.
Russ — er — flich.

2. He who such
2. Der dir so
3. For ev - ry
3. Es wird ein

hom - age fair hath laid — in love's best tri - bute
schö - ne Hul - di - gung — ge - bracht — in rei - nem
look I get from thee, — doth give — my spi - rit
je - der Russ von dir — ein klin - gend Lied in

at thy feet — Needs no ex - cu - ses to have
 lie - bes - schmuck, — der brauch wohl nicht Ent - schul - di -
 an - gel wings, — And if my hand but rests on
 mei - nem Mund, — und je - der Hän - de - druck giebt

made, — For touch — of hand or glan - ces sweet, —
 - gang, — für ei - nen Kuss und Hän - de - druck, —
 thine, — My spi - rit like a Pe - ri sings, —
 mir, — zu ei - nem neu - en Kus - se Grund, —

And so

For touch of hand — or
 für ei - nen Kuss — und
 My spi - rit like — a
 zu ei - nem neu - en

glan - ces sweet.
 Hän - de - druck.
 Pe - ri sings.
 Kus - se Grund.

Last repeat sung with breadth of tone + sentiment.

The Rock.

(Der Felsen.)

German by F BODENSTEDT
(from the Russian, by LAMONTOF.)

Op. 36. No 1.

Moderato.

VOICE.

PIANO.

p *cresc.* *p*

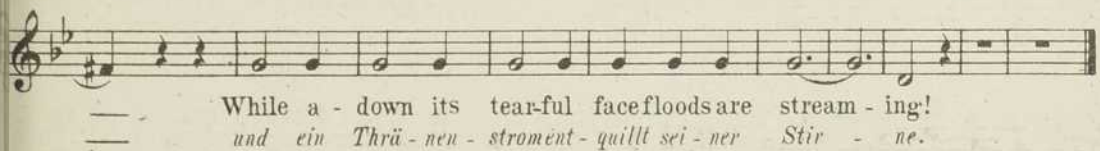
All night long beneath the stars bright gleaming,
Ei - ne Wol - ke liess beim Glanz der Ster - ne,

Lay a cloud up - on a rock re-pos-ing, But at morn its soft em-brace unclos-ing,
Nachts con ho - her Felsen-brust sich nie - der, als der Mor - gen an-bruch zog sie wie - der.

Float-ed far a - way with joy-ous beam - ing.
fröh-lich für-bass in die blau-e Fer - ne.

cresc. *p* *cresc.*

Yet the rock doth still re-tain Of its comrade dew-y to - ken, Yet the rock doth
Doch es blieb die feuch-te Spur ein-ge-furcht dem al - ten Fel - sen, doch es blieb die

*rit.**atempo.*

The Ship.

(Das Schiff.)

German by F. BODENSTEDT
(from the Russian, by W. LAMONTOF.)

Op. 36. No. 3.

Andante con moto.

VOICE.

Lone - ly through de - sert o - cean wend - ing,
Ein - sam auf blau - er Was - ser - wü - ste,

PIANO.

With sail out - spread the ves - sel flies, What drove her, hometies rough - ly rend - ing,
ein Se - gel - weis - ses Schiff sieht wiegt, Was trieb es fort von heim - 'scher Kü - ste,

To seek a home 'neath foreign skies? The storm a - gainst her wild - ly
dass es zu frem - den Lan - den fliegt? ihm schnaubt die Flut, der Sturm ent -

surg - ing, Whelms prow and deck with sea and foam, No
- ge - gen bald kracht es vor - wärts, bald zu - rück, es

cresc.

cresc.

hope a - far she sees e - merg - ing, she left no hope, — a - las, at
 sucht kein Glück auf fremden We - gen, lies in der Hei - muthauch kein

f *crese.* *ff*

home! The bil - lows un - der her are
 Glück: die Was - ser un - ter ihm sich

dim. *p*

tow'r - ing, A wat' - ry sun il - lumes the
 thür - men, durch Wol - ken schaut die Son - ne

west; She rocks be - neath the tempest
 zu: es lässt sich schau - keln von den

crese.

low - - 'ring As though in storms she found her
 Stür - - men, als fänd' es in den Stür - men

f *dim.*

rest, As tho' in storms she found. he
 Ruh' als fänd' es in den Stür - - - - - me

f

rest.
 Ruh'!

p

Heard ye his Voice?

(Vernahmet ihr?)

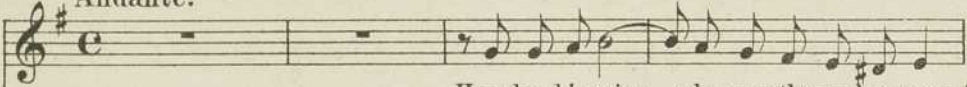
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Mundschau!


German by F. BODENSTEDT
(from the Russian, by PUSCHKIN.)

Op. 36. N^o. 7.

Andante.

VOICE. 

Heard ye his voice... who sang the wordrous song?
Ver-nahmet ihr... am Hain den mächt-gen Sang?

PIANO. 



The min-strel, he of love and love's wild yearn-ing, When calm the val-
des Sän-gers der von Lie-be klagt und Lei-den, wenn früh noch al-



cresc.



- ley holds with light re-turn-ing, His trum-pet tones ring lone the fields a-long
- les ruht auf Feld und Wai-den, Schal-mei-en-ton nur tönt in trü-be'n Klang



dim.



— Heard ye his voice? heard ye his voice?
— cer-nah-met ihr, cer-nah-met ihr?



Saw ye the man — who sang through night so wild?
 Sah't ihr ihn wohl — den Sän - ger in der Nacht,

The minstrel, he of love and love's wild yearning; With tears a - down
 wenn er von sei - nem Lie - ben singt und Lei - den? und Thrä - nenspu -

cresc.

— his cheek with pas - sion burn - ing, How he — so deep - ly sigh'd and sadly smil'd?
 - ren trüb sein Ant - litz klei - den, wie er — so gram - voll seufzt, so trau - rig lacht!

dim.

Saw ye the man? saw ye the man?
 sah't ihr ihn wohl, sah't ihr ihn wohl?

Were ye not sad, — what time ye saw the man?
 Ward euch nicht weh, — wenn ihr ihm so ge - naht,

The min - strel, he of love and love's wild yearn - ing, A - lone from woods —
 dem Sän - ger der von Lie - be singt und Lei - den, wenn ein - sam noch —

cresc.

— at ear - ly dawn re - turn - ing, And saw — the pale — hues of his vi - sage wan,
 — die Wäl - der und die Hai - den sein schmerz - ge - trüb - tes Au - ge ihr saht

dim.

— Were ye not sad? were ye not sad?
 — ward euch nicht weh; ward euch nicht weh?

To thy health drink I.

German by F. BODENSTEDT
(from the Russian, by PUSCHKIN.)

(Auf dein Wohl trink' ich.)

Op. 36. No. 8.

Allegro con fuoco.

PIANO.

p. *cresc.*

To thy health drink I, Ma - ry, Ma - ry sweet, my own Soft - ly clos - ing the door to
 Auf dein Wohl trink' ich Ma - ri, Ma - ri süs - se mein, lei - se schliess ich die Thü - re

With - out friends all a - lone, To thy health I drink, Ma - ry,
 und ohn' Gü - steal - lein, trink' ich auf dein Wohl Ma - ri,

f. *p.* *cresc.*

Ma - ry sweet, — my own. Maid - ens fair - er than Ma -
 Ma - ri süs - - se mein. giebt's auch schön - re als Ma -

- ry, Fair - er maids than my trea - - sure,
 - ri schön - re Maid als die Mei - - nes,

This sweet and love-a-ble fair - ry,
die - se hold - se - li - ge Pa - ri,

This sweet and love-a-ble fai - ry,
die - se hold - se - li - ge Pa - ri,

rit.

Can't be lov'd in such mea - sure, Can't be lov'd in such measure
ist so lieb - lich doch kei - ne, ist so lieb - lich doch kei - ne,

rit.

a tempo. *rit.*

As way - ward, coy Ma - - - ry, Can't be lov'd in such mea - sure
so schel - misch als Ma - - - ri, ist so lieb - lich doch kei - ne,

a tempo. cresc. *rit.*

a tempo.

Can't be lov'd in such mea - sure, As way - ward, coy Ma - - - ry.
ist so lieb - lich doch kei - ne, so schel - misch als Ma - - - ri.

a tempo. cresc. *dim.*

O may thou hap - py be, Sweet sun of life to me, O may all trouble and sorrow,
 Mö - gest du glück - lich sein, Son - ne des Le - bens mein, mö - gen dir Kummer und Sor - ge,

cresc.

Need, and what'er kills plea - sure E - ver keep far from Ma - ry,
 Noth und al - les Ge - mei - ne e - wig fern blei - ben Ma - ri,

cresc. *f*

E - ver keep far from Ma - ry.
 e - wig fern blei - ben Ma - ri.

ff

To thy health drink I, Ma - ry,
 Auf dein Wohl trink' ich Ma - ri,

mf

Ma - ry, sweet, my own, soft - ly clos - ing the door to, With - out friends, all a - lone,
 Ma - ri süs - se mein, lei - se schliess ich die Thü - re, und oh'n Gäs - te al - ein,

p

I drink to thy health, Ma - ry, Ma - ry, sweet, — my
 trink' ich auf dein Wohl Ma - ri, Ma - ri sü - - sse

crese.

own. To thy heath drink I,
 mein. Auf dein Wohl trink' ich

f. p. mf

Ma - ry, Ma - ry, sweet, — my
 Ma - ri, Ma - ri sü - - sse

crese.

own, Ma - ry, sweet, my own!
 mein, Ma - ri sü - sse mein!

f

The earth has rest.

(Die Erde ruht.)

From the Russian, by F. BODENSTEDT.

Op. 36. N^o 9.

Allegretto.

VOICE.

PIANO.

p

1. The earth has
1. Die Er - de

rest, and clouds are gli - ding, Made gold - en by the eve - ning light, All sound of
ruht, und Wol - ken schwe - ben ver - gol - det von dem A - bend glüh, ver - stummt ist

life a - round sub - sid - ing, While dew - drops in the grass are bright. The stillness
rings - um al - les Le - ben, der Thau blitst auf dem Wie - sen - grün. Es ist so

grows, as the tempest low - ers, It thun - ders far with light - nings pale, The wind it
still wie vor na - hen Wät - tern da don - nerts fern und blitst zu - mal, es spielt der

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with eighth-note patterns and chords. The lyrics are provided in both German and English. The tempo is marked 'Allegretto' and the piano part begins with a 'p' (piano) dynamic marking.

toys with leaves and flow - ers, The brook goes rip - pling thro' the vale; The wind it
 Wind mit jun - gen Blüt - tern, Die Quel - le rie - selt leis' durch's Thal, es spielt der

toys with leaves and flow - ers, The brook goes rippling thro' the vale,
 Wind mit jun - gen Blüt - tern, die Quel - le rie - selt leis' durch's Thal,

The brook goes rip - pling thro' the
 die Quel - le rie - selt leis' durch's

vale.
 Thal.

2. How deep-est
2. Und tie-fe

si - lence grows de - scend-ing, How darkness grows o'er plain and grove; The wea-ry
Stil - le senkt sich nie - der und dun-ke! ü - berWald und Flur, müd' hän-gen

boughs are down-ward bending, While sleepless leaves with rustling move. The night pur-
al - le Zwei-ge nie - der, schlaf-lo - se Blütt-chen säuseln nur. Die Dämmerung

su - eth eve re - tir - ing, O star of love, bright are thy rays; The heart with
meicht - der Nacht all - müh - lig, O Lie - bes-stern wie hell du scheinst, es wird dem

such sweet joy in - spir - ing As calls back child - hood's happy days; The heart with
 Her - zen lind und se - lig wie in der fro - hen Kindheit einst, es wird dem

p

such sweet joy in - spir - ing As calls back childhood's hap - py days,
 Her - zen lind und se - lig, wie in der fro - hen Kind - heit einst,

dim.

As calls back child - hood's hap - py
 wie in der fro - hen Kind - heit

cresc. *p*

days,
 einst.

cresc. *dim.* *p*

O when she sings.

(*Sie singt ein Lied.*)

German by F. BODENSTEDT
(from the Russian, by COUNTESS ROSTOPSCHIN.)

Op. 36. N^o 10.

Moderato.

VOICE.

1. O when she sings, to me her
1. *Sie singt ein Lied* und mir er -

PIANO.

ben marcato la melodia.

sing - ing Brings thoughts of some sweet heav'n-ly
klingt es als hör' ich sel' - ger Gei - ster

choir, I hear far an-gel voic-es ring - ing, To sounds of some ce - les - tial.
Chor wie fer - ne En-gels-stimmen dringt - es be - zau-bernd mir in Herz und

lyre.
Ohr.

O when she sings,
Sie singt ein Lied,

cresc.

I faint with rap - ture, So sweet un - earth - ly
und mich be - rau - schen wie ü - ber - ird' - scher

dim.

harp-tones float, No Si - ren with her magic note E'er seized the soul with such soft
Har-fen-klang die Tö - ne ei-ner Pe-ri Sang wähu' ich voll Se-lig-keit zu

cap - ture.
lau - schen.

O when she sings, her tones are
Sie singt ein Lied die Tö - ne

ben marcato la melodia.

bring - - - ing, Re-fresh - ment to - - my wound-ed
 flies - - - sen be - le - - bend in - - mein kran - kes

heart, It heal-eth all my sor-rows smart, - - - And un-ex-pect-ed tears are
 Herz und al-ler Gram schweigt al-ler Schmerz, - - - und un-will-kührlich Thrä - nen

spring - - - ing. O when she sings,
 flies - - - sen. Sie singt ein Lied,

erese.

I am her's whol - - - ly, I hold my breath, I
 und lau - schend lan - - - ge halt ich den A - them

dim.

dare not stir For fear _____ of, losing breath of her, Or of her song's sweet melan-
 an, dass mir kein Hauch _____ kein Wort ent-geht von ihr und ih - rem weh-muth-rol-len

cho - - ly.
 San - - ge.

cresc.

O when she sings, such grief _____ and
 Sie singt ein Lied Ge - fühl _____ und

feel - ing, She doth with all her
 Schmer-zen so wahr aus ih - - - ren

cresc.

ac - - cents blend; — That hearts with sorrow struck pas
 Tö - - nen wehn; — dass ei - nem gram - er - füll - ten

heal - ing, Find it not hard
 Her - zen. nicht schwie - rig wird

p *cresc.* *dim.*

to com - pre - hend,
 sie zu ver - stehn,

rit.
 Find it not hard to com - pre -
 nicht schwie - rig wird sie zu ver -

rit.

hend,
 stehn.

The falling star.

(Der fallende Stern.)

German by F. BODENSTEDT.
from the Russian, by COUNTESS ROSTOPSCHIN.)

Op. 36. N^o 11.

Allegro.

PIANO. *p cresc.*

Andante.

Swift down he fell, in gran-deur dart-ing,
Er schoss her-ab, im mächt'gen Grau-en

rit.
dim. *p*

The migh-ty heav'n he pass'd a-long, Just as I fain
sah ich, wie er sich nie-der-schwang, doch fand nicht Zeit

would be im-part-ing The wish that in my heart was strong.
ihm zu ver-trau-en was wünschend mir das Herz durch-drang.

I saw him fall to live in sto-ry, Ah! why was I not des-tin'd
 ich sah ihn ful-len und ent-schwe-ben wa-rum ward ich nicht auch ge-

crese. *crese.*

too To live a life like his of glo-ry, Of
 weicht wie die-ser Stern zu ei-nem Le-ben der

mf

swift-ness and of free-dom true. O could I fly
 Frei-heit and der Schnel-lig-keit, gleich-wie der Stern

p

thro' heav'n's blue o-cean, A splen-dour to be mark'd a-far!
 künnt' ich vom Him-mel mich stür-zen in die blau-e Fern'

Dash wild - ly thro' the world's com - mo - tion, Then pe - rish glo - rious
 und flie - - gen durch das Welt - ge - wim - mel, und glanz - voll ster - ben

cresc. *dim.*

like that star, Dash wild - ly thro' the world's com - mo - tion,
 wie der Stern, und flie - gen durch das Welt - ge - wim - mel,

mf *dim.*

Then pe - rish glo - rious, like that star!
 und ster - ben glanz - voll wie der Stern!

p *mf*

dim.

Autumnal Fancies.

*(Weht es, heult es trüb').*German by F. BODENSTEDT
(from the Russian, by COUNTESS ROSTOPSHIN.)Op. 36. N^o 12.

Con moto.

PIANO. *p*

1. Moaning, muttering, dull and dreary, Cold and darkling is the night,
1. *Weht es, heult es trüb' und schaurig, dun-ke-l ist die Nacht und kalt,*

And my heart forlorn and weary, Shrinks with sorrow and affright; Sadness all my soul possesseth
und mein Herz ach, ist so traurig, mich erdrückt des Gram's Gewalt, Trauer weckt es mir und Kummer

When the au-tumn breezes wail, Sorrow, too, my soul oppresseseth, When I hear the wintry gale,
Herbstes Näh'n coraus zu sehn, Trauer auch seh' ich in Schlummer, die Na-tur bei Sturmes weh'n

Sor-row too, my soul op-presseth, When I hear the win - try gale.
 Trau-er auch seh' ich in Schlummer, die Na-tur bei Stur - mes - weh'n.

cresc.

All things get of life new measure, When spring wakes the world a -
 Al - les aufer-steht uns wie - der, weckt der Früh-ling die Na-

mf

gain, — May, too, brings us songs and plea-sure, Green-ly grow both wood and
 tur, — und der Mai bringt Lust und Lie-der, und es grünt im Wald die

cresc. *cresc.*

plain; Yet when once the heart sinks jad - ed, Hurt by fate in ear-ly
 Flur, doch wenn un-ser Herz ver - blüh - te früh im Kampf mit dem Ge-

strife,
schick,

Yet when once the heart sinks jad - ed, Hurt by fate in ear-ly
doch wenn un-ser Herz ver - blüh - te früh im Kampf mit dem Ge

cresc.

strife,
schick

Ne'er its joy and blos-soms fad-ed, Can the spring re-store to life,
neu-es Glück und neu-e Blü-the, bringt kein Früh-ling mehr zu-rück,

f

Can the spring re-store to life,
bringt kein Früh-ling mehr zu-rück,

Can the spring re - store to
bringt kein Früh - ling mehr zu

dim.

life.
rück.

p

The dawn.

(Frühmorgens.)

erman by E. GEIBEL.

Op. 57. N^o 1.

Allegro moderato.

VOICE. *p*

Me - thinks the trees are whisp'ring
 Ich weiss nicht, säu - sell in den

PIANO. *p*

nightly, Of spring the soft and magic strain, For ear - ly as I walk and
 Bäumen, des Früh - lings Zau - ber - lied zu Nacht? Aus un - er - klärl - ich hol - den

lightly, Sweet dreams and weird pos - sess my brain, With gol - den wing the
 Träumen bin früh und frisch ich heut' er - wacht. Der Mor - gen weht mit

p

morn comes flinging A - round my brow its cool de - light; Un - wit - ting - ly I
 gold - ner Schwin - ge, mir um die Stirn den kü - hen Schein: noch möcht' ich rasten,

p

break forth singing, With heart as heav'n a - bove me bright,
 doch ich sin - ge, mein Herz ist wie - der Him - mel rein,

ritard. With heart as heav'n a - bove me bright.
 mein Herz ist wie - der Him - mel rein. *a tempo.*

In gentle thrills of sweet - est pleasure, Come mem'ries dear of moments
 In süs - sen Schauern rührt sich wie - der, was je ge - blüht in mei - ner

blest, Old loves come whispering in new measure, and blow again with - in my
 Brust, und al - te Lie - be, neu - e Lie - der em - pfind ich in ver - ein - ter

breast, *Lust,* The past and pre - sent blend so fine - ly, I seem on heav'n - lit
 so wie der Schwann, der sei - ne Bo - gen auf blau - em Was - ser

stream to ride, *krei - send zieht,* Just like a swan that floats divine - ly, and seems 'mid
 zugleich im Spie - gel - glanz der Wö - gen den Him - mel

stars on earth to glide. *mit den Ster - nen sieht,* And seems 'mid
 den Him - mel

stars on earth to glide. *mit den Ster - nen sieht.* *a tempo.*

Now the shades are deep'ning.

(Nun die Schatten dunkeln.)

German by E. GEIBEL.

Op. 57. N^o 2.

Moderato.

VOICE.

PIANO.

p

p

Now, the shades are deep - 'ning, star from startake:
 Nun die Schat - ten dun - keln, Stern an Stern er -

light;
 wacht;

What a sigh of long - - ing, breath-eth through the
 welch' ein Hauch der Seh - - sucht flu - - thet durch die

p poco animato.

night.
Nacht.

Thro' the sea of
Durch das Meer der

cresc.

dream - ing, seek - eth with-out stay,
Träu - - me sten - ert oh - ne Ruh';

Seek-eth aye my
steu-ert mei - ne

spi - rit un - to thee its way.
See - le dei - ner See - le zu.

p

What to thee I've giv - en, make it whol - ly thine;
Die sich dir er - ge - ben nimm sie ganz da - hin;

p

Ah, thou know'st, no lon - ger I can call it mine!
 ach, du weisst, das nim - mer . ich mein ei - gen bin.

Ah, thou know'st, no lon - ger,
 Ach, du weisst, das nim - mer,

lon - ger I can call it mine!
 nim - mer ich mein ei - gen bin.

ritard.

Clara's Song.

(Clärchens Lied.)

German by GOETHE. *)

Op. 57. N^o 4.

Andante con moto.

VOICE.



Cheer - ful and tear - ful, and
 Freud - voll und leid - voll, ge-

PIANO.



la - den with care,
 dan - ken - voll sein,



Sway - ing de - lay - ing, 'tween hope and des -
 han - gen und Ban - gen in schwe - ben - der



*) From the Drama "Egmont."

pair, Joy - ous now, heav'n high, now
 Pein, him - mel-hoch jauch - zend, zum

dy - - ing with dole, Hap - py a-lone is the
 To - - de be-trübt, glück - lich al-lein ist die

Animato.

true lov - ing soul, the
 See - - le die liebt, die

cresc.

true lov - ing soul, the
 See - - le die liebt, die

accelerando.



 true lov - - ing soul, *ritard.* a -
 See - - le die liebt, die



 m.g. m.g. *f ritard.*



a tempo.
p
 lone, a - lone!
 liebt, die liebt!



a tempo.
p



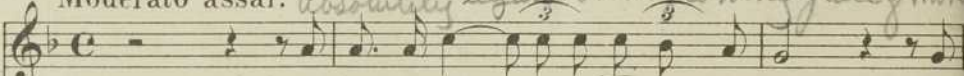
The dew it shines.

(Es blinkt der Thau.)


German by G. VON BODDIEN.

Op. 72. N^o 1.

Moderato assai. *Absolutely legato. With flowing grace & more*

VOICE. 

The dew it shines on the long grass at night, The
Es blinkt der Thau in den Grü-tern der Nacht, der

PIANO. 



moon sheds o'er all things her so - lemn light, The night-in-gale sing - eth out
Mond zieht vor-ü - ber in stil - ler Pracht, die Nach-ti-gall singt in den





yon - der; There floats o'er the fields in the twi-light
Bü - schen, es schwebt ü - ber Wie - sen im Dämmer-





air, The breath of spring with o - dours so rare,
schein, der gan - ze Früh - - ling duf - tet hin-ein,



Sweet night for lov - ers to wan - - der.
 wir bei - de wan - deln da - zwi - - sehen.

Rapturous exclamation

How fair, ——— so fair is the sweet spring tide, ——— How
 O Lens ——— wie bist du so wun - der - schön, ——— wie

fair is the sweet spring - tide! ——— When 'mid blooming de - lights, close side by
 bist du so wun - der - schön! ——— In dem blü - hen - den Rausch du - hin zu

side, ——— Two lov - ers to - geth - er are wend - ing, ——— With the
 gehn ——— am Arm sei - ne zit - tern - de Lie - be, ——— mit dem

animato.

first sweet kiss while the stars they gleam, They quite be-lieve in the
er - sten Kuss in dem Him - mels - raum and fest zu glau - ben im

old fool - ish dream, That their love hath ne - ver an end - ing, That their
thü - rich - ten Traum, dass es e - wig, e - wig so blie - - be, dass es

p cresc.

love hath ne - ver an end - - - ing,
e - wig, e - wig so blie - - - be,

mf cresc. f

Sustained - Adagio

That their love hath no end - - - ing!
dass es e - wig so blie - - be!

dim. p

Just as a Lark in ether trills.

(Wie eine Lerch' in blauer Luft.)

German by G. VON BODDIEN.

Op. 72. No 2.

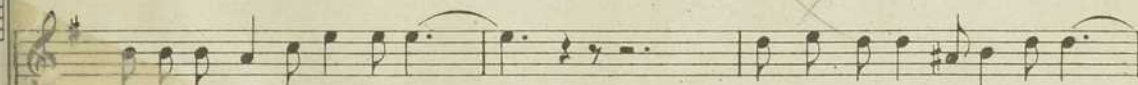
Allegro. *Smoothly*

VOICE.



Just as a lark in e - ther trills, —
Wie ei - ne Lerch' in blau - er Luft, —

PIANO.



Just as a bee the dew dis-tils, —
wie ei-ne Bie'n im Blü-thenduft, —

As lit-tle fish in sil-v'ry rills, —
wie's Fischlein in der kla-ren Fluth, —



As lit-tle clouds rest on the hills, —
wie's Wölk-chen auf der Er - de ruht, —

Like one and all I feel in me, Like
so klingt's in mir, so summt's in mir, so

p

one and all I feel in me A ma-gic sense that draws to thee, To
wogt's mit mir, so eilt's in mir, so klingt's, so summt's, so wogt's, so eilt's zu

stringendo. *ritard.*

cresc. *rit.*

thee, And on-ly rea-son's chill-ing pow'r
dir, und nur im Men-schen der Ver-stand

a tempo.

a tempo *p*

keeps me back from hour to hour, from hour to hour.
hält mich noch fest, hält mich fest mit kal-ter Hand.

Firmly. *Gravely*

p

The Witch of the Forest.

(Die Waldhexe.)

erman by G. VON BODDIEN.

Op. 72. No. 3.

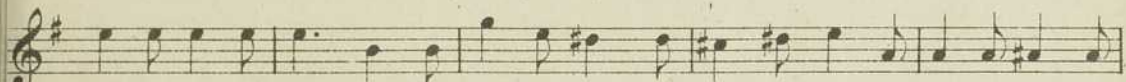
Allegro.

VOICE.



A-way, my steed, thro' wood and storm, And
 Vor-bei, vor-bei durch Feld und Wald zu

PIANO.

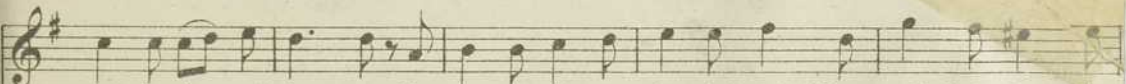


slack not in thy spring-ing, A-vaunt! oh ghost-ly beck'ning form, That to my side art
 Ross in wil-der Ei-le, was willst du, schwe-ben-de Ge-stalt, mit dei-nem Wink zur



cling-ing!
 Wei-le?

I can-not stay, my bed to night is
 Mein Bett ist nicht auf grü-ner Haid und



not in fo- rest drea-ry, For me a-waits a la-dy bright, "Come quick!" cries love, "I'm
 nicht im schattgen Wal-de, es war-tet mein die schönste Maid, und Lie-be ruft: „komm



wea - ry?
 bul - de!"

A-vaunt! oh war-lock weird, avaunt!
 Lass ab, lass ab be-glei-tend Weib, d

look it glows so grim - ly; Thine arm is mea - gre, long and gaunt, Thy bo - dy grey loor
 Arm ist viel zu luf - tig, dein Blick zu todt, dein schlunker Leib zu kalt und ne - be

dim-ly; My love — hath whit - er arms — than thou — Her eyes like
 - duf - tig; mein Lieb — hat weiss' - ren Arm — als du, — hat Au - gen

stars beam mild - - ly, Her smile — it lights — both lip and
 wie zwei Ster - - ne, und küsst — und herzt — und lacht da -

brow. —
— zu. —

Why threat'-nest thou so wild-ly?
Was drohst du mir von fer-ne?

Why threat'-nest thou so wild-ly?
was drohst du mir von fer-ne?

The
Der

Heron croaks loud, the good steed sighs, with flanks all red with spur-ring, The
Rei - her kreischt, es schlägt das Ross die blut - ge-sporn - ten Flan - ken, das

witch grows up to gi - ant size, the ri - der's thoughts go whir - ring: A-way!
Weib wird dreist und rie - sengross und wil - der die Ge - dan - ken; vor - bei,

cresc.

mf

a - way! ————— The wings they brush,
car - bei ————— *wie Fit - tig rauscht,*

The trees they nod and si - dle, a thou - sand wild things
es nickt her - ab vom Bau - me, es huscht und hascht, es

gush and rush, she catch - es at the bri - dle, Now she hath caught his arm quite fast,
lugt und lauscht, schon greift sie nach dem Zau - me, jetzt hat sie sei - nen Arm ge - fasst,

It seems a - round to dar - kle, He grasps and clutch -
um - her be - giants zu dun - keln, es schwillt her - auf,

- es, then at last, the witch - 's eyes they spar - kle:
es drückt die Last, des Wei - bes Au - gen fun - kela,

Andante.

All ri - der - less the good steed flies, and there, in fo - rest drea - ry, in her em -
Zwei Sprünge vom ge - stürz - ten Thier, da liegt im dunkeln Wal - de der Rei - ter

- brace the dead lord lies —
totdt im Ar - me ihr.

dolce.
 "Come quick," cries love, "I'm wea - ry,
 und Lie - be ruft: „komm bal - de,

wea - - ry."
 bal - - de!"

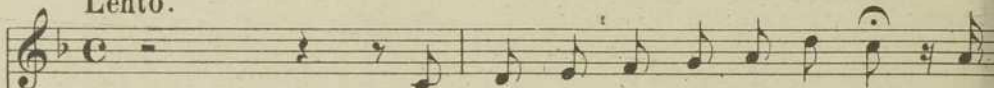
The Tear.

(Die Thräne.)


Words by T. MOORE.

Op. 83. No. 8


Lento.

VOICE. 

On beds of snow the moon-beam slept, and
Zum Fried-hof schien der Mond her-ab, und

PIANO. 


chil-ly was the mid-night gloom, When by the dark grave El-len wept, fond
ei-sig war die Mit-ter-nacht, er schien auf ein be-schnei-tes Grab, an

PIANO. 

maid! it was her Lin-dor's tomb. A warm tear gush'd,
dem ein Mäd-chen trau-ernd wacht. Die Thrü-ne glänzt,

PIANO. 

a warm tear gush'd, the win-try air con-geal'd it, con-
die Thrü-ne glänzt und glü-hend heiss hin-ab sie rollt, hin-

PIANO. 

- geal'd it as it flow'd a - way, All night it lay an ice - drop there, at
 - ab — auf kal - ten Stein, und wird da - selbst zum Tro - pfen Eis,

crese.

morn it glit - ter'd in the ray.
 ein Di - a - mant, im Mon - den - schein!

animato.
 An an - - gel wan-d'ring from her
 Ein En - - gel kommt von Him - mels -
animato.

mf

sphere,
 - höhn, Who saw this bright, this fro - zen
 und sieht sie schim - mera auf dem

cresc.

gem, To dew - - ey'd Pi - - ty brought the tear and
 Stein, er hebt sie auf und fasst sie schön in

dim. *cresc.*

hung it on her dia-a - dem, To dew - - ey'd Pi - - ty
 sei - - ne Strahlen-kro-ne ein, er hebt sie auf und

brought the tear and hung it on her dia - - a -
 fasst sie schön in sei - - ne Strah-len - kro - - ne

- dem!
 ein!

p

Good Night.

(Gut' Nacht!)

Op. 83. No 9.

Allegretto con moto.

VOICE.

Good night! good night! and is it - so? and
 Gut' Nacht! gut' Nacht! es muss ge - scheh'n, ich

PIANO.

p

must I from my lov'd one go? O Ro - sa sing good night once more, and
 muss von mei - ner Ro - sa geh'n? Wir wün - schen da - rum sanf - te Ruh', und

p

I'll re - peat it o'er and o'er, till the first glance of dawn - ing
 ru - fen's stets von Neu - em zu, bis der Tag schon in's Fen - ster

p

light, Shall find, — us say - ing still; — Good
 lacht, und sieht, — wir wün - schen nach; — gut'

p

night, good night, good night, good
 Nacht, gut' Nacht, gut' Nacht, gut'

night! ———— And still good night my Ro-sa say, but
 Nacht! ———— Gut' Nacht, gut' Nacht, sagt Ro-sa mir, und

whisper still: a min-ute stay; And I will stay, and e - ve - ry minute shall
 flüstert leis: o blei - be hier! Ich will noch blei - ben ei - ne Se - cun - de, doch

have an age of transport in it, till time him-self shall stay his flight,
 wird bei Ro - sa sie zur Stun - de, bis selbst die Zeit ein Halt ge - macht,



Still that sweet voice mur - murs no, — Till slum - ber seal our wea - ry
 du, du lis - pelst im - mer: nein, — bis Schlum - mer uns die Nacht ge -

dim. *cresc.*

sight, And then, my love, my soul, — Good
 - bracht, und dann, und dann, mein Lieb, — gut'

p

night, good night, good night,
 Nacht, gut' Nacht, gut' Nacht,

mf *cresc.*

good night! —
 gut' Nacht! —

p

A Dream.

(Ein Traum.)

Op. 83. N^o 10.

Andante.

VOICE.

I thought this heart en-kind-led
Ich träumt': mein Herz in Flam-men

PIANO.

p

lay on Cu-pid's burn - - ing shrine, I thought he
lag auf A-mors Glut - al - tar, ich träumt': er

stole thy heart a - way, And plac'd it near to
stahl dein Herz - chen weg, legt's hin, wo mei - - nes

cresc.

cresc.

p

mine, ——— and plac'd it near ——— to mine, I
 war, ——— legts, hin wo mei — — nes war. Dein

saw thy heart be - gin to melt, Like ice be - fore the
 Herz zu schmel - zen dann be - gann, wie Eis im Son - nen -

sun, I saw thy heart be - gin to melt, Like
 - schein, dein Herz zu schmelzen dann be - gann, wie

ice be - fore the sun, Till both a
 Eis im Son - nen - schein, bis ein's, bis

animato.

glow a glow con - ge - - nial
 ei - - nes in das an - - dre

cresc.

cresc.

ritard.

felt and min - gled in - to one, in - to
 rann zum e - wi - gen Ver - ein, zum

ritard.

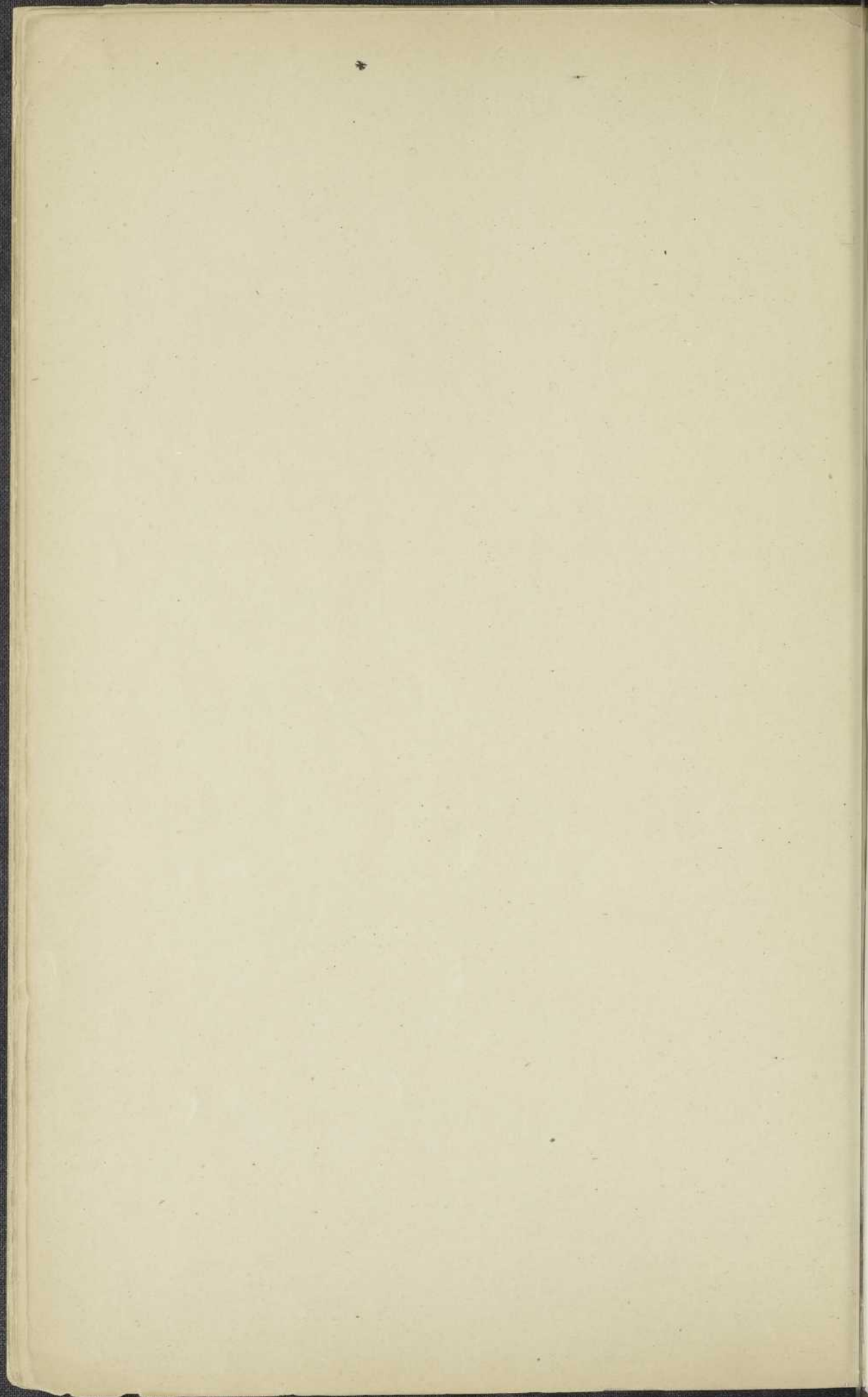
one, in - to one,
 e - - wi - gen Ver - ein!

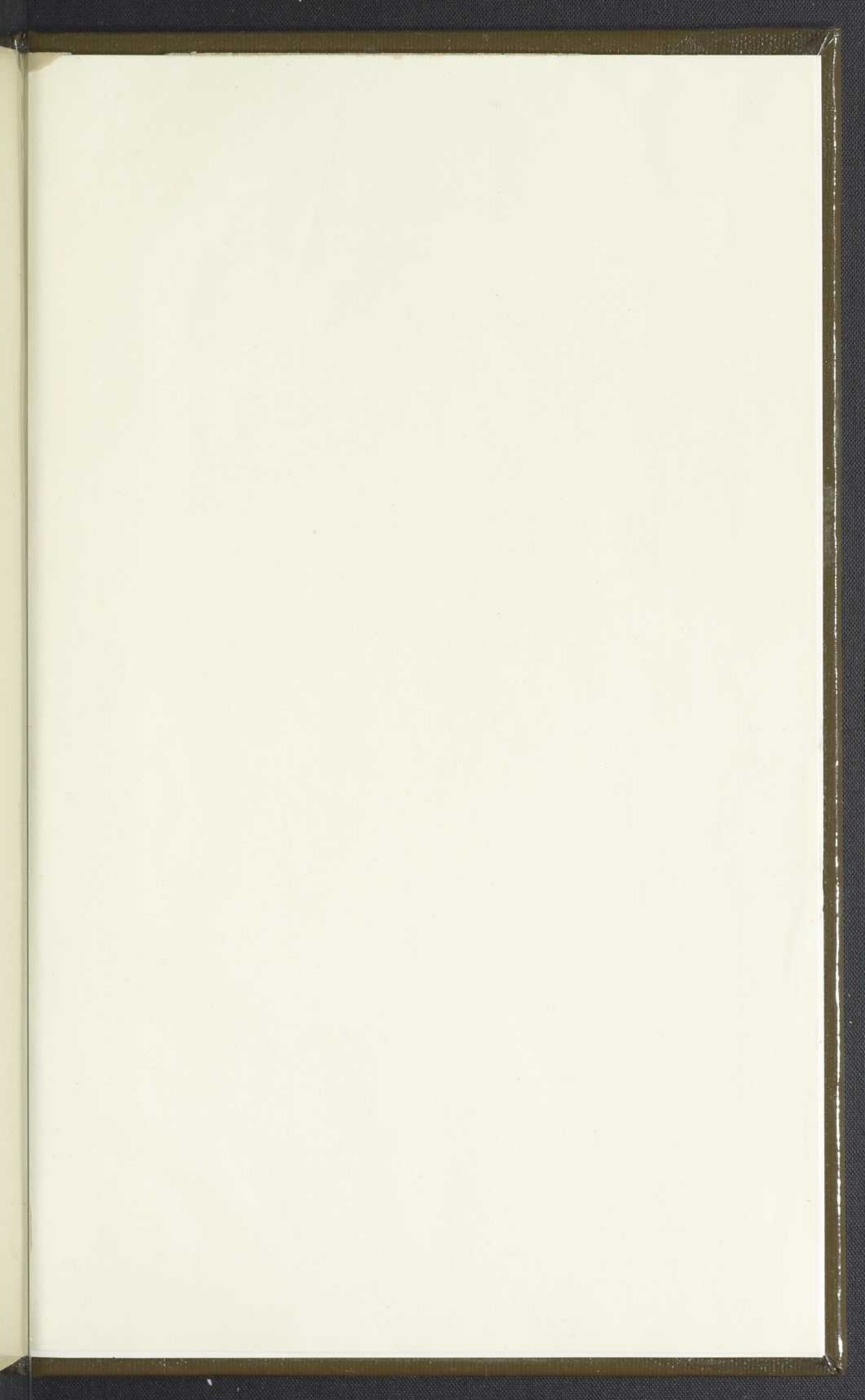
Tempo I.

p

in - to one!
 zum Ver - ein!

p







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