

Vol. 619

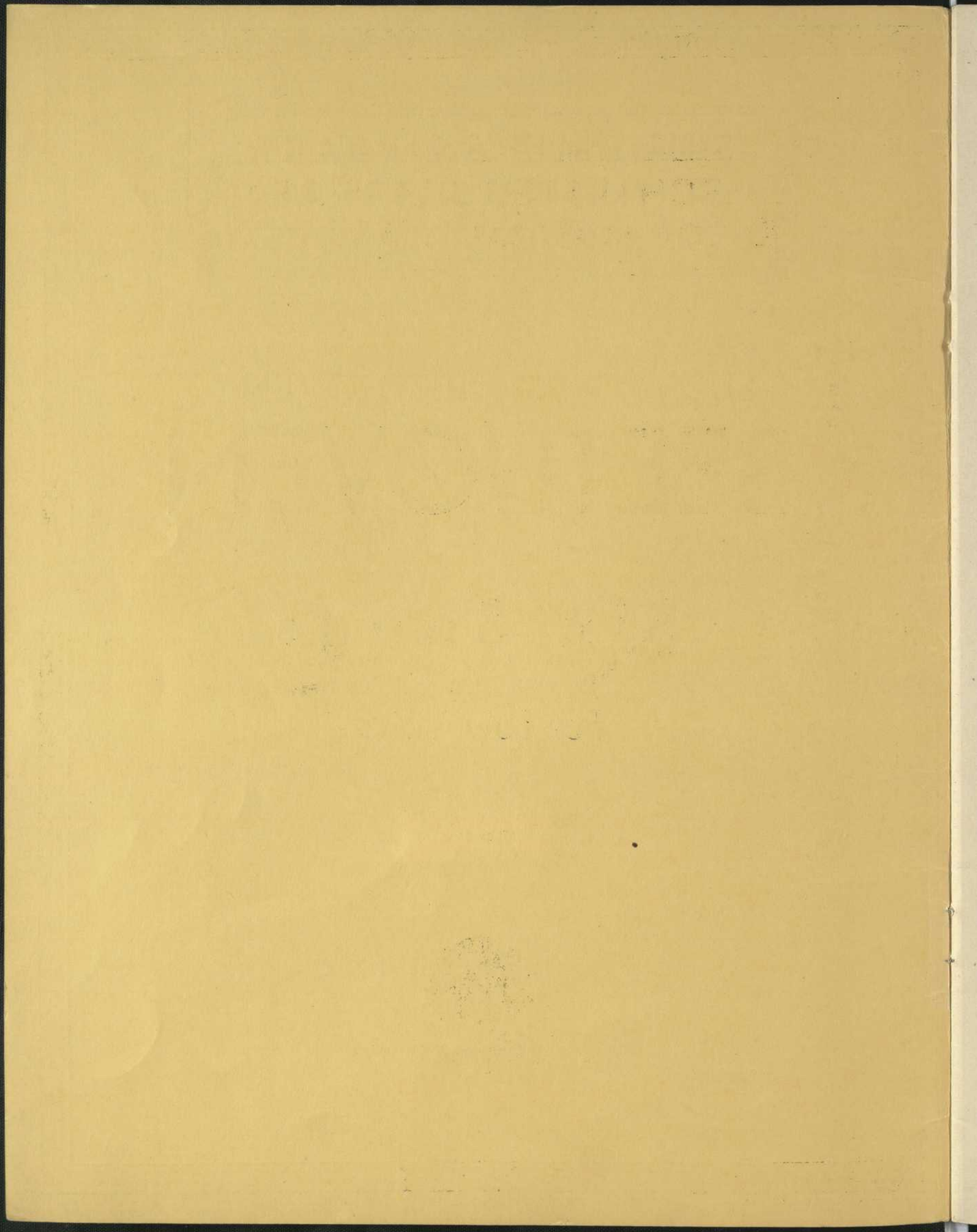
BEETHOVEN

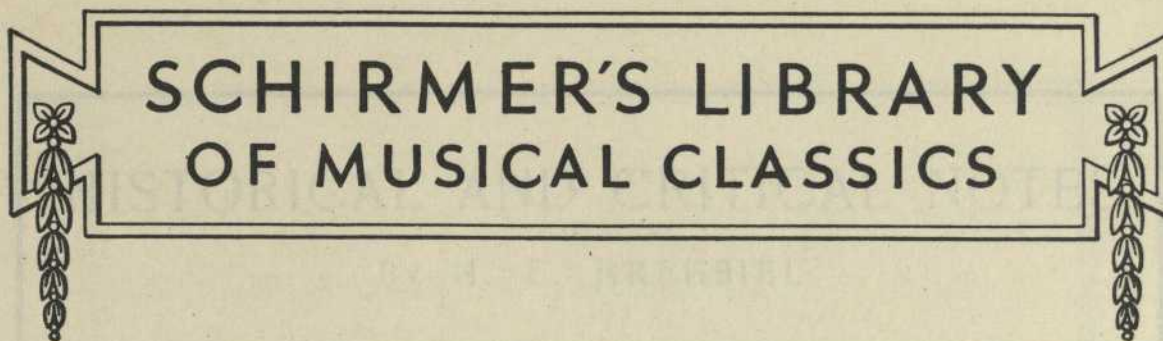
Six Songs

For Low Voice

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LUDWIG VAN BEETHOVEN

Six Songs

English Translations by
DR. THEODORE BAKER

With Historical and Critical Notes by
H. E. KREHBIEL

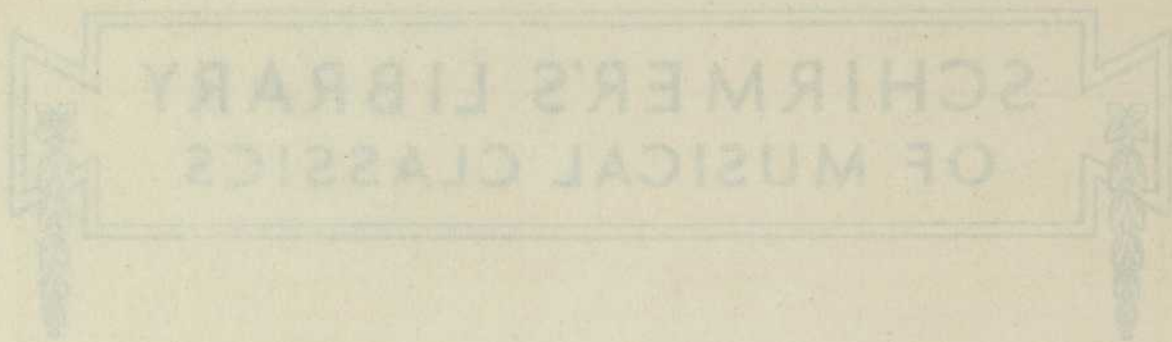
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LUDWIG VAN BEETHOVEN

Six Songs

English Edition by
DR. THEODORE BARRETT

With Introduction and Critical Notes by
H. F. SCHUBERT

Large Voice — Opus 48
Low Voice — Opus 51a

G. SCHIRMER, INC.
New York

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HISTORICAL AND CRITICAL NOTES

BY H. E. KREHBIEL

ADELAIDE.

This is at once the longest, the most impassioned, the most varied, and the most inspired of Beethoven's songs. It seems to have been written out of the fulness of the composer's admiration for the poem, an admiration which was enduring. Three years after the song had been published, and possibly five or six after it had been composed, he wrote a letter to Matthison, the poet, which is equally remarkable for its modest depreciation of his own merits and his expression of unbounded admiration for the poet's writings. In his "Chronologisches Verzeichniss" Thayer set down the year 1796 as that in which the song had been composed. After Thayer's death his copy of the catalogue was for a time in my hands and I was thus privileged to study his revisions. After the date he had made a marginal reading, "? 1794." The song was advertised in the "Wiener Zeitung" for February 8, 1797, and given to the world in that year. On August 4, 1800, Beethoven wrote a letter to Matthison in which he called attention to the song and explained why he had dedicated his musical setting to him. He then said:

"My most ardent wish will be satisfied if the musical setting of your heavenly 'Adelaide' does not wholly displease you; and if it should persuade you soon to create another poem like it and (provided you do not deem my request too immodest) to send it to me straightway, I should enlist all my powers to do justice to your beautiful poetry. Look upon the dedication partly as a token of the delight which the composition of your 'Adelaide' gave me, partly as a mark of my gratitude and respect in view of the blissful pleasure which all of your poetry has provided and always will provide for me." The poet was not wanting in appreciation of the musical investiture which Beethoven had given his poem. In an edition of his writings published in 1825

he appended the following note to "Adelaide": "Several composers vitalized this little lyrical fantasia with music; but, according to my notion, not one of them put the text so deeply in the shadow with his melody as the genial Ludwig van Beethoven in Vienna."

For "Adelaide" Beethoven found himself compelled to invent a new form. It is not a ballad, nor a *Lied*, nor yet a cantata in the Italian sense, though it has the cantata's dimensions. It is what Matthison so happily termed his poem—"a lyrical fantasia." Its emotion and its portrayal of nature's sympathy with that emotion are equally sublimated and picturesque. An ecstasy speaks in each recurrence of the beloved's name, and nature's voice is as eloquent in the accompaniment as the tender passion's proclamation in the vocal part. Most exquisite is the delineation, scarcely more than hinted at, yet compelling, of the rustling of the waters and the sweet piping of the nightingale.

"Wellen rauschen und Nachtigallen flöten."

Two of the greatest tenors of the nineteenth century, Rubini and Mario, were fond of singing "Adelaide," and both sang it transposed to the key of C, a performance for which the former claimed that he had Beethoven's sanction, which is very unlikely. Mario still had the song in his repertory when he last sang in concert in America.

MIGNON. "Kennst du das Land?"

This is the first of six songs, the words by Goethe, for solo voice and pianoforte, published as op. 75 and dedicated to the Princess von Kinsky. A pretty story connected with its early history is told by Bettina Brentano, afterward Bettina von Arnim, in a letter to Goethe. One day in May, 1810, a young woman stole into Beethoven's room as he sat at his pianoforte, and placed her hands upon his shoulders. The great composer, who had just finished writing a song, looked up with a scowl, but the cloud left his face when he saw the handsome Bettina, who put her lips to his ear and said: "My name is Brentano." She needed no further introduction. Beethoven reached out his hand to her without rising from his chair, smiled, and said: "I have just made a pretty song for you; do you want to hear it?" Then he sang "Kennst du das Land," in a harsh, penetrating voice, but with a passionate intensity that moved his listener deeply. "Well,

how do you like it?" he asked. She nodded her appreciation. "Nicht wahr, it is beautiful, very beautiful—I'll sing it for you once more." And he sang it again, looked at his lovely visitor with a triumphant light in his eyes, and when he saw his own delight reflected in her features he rejoiced in her cheery approval. "Ah, ha!" he said, "most people are touched by a thing of beauty; but they are not artistic natures. Artists are fiery; they do not weep." And then he sang another song by Goethe: "Trocknet nicht Thränen der ewigen Liebe." In August of the same year Beethoven sent the young woman a copy of the song, with the words: "I send you 'Kennst du das Land' written with my own hand, as a souvenir of the hour when I made your acquaintance."

Very many composers have made musical settings of Goethe's exquisite romance (and that of the Frenchman, Ambroise Thomas, which becomes the *motif* of his opera "Mignon," is by far not the least praiseworthy), but I know of none to be placed beside Beethoven's—certainly not Schubert's or Liszt's. Not only is the music beautiful in itself and the declamation natural and correct (while that of Liszt's setting is strained and perverted), but Beethoven seems to have based his treatment on Goethe's description of the manner in which the strange child sang the song before *Wilhelm Meister's* door—with breadth and solemnity in the beginning, mystery and reflection in the "Kennst du es wohl?"; irresistible longing in the "Dahin, dahin!" and petition and urgency alternating in the "lass uns ziehn." Read the description in the first chapter of the third book of "Wilhelm Meister's Lehrjahre": "Sie fing jeden Vers feierlich und prächtig an, als ob sie auf etwas Sonderbares aufmerksam machen, als ob sie Wichtiges vortragen wollte. Bei der dritten Zeile ward der Gesang dumpfer und düsterer; das 'Kennst du es wohl?' drückte sie geheimnisvoll und bedächtig aus; in dem 'Dahin, dahin,' lag eine unwiderstehliche Sehnsucht und ihr 'lass uns ziehn' wusste sie bei jeder Wiederholung dergestalt zu modifizieren, das es bald bittend und dringend, bald treibend und vielversprechend war."

In the "Goethe Jahrbuch," vol. 22, page 262, Franz Kahn called attention to an error in the text of the romance (as proved by the only existing autographs) which seems to have been propagated since the first publication unless, indeed, it had the sanction of the poet himself. In the first stanza the line "O mein Geliebter" was originally written "O mein Gebieter."

IN QUESTA TOMBA OSCURA.

The music of this song, sublimely solemn and beautiful in its expression of the sentiment of the underlying text, is one of the few examples of Beethoven's coöperation in a set task with other composers, its instrumental parallel being the famous variations for pianoforte on a waltz theme by Diabelli. It was composed in 1808, and formed the last of sixty-three settings of the poem written by Giuseppe Carpani, an Italian poet and writer on music, undertaken at the request of a lady of quality of Vienna. The compositions were published in 1808 in a volume bearing the title:

IN QUESTA TOMBA OSCURA. Arietta con Accomp. di Pianoforte composta in diverse maniere da molti Autori e dedicata a S. A. N. Sig. Principe Giuseppe di Lobkowitz, etc. Vienna, Pressa T. Mollo.

Amateurs as well as professional musicians contributed to this singular *olla podrida*, some of the latter with a number of settings. Beethoven was content with a single and simple treatment, but his is the only one that has lived, though Salieri, Sterkel, Cherubini, Asioli, Righini, Zingarelli, Weigl, Paër and Czerny were among his pseudo-competitors. Carpani was long a resident of Vienna and spent his last years in the Austrian capital as a pensioner of the Emperor. He translated Haydn's "Creation" into Italian and wrote a charming book on the composer entitled "Le Haydine," which was audaciously plagiarized by Henri Beyle, who published a French translation under the name of L. A. C. Bombet without credit to the author. I have attempted a new translation of the words of Carpani's song:

Here, in the grave's dark portals,
Disturb not my repose.
While I was 'mongst the living
You thought not of my woes.
Within these gloomy shadows
Let my heart peace regain,
Nor, ingrate, grieve my ashes,
By feigning sorrow's pain!

MIT EINEM GEMALTEN BANDE.

No. 3 of op. 83. "Gesänge für eine Singstimme und Clavier. Text von Goethe. Der Fürstin von Kinsky, geb. Gräfin von Kerpen gewidmet." The song was composed in 1810, the year which saw the creation of four of the six

songs contained within this volume. There is no doubt about the date, as is the case with so many of Beethoven's songs, for it appears on the autograph manuscript in the composer's handwriting. Liszt has transcribed this song for pianoforte. Its companions in the set numbered op. 83 are "Wonne der Wehmuth" and "Sehnsucht."

FREUDVOLL UND LEIDVOLL.

This is the second of the two songs which *Clärchen* sings in Goethe's tragedy, "Egmont." Beethoven composed the incidental music, consisting of the overture, four *entr'actes*, a melodrama, two songs, and the final triumphal symphony, in 1809 and 1810. The tragedy had its first performance with the new music on May 24, 1810; the overture was published the next year and the rest of the music in January, 1812. Concerning the songs, Mr. Thayer prints the following statement in his biography of Beethoven from a letter written to him in 1867 by the first representative of *Clärchen* who sang the music. This was Antoine Adamburger, afterward the wife of the archæologist von Arneth.

"I was then a childish, happy, merry little thing, quite unable to appreciate the worth of the man, who did not seem at all imposing to me; while now, seventy-six years old, I deeply feel the joy of having known him. It was because of this that I advanced toward him without the slightest embarrassment when my blessed aunt, my benefactress, had me called to her room and introduced me to him. His question, "Can you sing?" I answered unhesitatingly and frankly with a "No." Beethoven looked at me in surprise and said with a smile, "No? Why, I am asked to compose the songs in 'Egmont' for you." I replied simply that I had sung only four months and, becoming hoarse, had quit lest my voice should suffer from the strain of excessive use, since I was practising declamation diligently. Then in a jovial tone, playfully assuming the Vienna dialect, he said: "Humph! that will be a pretty mess!" (*Nun das wird was sauberes werden*); but so far as he was concerned it turned out to be something glorious. We went to the pianoforte, and turning over the music piled on it—old pieces inherited from my father, whose singing I imitated like a parrot (I can sing the things by heart, at this moment)—he found on top the familiar rondo with recitatives from Zingarelli's "Romeo and Juliet." "Sing that," he cried, with a laugh

that shook him as he sat down doubtfully to play the accompaniment. I rolled off the air as ingenuously as I had chatted with him. Then an amiable look came into his eye, he brushed my forehead with his hand and said: "Good, now I understand." (*Ab so, jetzt weiss ich es.*) Three days afterwards he came and sang the songs for me several times. A few days later, after I had learned the songs, he left me with the words: "Now, that's right; that's the right way, sing that way, don't permit anybody to persuade you to something else, and don't put in a single mordent." He went, and I never saw him in my room again. Only at the rehearsal while he was conducting he often nodded to me pleasantly and benevolently.

NEUE LIEBE, NEUES LEBEN.

No. 2 of the six songs to which "Mignon" belongs. The songs seem to have been composed about the same time. Beethoven sent "Neue Liebe, neues Leben" to Bettina Brentano, together with "Mignon," on August 11, 1810. In the letter accompanying the two songs he wrote: "I send you also the overture which I composed after I bade you farewell, dear, dear heart!

Herz, mein Herz, was soll das geben,
Was bedränget dich so sehr?
Welch ein neues, fremdes Leben—
Ich erkenne dich nicht mehr.

Now answer me, my dearest friend, and say what is to become of me since my heart has turned such a rebel."

H. E. KREHBIEL.

New York, October 12, 1901.

LUDWIG VAN BEETHOVEN
SIX SONGS

CONTENTS

	PAGE
ADELAIDE, Op. 46	2
MIGNON, Op. 75, No. 1	12
IN QUESTA TOMBA OSCURA (IN THIS SEPULCHRAL DARKNESS)	18
MIT EINEM GEMALTEN BANDE, Op. 83, No. 3 (WITH A PAINTED RIBBON)	20
FREUDVOLL UND LEIDVOLL, Op. 84, No. 4 (JOYFUL AND WOEFUL)	24
NEUE LIEBE, NEUES LEBEN, Op. 75, No. 2 (NEW LOVE, NEW LIFE)	27

Adelaide.

Poem by Matthisson.
English version by
Dr. Th. Baker.

(Mezzo-Soprano or Baritone.)

L. van BEETHOVEN. Op. 46.

Piano. *Larghetto.*
dolce e p

p

Ein - sam wan - - delt dein
Lone - ly wan - - ders thy

Freund im Früh - lings - gar - ten, mild vom lieb - li - chen Zau - ber - licht um -
friend, where o'er the gar - den Charm - ful Spring - time in mel - low ra - diance

flos - sen, das durch wan - - ken - de Bli - then - zwei - ge -
float - eth, And thro' wa - - ver - ing, flow'r - y branch - es -

mf

zit - tert, A - de - la - i - de!
 quiv' - reth, A - de - la - i - de!

A - de - la - i - de! In der spie - geln - den
 A - de - la - i - de! In the glim - mer - ing

Fluth, im Schnee der Al - pen, in des
 flood, In Al - - - pine snow - fields, In the

sin - ken - den Ta - ges Goldge - wöl - ke, im Ge - fil - de der
 clouds' gold - en glow when day de - clin - eth, In the stars' high do -

cresc.

Ster - ne strahlt dein Bild - niss, dein Bild - niss, A - de - la - i - de!
 min - iön, Beams thine im - age, thine im - age, A - de - la - i - de!

p *f* *fp*

p

In des sin - ken - den Ta - ges Gold - ge - wöl - ke, im Ge -
 In the clouds' gold - en glow when day de - clin - eth, In the

cresc. *f* *p*

fil - de der Ster - ne strahlt dein
 stars' high do - min - ion, Beams thine

pp

Bild - niss, dein Bild - niss, A - - de - la -
 im - age, thine im - age, A - - de - la -

i - de!
 i - de!

pp *pp*

p

A - bend - lüft - chen im zar-ten Lau-be
 Twi - light breez - es 'mid ten-der leaves are

flüstern,
 sigh-ing,

Sil - - ber - -
 Sil - - v'ry

pp

glöck - chen des Mai's im Gra - se säu - seln, Wel - len
 May - bells are tink - ling in - the grass-es, Waves are

f

rau - schien, und Nach - ti - gal - len flö - ten,
 murm - 'ring and night - in - gales are war - bling,

p

f *p*

Wel - len rau - schen und Nach - ti - gal - len
 waves are murm - 'ring and night - in - gales are

flö - - - ten: A - - - de - - - la - i - - -
 war - - - bling: A de - - - la - i - - -

de! A - bend - lüft - chen im zar - ten Lau - be flüstern, Sil - ber
 de! Twi - light breez - es 'mid ten - der leaves are sighing, Sil - vry

glöckchen des Mai's im Gra - se säuseIn, Wel - len rau - schen und Nach - ti - gal - len
 May - bells are tink - ling in the grasses, Waves are murmring and night - in - gales are

flö-ten, und Nach-ti-gal-len flö-ten: A - - de - - la -
 warbling, and night-in-gales are war - bling: A - - de - - la -

i - de! A - - de - - la - i - de!
 i - de! A - - de - - la - i - de!

Allegro molto.

p Einst, o Wun-der, o Wun-der! ent-
 Once, O mar-vel, O mar-vel! my

blüht auf mei-nem Gra-be, o
 grave shall bear a flow-er, O

Wun - der! ent - blüht auf mei - nem Gra - be ei - ne
mar - vel! my grave shall bear a flow - er, From its

Blu - me der A - sche mei - nes Her - zens, der A - sche
ash - es my heart shall yield a blos - som, my heart shall

mei - nes Her - zens! Deut - lich schimmert, deut - lich
yield a blos - som! Bright - ly gleam - ing, bright - ly

cresc.

schimmert auf je - dem Pur - pur - blätt - chen, auf je - dem Pur - pur - blätt - chen:
gleam - ing on ev - 'ry pur - ply pet - al, on ev - 'ry pur - ply pet - al:

fp

A - de - la - i - de!
A - de - la - i - de!

p *cresc.*

A - - - de - la - i - - de!
 A - - - de - la - i - - de!

Einst, o Wun - der!
 Once, O mar - vel!

einst, o Wun der!
 Once, O mar - vel!

ent - blüht, ach ent - blüht - auf mei - nem -
 my grave, ay, my grave shall bear - a -

Gra - be ei - ne Blu - me der A - sche mei - nes Her - zens,
 flow - er, From its ash - es my heart shall yield a blos - som,

der A - sche - mei - nes - Her - zens!
 my heart - shall - yield a - blos - som;

p cresc.

p *cresc.* *f*

Deut - lich schimmert, deut - lich schimmert auf je - dem Pur - pur - blättchen, auf
Bright - ly gleam - ing, bright - ly gleaming on ev - 'ry pur - ply pet - al, on

pp *cresc.*

je - dem Pur - pur - blättchen: A - de - la - i - de!
ev - 'ry pur - ply pet - al: A - de - la - i - de!

f *p* *cresc.*

A - - - - de - la - i - - de!
A - - - - de - la - i - - de!

f *p*

p

Deut - lich schimmert auf je - dem Purpur - blätt - chen, auf je - dem
Bright - ly gleam - ing on ev - 'ry pur - ply pet - al, on ev - 'ry

p

cresc.

Pur - pur - blätt - chen: A - - - de - - la -
 pur - ply - pet - al: A - - - de - - la -

f i - - de! *p* A - - de - la -
 i - - de! A - - de - la -

f i - - - - de!
 i - - - - de!

pp A - - de - la - i - de!
 A - - de - la - i - de!

calando *pp*

To Princess Kinsky.

Mignon.

Poem by Goethe.

Op. 75, No. 1.

Original key A major.

Composed Vienna,

May, 1810.

Ziemlich langsam.

Moderato.

Kennst du das Land, wo die Ci-tro-nen blühn, im dun-keln Laub die
Know'st thou the land where - in the ci - trons bloom? The gold-en o - range

f *p* *p*

Gold - o - ran - gen glühn, — ein sanf - - ter Wind vom
glows thro' leaf - y gloom; — From a - - zure skies soft

blau - en Him - - mel weht, die Myr - the still, und hoch der
breez - es gen - tly lave The myr - tles hush'd, and high the

cresc.

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Lor - beer steht? Kennst du es wohl?
 lau - rels wave. Knowst thou it well?

Geschwinder.
più mosso

Da - hin! da - hin möcht' ich mit dir, o mein Ge -
 'Tis there, 'tis there I'd fain with thee, o my be -

lieb - ter, zieh'n! da - hin! da - hin möcht' ich mit
 lov'd, re - pair! 'Tis there, 'tis there I'd fain with

dir, o mein Ge - lieb - ter, zieh'n! da - hin! da -
 thee, oh my be - lov'd, re - pair! 'Tis there, 'tis -

Tempo I.

Mit Nachdruck.
con enfase

hin! Kennst du das Haus? auf Säulen ruht sein Dach, — es
there! Knowst thou the House? Behind its pillars walls — How

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat) and the time signature is 2/4. The vocal line begins with a quarter rest followed by a half note 'hin!' and a quarter note 'there!'. The piano accompaniment starts with a half note chord, followed by a series of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamic markings include *cresc.*, *f*, and *p*.

glänzt der Saal, es schimmert das Gemach, — und Marmorbilder
light the rooms, resplendent shine the halls, — And forms of marble

The second system continues the musical score. The vocal line has a half note 'glänzt der Saal,' and a quarter note 'es schimmert das Gemach, —'. The piano accompaniment features a half note chord in the right hand and a quarter-note bass line in the left hand. Dynamic markings include *p*.

stehn und sehn mich an: was hat man dir, du armes
stand and gaze on thee: Poor child, what sorrows blight thy

The third system shows the vocal line with a half note 'stehn und sehn' and a quarter note 'mich an:'. The piano accompaniment has a half note chord in the right hand and a quarter-note bass line in the left hand. Dynamic markings include *cresc.*.

Kind, — ge — than?
des — ti — ny?

The fourth system concludes the page. The vocal line has a half note 'Kind, —' and a quarter note 'ge — than?'. The piano accompaniment features a half note chord in the right hand and a quarter-note bass line in the left hand. Dynamic markings include *ff* and *p*.

Geschwinder.
più mosso

Kennst du es wohl? Da - hin! da -
Knowst thou it well? 'Tis there! 'tis

hin möcht' ich mit dir, o mein Be - schüt - zer,
there I'd fain with thee, oh my be - - lov'd, re -

cresc. *p*

zieh'n! da - hin! da - hin möcht' ich mit dir, o mein Be -
pair! 'Tis there! 'tis there I'd fain with thee, oh my be -

cresc.

schüt - zer, zieh'n! Da - hin! da -
lov'd, re - pair! 'Tis there, 'tis

p *dimin.*

Tempo I.

hin! Kennst du den Berg und sei - nen Wol - ken -
there! Knowst thou the Mount, whose path in clouds up -

cresc *f* *f* *p*

steg? — das Maul - thier sucht im Ne - bel sei - nen Weg, — in
winds? — The mule on mist - y ways a foot - ing finds, — In

p

Höh - len wohnt der Dra - chen al - te Brut, es stürzt der
cav - erns dwells the dra - gon's old - en brood, And crash - ing

f

Fels und ü - ber ihn — die Flut.
falls the rock and foams — the flood!

ff *p*

Geschwinder.
più mosso

Kennst du ihn wohl? Da - hin! da - hin geht
Know'st thou it well? 'Tis there, 'tis there, I

un - ser Weg, o Va - ter, lass uns zieh'n! Da -
fain would be; oh Fa - ther, let ús fare! 'Tis

hin! da - hin geht un - ser Weg, o Va - ter, lass uns
there, 'tis there, I fain would be; oh Fa - ther, let us

zieh'n! da - hin lass uns zieh'n!
fare! 'Tis there! Let us fare! (Dr. Th. Baker.)

"In questa tomba oscura.,,
"In this sepulchral darkness."

Arietta.

Original key A flat major.
Composed Vienna,
1807.

Poem by G. Carpani.*)

Lento.

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part features chords and melodic lines, with dynamic markings such as *p*, *cresc.*, *f*, and *pp*. The vocal line includes the following lyrics:

In que-sta tom-ba o-scu-ra la - scia-mi ri-po-
In this se-pulchral dark-ness Tran-quil now let me
sar; quan-do vi-ve-vo, in-gra-ta, do-
be; While yet I liv'd, faith-less wo-man, Thou
ve-via me pen-sar, a me pen-sar.
shouldst have thought on me, have thought on me!
La-scia che l'om-bre i-gnu-de go-
Here let the shades de-nud-ed On-

*) This once popular text was composed by Cherubini, Salieri, Paër, and others, sixty-three times. Zingarelli made ten different settings; Beethoven's was the 63d, and alone survives.

- - dan - si pa - ce al - men e non, e non ba - gnar mie
 - - ly in peace re - main, Nor wet, nor wet my ash - es

ce - ne - ri d'in - u - ti - le ve len. In
 now with tears En - ven - om'd all, and vain. In

que - sta, in que - sta tom - ba o - ve - ra la - - scia - mi ri - po -
 this, in this se - pul - chral dark - ness Tran - quil now let me

sar; quan - do vi - ve - vo, in - gra - ta, do - ve - via me pen -
 be, While yet I liv'd, faith - less wo - man, Thou shouldst have thought on

sar, a me pen - sar, in - gra - ta, in - gra - ta!
 me, have thought on me, un - grate - ful, un - grate - ful! (Dr. Th. Baker.)

To Princess Kinsky.

Mit einem gemalten Band.

With a Painted Ribbon.

Op. 83, No 3.

Original key F major.

Composed Vienna,

1810.

Poem by Goethe.

Leichtlich und mit Grazie vorgetragen.

Leggero e grazioso.

Klei - ne - Blu - men, klei - ne Blät - ter streu - en
Ti - ny - leaf - lets, ti - ny flow - ers, Strew for

(leichtlich, nicht geschliffen)
pp (*leggero, non legato*)

mir mit leich - ter Hand - gu - te jun - ge Früh - lings -
me with fin - gers light - Youth - ful gods, kind spring - time

sempre pp *cresc.*

Göt - ter tän - delnd auf ein - luf - tig Band.
pow - ers, On a - dain - ty - rib - bon bright.

pp *sempre pp*

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p

Zephyr, nimm's auf dei - ne Flügel, schling's um meiner Lieb - sten
 Zephyr, on thy pin - ions bear it, Let it o'er my sweetheart

pp

Kleid; und so tritt sie vor den Spie - gel all in ih - rer Mun - ter -
 fall, At her mir - ror may she wear it In a mer - ry mood, with -

cresc.

f

p

keit. Sieht mit Ro - sen sich um - ge - ben, selbst wie -
 al; See her - self with ros - es la - den, Fresh as -

sempre pp

ei - ne Ro - se jung. Ei - nen Blick, ge - lieb - tes Le - ben! und ich bin be - lohnt ge -
 an - y - rose there - in: But one glance, be - lov - ed maiden, And my full reward I

cresc.

cresc.

f

nung. Ei - nen Blick, ge - lieb - tes Le - ben! und ich bin be - lohnt ge -
win, But one glance, be - lov - ed maid - en, And my full re - ward I

fp *cresc.*

nung. Füh - le, füh - le, — was dies Herz em -
win! Free - ly, free - ly — now my — faith re -

p *cresc.* *pp*

pfin - det, rei - che frei mir dei - ne — Hand, — und das
quit - ing, All thy heart to mine un - veil; — May the

sempre pp

Band, das uns — ver - bin - det, sei — kein schwa - ches Ro - sen -
tie, our hearts u - nit - ing, Be — no — wreath of — ros - es

cresc. *sempre pp*

band, ja, sei kein schwa - ches Ro - sen - band! Füh - le, was dies Herz em -
 frail, ay, be no_ wreath of_ ros - es frail! Free - ly now my faith re -

(geschliffen)
(legato)

Adagio.

Tempo I.

pfindet, rei - che frei mir dei - ne Hand, und das Band, das uns ver - bin - det, sei kein
 quit - ing, All thy heart to mine un - veil: May the tie, our hearts u - nit - - ing, Be no

ad lib. *dim.*

eresc. *mf* *p* (*leichtlich, nicht*
leggero, non

dim.

schwa - ches Ro - sen - band, sei kein schwa - ches Ro - sen -
 wreath of ros - es frail, be no wreath of ros - es

geschliffen)
(legato) *pp*

band, kein schwa - ches Ro - sen - band!
 frail, no wreath of ros - es frail! (Dr. Th. Baker.)

pp

„Freudvoll und leidvoll“ “Joyful and woeful”

From Goethe's "Egmont"

English version by
Dr. Th. Baker

(Transposed)

L. van Beethoven. Op. 84, No. 4.

Andante con moto

Voice

Piano

f *p dolce* *p* *f*

Freud-voll und leid-voll, ge-dan-ken-voll sein,
Joy-ful and woe-ful, and wist-ful in fine,

han-gen und ban-gen in schwe-ben-der Pein,
Hope-ful and fear-ful for-ev-er to pine,

him-mel-hoch jauchzend, zum To - de be -
 Wild-ly ex - ul - tant, de - spair - ing - ly

pp

Allegro assai vivace

trübt, glück - - - lich al - lein ist die See - le, die liebt,
 prone, Blest is the heart of a lov - er a - lone

cresc

glück - lich al - lein ist die See - le, die See - le, die liebt. Freud - voll und
 blest is the heart of a lov - er, a lov - er a - lone. Joy - ful and

f

p

leid - voll, ge - dan - ken - voll sein, han - gen und ban - gen in schwe - ben - der
 woe - ful, and wist - ful in fine, Hope - ful and fear - ful for - ev - er to

rit.

rit.

a tempo

Pein, glücklich al - lein ist die See - le, die
 pine, Blest is the heart of a lov - er a -

dol. *pp*

liebt, glücklich al - lein ist die See - le, die See - le, die liebt, die
 lone, blest is the heart of a lov - er, a lov - er a - lone, a -

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

See - le, die See - le, die liebt, die liebt, die See - le, die See - le, die
 lov - er, a lov - er a - lone, the heart of a lov - er, a lov - er a -

p *cresc.* *p*

liebt.
 lone.

cresc. *f*

Poem by Goethe.

Neue Liebe, neues Leben. New Love, New Life.

Lebhaft, doch nicht zu sehr.
Vivace, ma non troppo.

Op. 75, No. 2.
Original key C major.

Herz, mein Herz, was soll das ge-ben? Was be-drän-get dich so sehr? Welch' ein
Heart, my heart, why this e - motion That doth all thy be - ing fill? Whence thy

fremdes, neu - es Le-ben! ich er-ken-ne dich nicht mehr. Weg ist Al - les, was du lieb-test, weg wa-
new, thy strange de-vo-tion? I no lon-ger know thy will! All is gone that hap-ly charm'd thee, All is

rum du dich be-trüb-test, weg dein Fleiss und dei-ne Ruh'.
gone that once a - larm'd thee, Gone thy striv-ing and thy rest:

Ach, wie kamst du nur da - zu? Wie kamst du nur da - zu? Fes-selt
Ah, what hath thee so possess'd? What hath thee so pos-sess'd? 'Tis the

die - se lieb - li - che Ge -
Melt - ing gaze and ten - der

dich die Ju - gend - blü - the,
spell of youth hath bound thee,

stalt, die - ser Blick voll Treu' und Gü - te, mit un - end - li - cher Ge -
form; They — have thrown their charm a - round thee, They have ta - ken thee by

cresc.

walt!
storm.

Will ich rasch mich ihr ent - zie - hen, mich er - man - nen, ihr ent -
Would I fain my fet - ters sev - er, Would I part from her for

f sf sf sf sf sf sf sf sf

flie - hen, füh - ret mich im Au - gen - blick ach! mein Weg zu ihr zu - rück, zu
ev - er, Then, as by a fai - ry chain, I am drawn to her a - gain, to

sf p p cresc.

ihr, zu ihr mein Weg zu - rück. Herz, mein
her, to her I am drawn a - gain! Heart, my

Herz! Was soll das ge - ben? Herz, mein Herz, was soll das ge - ben, was be -
heart, why this e - mo - tion? Heart, my heart, why this e - mo - tion That doth

dränget dich so sehr? Welch' ein fremdes, neu - es Le - ben! ich er - ken - ne dich nicht mehr. Weg ist
all thy be - ing fill? Whence thy new, thy strange de - vo - tion? I no lon - ger know thy will! All is

Al - les, was du lieb - test, weg wa - rum du dich be - trüb - test, weg dein Fleiss und dei - ne
gone that hap - ly charm'd thee, All is gone that once a - larm'd thee, Gone thy striv - ing and thy

Langsamer.
Meno mosso.

Ruh' rest! Ach, wie kamst du nur da - Ah, what hath thee so - pos -

f *dim.* *p*

Im vorigen Zeitmasse.
Come prima.

zu? Wie kamst du nur da - zu? Fes - selt
sess'd? What hath thee so pos - sess'd? 'Tis the

ad lib. *dolce*

dich die Ju - gend - blü - the, die - se lieb - li - che Ge -
spell of youth hath bound thee, Melt - ing gaze and ten - der

stalt, — die — ser Blick voll Treu' und Gü - te mit un -
form; — They — have thrown their charm a - round thee, They have

cresc.

end - li - cher Ge - walt! Will ich rasch mich ihr ent -
 ta - ken thee by storm! Would I fain my fet - ters

zie - hen, mich er - man - nen, ihr ent - flie - hen, füh - ret mich im Au - gen - blick ach! mein
 sev - er, Would I part from her for ev - er, Then, as by a fai - ry chain, I - am

Weg zu ihr zu - rück, füh - ret mich im Au - gen - blick zu
 drawn to her a - gain, Then, as by a fai - ry chain, To

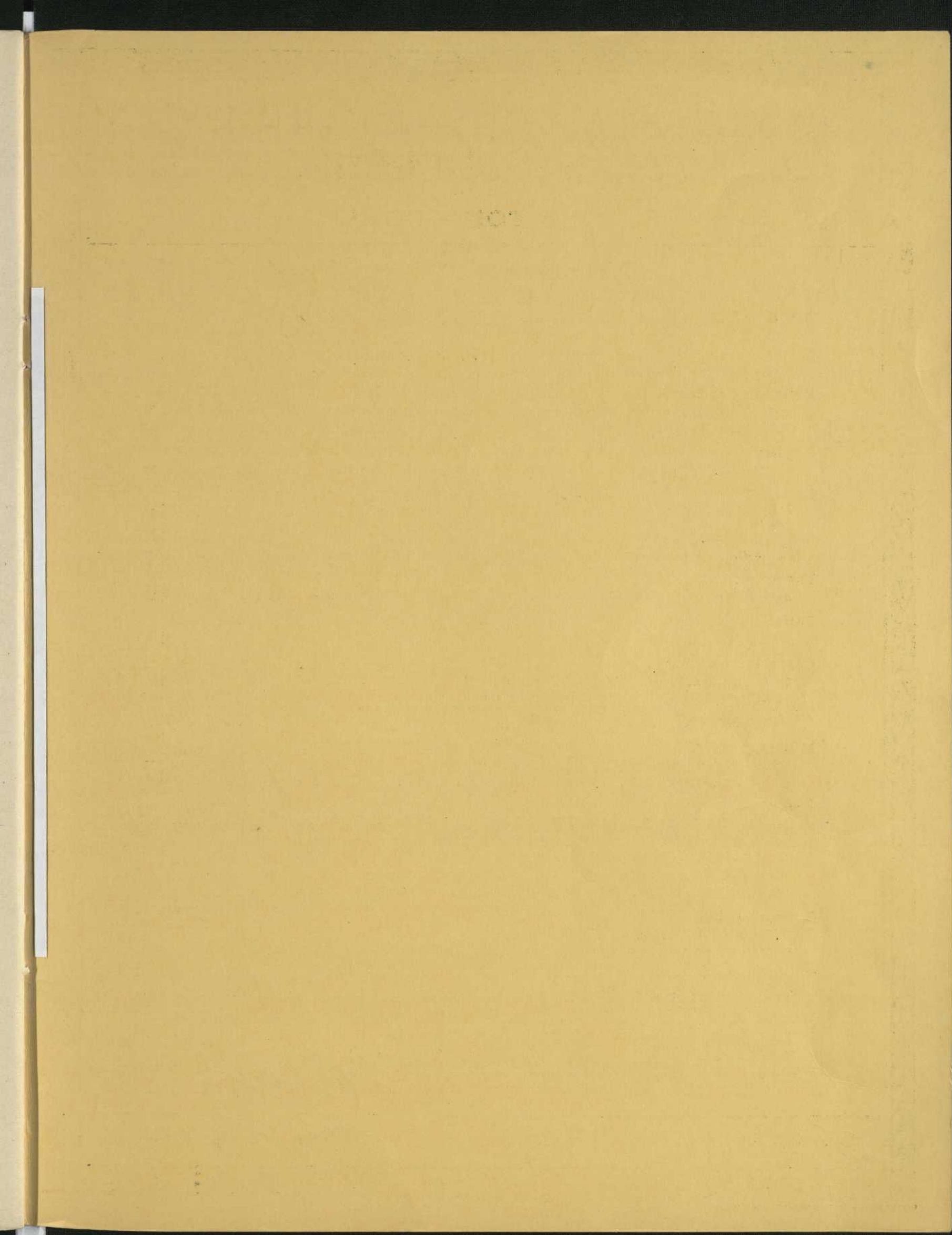
ihr, zu ihr mein Weg zu - rück! Und an
 her, to her I am drawn a - gain! By this

die- sem Zau-ber-fäd-chen, das sich nicht zer-rei-ssen lässt, hält das lie - be, lo - se Mädchen mich so
 chain so deft-ly hid-den, That I ne'er can break, I feel, Does the dar-ling, naughty maiden Hold me

wi-der Wil-len fest, muss in ih-rem Zau-ber-krei-se le-ben nun auf ih-re Wei-
 fast a-against my will, And whil-ere her spell shall lead me, I must bear what she may bid

se. Die Ver-änd' rung ach, wie gross! Lie-be, Lie-be, lass mich los! Lass, lass, lass mich
 me: How it came, I hard-ly know! Love, oh Love, ah! let me go! Let, let, let me

los! Lass, lass mich los!
 go! Let, let me go! (Dr. Th. Baker.)



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