

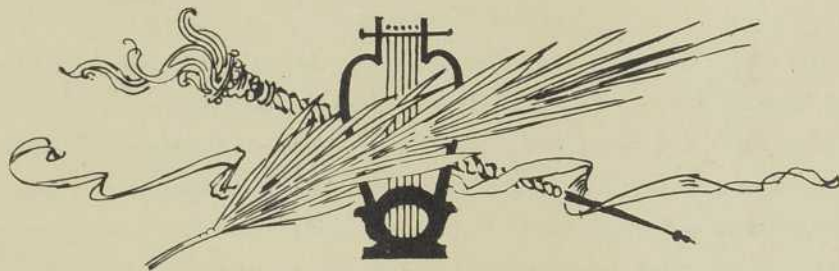
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# Famous Songs



Standard Songs  
by the Best Composers,

Edited by  
H. E. KREHBIEL.



PUBLISHED IN FOUR VOLUMES.

Vol. I. SOPRANO.  
Vol. II. MEZZO-SOPRANO & ALTO.  
Vol. III. TENOR.  
Vol. IV. BARITONE AND BASS.

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## A Prefatory Note.

The last two decades have witnessed something very like a revolution in American Concert and Drawing Rooms. Twenty years ago, and even less, the sentimental ballad was supreme in the latter, and the opera air in the former. Little time was then spent by teachers and pupils on the ballads; anybody was supposed to be able to sing them. The old operas furnished forth the bulk of the teaching material outside of the vocalises. Concert organizations were combinations of two or three singers, a violinist and a pianist. Now all this is changed. Artistic individuality has come to the fore; it is the period of the Recital; in the vocal field it is the period of the Song Recital. A few opera airs will no longer suffice; singers who would sing must have repertoires of pieces—many songs and varied. Poetic expression, nourished by the spirit which has possessed the lyric drama, must have a wide territory over which to range; and teachers, by the same token, must have different material from the old which looked somewhat onesidedly to the technical side of the Art. The change moreover opened vistas never thought of before, and prepared a welcome for national idioms.

The beauty of Folk-songs came to be apprehended, and the fascination felt with which the characteristic elements of the songs spontaneously created by the people have infused the various Schools of artistic song writing.

It was with thoughts like these in mind that the present collection of songs was undertaken. To the collection the German, practically the creator of the *Lied*, has naturally contributed the largest number of specimens but he has associated with him the Frenchman, Scandinavian, Englishman, Russian, Italian, Bohemian and Pole—each in examples illustrative of the musical idiom of his people or his time. The singer may find here a large choice of tried and approved material with which to charm the lovers of musically emotionalized poetry; the teacher a comprehensive and varied material—classic, romantic and dramatic—to use in inculcating the principles of good singing. Consideration has been had for pure singing in the old sense as well as for the modern manner of interpretation. There is no song in the list which has not publicly won fragrant tribute over and over again.

H. E. Krehbil

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MUS-ETV

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# J'ai perdu celle.

(Gone from me evermore.)

Eng. words by JACQUES AHREM.

Nun ach! verlor ich sie.

Roi Henri III, 1574.

Arr. N.G. BACH.

Moderato con tristezza.

Piano introduction in G minor, 3/4 time, consisting of two staves of music.

*J'ai per-du cel-le, Pour qui j'a-vois tant d'a-mour; El-le si bel-le, A-voit pour moy chaque jour,*  
 Gone from me ev-er more, My heart's sole i-dol she; Ev-er from day to day Worshipp'd I lov-ing-ly,  
 Nun ach! ver-lor ich sie, Der ich mein Herz ge-weiht, Und sie die Theu-re, Sie hat-te zu je-der Zeit,

Piano accompaniment for the first vocal line, consisting of two staves of music.

*Fa-veur nou-vel-le Et nou-veaudé-sir. Oh! ouy! sans el-le Il me faut mou-rir!*  
 New grac-es ev'-ry hour Fill'd me with joy; Oh! my be-lov-ed, with-out thee I die!  
 Für mich Lieb', Won-ne Wenn ich zu ihr kam, Weh! mir, al-lein nun ver-zehrt mich der Gram!

Piano accompaniment for the second vocal line, consisting of two staves of music.

*Un jour pen-dant u-ne chas-se loin-taine, Je l'a per-cus pour la pre-mière fois.*  
 Once in the for-est while hunt-ing the deer, Came this sweet vi-sion of love-li-ness near;  
 Ein-stens, ich ha-be das Hochwild ge-trieben. Plötz-lich er-schien mir ihr En-gel-ge-sicht;

Piano accompaniment for the third vocal line, consisting of two staves of music.

*Je cro-yais voir un an-gedans la plaine, Lors! je de-vins le plus heu-reux des rois! Mais*  
 Shin-ing up-on me like angel from heav'n, Ah! nev-er King had such bless-ed-ness given! Ah!  
 Ich bin vor'm Bil-destill ste-hen ge-blieben, Bald war kein Kö-nig so glücklich als ich. Doch

Piano accompaniment for the fourth vocal line, consisting of two staves of music.

*J'ai per-du cel-le, Pour qui j'a-vois tant d'a-mour; El-le si bel-le, A-voit pour moy chaque jour;*  
 Gone from me ev-er more, My heart's sole i-dols she; Ev-er from day to day Worshipp'd I lov-ing-ly;  
*Nun ach! ver-lor ich sie, Der ich mein Herz ge-weiht, Und sie die Theu-re, Sie hat-te zu je-der Zeit;*

*Fa-veur nou-vel-le Et nou-veau dé-sir. Oh!-ouy! sans el-le Il me faut mou-rir!*  
 New grac-es ev'-ry hour Fill'd me with joy; Oh! my be-lov-ed, with-out thee I die!  
*Für mich Lieb, Won-ne Wenn ich zu ihr kam, Weh! mir, al-lein nun ver-zehrt mich der Gram!*

*Je don-ne-rois, cer-tes tout mon ro-yaume, Pour la re-voir en-cor un seul ins-tant;*  
 Oh, could I sit by her side at this hour, Glad-ly I'd give all my splendor and pow'r,  
*Mein ganz-es Kö-nig-reich würd'ich d'rum geben, Könnt ich nur ein-mal noch sie wie-der sehn,*

*Près d'elle as-sis des-sous un hum-ble chaume, Pour sen-tir mon coeur battre en l'ad-mi-rant! Mais*  
 No place so hum-ble and no place so dear, But I would share it if she were but here. Ah!  
*In ei-ner Hüt-te mit ihr wollt'ich leben, Nah' zu ihr ser-lig in Won-ne ver-gehn. Doch*

*J'ai per-du cel-le, Pour qui j'a-vois tant d'a-mour; El-le si bel-le A-voit pour moy chaque jour;*  
 Gone from me ev-er more, My heart's sole i-dols she; Ev-er from day to day Worshipp'd I lov-ing-ly;  
*Nun ach! ver-lor ich sie, Der ich mein Herz ge-weiht, Und sie die Theu-re, Sie hat-te zu je-der Zeit;*

*Fa-veur non - vel - le Et nou-veudé - sir. Oh!-ouy! sans el - le Il me faut mou - rir!*  
*New grac - es ev - ry hour, Fill'd me with joy; Oh! my be - lov - ed, with - out thee I die!*  
*Für mich Lieb, Won - ne Wenn ich zu ihr kam, Weh! mir, al - lein nun ver - zehrt mich der Gram!*

*Triste et clois - tré - e oh! ma pau - vre belle, Fût loin de moy pendant ses derniers jours,*  
*Hid in a clois - ter, my poor dar - ling one, Fad - ed a - way like a flow'r and was gone;*  
*Trau - rig und ein - sam, ach! zart - lich Ge - liebte Starbst du und ich musste fern von dir sein,*

*El - le ne sens plus sa pei - ne cru - el - le; I - ci - bas he - las je souf - fre tou - jours! Mais*  
*Gone from earth's sorrow, its tears and its love, Up to the brightness of heav - en a - bove; Ah!*  
*Vicht wirst du füh - len mehr was dich be - trübte; Und hier auf Er - den nun leid' ich al - lein. Doch*

*J'ai per - du cel - le, Pour qui j'a - vois tant d'a - mour; El - le si bel - le A - voit pour moy chaque jour;*  
*Gone from me ev - er more, My heart's sole i - dol she; Ev - er from day to day Worshipp'd I lov - ing - ly;*  
*Nun ach! ver - lor ich sie, Der ich mein Herz ge - weiht, Und sie die Theu - re, Sie hat - te zu je - der Zeit;*

*Fa-veur non - vel - le Et nou-veudé - sir. Oh!-ouy! sans el - le Il me faut mou - rir!*  
*New grac - es ev - ry hour Fill'd me with joy; Oh! my be - lov - ed, with - out thee I die!*  
*Für mich Lieb, Won - ne Wenn ich zu ihr kam, Weh! mir, al - lein nun ver - zehrt mich der Gram!*

# Si tu savais.

(*Couldst thou but know.*)

M. W. BALFE.

*Moderato.* *Recit.*

Veux tu mon nom? Il est á  
 O wilt thou share an hon-ored

toi, Veux tu mes biens? Il sont á  
 name, With all my wealth, With all my

toi, a-vec bon-heur je te les don-ne, Si ton re-gard  
 fame? Say but a word: I love thee on-ly, Il-lume my heart,

*p* *Adagio molto.*  
 bril-le et ra-yonne, Et se re-pose un peu sur moi.  
 so sad and lone-ly, And all I have is thine, is thine.

ROMANCE. Andante cantabile.

*p* Si - tu sa - vais com - me je t'ai - - me,  
 Ah! couldst thou know the bliss of lov - - ing,

si tu sa - vais com - me je t'ai - - me, Bien sur toi - me - me -  
 Couldst thou but know and test my faith - ful love, Ah! sure - ly then, thou,

- tu m'ai - me - rais, bien sur, bien sur tu m'ai - me - rais -  
 - thou wouldst love me, Ah! sure! ah! sure! thou wouldst love me,

- Si tu sa - vais, si tu sa - vais, si tu sa - vais, com - me je  
 - Ah! sure - ly then, thou wouldst love me, thou wouldst love me, then wouldst thou

t'ai - - me. *poco accel.*  
 love me. *mf* Veux tu mon  
 Take then my

*cresc.* *f* *a tempo*

coeur? Il est á toi, car il faut bien qu'il ten sou-  
 heart, al-read-y thine, Thy name there-on in gold-en

vi-enne je n'ai plus rien, rien, — rien, je n'ai plus  
 line — Is deep en-graved, deep! — deep! And since my

rien qui m'ap-par-tienne de-puis que j'ai con-nu ta loi, oh prends mon coeur  
 heart I give to thee, Be-stow the like fair gift on me, Be-stow the like

— il est á toi, oh prends mon coeur — il est á toi,  
 — fair gift on me, Exchange, O gen- - - tle la-dy dear,

Si tu sa-vais, si tu sa-vais, si tu sa-  
 En-dur-ing pledge of love sin-cere, of love sin-  
 col canto.

vais, Ah! Si tu sa-vais com-me je  
 cere, Ah! Ah! couldst thou know how much I

*ad lib.* *f* *a tempo.* *p*

*cresc.* *pp*

t'ai - - me, si tu sa-vais com-me je t'ai - - me,  
 love thee! Ah! couldst thou know how much I love thee!

Bien sûr toi - mê - me tu m'ai-me-rais Bien sûr, bien sûr,  
 Then, sure - ly then, then thy love would be as - sured, as - sured,

tu m'ai - me - rais, Si tu sa-vais, si tu sa-vais,  
 as - sured to me, Ah! la - dy dear, Ah! la - dy dear,

*f* *dim.*

si tu sa-vais com-me je t'ai - - me.  
 Couldst thou but know how much I love thee!

*cresc.* *rit.* *colla voce.* *ff*



*a tempo.* *mf* *f* *ff*

qual, — schallt es von den Höhn bis zum Tha-le weit: O wie  
 blow. — Then the mountains sing, And the val-leys ring, With the

*Animato.*

*mf* wun - der - schön - ist die Früh - lings - zeit, o wie wun - der - schön - ist die  
 glad - some strain: "Spring has come a - gain!" Then the moun - tains sing, — And the

*poco rall.* *f* *a tempo*

Frühlingszeit, die — Früh - lings - zeit!  
 val-leys ring: "Spring has come a - gain!"

*colla voce.* *f* *a tempo.* *f*

*mf*

Wenn am  
 When the

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

Glet-scher heiss die Son - ne leckt, wenn die Quel-le von den Ber-gen  
 sun sets free the ice-bound hills, And a - down their sides streams rush a -

*mf*

\* Red. \* Red. \*

springt, Al - les rings mit jun - gem Grün sich deckt und das  
 long; And when clothed are all the fields in green, When the

*p*

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

Lust-ge-tön — der Wäl - der klingt, Lüf - te lind und lau würzt die grü - ne Au und der  
 leaf-y woods — are filled with song; When the flow-ers fair Per-fume all the air, And the

*mf*

Red. \* Red. \*

Him - mel lacht so rein und blau, schallt es von den Höh'n bis zum  
 hear'ns a -bove Smile down in love. Then the mountains sing, And the

*f rit.* *a tempo.* *mf* *f*

*rit.* *a tempo.* *f* *mf* *f*

Red. \* Red. \*

Tha - le weit: O wie wun - der - schön - ist die Früh - lings - zeit, o wie  
 val - leys ring, With the glad - some strain! Spring has come a - gain! Then the

*mf*

Red. \*

*poco rall.* *f* *a tempo*

wun - der - schön ist die Frühlingszeit, die Frühlingszeit!  
 moun-tains sing, - And the val-leys ring, "Spring has come a - gain!"

*colla voce. f* *a tempo.*

*p*

War's nicht  
 Was not

*f* *rit.* *dim.* *a tempo.*

auch zur jun - gen Frühlingszeit, als dein Herz sich mei - nem Herz er -  
 this the time of all - the year, When with - in our hearts dawned love's fair

*p*

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

schloss? Als von dir, du wun - der - sü - sse Maid, ich den er - sten lan-gen Kuss ge -  
 spring? When with kiss - es sweet we plight - ed troth, And the birds of love be-gan to

*l.h.* *rit.* *f* *a tempo*

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

*p*

noss! Durch den Hain er-klang hel - ler Lust-ge-sang, durch den  
 sing? Win - ter's spell was gone, Hap - py was the morn, And glad

*mf* *p*

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

*cresc.* *f*

Hain er-klang hel-ler Lust-ge-sang, und die Quel-le von-den Ber-gen  
 na-ture's voice Did with us re-joyce, And glad na-ture's voice with us re-

*cresc.* *f*

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

*p* *cresc.*

sprang, scholles von den Höh'n bis zum Tha-le weit, scholles von den Höh'n bis zum  
 joice. — Then the moun-tains sang, And the val-leys rang, Then the moun-tains sang, And the

*cresc.*

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

*f* *ff* *mf*

Tha-le weit: O wie wun-der-schön ist die Früh-ling-zeit, o wie  
 val-leys rang, With the glad-some strain! Spring has come a-gain! Then the

*ff* *mf*

*Red.* \* *Red.*

*f* *frall.*

wun-der-schön ist die Früh-ling-zeit, die Früh-ling-zeit  
 moun-tains sang, And the val-leys rang, "Spring has come a-gain!"

*poco rall.* *f* *a tempo.*

*f* *ff* *rit.* *f*

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

# Andenken.

(Remembrance.)

L. van BEETHOVEN.

Andante con moto.

*p*Ich  
When

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a *dolce.* marking and a trill (*tr*) on the right hand. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*, *cresc.*, *sf*, and *p*.

den - ke dein, — wenn durch den Hain der Nach - ti - gal - len Ak - kor - de  
 night - in - gales — In pen - sive vales, From groves sur-round-ing, Rich notes are

The second system continues the vocal and piano parts. The vocal line has a melodic line with lyrics. The piano accompaniment features a *cresc.* marking and a *sf* dynamic. The left hand has a steady eighth-note accompaniment with *p.* dynamics.

schal-len! Wenn denkst du mein? wenn, — wenn denkst du  
 sound-ing, I think on thee! When — thinkst thou on

The third system continues the vocal and piano parts. The vocal line has a melodic line with lyrics. The piano accompaniment features a *p* dynamic and a *sf* dynamic. The left hand has a steady eighth-note accompaniment.

mein? — Ich den - ke dein — im Däm-mer-schein der A - bend-hel-le am  
 me? — In mead - ows where — Thro' eve's soft air Deep shade ad-vanc-es That

The fourth system continues the vocal and piano parts. The vocal line has a melodic line with lyrics. The piano accompaniment features a *p* dynamic and a *cresc.* marking. The left hand has a steady eighth-note accompaniment with *p.* dynamics.



je - der Fer-ne denk' ich nur dein, denk' ich nur dein! O  
 e'er - the dis-tance I think on thee, Yes, on - ly thee! O

den - ke, o — den - - ke mein, o den - ke mein, bis zum Ver -  
 think, love, O — think — on me, O think on me Till life shall

ein auf bes - serm Ster - ne! In je - der Fer-ne denk' ich nur dein, denk'  
 be A joint ex - ist - ence, What - e'er — the dis-tance I think on thee, Yes,

ich nur dein, denk'ich nur dein, nur dein, nur dein,  
 on - ly thee, Yes, on - ly thee, on thee, on thee,

nur dein, nur dein! ja, — nur dein, nur dein!  
 on thee, on thee! yes, — on thee, on thee!

# Freudvoll und leidvoll.

(Joyful and mournful.)

GOETHE.

L. van BEETHOVEN.

Andante con moto.

First system of the musical score. It consists of a piano introduction and the beginning of the vocal melody. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *f*, *p dolce*, and *f*. The vocal line begins with a *mf* dynamic.

Freud-voll-und leid-voll, ge-dan-ken-voll sein,  
 Joy-ful and mourn-ful, what chang-es are mine!

Second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamics include *mf* and *p*.

lan-gen und ban-gen in schwe-bein-der Pein.  
 Long-ing and dread-ing to hope and to pine.

Third system of the musical score. The vocal line continues. The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamics include *pp*.

Him-mel-hoch jauch-zend, zum To-de be-  
 Heav'n-high ex-ult-ing, then droop-ing in

Fourth system of the musical score. The tempo changes to *Allegro assai vivace*. The piano accompaniment features a rapid sixteenth-note accompaniment in the left hand and chords in the right hand. Dynamics include *cresc.* and *f*.

trübt; glück-lich al-lein ist die See-le die liebt, glücklich al-lein  
 woe; Hap-pi-ness on-ly in true love we know, Hap-pi-ness on-

ist die See - le, die See - le die liebt, Freud - voll und leid - voll, ge - dan - ken - voll  
 - ly in true love, in true love we know. Joy - ful and mourn - ful, what chang - es are

sein, lan - gen und ban - gen in schwe - bender Pein, glück - lich al -  
 mine! Longing and dread - ing to hope and to pine, Hal - pi - ness

*ritard.* *a tempo.*

*colla voce.* *a tempo dolce.* *pp*

lein ist die See - le die liebt, glück - lich al - lein ist die See - le, die See - le die  
 on - ly in true love we know, Hal - pi - ness on - ly in true love, in true love we

*cresc.* *f*

*cresc.* *f* *p*

liebt, die See - le, die See - le die liebt, die liebt, die See - le, die See - le die  
 know, in true love, in true love we know, we know, in true love, in true love we

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

liebt.  
 know.

*cresc.*

## Kennst du das Land?

(Knowst thou the Land?)

GOETHE.

(Mignon.)

L. van BEETHOVEN, Op. 75, N<sup>o</sup> 1.

Moderato.

*f* *mp*

Kennst du das Land wo die Ci-tro-nen blüh'n, im dun-keln Laub die  
 Knowst thou the land where fair the or-ange grows, And where the fruit is

*f* *p* *p*

Gold-o-ran-gen glüh'n, ein sanf-ter Wind vom blau-en Him-mel  
 gold, and fair the rose? Where gen-tle breez-es waft the song of

*cresc.* *f*

weht, die Myr-the still und hoch der Lor-beer steht?  
 birds, Where all the year is mild as lov-ers' words?

*cresc.* *ff* *p*

*p* *Più mosso.* *cresc.*

Kennst du es wohl? Da-hin! da-hin möcht' ich mit dir, o  
 Knowst thou it well? 'Tis there! 'tis there,— My heart's true love o-

*p* *cresc.*

meine Ge - lieb - ter ziehn. Da - hin! da - hin möcht ich mit dir, o mein Ge -  
 bey - ing, I would live and die, 'Tis there, my heart's true love o - bey - ing, I would

Tempo I.  
 lieb - ter, zieh'n. Da - hin! da - hin! Kennst du das.  
 live and die. 'Tis there! 'Tis there! Know'st thou the

mp  
 Haus? Auf Säulen ruht sein Dach, es glänzt der Saal, es schimmert das Ge - mach, und  
 house, grand with its walls of pride, Its state - ly halls where rich - est splendours bide? Where

cresc.  
 Mar - mor - bil - der steh'n und seh'n mich an: was hat man dir, du ar - mes  
 mar - ble stat - ues all a - round you see, That was my home ere fate en -

f  
 Kind, — ge - than? Kennst du es wohl?  
 com - passed me? Know'st thou it well?

## Più mosso.

*cresc.*

Da hin! — da hin — möcht' ich mit dir, o mein Be - schü - tzer,  
'Tis there! 'tis there, — my heart's true love o - bey - ing, I would live and

*p* *cresc.* *p*

*p* *cresc.*

zieh'n. Da - hin! da - hin möcht' ich mit dir, o mein Be - schü - tzer,  
die. 'Tis there! my heart's true love o - bey - ing, I would live and

*p*

*p* *f* **Tempo I.**

zieh'n. Da - hin! da - hin! Kennst du den  
die. 'Tis - there! 'Tis - there! Knowst thou the

*dim.* *cresc.* *f*

*mp* *cresc.*

Berg und sei - nen Wol - ken - steg? Das Maul - thier sucht im Ne - bel sei - nen  
heights whose peaks in clouds a - bide, — Whose mist - y shroud the mu - le - teer doth

*f* *p* *p*

*f*

Weg; in Höh - - len wohnt der Dra - chen - al - - te -  
hide? 'Tis there the fear - ful drag - on - makes his

*f*

Brut; es stürzt der Fels und ü - - ber  
home, And down the moun - tain - side the

ihn die Fluth. Kennst du ihn wohl?  
tor - rents foam. Knowst thou it well?

*Più mosso. cresc.*  
Da - hin! da - hin geht un - ser Weg! o Va - ter, lass uns  
'Tis there! 'tis there! To our dear home, O fa - ther, let us

zieh'n! Da - hin! da - hin geht un - ser Weg! o Va - ter, lass uns  
go! 'Tis there! To our dear home, O fa - ther, O let us

zieh'n! Da - hin lass uns zieh'n!  
go! 'Tis there I would go!

## Sandmännchen.

(The Little Dustman.)

Arr. by J. BRAHMS.

Andante.

1. Die Blü - me - lein sie schla - fen schon längst im Mon - den -  
 2. Vö - ge - lein sie san - gen so süß im Son - nen -  
 3. männ - chen kommt ge - schli - chen und guckt durch's Fen - ster -  
 4. männ - chen aus dem Zim - mer es schläft mein Herz - chen

1. The flow' - ets all sleep sound - ly Be - neath the moon's bright  
 2. birds that sang so sweet - ly When noon - day sun rose  
 3. see, the lit - tle dust - man At the win - dow shows his  
 4. ere the lit - tle dust - man Is man - y steps a -

*molto p e dolce una corda.*

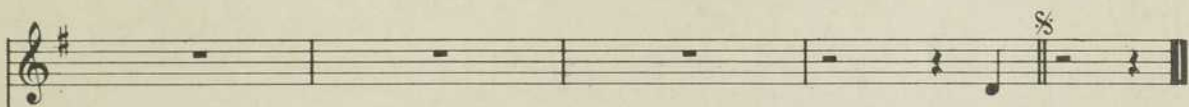
schein, sie nik - ken mit den Köp - fen auf ih - ren Sten - ge - lein.  
 schein, sie sind zur Ruh' ge - gan - gen in ih - re Nest - chen klein.  
 lein, ob ir - gend noch ein Lieb - chen nicht mag zu Bet - te sein.  
 fein, es ist gar fest ver - schlos - sen schon sein Guck - äu - ge - lein.  
 ray, They nod their heads to - geth - er And dream the night a - way.  
 high, With - in their nests are sleep - ing, Now night is draw - ing nigh.  
 head, And looks for all good chil - dren, Who ought to be in bed.  
 way, Thy pret - ty eyes, my dar - ling, Close fast un - til next day.



Es rüt-telt sich der Blü - then-baum, er säu - selt wie im Traum:  
 Das Heim-chen in dem Ach - ren-grund, es thut al - lein sich kupp:  
 Und wo er nur ein Kind - chen fand, streut er ihm in die Au - gen Sand.  
 Es leuch-tet Mor-gen mir Will-komm das Äu - ge - lein so fromm!  
*The bud-ding trees wave to and fro And mur - mur soft and low:  
 The crick-et as it moves a - long A - lone gives forth its song:  
 And as each wea - ry pet he spies Throws dust in - to its eyes.  
 But they shall ope at morn - ing's light And greet the sun - shine bright.*



Schla - fe, schla - fe, schlaf' du, mein Kin-de - lein! lein!  
 Schla - fe, schla - fe, schlaf' du, mein Kin-de - lein! lein!  
 Schla - fe, schla - fe, schlaf' du, mein Kin-de - lein! lein!  
 Schla - fe, schla - fe, schlaf' du, mein Kin-de - lein! lein!  
*Sleep on! sleep on, sleep on, my lit - tle one! one!  
 Sleep on! sleep on, sleep on, my lit - tle one! one!  
 Sleep on! sleep on, sleep on, my lit - tle one! one!  
 Sleep on! sleep on, sleep on, my lit - tle one! one!*



2. Die  
 3. Sand -  
 4. Sand -  
 2. The  
 3. Now  
 4. And



# Wiegenlied.

(Cradle Song.)

JOH. BRAHMS.

With gentle animation.

*p*

Gu-ten A - bend, gut' Nacht, mit  
Lul - la - by and good night, With

Ro - sen be - dacht, mit Näg - lein be - steckt schlüpf, un - ter die  
ros - es be - dight, With lil - ies be - spread Is ba - by's wee

Deck': Mor - gen früh, wenn Gott will, wirst du wie - der ge -  
bed, Lay thee down now and rest, May thy slum - ber be

weckt, mor - gen früh, wenn Gott will, wirst du wie - der ge - weckt.  
blest, Lay thee down now and rest, May thy slum - ber be blest.

*p*

Gu - ten . A - bend, gut' Nacht, von  
Lul - la - by and good night, Thy

Eng - lein be - wacht, die zei - gen im Traum dir Christ - kind - lein's  
moth - er's de - light, Bright an - gels a - round My dar - ling shall

Baum: Schlaf'nun se - lig und süß, schau' im Traum's Pa - ra -  
stand; They will guard thee from harms, Thou shalt wake in my

dies, schlaf'nun se - lig und süß, schau' im Traum's Pa - ra - dies!  
arms, They will guard thee from harms, Thou shalt wake in my arms!

## Mädchens Wunsch.

(The Maiden's Wish.)

FR. CHOPIN.

Allegro ma non troppo.

*mf*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*cresc.*

Ach, dürft' als Son - ne dro - ben ich schei - nen,  
Were I the sun, so high in heav - en soar - ing,

*tr*

*p*

*cresc.*

*P*

all' mei - ne Strah - len er - göss' - ich für Ei - nen; nicht für die Wäl - der,  
On - ly on thee should my friend - ly rays be pour - ing; Not on the for - est green,

*p*

*marcato.*

nicht für die Fel - der wollt' ich als Son - ne schei - nen. Dort un - ter Fen - ster,  
Not 'on the fields se - rene, But in the lit - tle win - dow; There would I all my

*cresc.*

*p*

un - ter dem klei - nen, schien' ich den gan - zen Tag nur für Ei - nen!  
friend - ly rays be pour - ing, Were I the sun, so high in heav - en soar - ing.

*cresc.*

*p*

*mf*

tr

*cresc.*

Ach, dürft' als Vög - lein dro - ben ich sin - gen,  
 Were I a bird - ling high in heav - en sing - ing,

*p* *cresc.*

*p*

soll - te mein Lied nur für Ei - nen er - klin - gen! Nicht für die Wäl - der,  
 Joy to thy heart my song should be er - er bring - ing; Not on the för - est green,

*p* *marcato.*

nicht für die Fel - der wollt' ich als Vög - lein sin - gen. Dort un - term Fen - ster,  
 Not on the fields se - rene, But in the lit - tle win - dow; Were I a bird - ling,

*f* *p*

*cresc.* *p*

un - ter dem klei - nen, säng' ich die gan - ze Nacht nur für Ei - nen!  
 there would I be sing - ing, Joy to thy heart my songs should e'er be bring - ing.

*cresc.* *p*



Poco più mosso. *f*

guis triste et mu - et. Le prin-temps qui  
 song from thee is heard? Now the Spring with

tout ra-ni - me, De nos monts ver - dit la ci - me;  
 joy is com - ing, Birds and bees their songs are hum - ming,

*f* *p*

*p*

De la bri - se ma - ti - na - le  
 And the air from hap - py Aid - en

*poco a poco rit.* *p* *pp* *dolce.*

Un par - fum d'a-mour sex - ha - le, Aux champs, dans  
 Comes with love's own in - cense lad - en. O'er mead - ow

*poco a poco rit.* *pp*

Tempo I.

le secret des bois, Tout ce qui vit dit à la fois Le mot, le mot que la nuit dit au  
*and in for-est aisle, There hangs a pow'r from heav'n a - bove, That lights, that lights all na-ture with a*

*p*

jour, Le mot char-mant, le mot d'a-mour.  
*smile, That pow'r is love, that pow'r is love.*

*p rit.*

*colla voce.* *a tempo.*

Ah! ————— As-si - se loin de son trou - peau, Et le sui -  
 Ah! ————— Re-clin - ing on a mos - sy bank, Her sheep she

vant d'un œil rê-veur, Chlo-é ne sait quel feu, quel feu nou-veau Soudain s'al - lu - me dans son  
*watches dream-i - ly. Chlo - é while new-born pas-sions strong and warm, Burn in her heart once light and*

*cresc.*

*accel.*

coeur. Mais toi l'on ne peut te char-mer, Tu fuis le doux plai-sir d'ai-mer.  
free. But thee I can-not hope to charm, At love thou'rt filled with strange a-larm.

*mf*

Ah!  
Ah!

*mf*

*f a tempo.*

— Ce-lui de qui tu plains les maux, Gé-mit cap-tif sous les bar-  
— And he on whom thy thoughts are bent, Here pines in sad im-pris-on-

*a tempo. p*

*rit. f tr*

reaux, A-dieu! a-dieu! l'a-mour et la gai-té Pour qui n'a pas la li-ber-te!  
ment, A-dieu! a-dieu! to love and joy, A - dieu! a - dieu! a - dieu to love and joy!

*colla voce. p*

# Still wie die Nacht.

(Silent as Night.)

Eng. Words by J. AHREM.

CARL BOHM.

*Poco tranquillo.*

*p*

*p a tempo.*

Still wie die Nacht, tief wie das Meer, —  
 Si - lent as night, Deep as the sea, —

*mf*

*p a tempo.*

*mf*

*rit.* *a tempo.*

soll dei - ne Lie - - be sein! —  
 Thy love should be for me! —

*p*

*rit.* *a tempo.*

*p*

*f*

Still wie die Nacht, — und tief wie das Meer  
 Si - lent as night, — And deep as the sea,

*p*

*f*

*rit.*

soll dei - ne Lie - be, dei - ne Lie - be sein,  
Thy love should be, thy love should be for me,

*pp* *poco rit.* *a tempo*  
soll dei - ne Lie - - - be sein!  
Thy love should be for me!

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

*mf*  
Wenn du mich liebst  
Lov - est thou me?

*p* *rit.*  
so wie ich dich will ich dein ei - - - gen  
So love I thee! I will be ev - - - er

*p* *rit.*

*a tempo.* *f con moto.*

sein. Heiss — wie der Stahl — und  
 thine. True, — true as steel, — En-

*a tempo.* *f con moto.*

*ff.*

fest wie der Stein soll dei - ne Lie - be, dei - ne  
 dur - ing as stone, Thy love should be, thy love should

*ff*

*p* *rit.*

Lie - be sein, — soll dei - ne Lie - be  
 be — for me, — Thy love should be — for

*p* *rit.*

*p a tempo.*

sein!  
 me!

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

# Lithauisches Lied.

(Lithuanian Song.)

FR. CHOPIN.

Allegro moderato. (♩ = 88)

Früh, da im O - sten der  
Sweet was the morn - ing, and

Mor - gen kaum tag - te, war ich hin - aus auf die Wie - se ge - gan - gen;  
bright was the sun - shine, Mer - ri - ly home from the field was I go - ing;

Müt - ter - lein sass schon am Fen - ster und frag - te: "Wo kommst du her, feucht sind Haar dir und  
When mother o - pen'd the win - dow and asked me; "Damp is thy hair; pray what hast thou been

*poco più animato.*  
*p*

Wan - - gen?" "Schöpf - te Was - ser an der Quel - - - le,  
do - - ing?" I was fright - ened, oh, so fright - - - ened,

*pp poco più animato.*

Was - ser an der Quel - le Ran - - de, da - von sind feucht mir  
Then I stam - mer'd with - out think - - ing; "I wet my hair, I

*rit.* *a tempo.* *f* *pp*

wor - den Haar und Wan - ge!" "Das ist nicht Wahr - heit! Das ist nicht Wahr - heit!  
wet my hair while drink - ing." "Don't tell a sto - ry, don't tell a sto - ry,

*rit.* *fa tempo.* *pp*

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

*cresc.* *f*

bist ge - gan - gen noch vor Ta - ges - grau - en, um dei - nen  
Wert thou go - ing just to drink, my daugh - ter? At day - break

*p cresc.*

*dim.*

Lieb - sten im Fel - de zu schauen!"  
 too! Say, who drew for thee the wa-ter?"

*f* *dim.* *pp*

*f* *p* **Tempo I.**

"Wahr ist's, wahr ist's, lie-be Mut - ter, will dir's ein - ge-ste-hen, er  
 "Ah! well. Ah! well. moth-er dar - ling, And I love him dear - ly, He

*p*

woll - te mich zum letz-ten mal noch se - hen! Sollt' ihm, nicht lan - ge!  
 begged so hard to see me bright and ear - - ly, And he kept me talk - ing,

*cresc.* *poco - cresc.*

*ed accel.* *-ff* *a tempo.*

noch am Her-zen leh-nen, und da-bei, und da-bei, da-bei wur-den Haar und Wangen  
 all his love re-call-ing, And some-how, and some-how, some-how, on my hair and cheek, I

*ed accel.* *f* *a tempo.*

feucht von sei-nen Thrä - nen?"  
 felt his tear-drops fall - ing."

# Frühlingslied.

(Lovely Spring.)

W. COENEN.

Andante.

*p*

Wenn der  
When the

*p*

Früh - ling auf die Ber - ge steigt, und im Son - nen-schein der  
spring - tide o'er the hill — is seen, And the sun's — warm rays dis -

Schnee zer-fließt wenn das er - ste Grün am Baum sich zeigt und im  
solve — the snow, When the trees first don their garb of green, And the

*cresc.*

Gras das er - ste Blüm - lein spriesst, im Gras das er - ste  
vio - lets first their pur - ple show, The vio - lets first their

*mf* *dim.* *p*

*agitato.*

Blüm - - - lein spriesst, Wenn vor - bei — im Thal nun mit  
*pur - - - ple show;* When thro' hill — and dale Signs of

*cresc.*

ei - nem mal — al - le Re - gen-zeit und — Win - ter-qual, schallt es  
*win - ter fail, — Gone is all — the snow, Gales have ceased — to blow; Then the*

*poco a poco accel.* *f* *rall.*

von den Höh'n bis zum Tha - le weit, bis zum Tha - le weit.  
*val - leys shout, And the hills a - bout Ech - o the re - frain:*

*ff* *Andante con moto ed energico.*

O wie — wun - der-schön ist die — Früh - lings -  
*Spring, Spring is come — a - gain! Then the — val - leys*

zeit, shout, *f* O wie wunder-schön  
Spring, Spring is come a-gain!

*mf* ist die Früh-lings-zeit, ist die  
Spring is come a-gain! Spring is

Früh-lings-zeit. *dim.*  
come a-gain!

Tempo I. *p* War's nicht auch zur schö-nen  
Ah! and was this not the

Früh-lings-zeit, als dein Herz sich mei-nem Herz er-schloss, als von  
time of year When our hearts first knew of love and bliss! When we

*cresc. f.*

dir, du wun - der - hol - de Maid, ich den er - sten sü - ssen  
grew to one - an - oth - er dear; When our lips first lin - ger'd

Kuss — ge-noss, den er - sten sü - ssen Kuss — ge -  
in — a kiss? Our lips first lin - ger'd in — a

*p agitato.*

noss. — Durch die Hain' er-klang hel-ler Lust - ge-sang - und die  
kiss? — Then the glen — a - woke, Win - ter's spell — was broke, And the

*cresc. poco a poco accel.*

Quel - le von dem Ber - ge sprang, schallt' es von den Höh'n bis zum  
birds — then sang Till the wood - land rang, Then the val - leys cried, And the

*rall. fast: rall.*

Tha - le weit, bis zum Tha - le weit.  
hills re - plied, Ech - oes bore it

*ff* Andante con moto ed energico.

O wie wun - der - schön ist die Fröh - lings -  
 Spring, Spring has come at last! Spring has come at

zeit, O wie wun - der - schön  
 lust! Then the val - leys cried,

ist die Fröh - lings - zeit, O wie  
 And the hills re - plied, Spring has

wun - der - schön ist die Fröh - lings -  
 come, has come, Spring has come at

zeit.  
 lust!

*rall.*

# Villanelle.

(A Rural Song.)

EVA DELL'ACQUA.

Andante.

*p*

J'ai vu pas-ser l'hi-ron -  
Swift-ly the swal-lows are

del-le — Dans le ciel pur du ma-tin: — Elle al-lait, a ti-re  
fly-ing, Far in the depths of the sky: — Song-ster to song-ster re-

d'ai-le, Vers le pa-ys où l'ap-pel-le, Vers le pa-ys où l'ap-  
ply-ing, As on light wings they are hie-ing, As on light wings they are

pel-le — Le so-leil et le jas - min. — J'ai vu pas-ser l'hi-ron-  
 hie-ing, — Where are the flow'rs ev-er blooming, — Swift-ly the swal-lows now

del - - - - le J'ai long-temps sui-vi des yeux  
 fly, — Swift-ly the swal-lows now fly. Oft-en have my wist-ful eyes

*rit.* *mf*

*p*  
 Le vol de la vo-ya-geu-se De-puis, mon à-me rè-veu-se  
 Watch'd the fly-ing of the swal-low, And my long-ing soul would fol-low

Lac-com-pa-gne par les cieux Ah! Ah!  
 Up-ward as it wing'd its way. Ah! Ah!

*mf* *p*

Au pa-ys mys-te-ri-eux. Ah!  
 To the land of the un-known. Ah!

*colla voce.*

*a tempo.*  
*a tempo.*  
*cresc.*

*tr*

*tr*

Et j'au-rais vou-lu comme el - le  
And my long-ing soul would fol - low

*tr*

Suiv-re le mè-me che-min.  
Up-ward as it wing'd its way.

J'ai vu pas-ser l'hi-ron-  
Oh, swift the swal-lows are

del - le, Elle al - lait à ti - re d'ai - le  
fly - ing, far a - way in the blue heav - ens.

del - le, Elle al - lait à ti - re d'ai - le  
fly - ing, far a - way in the blue heav - ens.

d'ai - le  
swal - lows

a ti - re d'ai - le J'ai vu pas-ser l'hi - ron - del - le  
Swift fly the swal - lows. Swift - ly the swal - lows are fly - ing

Dans le ciel pur du ma - tin: Elle al - lait, à ti - re d'ai - le,  
Far in the depths of the sky Song - ster to song - ster re - ply - ing,

Vers le pa - ys où l'ap - pel - le, Vers le pa - ys où l'ap - pel - le  
As on light wings they are hie - ing, As on light wings they are hie - ing,

Le so-leil et le jas - min. — J'ai vu pas-ser l'hi - ron - del - le,  
 Where are the flow'rs ev - er blooming, Swift - ly the swal-lows now fly,

J'ai vu pas-ser l'hi - ron - del-le! J'ai vu pas - ser l'hi - ron -  
 Swift - ly the swal-lows now fly. Oh, swift the swal - lows are

*rit.*

del - - - le! l'hi - ron - del - - - le!  
 fly - - - ing! Swift the swal-lows now - fly!

Ah! l'hi - ron - del -  
 Ah! the swal -

Ah! l'hi - ron - del -  
 the swal -

le!  
 low!

*animato.*

# Sans Toi.

(Without thee.)

VICTOR HUGO.

GUY d'HARDELLOT.

Andante con moto. *mf*

*sempre legato pesante e molto sostenuto.*

*ben legato.*

De quoi puis-je a-voir en-  
With-out thee life has no

vi - e, De quoi puis je a-voir ef - froi, Que fe-rai - je de la  
charm, dear, With-out thee I know but pain; Lone - ly thro' the day I

vi - e, Si tu n'ès plus près de moi? Que veux - tu que je de -  
wan - der Till I see thy smile a - gain. How could I ex-ist with -

vien - ne, Si je n'entends plus ton pas? Est - ce ta vie ou la  
out thee, Shouldst thou from my pres-ence go? Is it not thy spir-it,

*pp* *f*

mien - ne Qui s'en va? Je ne sais pas. Qui s'en va? Je  
 dear one, Gives me life? I do not know. Gives me life? I

*molto rall.* *mf* *a tempo.*

ne sais pas. Tu por-tes dans la lu-mie-re, Tu  
 do not know. When be-neath the bright sun stray-ing, Or

*dim.* *p* *molto rall.* *legato* *a tempo.*

*ff*

por-tes dans les buis-sons Sur une ai-le ma pri-e-re Et sur  
 in the shad-ygroves a-mong, Round thee, like thy guard-ian an-gels, Hon-er

*cresc.* *ff*

*f* *mf* *p*

l'au-tre mes chan-sons, Sur une ai-le ma pri-e-re Et sur  
 both my pray'r and song. Round thee, like thy guard-ian an-gels, Hon-er

*rit.*

l'au-tre mes, chan-sons. De quoi puis-je a-voir en-  
 both my pray'r and song. With-out thee life has no

*rit.* *con grazia.* *ben legato.* *p*

*agitato.*

vi - e, De quoi puis-je a-voir ef - froi, Qui fe-rai-je de la  
 charm, dear, With-out thee I know but pain; Lone - ly thro' the day I

*Pa tempo.*

vi - e, Si tu n'es plus près de moi? Que fe-rai-je seul, fa -  
 wan - der, Till I see thy smile a - gain. Sad of heart I am with -

*Pa tempo.*

*agitato.*

rou - che, Sans toi du jour et des cieux? De mes bai - sers sans ta  
 out thee, And gone the light from out the skies; Life is naught with-out thy

*agitato.*

*ff* *poco rit.* *con dolore.*

bou - che, Et de mes pleurs sans tes yeux? Et de mes  
 kiss - es, And tears my lot with-out thine eyes! Tears my

*ff* *poco rit.*

*rall.* *mo - ren - do.*

pleurs sans tes yeux?  
 lot with-out thine eyes!

*rall.* *una corda.* *mo - ren - do.* *pp*

# O mer, ouvre toi.

(O sea, dreadful sea.)

Eng. Words by J. AHREM.

LÉO DELIBES.

Allegro.

*mf* *p* *cantando.* *Lento.*

*mf*

Ô mer, ou - vre toi, Lin - ceul du mon - de, Mer pro - fon - de!  
*O sea, dread - ful sea, Fain would I sleep With - in thy deep.*

*colla voce.* *m.d.*

Ou - vre pour moi, Comme un tom - beau sa - cré, les bras de l'on - - de!  
*O take, take me, Let me but find my grave in thee, And peace - ful sleep.*

Prin - temps en - vo - lés, Heu - res trop bré - - ves!  
*Like spring - time so transient and so fair.* OÙ donc sont al -  
*My fond hopes all*

*p*

lés Mes pauvres rê - ves? Che sou-ve - nir, Lointaine i - vres-se! Du pas -  
*vap-ish in the air. — The hap-py days that once were mine, Ah, mem'ry*

sé, voix en-cha-te - res-se! Prête à mou - rir, — Par vous en - co-re Mon cœur bri -  
*deur, are on - ly thine. — Oh, hap - py days — of long a - go, — My wea - ry*

sé, mon cœur l'a - do - re, mon cœur bri - sé par vous en - co-re, ah! — mon  
*heart sighs for thee so. Oh, hap - py days of long a - go, Ah, — my*  
*cresc. ed accel.*

*rall. e dim.* Tempo I.

cœur l'a - do - - - re! — Ô mer, ou - vre toi, Lin - ceul du  
*heart longs for thee so. — O sea, dread-ful sea, Fain would I*

*rall. e dim.* Tempo I. *colla voce.*

*cresc. ed accel.*

mon - de, Mer pro - fon - de! Ou - vre pour moi, tom-beau sa -  
 sleep with - in thy deep. — O, take me - to thy bos - om

*cresc. ed accel.*

*f* *allargando.*

cré, — ou - vre pour moi? — les bras de l'on - - - de! Ou - vre tes  
 now, — Let me but find — my grave in thee, — Let me but

*f* *allargando.*

*p*

bras, ô mer pro - fon - de! A - dieu, je meurs, ô mer, —  
 find my grave, my grave in thee. A - dieu, a - dieu, I come, —

*p*

*molto allarg.*

— ou - vre toi! —  
 — o — sea!

*sfz* *dim.* *p*

# Als die alte Mutter.

(Songs my mother taught me.)

Andante con moto.

ANTON DVOŘÁK, Op. 55, No. 4.

Andante con moto.

*f* *dim.*

*p mezza voce.*

Als die - al - te - Mut - -  
Songs my - moth - er - taught -

*pp* *pp*

*Led.* *Led.* \* *Led.* *Led.* *Led. sempre.*

ter mich noch lehr - te - sin - - gen, Thrä - nen  
me In the - days long - ran - - ish'd; Sel - dom

*f* *p*

in den Wim - pern gar so oft ihr hin - -  
from her eye - - lids Were the tear - drops ban - -

*f* *dim.* *p*

*Led. sempre.*

gen. *ish'd.* Jetzt wo  
Now I

ich die Klei - - nen sel - ber üb' im San -  
teach my chil - - dren Each me - lo - dious meas -

ge, rie - selt's m - den Bart oft,  
ure; oft the mir - vom Au - - ge,  
tears - are flow - - - - - ing,

rie - - selt's oft von der brau - nen Wan -  
rie - - selt's oft mir auf die brau - ne Wan -  
oft they flow From my mem - 'ry's - treas -

gel  
gel  
urel

*morendo.*

## The Three Ravens.

ENGLISH, 16<sup>th</sup> CENTURY.

Allegretto.

1. There were three rav-ens sat on a tree,  
 2. Be-hold! a - las in yon green field,  
 3. His faithful hawkss o near him fly,  
 4. She lift-ed up his ghastly head,

Down a down, hey-down, hey-down; They were as black as they might be, With a down,  
 Down a down, hey-down, hey-down; There lies a knight, slain under his shield, With a down,  
 Down a down, hey-down, hey-down; No bird of prey dare ven - ture nigh, With a down,  
 Down a down, hey-down, hey-down; And kiss'd his wounds that were so red, With a down,

— And one of them said to his mate, "Where shall we our breakfast take?" With a  
 — His hounds lie down be - side his feet, So well do they their mas-ter keep, With a  
 — But see! there comes a fal-low doe, And to the knight she straight doth go, With a  
 — She bur - ied him be - fore the prime, And died her-self, ere even-song time, With a

down derry, derry, derry, down, down.  
 down derry, derry, derry, down, down.  
 down derry, derry, derry, down, down.  
 down derry, derry, derry, down, down.

## The Coolun.

Andante con espressione.

IRISH FOLK SONG.

1. Had you seen my sweet Coolun at the day's ear - ly\_ dawn, When she  
 2. In\_ Be - lan - a - gard wells the\_ bright blooming maid, Re -  
 3. O\_ dear - est, thy love from thy\_ child - hood was mine, O\_  
 4. Thou light of all beauty, be\_ true still to\_ me, For -

moves thro' the wild - wood or wide dew - y lawn. There is joy, there is\_ bliss in her  
 tir'd\_ like the prim - rose that blooms in the shade. Still\_ dear to\_ the\_ eye that fair  
 sweet - est, this heart from life's o - p'ning was thine. And tho' cold - ness by\_ kindred or  
 sake\_ not thy swain, love, tho' poor he may be; For\_ rich in\_ af - fec - tion, in

soul - cheer - ing smile, She's the fair - est of the flow'rs of our green - bos - om'd isle.  
 primrose may be, But\_ dear - er and\_ sweet - er is my Coo - lun to\_ me.  
 friends may be shown, Still, still, my sweet Coo - lun, that heart is\_ thine own.  
 con - stan - cy tried, We may look\_ down on wealth in its\_ pomp and its\_ pride.

## Loch Lomond.

*(The bonnie banks o' Loch Lomond.)*

JACOBITE AIR.

Andante moderato.

1. By yon bon-nie banks and yon bon-nie braes, Where the sun shines bright on Loch  
 2. I mind where we pairt-ed, in yon shad-y glen, On the steep, steep side o' Ben  
 3. The wee bird-ies sing an' the wild flow-ers spring, An' in sun-shine the wa-ters are

Lo - mon'; Oh we twa hae pass'd sae mon-y blithe-some days, On the  
 Lo - mon', Where in pur - ple hue the high-land hills we view, And the  
 sleep - in'; But the brok - en heart it seeks nae sec - ond spring, An' the

bonnie, bonnie banks o' Loch Lo - mon'.  
 morn shines out frae the gloam - in'. Oh! ye'll tak' the high road and  
 world does nae ken how we're greet - in'.

*mf*

I'll tak' the low road, An' I'll be in Scot - land be - fore ye; But

oh, my true love I'll nev - er meet a - gain, On the bonnie, bonnie banks o' Loch

Lo - - mon'.

*mf*

## Ach, wie ist's möglich.

*(How can I leave thee?)*

VOLKSLIED.

Andante.

Ach, wie ist's mög-lich dann dass ich dich las - sen kann;  
*How can I leave thee While I do - love thee so?*

hab' dich von Her - zen lieb, das glau - be mir.  
*Thou art my all in all, Tru - ly my own!*

Du hast die See - le mein so ganz ge - nom - men ein,  
*Thou hast this soul of mine So firm - ly lock'd in thine*

dass ich kein' An - dre lieb' als dich al - lein.  
*That my heart e'er will be Thine, love, a - lone!*

2. Blau is das Blüm-e-lein, das heisst Ver-giss-nicht-mein.  
 3. Wär' ich ein Vög-e-lein, Wollt' ich bald bei dir sein.  
 2. There is a flow-er, Call'd the "for-get-me-not;"  
 3. Were I a bird, love, Swift-ly I'd home-ward, fly,

Das Blüm-lein leg' an's Herz und denk' an mich.  
 Scheut' Falk und Ha-bicht nicht, Flög' schnell zu dir.  
 Wear that flow'r near thy heart Ev-er for me!  
 No ful-con bold should stay My flight to thee.

*p*

stirbt, Blum' und Hoff-nung gleich, wir sind an Lie-be reich;  
 Schöss' mich ein Jä-ger todt, Fiel ich in dei-nen Schoss,  
 Should hope and flow-er die, Still sweet-ly blest were I,  
 E'en should the hunts-man's dart Pierce my de-vot-ed heart,

To § for 3<sup>d</sup> verse.

Denn die stirbt nie in mir, das glau-be mir.  
 Säh'st du mich trau-rig an, Gern stürb' ich dann.  
 Faith in each oth-er's love Our bliss should be!  
 'Neath thy fond gaze to die Pain-less would be!

## Im Frühling.

(In Springtime.)

W. VIOL.

Eng. Version by WINTHROP.

A. FESCA Op. 47, No 1.

Allegro brillante.

*pp legg.*

*legato, con Pedale.*

*con anima.*

*p*

Es glänzt — im A - bend-son-nen-gol - de der  
 The gold - en eve-ning sun is shin - ing Up -

*pp*

stil - - le Wal - des-teich. Und träu - mend blickt die Blü - ten-  
 on — the lake - let's breast; There too, — the lil - iés sweet re -

*mp* *pp*

dol - de in's blau - e Was - ser-reich. Li -  
 cin - ing, Be - take — them-selves to rest; Bright

*mp*

bel - len schwir-ren lie - bes - trun - ken im schlan-ken Schilf um -  
 in - sects, with their mer - ry hum - ming, Are flit - ting here and

*p*

her, Tau - tro - pfen hän - gen wie Gol - des -  
 there, And dew - drops hang like gold - en jew - els On the

*pp* *p*

fun - ken am Gras - halm hell und schwer.  
 neck of night so bright and fair, Bright and fair.

*pp* *pp*

Ein  
A

*ppp*

lei - ser Hauch be-wegt die Blät - ter im Pap - pel-wei - den -  
 zeph - yr sweet is gen - tly blow - ing Where bend - ing branch-es

*poco cresc.*

hain, der Nach - ti - gal - len Sang - ge - schmet - ter mischt  
*met.* *And* there the night - in - gale is sing - ing Her

ju - belnd sich dar - ein, mischt ju - belnd sich dar -  
*song, her song so sweet, Her song, her song so*

ein.  
*sweet.*

*pp*  
*legato sempre.*

Mir ist so wohl im Laub - ge - drän - ge, im  
*The eve - ning shad - ows gen - tly fall - ing, The*

*mp* *pp*

schatt' - gen Wald - re - vier, mir ist so wohl im Laub - ge -  
*woods and bird - lets' song, The eve - ning shad - ows gen - tly*

*mp* *p*

drän - ge, im schatt'-gem Wald-re - vier,      Es ist, — als  
 full - ing, The woods and bird-lets' song,      All come — to

ob — ent - ge - gen klän - ge ein Gruss von ihr,      ein Gruss von  
 me like greet-ings ten - der From her for whom my soul doth long.      My soul doth

ihr,      ein      Gruss      von      ihr!  
 long,      From      her      for whom I long.

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## Ich liebe dich.

(I love thee.)

FR. RÜCKERT.

Eng. Words by JACQUES AHREM.

A. FÖRSTER.

Allegro appassionato. *P*

*mf molto cresc.* *sf* *P*

*ten.* Ich  
I

*sempre cresc.*

lie - be dich weil ich dich lie - ben muss, ich lie - be dich weil ich nicht  
love thee, my dear, what else can I do? I love thee, nor would I it

*cresc.*

an - ders kann, ich lie - be dich nach ei - nem Him - mels - schluss ich  
oth - er might be; I love thee, o - bey - ing Heaven's man - date true, I

*f*

*rit.* *a tempo.*

lie - be dich durch ei - nen Zau - - - ber - bann.  
love thee, a spell draws me ev - er to thee.

*colla voce.*

*p dolce.*

Dich lieb' ich — wie die Ro - se ih - ren  
Thee love I, — as the rose its par - ent

*dim.*

*cresc.*

Strauch, dich lieb' ich — wie die Son - ne ih - ren  
tree, Thee love I, — as the sun its beams so

*f* *p* *poco cresc.*

*sempre molto cresc.*

Schein, dich lieb' ich weil du bist mein Le - bens -  
bright; Thee love I, breath of life thou art — to

*p* *cresc.*

*cresc.*

hauch, dich lieb' ich, weil dich lie - - ben ist mein  
me, Thee love I, ev - er thou — my heart's de -

*cresc.*

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

Sein. Ich lie - be dich, weil ich dich  
light. I love thee, my dear, what else

*p*

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

*cresc.*

lie-ben muss, ich lie - be dich, weil ich nicht an - ders kann, ich lie - be dich nach ei - nem  
 can I do? I love thee, nor would I it oth - er might be, I love thee o - bey - ing Heaven's

*f* *a tempo.*

Him - melsschluss, ich lie - be dich durch ei - nen Zau - - ber - bann. —  
 man - date true, I love thee, a spell draws me ev - er to thee. —

*colla parte.* *a tempo.*

*p*

Mein Den - ken — al - le -  
 Oh, ev - er — turn my

*dim.* *f* *p*

*cresc.*

zeit dir zu - ge - kehrt, Mein Träu - men, — Dir Ge -  
 wak - ing thoughts to thee, And ev - er — in my

*f* *poco cresc.*

*sempre molto cresc.*

lieb - te nah' zu sein, — mein Ban - gen ob ich dei - ner  
 dreams I thee be - hold; — My fond - est hopes hang on thy

*p* *cresc.*

Lie - - - be werth, mein Hof - - - fen dass du jetzt und  
 lov - - - ing smile, Thy words to me more pre - - - cious

*cresc.*

e - wig mein! Ich  
 are than gold. I

*f* *mf*

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

lie-be dich weil ich dich lie-ben muss, ich lie-be dich weil ich nicht an - ders kann, ich  
 love thee, my dear, what else can I do? I love thee, nor would I it oth-er might be, I

*appassionato.* *Red.* *cresc.* *Red.* *f*

*p* *a tempo.* *cresc.*

lie-be dich nach ei-nem Himmelsschluss, ich lie-be dich durch ei - nen Zau -  
 love thee, o - bey-ing Heaven's man-datet rue, I love thee, a spell draws me ev -

*ff* *rit.*

*f* *rit.*

*Red.* \*

- - ber - bann! -  
 - - er to thee.

*a tempo.*

*a tempo.* *ff*

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

## All Through the Night.

Words by HARRY BOULTON.

Adapted from "AR HYD Y NOS"  
(An old Welsh melody.)

1. Sleep, my love, and  
2. Though I roam a  
3. Hark! a sōl - emn

peace at - tend thee, All thro' the night;      Guard - ian an - gels God will lend thee,  
min - strel lone - ly, All thro' the night;      My true harp shall praise thee on - ly,  
bell is ring - ing, Clear thro' the night;      Thou, my love, art heav'n - ward wing - ing,

All thro' the night.      Soft the drow - sy hours are creep - ing, Hill and vale in  
All thro' the night.      Love's young dream, a - las! is o - ver, Yet my strains of  
Home thro' the night.      Earth - ly dust from off thee shak - en, Soul im - mor - tal

slum - ber steep - ing, Love a - lone his watch is keep - ing, All thro' the night.  
love shall hov - er Near the pres - ence of my lov - er, All thro' the night.  
thou shalt wak - en, With thy last dim jour - ney tak - en, Home thro' the night.

# Er ist gekommen.

(He came.)

FR. RÜCKERT.

R. FRANZ.

*Allegro agitato.*

*mf* Er ist ge-kom - men in Sturm und Re - gen, ihm schlug be -  
 Through win - ter storm - y He came - un - shak - en, My heart did

*cre - scen - do.*

*mf* *cre - scen - do.*

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

*f* klom - men mein Herz - ent - ge - gen. Wie kommt'ich ah - nen, dass sei - ne  
 warm - ly To him - a - wak - en, Nought I re - flect - ed That path di -

*mf* *cresc.*

*f* *mf* *mf* *cresc.*

Bah - nen sich ei - nen soll - ten mei - nen We - - - gen?  
 rect - ed To me with mine - should aye - he tak - - - en.

*f* *mf* *melodia ben*

*marcato.* *cre - scen - do.* *f*

*mf* *cre - - scen - - do.* *f*

Er ist ge-kom - men in Sturm und Re - gen, er hat ge-nom - men mein  
 Through win-ter storm - y He came un-shak - en, He - stood be-fore me, My

*mf* *mf* *cresc.*

Herz ver-we - gen, Nahm er das mei - ne? nahm ich das sei - ne? die  
 heart was tak - en. Was his the cap - ture? Was mine the rap - ture? To

*f* *mf*

bei - den ka - men sich ent - ge - - - gen.  
 each the oth - er's love did a - with - - - en.

*mf*

*cre - - scen - - do.* *f* *mf*

Er ist ge-  
 Through win-ter

*cre - - - scen - - - do* *f*

kom - men in Sturm - und Re - gen, Nun ist ent - glom - men des  
 storm - y He came un - shak - en, Spring's bles - sings ovr - me to

*mf* *p* *mf*

Früh - lings Se - gen, Der Lieb - ste zieht wei - ter ich seh' es hei - ter, denn  
 life a - wak - en, Though far is my dear - est, Still is he near - est, Our

*f*

mein bleibt er auf al - len, al - len We - gen.  
 path to - geth - er al - way shall be tak - en.

*f marcato.* *melodia ben marcato.* *f*

*cresc.* *f* *ff* *mf*

# Marie.

(Marie.)

RUDOLPH GOTTSCHALL.

ROBERT FRANZ Op.18.

Andantino.

Ma - rie, am Fen - ster si - tzeit du, du lie - bes, sü - sses.  
 Ma - rie, I see thee, dar - ling one, As in a gar - den

Kind, und siehst dem Spiel der Blü - ten zu, ver - weht im A - bend -  
 fair, Be - fore thee bright - est blos - soms play Toss'd by the eve - ning

wind. Der Wan - drer, der vor - ü - ber geht, er lüf - tet fromm den Hut;  
 air. The pil - grim pass - ing on his way. Bows low be - fore thy shrine,

du bist ja selbst wie ein Ge - bet, so fromm, so schön, so gut.  
 Like a sweet pray'r, art thou my child, So pure, al - most di - vine!

*p*

Die Blu - men - au - gen sehn em - por zu  
How sweet - ly now the flow - ers raise their

dei - nen Au - gen Licht! Die schön - ste Blum' im Fen - ster - flor ist  
eyes to thy dear glance, The fair - est flow'r on which I gaze, Is

doch dein An - - ge - sicht. Ihr A - bend - glo - cken grü - sset sie mit  
thy dear coun - - te nance. The eve - ning bells are greet - ing thee With

*mf* *p*

sü - sser Me - lo - die! O brech' der Sturm die Blu - men nie, und  
sweet - est mel - o - dy, O may no storm e'er crush thy flow'rs, Or

nie dein Herz Ma - rie!  
break thy heart, Ma - rie!

## Chanson de Florian.

(Florian's Song.)

English version by "WINTHROP."

BENJAMIN GODARD.

Allegretto. (♩=88)

Ah s'il est dans vo - tre vil - la - ge, Un berger sensible, et char -  
 O is there in your vil - lage dwell - ing A gen - tle shep - herd tall and

mant, Qu'on chérisse au premier moment, Qu'on aime en - sui - te da - van - ta -  
 fair? O treat him kind - ly, is my prayer, I love him far be - yond all tell -

ge, C'est mon a - mi, ren - dez - le moi! J'ai son a - mour, il a ma foi.  
 ing, My love is he, give him to me, His love is mine, my heart has he.

Si par sa voix tendre et plain - ti - ve Il char - me l'é - cho de vos  
 His voice is sweet, so sweet and ten - der, The woods in ech - oes vain - ly

*p* *cresc.* *f* *m. g.* *cresc.* *f* *ff* *sostenuto dim.* *dim.* *p* *p*

bois,  
vie,  
Si les ac - cents de son haut-bois Ren-dent la ber-gè-re pen-si -  
The moun-tain peaks to him re - ply. His songs in soft-ened strains they ren -

*cresc.* *f*

*m.g.* *cresc.* *f*

ve  
der,  
C'est en - cor lui, ren-dez-le moi! J'ai son a - mour, il a ma foi.  
My love is he, give him to me, His love is mine, my heart has he.

*ff* *sostenuto. dim.* *dim. p*

*ff* *p* *p*

Si pas-sant près de sa chau-miè - re Le pauvre, en voy - ant son trou -  
My love is kind to all a - bout him, A - like to him the rich and

*p*

*p* *p* *p* *p* *p* *p* *p*

peau,  
poor,  
O - se de - man - der un a - gneau Et qu'il ob - tienne en - cor la mè -  
O tell me, has he passed your door? No lon - ger can I do with - out

*cresc.* *f*

*m.g.* *cresc.* *f*

re  
him,  
Oh! c'est bien lui, ren-dez-le moi! J'ai son a - mour, il a ma foi.  
My love is he, give him to me, His love is mine, my heart has he.

*ff* *sostenuto dim.* *dim. p*

*ff* *dim.* *p* *p*

# O schöne Zeit, o sel'ge Zeit.

(O Happy Day.)

CARL GOETZE.

Moderato.

1. Es war ein Sonn - tag  
gin - gen schwei - gend  
stil - ler brau - ner

1. It was one Sun - day  
walk'd in si - lence,  
on we walk'd, my

hell und klar, ein sel - ten schö - ner Tag im Jahr. Wir  
Arm in Arm, das Herz so voll, das Herz so warm. Die  
Hai - de dort, da fand mein Herz das rech - te Wort, Da  
*bright and clear, The bright - est day in all the year; We*  
*arm in arm; Our hearts were full, our hearts were warm! Those*  
*heart, un - heard, At last found out the prop - er word! My*

Bei - de gin - gen durch das Korn, Durch Feld und Au, durch Busch und  
blau - en Au gen dein, o Maid, Er - strahl - ten hell in Se - lig -  
fand mein Mund zum Kuss den Muth. Leis frug ich dich: "Bist du mir  
*wan - der'd thro' the gold - en grain, O'er bloom - ing hill and grass - y*  
*deep blue eyes of thine, O maid, Made bright the paths in which we*  
*lips met thine, where none might see, And then I said: "Dost thou love*

Dorn. Die Ler-che sang; der Son-nen-schein lag schimmernd ü-ber Flur und keit, Tief drang ihr Blick in's Herz mir ein, weit schö-ner als der Son-nen-gut?" Da sahst du mich so ei-gen an: "Das weisst du nicht, du bö-ser plain. The lark it sang; the sun it beamed: Its rays o'er mount and val-ley strayed! Deep in my heart, those glan-ces true Out-shone the sun in heav-en's me?" Thy an-swer came, so sweet and low: "O sigh-ing heart, dost thou not

Hain-schein. Mann? gleamed. blue! know?" } O schö-ne Zeit o sel'-ge Zeit wie liegst du fern, wie O hap-py day, So sweet, so dear! Thou art so far, and

liegst du weit! O schö-ne Zeit o sel'-ge Zeit, Wie liegst du fern, wie liegst du yet so near! O hap-py day, So sweet, so dear! Thou art so far, and yet so

weit! near!

1. 2. 3.

2. Wir  
3. Auf  
2. We  
3. As

# Au Printemps.

(To Spring.)

(Aprile.)

C. GOUNOD.

Animato.

The piano introduction consists of two staves. The right hand plays a series of eighth-note chords in a 6/8 time signature, while the left hand plays a triplet of eighth notes. The music is marked with a piano (*p*) dynamic.

Le printemps chasse les hivers Et sourit dans les  
 Gone is Win-ter, and Spring a-gain Decks with ver-dure the  
 Spar-ve già l'a-er ge-li-do Le col-li-ne già in-

The vocal line begins with a treble clef and a key signature of three flats. The piano accompaniment continues with the same rhythmic pattern as the introduction.

ar - bres verts Sous la feuil - le nou - vel - le pas - sent  
 hill and plain, Sweet the birds now are sing-ing, all na-ture with  
 ver - da - no Già l'u - si-gnuo - lo can - ta pel bos - co

The vocal line continues with a treble clef and a key signature of three flats. The piano accompaniment continues with the same rhythmic pattern as the introduction.

*p*

des bruits d'ai le Viens, sui-vons les sen-  
 joy is ring - ing Come, oh come to the  
 che s'am - man - ta. Vien per so - lin - ghi

tiers ombreux Ou s'é - ga-rent les a - moureux  
 shad - y grove, Sure-ly now is the time to love;  
 tra - mi - ti Ca - ri d'a-mo-re a' pal - pi - ti,

*cresc. - molto.* *f*

Le printemps nous ap - pel - le Viens, so - yons heu -  
 Hear the voice of the Spring-time call - ing, oh come with  
 Vie - ni, la Pri - ma - ve - ra Sparge le vie di

*cresc. molto. f*

reux. \_\_\_\_\_ Vois le so-leil e - tin - cel - - le  
 me! \_\_\_\_\_ Bright-ly the sun-beams are stream ing,  
 fior, \_\_\_\_\_ Il sol che in su - a car - rie - - ra

*dim. p*

*cresc.* *un poco rit.* *a tempo.* *f*

Et sa clar-té qui rui - sel - - le Me semble en-cor plus  
 Like the dear eyes on me beam - - ing, Vis-ions of Fay - land  
 Di lu-ce in ciel - scin - til - - la Ren-de la tua pu -

*colla voce.* *a tempo.*

*dim.* *p*

bel - - le — Dans tes beaux yeux. —  
 seem - - ing, — And all for thee! —  
 pil - - la — Più va - ga an - cor. —

*dim.* *p* *rit.*

Viens, sui-vons les sen - tiers om-breux Ou s'è - ga-rent les  
 Come, oh, come to the shad - y grove, Sure-ly now is the  
 Vien per so - lin - ghi tra - mi - ti Ca - ri d'a - mo-re a'

*a tempo.*

*cresc. - - molto.* *f*

a - moureux Le printemps nous ap - pel - le Viens, so -  
 time to love, Hear the voice of the Spring-time call-ing, oh  
 pal - pi - ti Vie - ni, la Pri - ma - ve - ra Sparge le

*cresc. - - molto.* *f*

yons heu - - - reux Que ta voix chante et se  
 come with me! Sweet-ly the voices are  
 vie di fior Ah! quan-do il lab - bro

*p*

*dim.* *p*

mê - - le A l'har-mo-nie é - ter - nel - - le  
 sing - - ing, All the blue hear'ns with them ring - - ing,  
 schiu - - di A mè - lo - dio so ac - cen - - to

*cresc.* *un poco rit.* *a tempo.*

*colla voce.* *a tempo.*

Je crois en - ten - dre en el - - le chan - ter les  
 Joy to all na - ture bring - - ing, oh come with  
 Dàr - ca - no ar - dor mi sen - - to Ac - ce - - soil

*f* *dim.*

*dim.*

cieux Viens, sui - vons les sen - tiers om-breux,  
 me! Come, oh, come to the shad - y grove,  
 cor! Vien per so - lin - ghi tra - mi - ti

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



# Meine Ruh' ist hin.

(My peace is gone.)

GRABEN - HOFFMANN.

Largo.

Mei-ne Ruh' ist hin, mein Herz ist schwer; ich fin-de sie nim-mer und  
 My peace is gone, my heart is sore, And glad-ness flown for—

nim-mer-mehr. Wo ich ihn nicht  
 ev-er-more. Where he is

hab, ist mir das Grab, die gan-ze Welt ist mir ver-gällt.  
 not, there is no light, The world to me is dark-est night.

## Allegro moderato.

Mein ar - mer Kopf ist mir ver - rückt, mein  
My brain is rack'd with wild de - spair, My

ar - mer Sinn ist mir zer - stückt. Meine Ruh' ist hin, mein Herz ist  
sens - es dull with grief and care. My peace is gone, my heart is

*p* Tempo I.

*cresc.* *sf* *decresc.* *p*

schwer; ich fin - de sie nimmer und nim - mer - mehr. Nach  
sore; And glad - ness flown for - ev - er - more. For

Lento, quasi recit.

ihm nur schau' ich zum Fen - ster hin - aus, nach ihm nur geh' ich aus dem Haus.  
him a - lone I from my window gaze, For him a - lone I from my cot - tage stray.

*f* Andante. *p*

Sein ed - ler Gang, sei - ne ho - he Ge - stalt, sei - nes  
His lord - ly gait, his mau - ly form, His

Mun - des Lächeln, sei-ner Au - gen Gewalt und sei - - ner Re - de  
 mer - ry laughter, his pas - sion-ate gaze, The mag - i-cal witch - ry

*poco a poco*

zau - - ber-fluss, sein Händedruck, und ach, sein Kuss!  
 of his voice, His touch, and his em - brace.

*string.* *f* **Allegro.**

*f* *ff*  
*trem.*

Mei-ne Ruh' ist hin, mein Herz ist schwer, ich fin-de sie nimmer und nim - mer-  
 My peace is gone, my heart is sore, And glad-ness flown for ev - er -

*Andante.* *p*

*mf* *p*

mehr; wo ich ihn nicht hab, ist mir das Grab, die gan - ze Welt ist mir ver -  
 more; Where he is not, there is no light, The world to me is dark - est

*f* *p*

gällt.  
 night.

Mein Bu - - - sen  
 My bos - - - om

*Allegro.* *simile.*

drängt sich nach ihm hin, ach  
*pants and longs for him, I*

dürft' ich fas-sen und hal - - - ten  
*feel, I grasp, and hold him*

ihn! und küs-sen ihn so wie ich wollt', an sei - nen  
*near, And fain would I in his em - brace, In his dear*

*sf* Küs-sen ver - ge - - hen sollt'.  
*arms to Heav - - en soar.*

Più moto.

*un poco*  
 Mein  
 My

*sempre legato.*

*ritenuto il tempo.*

Bu - sen drängt sich nach ihm hin, ach dürft' ich fas - sen und  
 bos - om pants and longs for him, I feel, I grasp and

hal - - - ten ihn! und küs - sen ihn so  
 hold him near, And kiss - sen ihn so  
 fain - would I in

*con fuoco e ispirazione.* *3*

*ff*

wie ich wollt', an sei - nen Küs - sen ver - ge - hen  
 his em-brace, In his dear arms to Hear - en

*p cresc.*

sollt'. Mei - ne Ruh' ist hin, mein Herz ist schwer; ich fin - de sie  
 soar. My peace is gone, my heart is sore, And glad - ness

*pp* *Largo.*

*molto ritard.* *pp*

nim - mer und nim - mer - mehr.  
 gone for - ev - er - er - more.

*pp*



*p*  
 Ich den - ke  
 What word can

*pp*  
 dein, kannstets nur dei - ner den - ken,  
 an - swer thine? What speech can tell thee

*pp*  
 nur dei - nem Glück ist die - ses  
 All that my heart is say - ing

*f*  
 Herz ge - weicht;  
 si - lent - ly?

*p* *cresc. sempre.*  
 wie Gott auch mag des Le - bens Schicksal len - ken, ich  
 O with the ful - ness of all rap - ture fill me! O

*ff*  
 lie - be dich, ich lie - bedich, ich lie - bedich in Zeit und E - wig - keit! Ich  
 Love of mine! O Love of mine! O Love of mine to all e - ter - ni - ty! O

*cresc. sempre.*

*rit.*  
 lie - be dich in Zeit und E - wig - keit!  
 Love of mine to all e - ter - ni - ty!

*ff rit.* *mp* *dim.* *pp*

# O bitt' euch liebe Vögelein.

(Ye Merry Birds.)

FERD. GUMBERT.

Allegretto.

1. Wohl vie - le  
1. A thou - sand,

*tr* *tr*  
*leggeramente.*

tau - send Vö - ge - lein die sin - gen hell im grü - nen Hain, sie ha - ben  
2. sen - den in ein Thal mit lust - gen Quel - len oh - ne Zahl. Da bli - hen  
*thou - sand bird - lings gay Sing in the leaf - y woods all day. With air - y*  
2. seek a qui - et vale, Where bloom - ing flow - rets scent the gale, Where sil - v'ry

all' zwei Flüg - lein schön Zu flie - gen ü - ber Land und See'n, sie ha - ben  
Blu - men süß und lind, Und nei - gen sich im A - bend - wind, ich will euch  
*wing - lets bright and free, To waft them fur o'er land and sea; With mer - ry*  
*foun - tains swell and flow, Where warm winds mur - mur soft and low; I'd have you*

*cresc.* *cresc.*

al - le sü - ssen Mund Zu sin - gen hell aus Her - zen's grund, } O  
sen - den vor ein Haus da lacht der Früh - ling selbst her - aus. } I  
*voic - es fresh and clear, With glad hearts sound - ing fur and near; } I*  
*rest a cot be - side Where looks and laughs spring's sweet - est pride; }*

Andante con molto espressione.

bitt' euch lie - - - be Vö - - ge - lein, O  
 pray you tell me, bird - - ling fair, I

*legato.*

bitt' euch lie - - - be Vö - - ge - lein will  
 pray you tell me, bird - - ling fair, will

keins, will keins von euch mein  
 none, will none of you my

Bo - te, mein Bo - - te sein?  
 mes - sage, my mes - - sage bear?

1 2 3  
 2. Ich will euch 3. Am  
 2. I'd have you 3. With

*p*

*D.S.*

lieb-sten flög' ich sel - ber hin und sagt' ihr wie so treu ich bin, und  
 you could I, too, fly thro' air, And un - to her my truth de - clare, And

klag't ihr mei-ne lan - ge Pein, dass fern von ihr ich - jetzt muss sein, da läg'ich  
 say to her how deep my pain Since far from her I - must re - main; There, hap - py

*cresc. e string.*

auch an ih - rer Brust, und Kuss um Kuss und Lie - bes - lust. — O  
 birds, with you I'd rest! Of love and joy and peace pos - sest! — I

Andante con molto espress

bitt' euch lie - be Vö - ge - lein, O  
 pray you tell me, bird - lings fair, I

*legato.*

bitt' euch lie - be Vö - ge - lein, will  
 pray you tell me, bird - lings fair, Will

keins, will keins von euch mein  
 none, will none of you my

Bo - te, mein Bo - te sein? O bitt' euch lie - be Vö - ge -  
 mes - sage, my mes - sage bear? I pray you tell me, bird - lings

lein, O bitt' euch lie - be Vö - ge - lein.  
 fair, I pray you tell me, bird - lings fair.

# Bind' auf dein Haar.

(My mother bids me bind my hair.)

JOSEPH HAYDN.

Allegro.

mf

*püf*

*p*

*fz*

*mf*

*fz*

Bind'  
My

auf dein Haar, die Mut-ter spricht, und Bän-der win-de drein; mit  
moth-er bids me bind my hair With bands of ros-y hue, Tie

ro-sen-ro-then Schlei-fen licht, so schmück' dein Mie-der fein,  
up my sleeres with rib-bands rare, And lace my bod-dice blue,

mit ro - sen - ro - then Schlei - fen licht, so schmück', so  
Tie up — my sleeves with rib - bands rare, And lace, — and

*fz* *fz*

schmück' dein Mie - der fein. Willst  
lace my bod - dice blue. For

trau - ern du, mein Kind, al - lein, weil al - les tanzt so  
why, she cries, sit still and weep, While oth - ers dance and

gern? Ach, a - ber ach das  
play? A - las! I scarce can

*p* *rf* *p*

Her - ze mein seufzt: weh! mein Lieb' ist fern! Ach,  
go or creep While Lu - bin is a - way. A -

*rit.* *mp*

a - ber ach, das Her - ze mein seufzt: weh! mein Lieb' ist fern! mein  
 lus! I scarce can go or creep, While Lu - bin is a - way, while

*p* *mf* *dim.*

Lieb', mein Lieb' ist fern! Ist so fern! Ist so fern! O  
 Lu - bin is a - way, is a - way; is a - way. 'Tis

*stén - p* *tan - do.* *pp* *mf*

*p* *stén - tan - do.* *pp* *mf*

schö - ne Zeit, da er mir nah, den ein - zig ich ge - liebt, ich  
 sad to think the days are gone, When those we love are near! I

si - tze auf dem Stei - ne da und seuf - ze schwer be - trübt.  
 sit up - on this mos - sy stone, And sigh when none can hear,

*fz*

Ich si - tze auf dem Stei - ne da und seuf - ze, seuf - ze schwer be -  
 I sit up - on this moss - y stone, and sigh, And sigh when none can

*fz* *fz*

trübt. Ich spin - ne, doch ich  
hear. And schüle I spin my

weiss es kaum; ich sing' mein klei - nes Lied, doch  
flax - en thread, And sing my sim - ple lay, The

al - les todt und wie ein Traum, seit er, der Lieb - ste schied, doch  
vil - lage seems a - sleep or dead, Now Lu - bin is a - way, The

al - les todt und wie ein Traum, seit er, der Lieb - ste schied, seit  
vil - lage seems a - sleep or dead, Now Lu - bin is a - way, now

er, der Lieb - ste schied, seit er schied, seit er schied.  
Lu - bin is a - way, is a - way, is a - way.

er, der Lieb - ste schied, seit er schied, seit er schied.  
Lu - bin is a - way, is a - way, is a - way.

# Des Geistes Gesang. (The Spirit's Song.)

JOSEPH HAYDN.

Andante.

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

Horch!                      Horch!                      was dein Treu-er spricht  
Hark!                      Hark!                      what I tell to thee.

am Gra-be trau-re nicht,    am Gra-be trau-re  
Nor sor-row o'er the tomb,    Nor sor-row o'er the

nicht.  
*tomb.*

Mein Geist umschwebt die Flur, Mein  
My spir - it wan - ders free, My

Geist umschwebt die Flur und harrt und harrt auf - dei - nen nur.  
spir - it wan - ders free, And waits, and waits till - thine shall come.

*f* *f* *p*

*f* *p*

Du si - tzeit stumm al - lein, - das Aug' in feuch - ter Glut dein  
All pen - sive and a - lone - I see thee sit and weep, Thy

*p*

Haupt lehnt auf dem Stein wo mei-ne A - sche ruht, wo — mei-ne  
head up - on the stone Where my cold ash - es sleep, Where — my cold

A - sche ruht. Ich se - he je - den  
ash - es sleep. I watch thy speak-ing

Blick und je - der Thrä-ne Lauf be - vor die Luft ihn nimt be -  
eyes, And mark each fall-ing tear, I catch thy pass-ing sighs, I

vor die Luft ihn nimt fang' ich den Seuf-zer auf.  
catch thy pass-ing sighs, Ere they are lost in air.

Horch! Horch! was dein Treu-er  
Hark! Hark! what I tell to

spricht am Gra-be, am Gra-be trau-re nicht, mein Geist umschwebt die Flur, mein  
thee, Nor sor-row, Nor sor-row o'er the tomb, My spir-it wan-ders free, My

Geist umschwebt die Flur und harrt auf dei-nen nur, mein Geist umschwebt die  
spir-it wan-ders free, And waits till thine shall come, My spir-it wan-ders

Flur und harrt, und harrt auf dei-nen nur, auf dei-nen  
free, And waits, and waits till thine shall come, till thine shall

nur.  
come.

Little Karen.<sup>+</sup>

P. HEISE.

Allegretto.

1. Dost remem-ber, dear, when last Au - tumn home we went Thro' the fields, how  
 2. Dost remem-ber, too, when a - round the hearth sat we, Thou didst si - lent

oft thy blue eyes on me were bent? It flash'd a-cross my mind That till  
 list to the sto-ries told by me? Thy gaze on me was turn'd, Till my

then I had been blind, Tell me, lit - tle Kar-en, what thy heart felt  
 heart with-in me burn'd, Tell me, lit - tle Kar-en, what thy heart felt

then, Tell me, lit - tle Kar - en, what thy heart felt then?  
 then, Tell me, lit - tle Kar - en, what thy heart felt then?

+ In the original the accent falls thus:  
 Tell me, lit-tle Kar-en, what thy heart felt then, Tell me, lit-tle Kar-en, what thy heart felt then?

(+ Pronounce the *a* broadly, as in the word *far*.)

3. When at Christmas - tide, to the mu - sic's cheer - ful sound, We with nim - ble  
4. Now the Spring is here, see, the buds are o - p'ning wide, Birds be - gin to

*p*

feet flit - ted gai - ly o'er the ground; I glanc'd but did not speak, Deep  
build, na - ture's deck'd now like a bride; All things that live and move Are

*accel.*

crim - son grew thy cheek, Tell me, lit - tle Kar - en, what thy heart felt  
dreaming but of love, Tell me, lit - tle Kar - en, what thy heart feels

*accel.*

*rall.*

then, Tell me, lit - tle Kar - en, what thy heart felt then?  
now, Tell me, lit - tle Kar - en, what thy heart feels now?

*f* *rall.* *p*

# Murmeldes Lüftchen, Blütenwind.

(Murmuring breezes.)

HEYSE.

ADOLF JENSEN.

Poco mosso, con summa dolcezza. *p*

Mur - - -  
Mur - - -

*pp una corda al fine.*

*Red.*

- meln-des Lüft-chen, Blü - then wind, der die schö - ne Welt  
- mur-ing breeze of scent - ed air, On thy fair - y wings

*Red. Red. Red. Red.*

durch - wan - delt, sing' ein Lied mit den  
oh wan - der, Soft - ly sing in the

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

Blät - ter der Ul - me, sing' ein Lied mit den  
wil - low tree - yon - der, Soft - ly sing in the

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

Blät - tern der Ul - me denn es schläft -  
 wil - low tree you - der Where she sleeps, -

*p* *pp*

*decresc.* *pp*

Red. Red. \* Red.

mein sü-sses Kind, - denn es schläft mein sü - sses  
 my maid - en fair, - Where she sleeps, - my' maid - en

*mf*

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

Kind.  
 fair.

*pp*

Red. \* Red. \*

Heu - - te sollst du, sanf - ter West, -  
 For a while, oh Zeph - yr calm, -

*p* *p*

Red. Red. Red. Red.

*p*  
Schlum - mer ü - ber die er - gie - ssen  
Let her cease to know the an - guish

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

die mich, Frie - den, nicht ge - nie - ssen,  
Un - der which I pine and lan - guish,

Red. Red. Red. Red.

die mein Leid nicht schla - fen lässt.  
Then on both will fall the balm.

Red. Red. \*

*p* *pp* *p* *pp*

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

*p*  
Wie - - - ge sie mir ein ge - lind, Lüft - chen,  
Whis - - - pered com - fort hith - er - bear, Then on

Red. Red. Red.

das die Welt durch - wan - delt, sing' ein  
 fair - y pin - ions wan - der, Soft - ly

*p*

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

Lied mit den Blät - tern der Ul - me, sing' ein  
 sing in the wil - low tree yon - der, Soft - ly

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

Lied mit den Blät - tern der Ul - me, denn es schläft  
 sing in the wil - low tree yon - der Where she sleeps,

*mf.* *p* *pp*

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

mein sü - sses Kind, denn es schläft mein sü - sses  
 my maid - en fair, Where she sleeps, - my maid - en

*mf.*

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

Kind.  
 fair.

*pp*

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

*p*

Schwei - fest zwi - schen grü - nen Zwei - gen, lu - stig mur - melnd  
 Mid the ver - dant leaf - y cov - er, Whis - per of the

*p*

von den Won - nen, die mir al - le nun zer - ron - nen,  
 joys de - part - ed Which have left me brok - en - heart - ed;

*molto cresc.*

von dem Lied, das heut' mein ei - gen Küh -  
 On my lips, a smile may hov - er. Raise

*molto cresc.*

ler, sanf - ter, plau - dern der Wind, der die  
 it hear'n ward, mur - mur - ing air, Then on

schö - ne Welt durch - wan - dert,  
 fair - y pin - ions wan - der,

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## Lehn' deine Wang' an meine Wang'?

(O let me press thy cheek to mine.)

ADOLPH JENSEN.

Andante. *p con passione.*

Lehn' dei - ne  
O let me

Wang' an mei - ne Wang', dann flie - ssen die Thrä - nen zu -  
press thy cheek to mine, To - geth - er our tears then may

sam - - men, und an mein Herz drück'fest dein  
flow, love; In close ca - ress my heart and

Herz, dann schla - gen zu - sam - men die Flam - men. Und wenn in die  
thine With one flame of pas - sion shall glow, love. And when o'er the

*ff* *p*

gro - sse Flam - me fließt der Strom von un - sern  
fires of sweet de - sires The ten - der tear - stream

*pp*  
Thrä - - - nen, und wenn mein Arm dich ge - wal - tig um -  
rolls, love, When such a bliss we have tast - ed as

*pp*

*p*  
schliesst, sterb ich vor Lie - bes - seh - - - nen.  
this, Let death in - vade our souls, love.

*p*

*pp perdendosi.*  
Lehn dei - ne Wang' an mei - ne Wang!  
O let me - press thy cheek to mine!

*pp*

# Sehnsucht.

(Last Night.)

CHRISTIAN WINTHER.

HALFDAN KJERULF.

Andante. *p*

1. Ich kann - te heu - te nicht  
 2. Dein denk' ich mit Herz und  
 3. Glaub' nicht, ich könnt' dich ver -  
 1. Last night the night - in - gale  
 2. I think of you in the  
 3. O think not I can for -

*p dolce.*

schla - fen, mich weckt die Nach - ti - gall! Mein Ohr ih - re  
 Mun - de, und send' dir mei - nen Blick, Du schlugst mir die  
 ges - sen, ver - trau' der Lie - be Macht, Will tief in das  
 woke, me, Last night when all was still, It sang in the  
 day - time, I dream of you by night, I wake and  
 get you; I could not if I would, I see you in

*dolce.*

Tö - ne tra - - fen vom Wald — mit hel - lem Schall. Mein  
 tief - ste Wun - de, nicht Ant - wort giebst du — zu - rück. Nur  
 Herz dich pres - sen und tra - gen durch Gra - bes - nacht Zu  
 gold - en moon - light From out — the wood - land hill: I  
 would you were here, love, And tears — are blind - ing my sight. I  
 all a - round me, The stream, — the night, the wood. The

*p*

Fen-ster, das öff - net ich lei - - se und starrt in das Nacht - re -  
 Seuf - zer im nächt - li - chen Win - - de, vom Zwei - ge ein Wink so  
 leuch - ten - dem Ster - nen - ge - fun - - kel, wo Lie - be ver - geh - et  
*o - pen'd my win - dow so gen - tly, I look'd on the dream - ing*  
*hear a low breath in the lime - tree, The wind - is float - ing*  
*flow - ers that slum - ber so gen - tly, The stars - a - bove the*

*dolce.*  
*pp* *pp* *mf*

vier ——— und liess die sü - sse Wei - se sie sin - gen,  
 fern, ——— nur küh - ler Thau der Liu - de ja Lin - de,  
 nicht ——— trotz Tod und schau - r'gem Dun - kel, ja Dun - kel,  
*dew, ——— And oh! the bird, my dar - ling, Was sing - ing,*  
*thro', ——— And oh! the night, my dar - ling, Is sigh - ing,*  
*blue, ——— Oh! Heav'n it - self, my dar - ling, Is pray - ing,*

*p*

*p*  
 sin - gen von dir, von dir.  
 kalt auch vom ho - hen Stern.  
 Dich zu des Him - mels Licht.  
*sing - ing of you, of you.*  
*sigh - ing for you, for you.*  
*pray - ing for you, for you.*

Tempo I.  
*p colla voce. >* *dolce.*  
*Red.* \*

## Es war ein Traum.

*(It was a dream.)*

E. LASSEN.

Lento, con molto sentimento.

1. Ich hat - te einst ein schö - nes  
1. Ah! once I had a fa - ther -

Va - ter - land — der Ei - chen - baum wuchs dort so hoch, — die  
land so fair, — The oak so grand - ly flour - ish'd there, — And

Veil - - chen nick - ten sanft — Es war ein  
vi - - o - lets kiss'd the stream; — It was a

*p*

*pp*

*And.* \* *And.* \*

*And.* \* *And.* \*

*And.* \* *And.* \*

Traum! 2. Und als ich nun in's fer - ne Aus - land kam, — da  
 dream! 3. Das küss - te mich auf deutsch und sprach auf deutsch — man  
 2. And since in for - eign lands I came to dwell, — A  
 3. I kiss'd her lips, she spoke my na - tive tongue, — How

*p*

Red. \* Red. \*

war ein Mäd - chen zau - ber - schön — und blond — von Haar zu  
 glaubt es kaum, wie gut es klang — das Wort — "ich lie - be  
 maid more fair than words can tell — Came, bright — as morn - ing's  
 sweet its home - ly ac - cents rung! — Our love — flow'd like a

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

seh'n! — Es war ein Traum!  
 dich!" — It was a dream.  
 beam! —  
 stream! —

To ♪ for 3<sup>d</sup> Verse.

*pp*

Red. \*

*pp*

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

# Die Loreley.

(Loreley.)

F. LISZT.

Moderato.

*mf*

*p*

Ich weiss nicht, was soll's be - deu - ten, dass ich so trau - rig,  
 I scarce know what means this sor - row, Why so un - hap - py

so trau - rig bin. Ein  
 that tear - drops flow. A

Mährchen aus al - ten Zeiten das kommt mir nicht aus dem Sinn, das  
 sto - ry my heart re - mem - bers, A tale of long years a - go, A

kommt mir nicht aus dem Sinn.  
 tale of long years a - go.

*smorz.*

*poco rit.*

*dolce.*

*una corda.*

*dim.* *poco rit.*

Adagio.

Die Luft ist kühl und es dun - kelt  
 The wind is cool in the twi - light

*dolce sempre legato.*

*Red.* \*

und ru - hig ru - hig fließt der Rhein, und  
 And smooth-ly, smooth-ly flows the Rhine, And

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

ru - hig fließt der Rhein, der Gi - pfel des  
 smooth-ly flows the Rhine. The peak of the

*un poco cresc.*

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

Ber - ges fun - kelt im A - bend - son - nen -  
 moun - tain is glow - ing As part - ing sun - beams

*p*

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

*ritenuto.*

schein im A-bend-son - nen - schein.  
 shine, As part-ing sun - beams shine.

*smorz.* *ppp* *sempre una corda.*

*sotto voce.*

Die schön - ste Jung-frau  
 A maid of won-drous

*espress.*

sit - zet dort o - ben wun - der - bar, ihr gold'nes Geschmeide blit - zet sie  
 beau - ty, Be - hold! is sit - ting there, Her pre - cious jew - els all glit - ter, She

*poco rall.* *sempre dolce.*

kämmt — ihr gold'nes Haar: sie kämmt es mit gold'nem Kam - me und  
 combs — her gold - en hair: With comb of pure gold she combs it, And

*poco rall.* *sempre dolcissimo.*

singt — ein Lied da - bei — das hat ei - ne wunder - sa - me,  
 sings — a song the while, — A song that is quite en - chant - ing,

*cresc.*

*cresc. molto.*

ge - walt' - ge Me - lo - dei,      ge - walt' - ge Me - lo -  
 And hearts — may soon be - guile,      And hearts — may soon be -

*string.*      *tre corde.*

*Allegro agitato molto.*

dei      Den Schiffer      im kleinen  
 güle.      The Sail-or      hears it in  
 trem.

*f*      *ff*      *mf*

Schiffe      er - greift es      mit wil-dem Weh,      er  
 pass-ing,      Is spell-bound      as ac-cents flow,      He

schaut nicht die Fel - sen - rif-fe,      er schaut nur hin-auf  
 gaz - es whence comes the sing-ing,      Nor thinks of the rocks,

*p*      *cresc.*

*p*      *cresc.*

hin - auf      in die Höh?      Ich  
 the rocks,      down be-low.      The

*ff*

gla - be die Wel - len ver - schlin - gen am  
 wa - ters all quick - ly o'er - whelm him, And

Red. \* Red. > string. Red. \* Red. \* Red. \*

En - - de Schif - fer und Kahn,  
 lost is he to the sight.

string.  
 Red.

Und  
 And

ff

Meno mosso. \* Red. Red. rit.

das hat mit ih - rem Sin - gen die Lo - re - ley, die Lo - re - ley ge - than.  
 this was done by the Lore - ley, Who sweet - ly sang, who sweet - ly sang that night.

p

Espressivo Tempo I.

Und das hat mit  
 And this was done

una corda.

Red. sempre legato. \* Red. \*

ih - re - Sin - - gen die Lo - re - ley die  
 by the Lore - - ley, Who sweet - ly sang, who

Lo - re - ley ge - than die Lo - re - ley — ge - than.  
 sweet - ly sang that night, Who sweet - ly sang — that night.

*sempre dolce.*

und das hat mit ihrem Sin - - gen (gen) die  
 And this was done by the Lore - - ley, (ley) Who

Lo - re - ley die Lo - re - ley — ge - than, die  
 sweet - ly sang, who sweet - ly sang — that night, who

*p*

Lo - re - ley ge - than.  
 sweet - ly sang that night.

*pp* *smorz.*

*ppp*

## Des Glockenthürmers Töchterlein.

*(The bellringer's daughter.)*

FR. RÜCKERT.

CARL LOEWE, Op. 112<sup>a</sup>.

Andantino.

Mein hoch - ge - bor - nes Schä - tze - lein, des Glo - ckenthür - mers  
 My love's too high - ly born, I fear, The church - bell - ring - er's

Töch - ter - lein, mahnt mich bei Nacht und Ta - ge mit je - dem Glocken -  
 daugh - ter dear, And yet her voice comes steal - ing When - e'er the bells are

schla - ge: ge - den - ke mein, ge -  
 peal - ing: "Re - mem - ber me, Re -

den - ke mein! Mein hoch - ge - bor - nes Schä - tze - lein, des Glo - ckenthür - mers  
 mem - ber me!" My love, on pin - na - cle se - vere, Thou church - bell - ring - er's

Töch-ter-lein, ruft mich zu je - der Stun - de wohl mit der Glo - cken  
 daugh-ter dear, I hear thy voice con - sol - ing, When - e'er the bells are

Mun - de: ich har - re  
 toll - ing: I'll wait. for

dein, ja dein, ich har - re  
 thee, for thee, I'll wait for

dein, nur dein. Mein  
 thee, for thee! So

*vibrato.*  
*dim.*

noch - ge - bor - nes Schä - tze - lein, des Glo - cken - thür - mers Töch - ter - lein, es  
 far a - bove my head doth rear, The church - bell - ring - er's daugh - ter dear, The

stellt die Uhr mit Glücke bald vor und bald zu -  
*time of day she know - eth, Now fast, now slow she*

rücke, so wie's uns mag ge - le - gen sein, so wie's uns mag ge -  
*go - eth, As oth - er folk are far or near, As oth - er folk are*

le - gen sein. Mein hoch - ge - bor'nes Schä - tze - lein, sollt' es nicht hoch - ge -  
*far or near, My love that in - to heav'n can peer, My church - bell - ring - er's*

bo - ren sein? Der Va - ter hoch - ge - bo - ren, die Mut - ter hoch er -  
*daugh - ter dear, Her fa - ther's high and might - y, Her moth - er's high and*

ko - - ren, hat hoch - - ge - bor'n ihr  
*fligh - - ty, She'll hold her head as*

Töch - - - ter - lein, ja, ja, hat hoch - - - ge -  
*high,* *'tis clear, aye, aye,* *shell hold,* *shell*

bor'n ihr Töch - - - ter - lein, ja, ja!  
*hold her head as high, 'tis clear!*

*vibrato.*  
*dim.*

Mein hoch - ge - bor' - nes Schä - tze - lein ist  
*The church - bell - ring - er's daugh - ter dear At*

nicht hoch - mü - thig, das ist fein, es kommt ja hin und wie - der von  
*her poor lov - er does not sneer, But from her loft - y sta - tion Dr -*

sei - - - ner Höh' her - nie - - der zu mir ge - stieg'n im  
*scends up - on oc - ca - sion And vis - its me by*

Mon - den - schein. Mein hoch - ge - bor - nes Schä - tze - lein sprach jüngst: der al - te  
 moon - light drear The church - bell - ring - er's daugh - ter dear Has late - ly said, my

Thurm fällt ein, man merkt's an sei - nem Wan - ken, will nicht in Lüf - ten  
 heart to cheer; The tow'r is old and shak - ing, I live in dread and

schwan - ken, will dein zu eb' - - - ner Er - - - de  
 quak - ing; I'll come be - low, I'll come be -

sein, ja dein, will dein zu eb' - - - ner Er - - - de  
 low, aye, aye! for love is here, for love is

sein, ja dein!  
 here, is here!

*vibrato.*  
*dim.*

*sf*

*f*

8.

# Bonne Nuit.

(Sweet good-night.)

C. DISTEL.

J. MASSENET.

Andantino.

*p*

La ter - re dort au ciel pur, Les é -  
The sleep - ing earth si - lent lies 'Neath the

*dolciss.*

*pp* 2 Ped.

toi - les dans l'a - zur. De - scend - ent veil - ler sur el - le; Sur - ter - re.  
tran - quil a - zure skies, O'er her stars their guard are hold - ing; On the earth what

un jar - din fleu - rit Mais les fleurs ont - pli - é l'ai -  
bloom - ing gar - dens rise, But the blos - soms soft their wings are fold -

*dim.*

le. Bon - ne nuit, bon - ne nuit, bon - ne nuit!  
ing. Sweet good night, sweet good night, sweet good night!

*pp*

Un pe-tit toit mon-te seul Au jar-din sous le til-leul,  
A lit-tle cot, scarce 'tis seen, Hides a-mid a gar-den green,

Il porte une hum-ble tou-rel-le, Un oi-se-let dans son nid  
It bears an hum-ble wee tow-er, Where a bird-ling watch-es o'er the scene

Ga-zouille et fait sen-ti-nel - - - le. Bonne  
Trit - tling in its leaf-y bow - - - er: Sweet good

*dim.*

nuit, bon-ne nuit, bon-ne nuit!  
night, sweet good night, sweet good night!

*pp*

Dans la tou - r - elle une en - fant S'est en - dor - mie en rê - vant —  
 This tow - er holds, hap - py nest, A sleep - ing child, sweet - ly blest, —

A la fleur frai - che comme el - le, Le ciel la garde et re - luit  
 Dreams she of the flow'rs al - so sleep - ing, May Heav'n, re - flect - ed in her breast,

En son â - me jeu - ne et bel - - - le. Bon - ne nuit, bon - ne  
 From all harm her young life be keep - - - ing! Sweet good night, sweet good

nuit, bon - ne nuit!  
 night, sweet good night!

*pp*

# On Wings of Music.

## Auf Flügeln des Gesanges.

H. Heine.

Words by W. Bartholomew.

F. MENDELSSOHN.

Andante tranquillo.

1. On wings of Mu - sic roam - ing, With  
 2. blue - ey'd vi - o - lets ly - ing Look

1. Auf Flü - geln des Ge - san - ges, Herz -  
 2. Veil - chen kichern und ko - sen, und

*sempre p e legato.*

thee, my Sis - ter, I glide Where the gay flow - ers are  
 up to the stars with de - light; There the musk - ros - es are

lieb - chen trag ich dich fort, fort nach den Flu - ren des  
 schau nach den Ster - nen em - por, heim - lich er - zäh - len die

bloom - ing, On banks by the Gan - ges tide. Oh,  
 sigh - ing Fond se - crets like Fays of the night. There

Gan - ges, dort weiss ich den schön - sten Ort; da  
 Ro - sen, sich duf - ten - de Mähr - chen in's Ohr. Es

*sf* *p*

there in a gar - den of ros - - es, While moon - beams calm - ly  
light - foot - ed An - te - lopes hid - - ing Lie crouch - ing ready to

liegt ein roth - blü - hen - der Gar - - ten in stil - lem Mon - den -  
hü - pfen her - bei — und lau - - schen die from - men klu - gen Ga -

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

shine ——— The lo - tus - flow - er un - clos - - es Her  
leap ——— While on in dis - tant glid - - ing The

schein, ——— die Lo - tos - blu - men er - war - - ten ihr  
zell'n, ——— und in der Fer - nen rau - - schen des

*cre* *scen* *do.*

eye to gaze on thine, ——— The lo - tus - flow - er un -  
riv - er seeks the deep, ——— While on in dis - tance

trau - tes Schwa - ster - lein, ——— die Lo - tos - blu - men er -  
heil' - gen Stro - mes Well'n, ——— und in der Fer - nen

*dimin.* *p* *pp*

*p cresc.*

*p*

clos - - - es Her eye to gaze on thine.  
glid - - - ing The riv - er seeks the deep.

*p cresc.*

*p*

rau - - - ten ihr trau - tes Schwester - lein.  
schi - - - en des heil - gen Stro - mes Well'n.

1

*f*

*dim.*

2. There  
2. Die

3. Re - clin - ing with thee, while  
3. Dort wol - len wir nie - der -

*cresc.*

*p*

*cresc.*

*Red.* \*

night gleams Un - der the spread - ing - palms, We  
sin - ken, in - ter dem Pal - men - laub, und

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

*cresc.*

woo the Pow-er of bright dreams, To shed their heav'n - ly  
 Lieb' und Ru - he trin - - ken und träu - men se - li - gen

*f* *dim.*

charms, \_\_\_\_\_ To shed their  
 Traum, \_\_\_\_\_ und träu - - men

heav'n - - ly charms, Their  
 se - - li - gen Traum,

*dim.*

heav'n - - ly charms. \_\_\_\_\_  
 sel' - - gen Traum. \_\_\_\_\_

# The First Violet.

## Das erste Veilchen.

Egon Ebert.

Words by W. Partholomew.

F. MENDELSSOHN.

Andante con moto.

When I be -  
Als ich das

hell the first — vio - let bloom, I gazed on its  
er - ste Veil - chen er - blickt, wie war ich von

beau - ty, I breath'd — its per - fume; The her - ald of  
Far - ben und Duft — ent - zückt! Die Bo - tin des

Spring - dawn close - ly was prest, ———— And fond - ly  
 Len - ges drückt' ich voll Lust ———— an mei - ne

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 3/4 time signature. The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and quarter notes in the left hand.

cher - ish'd to live on my breast; The her - ald of  
 schweel - len - de hof - - fen - de Brust die Bo - - tin des

*p*

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *p* (piano) is placed below the piano part.

Spring - dawn close - ly was prest, ———— And  
 Len - ges drückt' ich voll Lust ———— an

*cresc.*

*cresc.* *p*

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings of *cresc.* (crescendo) and *p* (piano) are present.

fond - - ly cher - ish'd to live ———— on my  
 mei - - ne schweel - len - de hof - - - - fen - de

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *p* (piano) is present.

breast.  
Brust.

*dim. rit.*

*cresc.* *pp*

*pp*

The Spring is de-part-ed, the vio-let is dead,  
Der Lenz ist vor-ü-ber das Veil-chen ist todt

*a tempo.* *pp*

the vio-let is dead! Flow-ers more gay now deck its  
das Veil-chen ist todt; rings stehn ziel Blu-men, blau und

*cresc.* *sf* *p* *cresc.*

bed. Unheed-ed they blos-som, in mem-ry I see The vio-let, the  
roth. ich ste-he in-mil-ten, und se-he sie kaum ich ste-he in-

*sf* *sf* *cresc.*

*f* vio-let, in mem-'ry I see, The vio-  
 mit-ten und se-he sie kaum, das Veil

*dim.*

- let, the vio-let that first bloom'd so sweet-ly for me, The  
 - chen, das Veil - chen er - scheint mir im Früh - lings - traum, das

*f* *pp*

vio-let that first bloom'd, that first bloom'd so  
 Veil - chen er - scheint mir, er - scheint mir im

*p* *pp* *ad lib.*

sweet-ly for me.  
 Früh-lings - traum.

*p* *dim e ritard.* *pp*

## Zuleika.

## Suleika.

Göthe.

F. MENDELSSOHN.

Allegro assai.

*f*

1. Whence the last wind's ag-i - ta - tion? does it  
1. Was be - deu - tet die Be - weg - ung? Bringt der

bring me news of glad - ness? The vi - bra - tion of its pin - ions, soothes the  
Ost mir fro - he Kun - de? Seiner Schwin - gen fri - sche Re - gung kühlt des

heart that pines, the heart that pines in sad - ness, Spor - tive  
Her - zens, kühlt des Herzens tie - fe Wun - de. Ko - send

with the dust 'tis play - ing, rais - ing clouds, and from the flow - ers All the  
spielt er mit dem Stau - be, jagt ihn auf in leich - ten Wöl - kchen, treibt zur

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

*f* *f* *f* *sf* *p* *sf* *p*

*f* *cresc.*

*ritard.* *a tempo.*

mer - ry in - sects driv - ing, to the shel - ter'd vine - yard bow - ers. Whence the  
 si - chern Re - ben - lau - be der In - sek - ten fro - hes Völk - chen. Was be -

*p* *ritard.* *a tempo.*

last wind's ag - i - ta - tion, does it bring me news of gläd - ness?  
 deu - tet die Be - weg - ung? Bringt der Ost mir fro - he Kun - de?

*fp*

*cresc.* *f*

The vi - bra - tion of its pinions, soothes the heart that pines in -  
 Sei - ner Schwingen fri - sche Regung kühlt des Her - zens tie - fe -

*cresc.* *f*

sadness. *f*  
 Wunde. 2. It al -  
 2. Lindert

*f sf sf sf sf sf sf fp*

lays the heat of noon-day, and my cheeks too fervent glow - ing, And the  
*sauft der Son - ne Glü - hen, kühlt auch mir die hei - ssen Wan - gen, küsst die*

rip'ning grape it kiss - es on the fields and moun - tains, on field and mountain growing.  
*Re - ben noch im Flie - hen, die auf Feld und Hü - gel, auf Feld und Hü - gel prangen.*

And it whis - pers soft - ly to me, thousand greet - ings it ex - presses, Ev'ning  
*Und mir bringt sein lei - ses Flüstern von dem Freun - de tausend Grüsse eh'noch*

may bring friends still near - er with a thou - sand sweet ca - ress - es, Ev'ning  
*die - se Hü - gel dü - stern, grü - ssen mich wohl tau - send Küss - se. Eh'noch*

may bring friends still near - er, with a thou - sand sweet ca - ress - es,  
 die - se Hü - gel dü - stern, grü - ssen mich wohl tau - send Küs - se,

*fp*

*cresc.*  
 Ev - 'ning may bring friends still near - er, with a thou - sand sweet ca -  
 eh' noch die - se Hü - gel dü - stern, grü - ssen mich wohl tau - send

*f*

*cresc.*

*f*

*un poco*

resses.  
 Küsse.

3. And thus  
 3. Und so

*f sf sf sf sf sf sf fp*

*ritenuto.*

on - ward thou canst wan - der, serv - ing friend and those in sor - row, In the  
 kannst du wei - ter zie - hen! Die - ne Freun - den und Be - trüb - ten. Dort, wo  
*un poco ritenuto.*

*fp*

*cresc.*

lof - ty glitt'ring turrets I may meet, — yes, I — may meet my love ere mor - row.  
 ho - he Mauern glühen, find'ich bald, — ja find'ich bald den Viel - ge - lieb - ten.

Tempo I.  
 Ah, the on - ly true heart's tidings, breath of love, sweet gift of heaven, From his  
 Ach, die wah - re Her - zens - kun - de, Lie - bes - hauch, er - frischtes Leben, wird mir

*cresc.* — — — *f* *ritard.* *a tempo.*  
 lips a - lone I take them, by his voice a - lone are giv - en. — Ah, the on - ly true heart's  
 nur aus seinem Mun - de, kann mir nur sein A - them ge - ben, — Ach, die wah - re Her - zens -  
*a tempo.*

ti - dings, breath of love, sweet gift of heav - en, From his lips I  
 kun - de, Lie - bes - hauch, er - frisch - tes Le - ben, kann mir nur sein

*sf cresc.* *f ritard.*

take them, by his voice — yes, by his  
 A - them, nur sein A - them, nur sein

*f* *f* *f* *f* *f* *dim.*

*rit.*

*a tempo.*

voice are giv - - en; From his lips a-lone I  
 A - them ge - - ben, wird mir nur aus sei - nem

*a tempo.*

*p*

*cresc.* *sf ritard.*

take them, by his voice — a - - lone, his voice a-lone are  
 Mun - de, kann mir nur sein — A - them, nur sein A - them

*cresc.* *f ritard. sf*

*a tempo.*

given.  
 geben.

*f* *f* *f* *f* *f* *f*

*Red.* \*

## Das Veilchen.

*(The Violet.)*

GOETHE.

Allegretto.

W. A. MOZART.

*p*

*f* *p*

*p*

*mf*

*p*

her! da - her! die Wie - se her, und sang.  
long! a - long! the ver - dant mead and sang.

Ach, denkt das Veil - chen, wär' ich nur die schön - ste Blu - me der Na - tur, ach! nur -  
"Ah," thought the vio - let, "might I be The fair - est flow'r that man could see E'en on -

— ein kleines Weilchen Bis mich das Liebchen ab - gepflückt und an den Bu - sen matt gedrückt, ach  
 — by for a sea-son! Till me the girl had pluck'd in haste And in her beauteous bos - om plac'd, Al -

nur! ach nur! ein Vier - tel Stünd - chen lang! Ach! a - ber ach! das Mäd - chen  
 though, al - though but for a lit - tle while! But, O a - las! the maid - en

kam, und nicht in Acht das Veil - chen nahm, zer - trat das ar - me Veil - chen! Es  
 pass'd Un - mind - ful of the flow'r that crept So low - - ly on the mead - ow! It

sank, und starb, und freut' sich noch, und sterb' ich denn, so sterb' ich doch durch sie, durch  
 sunk and died but yet was glad, That press'd beneath her feet it had been doom'd to

*rall* *strin - gen - do.*

sie, — zu ih - ren Füß - - sendoch, das ar - me Veil - chen! Es war ein her - zig's Veil - chen.  
 meet with such a bliss - - ful fate, O sweet - est vio - let! It was a love - ly vio - let.

*rall* *p a piacere.* *f a tempo.*

## Keine Sorg' um den Weg.

*(Love finds out the way.)*

J. RAFF.

Con brio.

Kein Gra - ben so  
Though wide be the

*p* *f* *p* *sempre staccato leggiermente.*

breit, kei - ne Mau - er so hoch, wenn Zwei sich nur gut sind,  
moat, though high be the wall, If two are true lov - ers,

sie tref - fen sich doch.  
they'll meet spite of all.

Kein Wet - ter so grau - lich, so schwarz kei - ne Nacht, wenn Zwei sich nur  
Though wild be the weath - er, though dark be the night, If two are for

seh'n woll'n, — wie bald ist's ge-macht! Da giebt's ei-nen Mond-schein,  
 meet-ing, — Love lends them a light! Moon-light will shine for them,

da scheint wohl ein Stern, da blinkt noch ein Licht-lein, man nimmt ei - ne La-  
 stars sil-ver-rayed Bright-ly will twin-kle to give them their

*poco ritenuto.* *p rallent.*  
 tern; da fin-det sich schon ei - ne Lei - ter, ein Steg, — ein Steg: —  
 aid? Noth-ing can daunt them by night or by day, — by day: —

*mf a tempo. animato.*  
 — Wenn Zwei sich nur gut sind, — kei - ne Sorg' um den Weg, wenn  
 — If two are true lov - ers, — Love will find out a way, If

*mf a tempo.*  
 Zwei sich nur gut sind, — kei - ne Sorg' um den Weg. —  
 two are true lov - ers, — Love will find out a way. —

# Nymphs and Shepherds.

Words by THOMAS SHADWELL.  
(Poet Laureate: 1688 - 92.)

Music by HENRY PURCELL.

*Con moto.*

The first system of the instrumental introduction consists of two staves. The treble staff begins with a forte (*f*) dynamic, followed by a mezzo-piano (*mp*) section, and ends with a forte (*f*) section. The bass staff provides a steady accompaniment.

The second system continues the instrumental introduction. The treble staff features a mezzo-piano (*mp*) section that transitions into a forte (*f*) section. The bass staff continues with its accompaniment.

The third system concludes the instrumental introduction. The treble staff starts with a forte (*f*) section, followed by a mezzo-piano (*mp*) section, and ends with a forte (*f*) section. The bass staff continues with its accompaniment.

The first system of the vocal entry features a vocal line starting with a forte (*f*) dynamic and the instruction *con anima*. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "Nymphs and shepherds, come a-way, come a-way, Nymphs and shepherds, come a-way,"

The second system of the vocal entry continues the vocal line and piano accompaniment. The lyrics are: "come a-way, come, come, come, come a - way! In ye grove, in ye grove let's sport and

play, let's sport and play, let's sport and play! For this, this is Flo-ra's ho-ly-

day, this is Flo-ra's ho-ly-day, this is Flo-ra's ho-ly-day!

Sa-cred to ease and hap-py love, To

danc-ing; to mu - sic, to danc-ing, to

mu - sic and to po - et - ry

*mf* Your flock may now, now, now, now, *dim.* now, now, now, now, now,

*tranquillo.* now, se - cure - ly rove *cresc.* Whilst you ex - press, *molto cresc.* whilst

you ex - press your jol - i - try!

*slarg. e dolce.* Nymphs and shepherds come a - way, come a - way,

*cresc.* Nymphs and shepherds, come a - way, *rit.* come a - way, come, come, come, come a - way.

# Frühlingsglaube. (Spring Faith.)

FRANZ RIES.

Moderato.

*p*

Die lin - den Lüf - te sind er - wacht, —  
A - gain the 'balm - y breez - es play, —

*pp dolce.* *espr.*

*p*

*cresc.*

sie säu - seln und we - hen Tag und  
So gen - tly they mur - mur night and

*p* *cresc.*

Nacht, sie schaffen an al - - - len En - den. O fri - scher  
day, — And heav'n's rich fra - - - grance bor - row. New sounds a -

*pp*

*mf* *pp*

*una corda.*

Duft, o neu - er Klang! Nun ar - mes Her - ze, sei nicht  
rise, O - - - dors so sweet. O seek poor heart the change to

*poco*

*p* *poco*

*a poco cresc.*

bang, ar - mes Her - ze! Nun muss sich al - les, al - les wen - - den,  
greet, long - ing heart, — And cast a - way — thy sor - row, Ban - - - ish thy

*a poco cresc.* *f.*

*rit.*

al - - - les wen - - - den. —  
sor - - - row, thy sor - - - row. —

*dim.* *poco rit.* *pp a tempo.*

*p* *p*

Die Welt wird schö - ner mit je - dem Tag, — man  
The earth seems bright - er with ev' - ry morn, — While

*pp* *espr.* *p*

*cresc.* *mf*

weiss nicht, man weiss nicht, was noch werden mag, das Blühen will nicht  
blos - soms, while blos - soms gay her robe a - dorn, And fair - est flow'rs are

*cresc.*

*pp*

en - den. Es blüht das fern - ste, tief - - ste -  
 bloom - ing. They bloom a - round in ev' - - ry -

*pp*

*una corda.*

*p*

*poco a poco cresc.*

Thal. — Nun ar - mes Her - ze ver - giss der Qual, ar - mes Her - ze! Nun muss sich  
 vale, — With them, poor heart, — thy life re - gale, long - ing heart, — Each day new

*poco a poco cresc.*

*dim.* *molto rit.*

al - les, al - les wen - den, al - - les wen - -  
 hope, new hope re - sum - ing, For - get thy sor - -

*f* *dim.*

*p*

den. —  
 row. —

*pp a tempo.* *pp*

## Es muss was Wunderbares sein.

*(Most wondrous it must be.)*

O. von REDWITZ.

FRANZ RIES.

*p*  
*dolce.*  
 Was ist nun doch in mir er-wacht! Ich  
 What is it has a-wak'd in me And

*mf* *dim.* *pp*

*cresc.* *dim.* *p*  
 spür's durch al - le Sin - ne wie wenn in mil - der Früh - lings - nacht, der  
 fills my ver - y be - ing, as if the star - light's bril - lian - cy In

*dim.* *pp*  
 Ster - nen - glanz be - gin - ne. Wie wenn auf ein - sam stiller  
 spring - time I were see - ing. Like when up - on the si - lent

*p* *dim.* *pp*

*poco a poco cresc.*  
 Au sich Ro - sen sacht er - schlie - ssen, und  
 lea Each rose - bud soft un - clos - es, And

*poco a poco cresc.*

*mf* *p* *rit.*  
 En - gel drauf den Him - melstau aus gold - nen Scha - len  
 dew, on flow'rs poured ten - der - ly By an - gel - hands re -

*mf* *dim.* *p* *rit.*

## Allegro molto e con passione.

gie - ssen.  
 pos - es.

Wie schwer das Herz bald in mir schlägt, als  
 Now feels my heart heav - y and sad As

läg's in erz - nem Rin - gel  
 bound in chains' do - min - ion.

Bald fern bis zu den Ster - nen trägt es auf der  
 A - non a - gain 'tis light and glad As borne on

Sehn - - - sucht Schwin - ge, der Sehn - sucht Schwin - ge.  
 long - - - ing's pin - - ion, on long - ing's pin - ion.

*ff* *f*

Und hoch durch all des Lich - tes Meer  
 And high a - bore the sea of light,

*dim.*

hör ich ein Lied nun klin - gen; wie ein Ge - heim-niss, tief und hehr,  
 Hear I a sweet voice sing - ing, Like to a se - cret hid from sight,  
*molto marc.*

*poco a poco più tranquillo.*

*p*

spür ich's mein Herz durch-drin-gen;  
 It through my heart is ring-ing;

*morendo e molto rit.* *Tempo I.*

wie ein Ge-heim-niss tief und hehr.  
 Like to a se - cret hid from sight.

*pp* *p dolce.* *dim.*

*p* *Molto tranquillo e fervore.* *cresc.*

Es muss was Wun - der - ba - res sein um's Lie - ben zwei - er See - len! Sich schliessen  
 In - deed most wondrous it must be, This love two souls are feel - ing; Who each in

*pp* *poco cresc.*

*mf. dim. p*

ganz ein-an-der ein, sich nie ein Wort, ein Wort ver-keh-len.  
 each-the whole world see no word, no word, no thought con-veal-ing.

*p dolce*

*p cresc.*

Und Freud und Leid, und Glück und Noth  
 Who grief and joy, who bliss and care,

*poco rit. p cresc.*

*mf dim. p molto espress.*

so mit ein-an-der tra-gen!  
 Bear with each oth-er ev-er!

Vom er-sten Kuss bis in den  
 Who all on earth to-gether

*mf dim. pp p cresc.*

*sf. f pesante molto rit. a tempo.*

Tod von Lie-be nur sich sa-gen.  
 share, whom death a-lone can sep-er.

*f dolce dim.*

*pp Molto lento. espress. pp*

Es muss was Wun-der-ba-res sein!  
 A won-drous thing this love must be.

*pp p dim.*

## Du bist wie eine Blume.

*(Thou'rt like unto a Flower.)*

Words by H. HEINE.

Music by A. RUBINSTEIN, Op. 32.

Moderato.

*p*

Du bist wie ei - ne Blu -  
Thou'rt like un - to a flow -

me so hold, und schön, und rein, — ich schau' dich an, und Weh -  
er, As fair, as pure, as bright. — I gaze on thee, and sad -

muth schleicht mir in's Herz hin - ein — mir ist, als ob ich die Hän -  
ness Steals o'er my heart's de - light, — I long on those gold-en tress -

de auf's Haupt dir le - gen sollt; — be - tend, dass Gott dich er - hal -  
es My fold - ed hands to lay, — Pray - ing that Heav'n may pre - serve

*p*

te so rein, und schön, und hold, — be-tend, dass Gott dich er-hal - te  
*thee, So fair, so pure, al - way, — Pray-ing that Heav'n may pre-ser-ve 'thee,*

so rein, und schön, — und hold. — be-tend dass  
*So fair, so pure, — al - way. — Pray-ing that*

Gott dich er-hal - te, so rein, und schön, —  
*Heav'n may pre-ser-ve thee, So fair, so pure, —*

— und hold. —  
 — al - way. —

# Die Lerche.

(The Lark.)

TH. von SACKEN.

A. RUBINSTEIN.

Con moto.

Ler - che stei - get im Ge - sang, zieht hin - auf zu blau - en  
 Borne on wings of song a - way, Soars the lark to realm su -

*p* e sempre legato.

Räu - men, und wie frisch die Blü - then kei - men, tönt ihr Lied, und wie  
 per - - nal, As the blos - som fresh and ver - nal, Rings his lay, As the

*rit.*

frisch die Blü - then kei - men tönt ihr Lied.  
 blos - som fresh and ver - nal, Rings his lay.

*p*

Reich ent - fal - tet strömt's her - ab,  
 Rich in stream the notes de - scend,

*cresc.*

reich ent-fal-tet strömt's her-ab. O-ben, o-ben ist Ge-san-ges  
 Rich in stream the notes de-scend. High, on high, the life of song is

Le-ben, o-ben, o-ben ist Ge-san-ges Le-ben, wür-de  
 giv-en, High, on high, the life of song is giv-en, Did the

*f*

sie nicht da-hin stre-ben, schwieg ihr Lied, wür-de sie nicht da-hin stre-ben,  
 lark not rise to heav-en, Song would end, Did the lark not rise to heav-en,

schwieg ihr Lied.  
 Song would end.

*p*

Im Ge-san-ge zieht sie fort, im Ge-san-ge zieht sie  
 Borne a-loft the clouds a-mong, Borne a-loft the clouds a

*p*

*cresc.*

fort, nimmt aus frei - er Luft die Lie - der, giebt sie  
*mong,* *Near - ing* *e'en the heav'n - ly* *por - tals,* *Brings he*

froh der Er - de wie - der,  
*down to earth - ly* *mor - tals,*

*p* Dich - ter-sinn, Dich - ter-sinn,  
*Po - et song,* *Po - et song,*

Dich - ter - sinn!  
*Po - et song!*

## Le Violette.

(The Violet.)

A. SCARLATTI.

1659-1725

Allegretto.

Ru-gia-do-se, o-do-  
Sweet-est per-fume fills the

rose, vi-o-let-te gra-zi-o-se Rugia-do-se, o-do-  
hours, 'Tis thy off'ring, best of flow-ers, Mod-est vio-let, 'tis thy

ro-se, vi-o-let-te gra-zi-o-se, vi-o-let-te gra-zi-o-se, Voi vi sta-te ver-go-  
treas-ure, Giv-en to us with-out meas-ure, Giv-en to us with-out meas-ure, Ah, that we a les-son

gnose mezzo ascose mezzo asco-se fra le foglie, e sgrida-te  
learning, From thy low-ly, from thy low-ly, mod-est blooming, All life's weary

le mie vo-glie che son tropp'ambizi-o-se e sgridate  
ways perfuming, All its false ambitions spurning, All life's weary

le mie voglie che son trop - po son tropp'ambizi - o - se  
*ways perfuming, All its false, yes, its false ambitions spurning, Ruggia- Sweetest*

do - se o - do - ro - se, vi - o - let - te, vi - o - let - te gra - zi - o - se  
*perfume fills the hours, 'Tis thy off'ring, best of flow-ers, best of flow-ers,*

ru - gia - do - se o - do - ro - se, vi - o - let - te, vi - o - let - te gra - zi - o -  
*Sweet per-fum-ing, mod-est bloom-ing, I would greet thee, dear-est, best of all the flow-*

se, vi - o - let - te gra - zi - o - se Voi vi sta - te vergo - gnose  
*ers, Dear-est, best of all the flow - ers. Ah, that we a les - son learning,*

*rit. a tempo.*

mezzo a - sco - se mezzo a - sco - se fra le fo - glie e sgrida - te le mie  
*From thy low - ly, from thy low - ly, mod - est bloom - ing, All life's wea - ry way per-*

vo-glie, che son tropp' am-bi - zi - o - se e sgrì-da-te le mie  
*fum-ing, All its false am-bi-tions spurning, All life's wea-ry way per-*

vo-glie, che son trop - po, son tropp' am-bi - zi - o - se. Ru-gia-  
*fum-ing, All its false, yes, its false am-bi-tion spurning. Sweet-est*

do-se o - do-ro-se vi - o - let-te, vi - o - let-te gra-zi - o - se,  
*per-fume fills the hours, 'Tis thy off-ring, best of flow-ers, best of flow-ers.*

ru-gia-do-se, o - do-ro-se, vi - o - let-te, vi - o - let-te gra-zi - o -  
*Love-ly vio-let, mod-est bloom-ing, I would greet thee, dear-est, best of all the flow-*

*riten*  
 se, vi - o - let-te, vi - o - let-te gra-zi - o - - - se!  
*ers, Mod-est vio-let, love-ly flow-er, love-ly flow- - er!*

*riten.*

# Auf dem Wasser zu singen.

(To be sung on the Water.)

Allegro moderato.

F. SCHUBERT.

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line of eighth notes and a bass clef with a steady accompaniment of chords. The second system continues the accompaniment, with a dynamic marking of *fp* (fortissimo piano) in the bass line.

The vocal line begins with a rest, followed by the lyrics: "Mit - ten im Schim-mer der / Midst the bright sheen of the". The piano accompaniment continues with a dynamic marking of *pp* (pianissimo) in the bass line.

The vocal line continues with the lyrics: "spie - geln-den Wel - len glei - tet wie Schwä-ne der wan - ken-de Kahn. / mir - ror-like wa - ters, Swan - like is float - ing the wa - ver - ing boat;". The piano accompaniment features a dynamic marking of *pp* in the bass line and the instruction *sempre simile.* (always the same).

The vocal line concludes with the lyrics: "Ach, auf der Freu - de sanft schim-mern-den Wel - len glei - tet die See - le da - / Gen - tly a - long' on those glit - ter - ing wa - ters, Glid - eth our spir - it a -". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) in the bass line and a *cresc.* (crescendo) marking in the treble line.



Ü - ber den Wi - pfeln des west - li - chen Hai - nes  
O - ver the beau - ty of each west - ern val - ley,

win - ket uns freund - lich der röth - li - che Schein. Un - ter den Zwei - gen des  
Cheer - ful - ly greets us the red - den - ing glow; Un - der the branch - es in

öst - li - chen Hai - nes säu - selt der Cal - mus im röth - li - chen Schein;  
each east - ern val - ley, Whis - pers the reed in the red - den - ing glow;

un - ter den Zwei - gen des öst - li - chen Hai - nes säu - selt der Cal - mus im  
Un - der the branch - es in each east - ern val - ley, Whis - pers the reed in the

röth - li - chen Schein, *red - den - ing glow.* *p* Freu - de des Him - mels und Glad - ness from heav - en, and

Ru - he des Hai - nes ath - met die Seel' im er - rö - then - den Schein, *peace from the val - ley, Breathe o'er the soul in the red ev'ning glow,*

ath - met die Seel' im er - rö - then - den *Breathe o'er the soul in the red ev'ning* *f*

Schein. *glow.* *p* *fp*

*decresc.*

*pp*

Ach, es ent-schwindet mit thau-i - gem Flü - gel mir auf den wie - gen - den  
 Thus dis - ap - pears on a light, dew - y - pin - ion, Swift - ly re - ced - ing like

*pp*

*mf*

Wel - len die Zeit; mor - gen ent - schwin - det mit schimmern - dem Flü - gel  
 wa - ters, the time; Mor - rows will van - ish on that rap - id pin - ion,

*mf*

*cresc.* *p*

wie - der wie ge - stern und heu - te die Zeit, mor - gen ent - schwin - det mit  
 E - ven as yes - ter - day, now, and all time; Mor - rows will van - ish on

*cresc.* *p*

*cresc.*

schim - mern - dem Flü - gel wie - der wie ge - stern und heu - te die Zeit,  
 that rap - id pin - ion, E - ven as yes - ter - day, now, and all time.

*cresc.* *f*

*p*

bis ich auf hö - he-rem strah - len-den Flü - gel  
Till I, on soar - ing and ra - di - ant pin - ion,

sel - ber ent-schwin - de der weck - seln-den Zeit, sel - - -  
Van - ish a - way from the chan - ges of time, Van - - -

- ber ent - schwin - de der weck - seln - den Zeit.  
- ish a - way from the chan - ges of time.

*f* *p*

*fp*

*decresc.* *p*

## Wohin?

(Whither.)

WILH. MÜLLER.

F. SCHUBERT.

Moderato.

*p* Ich hört' ein Bäch-lein rau - schen wohl  
*pp* I heard a brook-let gush - ing From its

*pp* *legato sempre.*

aus dem Fel - sen - quell, hin - ab zum Tha - le rau - schen, so -  
 rock - y foun - tain near, A - down the val - ley rush - ing, So -

*mp* *p*

frisch und wun - der - hell. Ich weiss nicht wie mir wur - de, nicht  
 fresh and won - drous clear. I know not what came o'er me, Nor

*mf*

wer den Rath mir gab, ich muss - te gleich hin - un - ter mit  
 who the coun - sel gave, But I must hast - en down - ward, All

*poco cresc.* *p*

*poco cresc.* *p*

*mp* *p*

mei - nem Wan - der - stab, ich muss - te gleich hin - un - ter mit  
 with my pil - grim staff, But I must hast - en down - ward, All

*mp* *p*

*mf*

mei - nem Wan - der - stab. Hin - un - ter und im - mer - wei - - ter und  
with my pil - grim staff. Still down - ward, and ev - er far - - ther, And

*cresc.*

im - mer dem Ba - che nach, und im - mer fri - scher rausch - te und  
ev - er the brook be - side; While ev - er fresh - er - mur - - mur'd, And

*poco f*

im - mer hel - ler der Bach, und im - mer fri - scher rausch - te und  
clear - er ran - the tide. While ev - er fresh - er - mur - - mur'd, And

*p cresc. poco a poco.*

im - mer hel - ler der Bach. Ist das denn mei - ne  
clear - er - ran - the tide. Is't this way I was

*pp cresc. poco a poco.*

*f p*

Stra - sse? O Bäch - lein, sprich, wo - hin? wo - hin? sprich, wo -  
go - ing? O brook - let, whith - - er say? O whith - - er, O

*mp*

hin? du hast mit dei - nem Rau - - schen mir ganz be-rauscht den  
 with-er? Thou hast with thy soft mur - - mur My sens - es charm'd a -

*mf*

Sinn, du hast mit dei - nem Rau - - schen mir ganz be-rauscht den  
 way, Thou hast with thy soft mur - - mur My sens - es charm'd a -

*pp* *cresc.*

Sinn. Was sag' ich denn vom Rau-schen? das kann kein Rau-schen  
 way. What do I call a mur-mur, That can no mur-mur

*p* *pp*

sein. Es sin - gen wohl die Ni - - xen dort un - ten ih - ren  
 be? The Wa - ter - Nymphs are sing - - ing Their round - e - lays for

*mp* *p*

Reih'n, es sin - gen wohl die Ni - - xen dort un - ten ih - ren  
 me, The Wa - ter - Nymphs are sing - - ing Their round - e - lays for

*pp*

Reih'n. Lass sin - gen, Ge - sell, lass rau - - schen, und wan dre fröh - lich  
 me. Oh! still let them sing and wan - - der, And blithe - ly mur - mur

*p*

nach, es geh'n ja Müh - len - rä - - der in je - dem kla - ren  
 near, The wheels of a mill are go - - ing In - ev - 'ry brook - let

*cresc.* *f.*

Bach, es geh'n ja Müh - len - rä - - der in je - dem kla - ren  
 clear. The wheels of a mill are go - - ing in ev - 'ry brook - let

*p* *dim.*

Bach. Lass sin - gen, Ge - sell, lass rau - - schen, und wan dre fröh - lich  
 clear. Oh, still let them sing and wan - - der, And blithe - ly mur - mur

*pp* *ppp* *verhaltend.*

nach, fröh - lich nach, fröh - lich nach. \_\_\_\_\_  
 near, mur - mur near, mur - mur near. \_\_\_\_\_

*dim. sempre.*

## Ungeduld.

(Impatience.)

WILH. MÜLLER.

Allegro assai.

F. SCHUBERT.

The musical score is in 3/4 time with a key signature of two sharps (D major). It begins with a piano introduction marked *p* and *Allegro assai*. The piano part features a rhythmic pattern of eighth notes and triplets. The vocal line enters with a melody marked *mp*. The lyrics are provided in German and English. The piano accompaniment continues with a steady eighth-note accompaniment, marked *sf* and *p*. The score concludes with a final piano accompaniment section.

1. Ich schnitt' es gern in al - le  
 2. Ich möcht' mir zie - hen ei - nen  
 1. I'd cut it deep on all the  
 2. Some star - ling young and do - cile

Rin - den ein, ich grüb' es gern in je - den Kie - sel - stein, ich  
 jun - gen Staar, bis dass er sprach' die Wor - te rein und klar, bis  
 trees that grow, Deep grave it on each stone wher - e'er I go, I'd  
 I would teach, With anx - ious care to im - i - tate my speech, Till

*sempre più mosso.* *cresc.*

möcht' es sä'n auf je - des fri - sche Beet, mit Kres - sen - sa - men, der es  
 er sie spräch' mit mei - nes Mun - des Klang, mit mei - nes Her - zens vol - lem,  
*so* it thick - ly in each gar - den bed, With seeds of cress that ear - ly  
 ev' - ry burn - ing word he might im - part, Like those a - wak - en'd in my

*sempre più mosso.* *cresc.*

*meno mosso.*

schnell ver-räth, auf je - den wei - ssen Zet - tel möcht' ich's schrei - ben:  
 hei - ssem Drang, dann säng' er hell durch ih - re Fen - ster - schei - ben:  
*lifts its head,* Yes, write in words that time can al - ter nev - er:  
 con - stant heart, Be - side thy cot he'd sing, as sings the lov - er:

*meno mosso.*

*f a tempo.*

Dein ist mein Herz, dein dein ist mein  
 Thine is my heart, Thine is my

*a tempo.*

*dim.*

Herz, und soll es e - - wig, e - - wig  
 heart, Yes, thine a - lone, a - lone for

*poco rit.* *a tempo.*

blei - - - ben!  
ev - - - er!

*poco rit.* *a tempo.*

3

*cresc.*

3

*mp* *mf*

3. Den Mor - gen - win - den möcht' ich's hau - chen ein, ich  
4. Ich meint; es müsst' in mei - nen Au - gen steh'n, auf  
3. The breeze of morn my ar - dent tale should bear, And  
4. Tho' all too plain my eyes of love must tell, My

*f* *p*

*sempre più mosso.*

möcht' es säu - selnd durch den re - gen Hain; o leuch - tet' es aus je - dem  
mei - nen Wan - gen müsst' man's bren - nen seh'n, zu le - sen wär's auf mei - nem  
ech - oes from the hills its pow'r de - clare, In ev' - ry ver - nal bud its  
glow - ing cheek re - veal the truth too well, My lips tho' si - lent, speak the

*sempre più mosso.*

*cresc.*

Blu - men-stern, trüg' es der Duft zu ihr von nah und fern, ihr  
 stum - men Mund, ein je - der A - them-zug gäb's laut ihr kund, und  
 truth be seen, And zeph - yr waft it thro' the branch - es green, While  
 treas - ur'd name, And ev' - ry ten - der sigh the spell pro-claim, A -

*cresc.*

*meno mosso.* *f* *a tempo*

Wo - gen, könnt' ihr nichts als Rä - der trei - ben?  
 sie merkt nichts von all' dem ban - gen Trei - ben. } Dein ist mein  
 wave - lets mur - mur on the glid - ing riv - er, } Thine is my  
 las! the love - ly maid hath mark'd it nev - er, }

*meno mosso.* *a tempo.*

Herz, dein ist mein Herz und soll es  
 heart, Thine is my heart, Yes, thine a

*poco rit.*

e - - - wig, e - - - wig blei - - - ben!  
 lone, a lone for ev - - - er!

*poco rit.* *f*

## Du bist die Ruh'.

*(My Sweet Repose.)*

FR. RÜCKERT.

F. SCHUBERT, Op. 59, No. 3.

Andante.

*pp*

*pp*

*pp*

*pp*

*p*

Du bist die Ruh', der Frie - de  
 My sweet re - pose, my sooth - ing  
 mild, die Sehn - sucht du und was sie stillt;  
 peace, As - suage my woes, oh! make them cease;  
 ich wei - ße dir voll Lust und Schmerz, zur Woh - nung  
 Re - side with me 'mid joys and sighs, Thy home shall  
 hier mein Aug' und Herz, mein Aug' und Herz.  
 be my heart and eyes, my heart and eyes.

*pp*

L.H.

*p*

Kehr' ein bei mir und schliesse du still hin - ter  
 Still all my woes to wake no more, Be - hind thee

*pp*

dir die Pfor - ten zu, treib' an - dern Schmerz -  
 close the noise - less door, Bid grief and pain -

aus die - ser Brust, voll sei dies Herz von dei - ner  
 in - haste de - part, Do thou re - main to cheer this

Lust, von dei - ner Lust.  
 heart, to cheer this heart!

*pp*

*p* *cresc.*

Dies Au - gen - zelt, von dei - nem  
Shed o'er my sight thy glo - rious

Glanz al - lein er - hellt, — o — füll' es — ganz, —  
ray, Come, heart's de - light, — come here and stay, —

*f* *1* *p*

*pp* *p*

o — füll' es — ganz! — Dies Au - gen - zelt, von  
come here and stay. — Shed o'er my sight thy

*cresc.* *f* *1* *pp*

dei - nem Glanz al - lein er - hellt, — o — füll' es —  
glo - rious ray, Come, heart's de - light, — Come here and

*cresc.* *f* *1* *pp*

*ppp*

ganz, — o — füll' es — ganz!  
stay, — come here and stay. —

# Aufträge. (Messages.)

CH. L' EGRU.

R. SCHUMANN Op. 77, No 5.

*Leggiero e con tenerezza.* *p*

1. Nicht so schnell-le, nicht so  
1. Lit - tle stream-let, where-fore

*p*  
*con Pedale.*

schnel-le! wart' ein we - nig, klei - ne  
lau - be, klei - ne leicht - be - schwing - te  
hur - ry! wait a mo - ment, tar - ry,  
low me, light-wing'd car - rier - dove, I

*fp* *fp*

Wel - le! will dir ei - nen  
Tau - be! Ha - be dir was  
tar - ry! Let me charge thee  
know thee! In thy flight so

*p*

Auf - - - trag ge - - ben an die Lieb - ste  
auf - - - zu - tra - - gen an die Lieb - ste  
with a mes - sage to my la - dy  
rap - id fleet - ing thro' the am - biant

*p*

mein.                      Wirst du ihr vor - ü - ber -  
 mein!                      Sollst ihr tau - send Grü - sse  
*fair.*                      *Shouldst thou see her in thy*  
*air,*                      *Thou wilt take a thou - sand*

schwe - - ben,                      grü - - sse sie mir fein!  
 sa - - gen,                      hun - - dert o - hen - drein.  
*pas - sage,*                      *greet - ings from me bear!*  
*greet - ings*                      *to my la - dy fair!*

Sag' ich wä - re mit ge - kom - men,  
 Sag' ich wär' mit dir ge - flo - gen,  
*Say, that I my - self was com - ing,*  
*Say, with thee I had flown thith - er,*

auf dir selbst                      her - ab - - ge - schwom - men,  
 ü - ber Berg                      und Strom                      ge - zo - - gen,  
*on thine own                      fair bos - - om swim - ming;*  
*o - ver rock                      and stream                      and riv - er;*



trei-be, o du trä - ge Mon - des-schei - be!  
 scold thee, Oh thou moon, have I not told thee!

*fp*

weiss'ts ja, was ich dir be-foh - len für die Lieb-ste  
 Shouldst thou, in her cham - ber sleep - ing, see my la - dy

*p*

mein: durch das Fen - ster-chen ver - stoh - len grü -  
 fair, Through her win - dow soft - ly peep - ing thou

*p*

- sse sie mir fein! Sag' ich wär' auf dich ge-stie - gen,  
 shalt greet her there! Say, to vis - it her I'm sigh - ing,

*fp* *p*

sel-ber zu ihr hin zu flie - gen, für den Gruss —  
 and would on thy beams come fly - ing, For the bliss —

ei-nen Kuss — kühn mir zu er - bit - ten, du sei'st  
 of a kiss — bold - ly to pe - ti - tion, But thy

*rit.* *a tempo.*  
 Schuld, Un - ge - duld hätt' mich nicht ge - lit - ten.  
 ray fled a - way, gave me not per - mis - sion.

*fp*



al - ler - schön - sten Mäd - chen!  
smil - ing maid - ens I be - hold.

O Son - nen - schein, du  
O sun - ny beam, and

*f rit.* *p*

*f rit.* *p*

Red. \*

glau - best wohl, dass ich wie du es ma - chen soll, der je - de schmu - cke Blu - me küssst, die  
wouldst thou say That I like thee can joy to stray, The change - ful lov - er of an hour, Like

e - ben nur sich dir er - schliesst. Hast doch so lang' die Welt er - blickt, und weisst, dass sich's für  
thee to kiss each bloom - ing flow'r? Art thou so old and dost not see For me the im - pro -

*f*

mich nicht schickt; Was machst du mir denn sol - che Pein? O Son - nen - schein, o Sonnenschein!  
pri - e - ty? Why then a - wake my wea - ry dream? O sun - ny beam! O sun - ny beam!

*f* *p*

Red. \*

# Die Lotosblume. (The Lotus flower.)

H. HEINE.

ROB. SCHUMANN, Op. 25, No. 7.

*Piú tosto Andante.*

*p*

Die Lo - tos - blu - me äng - stigt  
The Lo - tus flow'r is, pin - ing

*p*

sich vor der Son - ne Pracht, und mit ge - senk - tem  
Un - der the sun's fierce light, See her fair head - de -

*mp*

Haupt er - war - tet sie träu - mend die Nacht. Der  
clin - ing, She longs for the cool - ness of night. The

*cresc.* *pp*

*p*

Mond, der ist - ihr Buh - le, er weckt sie mit sei - nem  
Moon - god fain - would woo her, He wak - ens her with his

*pp*

*poco cresc.*

Licht, und ihm ent-schlei - ert sie freund - lich ihr  
 rays, Her charms so soft - ly un - veil - ing, Her

from - mes Blu - men - ge - sicht. Sie blüht und glüht und  
 meek eyes meet his gaze. Now bloom - ing, kin - dling,

leuch - tet, und star - ret stumm in die Höh, sie  
 pal - ing, She gaz - eth mute - ly a - bove, Her

*rit. p*

duf - tet und wei - net und zit - tert vor Lie - be und Lie - bes -  
 sighs in sweet per - fume ex - hal - ing, She trem - bles with tim - id

*rit.*

weh, vor Lie - be und Lie - bes - weh.  
 love, She trem - bles with tim - id love.

# Widmung.

(Devotion.)

FR. RÜCKERT.

ROB. SCHUMANN Op. 25, N<sup>o</sup> 1.

Vivace con espressione *mf*

*legato.*

*mf*

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

Du mei-ne See - le, du mein Herz, du mei-ne  
 Thou art my soul, thou art my heart, Nought can like

*dim.* *cresc.*

Wonn', o du mein Schmerz, du mei-ne Welt, in der ich  
 thee such joy im - part, Thou art my world, my all of

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

*dim.*

le - be, mein Him - mel Du, da - rein ich schwe - be, o du mein  
 love, — My heav'n art thou all else a - bove; — And in thy

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

Grab, in das hin - ab ich e - - wig mei-nen Kum - mer gab!  
 breast have I reposed Each grieved as in an urn en - closed.

*rit.*

*Red.* \*

*p*

Du bist die Ruh', du bist der  
 Thou art my rest to me that's

*cresc.*

Frie - den, du bist vom Him - mel  
 giv - en, Aft - er life's storms a

*mp* *cresc.*

mir be - schie - den. Dass du mich liebst, macht mich mir  
 peace - - - ful ha - ven, Blest with thy love, is life more

*rit.*

wert, dein Blick hat mich vor mir ver - klärt, du hebst mich  
 dear, Thy glance doth make e'en heav'n more clear, Thou hast up -

*rit.*

lie - bend ü - ber mich, mein gu - ter Geist, mein bess'res  
 raised me with thy worth, My guard - ian an - gel here on

*p*

Ich! earth! Du mei-ne See - le, du mein Herz, Thou art my soul, thou art my heart, du mei-ne Nought can like

*f*

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

Wonn', thee o du mein Schmerz, such joy im - part, du mei-ne Welt, Thou art my world, in der ich my all of

*dim.*

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

le - be, mein Him - mel Du, da - rein ich schwe - be, mein gu - ter love, My heav'n art thou, all else a - bore. My guardian

*rit.*

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

Geist, mein bes - s'es Ich! an - gel here on earth!

*a tempo.*

*p*

*rit.*

*rit.*

# Der Skreg en Fugl. (I heard the Gull.)

VILHELM KRAG.

CHRISTIAN SINDING.

Andante.

Der skreg — en fugl o - ver ö - - de  
I heard — the gull in its lone - - ly

hav langt — fra lan - de. Den skreg så sart i den  
flight o - - ver the o - cean, With scream-ing note on a

höst-grå dag, storm - y night. flak-sed i brud - te, af - mæg - ti - ge slag,  
Flap-ping its wings with a shrill cry of pain,

sei - led på sor - te vin-ger bort-o - ver hav.  
On-ward it sail - eth ev - er, o - ver the main.

## Moderen Synger.

*(The mother sings.)*

VILHELM KRAG.

CHRISTIAN SINDING.

Andantino.

Gret-chen lig-ger i ki - ste dybt i den sor - te muld.  
Gret-chen lies in her gloom - y bed in the wet, wet mold.

Gav jeg hen - de en ky - se fo - ret med  
There the hood which I gave to her, lined with

rö - den guld. Søen - ked i sor - ten ki - ste Gret-chen så  
red, red — gold. Down in her nar - row cham - ber, Gret-chen is

skjoer og - fin. La' de kol - de, små haen - der  
 now at - rest, With her hands now fold - ed

o - ver det hvi - de lin.  
 Gen - tly up - on her breast.

*poco rit.* *a tempo.*

*pp*

E - ne i nat - ten jeg sid - der, stor - me - ne går o - ver  
 Ev - er at night I am lone - ly, O'er land and sea there is

hav, ri - ver al le de blom - ster fra lil - le Gret - chens grav.  
 gloom, And the wind blows the blos - soms From lit - tle Gret - chen's tomb.

*rit.*

*rit.*

## Rose, softly blooming.

L. SPOHR.

Larghetto.

*p dolce.*

Rose, soft - ly bloom - ing, form'd - to al - lure,

*p* *mf* *mf*

Em - blem of Na - ture, love - ly and pure!

*p* *mf*

Em - blem of Na - ture, love - - ly and pure!

*p* *p*

Thorns press a - round — thee, yet, gen - tle flow'r,

*p*

Smiles still are thine, — the charm of the bow'r, the

charm, — the charm of the bow'r!

*mf*

Nur - tur'd of Heav'n, — thy beau - ties I'll wear;

*p* *mf*

Pride of my bos - om, I'll cher - ish thee there,

*p* *mf*

Pride of my bos - om, I'll cher - ish thee there

*p* *p* *mf*

*un poco più vivace.*

Smiles still are thine, in de - cay's wast - ing hour;

*p*

*mf* *dim.* *mf* *dim.*

So, gen - tle flow - er, so, gen - tle flow - er,

*mf* *dim.* *mf* *dim.*

*pp* Tempo I.

peace - ful - ly smil - ing, Oh! let me be

*pp*

or

dy - - - ing, sweet rose, sweet rose, like

liv - ing and dy - - - ing, Sweet rose, like

*colla parte.*

thee, Liv - ing and dy - ing, Sweet rose, like

*p*

*p* *mf*

thee!

*p* *dim.*

# In der Fremde.

(My darling was so fair.)

W. TAUBERT.

Andantino con moto.

*p*

Es steht ein Baum in  
There stands a tree in

je - nem Thal, dar - un - ter sass ich man - ches - mal mit  
yon - der glade; My love and I be - neath its shade Oft

mei - nem Schatz al - lein. Wir sa - ssen da so still und  
sat to - geth - er there: We sat so long and si - lent -

stum, die Blu - men sah'n sich ver - wun - dert um nach mei - nem Schätze -  
ly, The flow - ers gaz'd with won - d'ring eye Up - on my love so

*p*

lein, nach mei - - - - - nem  
*fair:* My dar - - - - - ling

*p*

Schät-ze - lein, nach mei-nem Schät-ze - lein.  
*was so fair; My dar-ling was so fair.*

*dolce. sotto voce.*

*p*

Noch blühn die Blu - men dort um - her, ich a - ber se - he  
*Still bloom the flow-ers as of yore But I shall ne'er be -*

sie nicht mehr, und fra - ge sie auch nie. Was seht ihr an mein  
*hold them more, Nor taste their sweet-ness rare: Ah! love - ly though the*

Schät - ze - lein? Von Euch kann kei - nes schö - ner sein, kein's  
*flow'rs may be, There yet are none so fair as she, None*

schö - ner sein als sie: Mein hol - - - -  
*may with her com - pare, For love - - - -*

- - - des Schät - ze - lein, mein sü - sses Schät - ze - lein!  
 -  
*far is she, The fair - est of the fair.*

*sotto voce.*

*p*  
 Noch steht der Baum im Tha - le dort, ich a - ber zog zur  
*Still stands the tree as on that day, But I have wan - der'd*

Frem - de fort, und leer ist je - ner Platz. Ich sitz' auf ö - dem  
*far a-way, For she no more is there: I rest up - on the*

kal - tem Stein, ich sitz' - hier in der Fremd' al - lein, und  
*cold, bare stone, I dwell in a dis - tant land a - lone, And*

denk' an mei - nen Schatz; an mei - - -  
*mourn my love so fair. And mourn*

- - - nen trau - ten Schatz, und denk' an mei - nen Schatz.  
*my love so fair, And mourn my love so fair.*

*sotto voce.*

*dolce -*

## In der Märznacht.

*(In a March-night.)*

A 19201

Poco moderato grazioso.

W. TAUBERT.

„Mäd-chen, wollt ihr  
„Maid-ens, would ye

wer - den wie März - veil - chen schön: müsst ihr in der März - nacht  
fain be as March vio - lets fair? On a March night haste ye,

still zum Wal - de gehn; schöpft dort aus dem Ba - che, a - ber plau - dert  
to the woods re - pair: Let each fill her pitch - er from the brook - let's

nicht, und mit sol - chem Was - ser wascht euch das Ge - sicht!  
wave, In the mag - ic wa - ter each her face must lave!

*poco rit.* *a tempo.*

Hört ihr!  
Hear ye?

Hört ihr! o Mäd - chen, wollt ihr  
Hear ye? O maid - ens, would ye

*poco rit.* *a tempo.*

wer - den wie März - veil - chen schön:  
fair be as March vio - lets fair?

müsst ihr in der März - nacht  
On a March night haste ye,

still zum Wal - de gehn."  
to the woods re - pair."

Und die dum - men  
And the sil - ly

Mäd - chen glaub - ten sol - chem Trug,  
maid - ens, long - ing to be fair,

gin - gen Nachts zum Wal - de  
To the for - est has - t'ning

*p*

füll - ten sich den Krug. Doch die schla - en Bu - ben ha - ben sie er -  
fill their pitch - ers there. But the boys so sly - ly fright - en them a -

schreckt, und die eit - len Mäd - chen hin - ter-drein ge - neckt,  
 way, Maid - ens vain are pun - ished, fine - ly teased are they,

*rit.* hin - ter-drein ge - neckt: — „Mäd - chen, wollt ihr wer - - den wie März - veil - chen  
*tr. mm* *pp a tempo.* fine - ly teased are they! — „Maid - ens, would ye fain be as March vio - lets

schön, ha, ha, müsst ihr in der März - nacht still zum Wal - de gehn, ha, ha!  
*fair?* ha, ha, On a March night haste ye, to the woods re - pair, ha, ha!

Und ihr dum - men Mäd - chen glau - bet sol - chem Trug, gin - get Nachts zum  
 And ye sil - ly maid - ens, ea - ger to be fair, To the for - est

Wal - de, füll - tet euch den Krug. Ha ha! Ha ha! Ha  
 has - tened, filled your pitchers there. Ha ha! ha ha! ha

ha — ha — ha ha ha ha! Die schla - en Bu - - ben, sie  
 ha — ha — ha ha, ha ha! The sly young fel - - lows have

ha - ben euch er - schreckt, seid ihr eit - len Mäd - chen weid - lich drum ge -  
 fright - ened you a - way, Maid - ens, ye are pun - ished, fine - ly teased to -

*rfz* *dim.*

neckt. Ha ha! Ha ha! Seid weid - lich drum ge -  
 day. Ha ha! ha ha! You're fine - ly teased to -

neckt, Ha ha! Ha ha! Ha — ha — ha  
 day. ha ha! ha ha! ha — ha — ha!

ha ha ha ha ha ha ha! Seid weid - lich drum ge - neckt!<sup>14</sup>  
 ha ha ha ha ha ha ha! You're fine - ly teased to - day!<sup>15</sup>

*risoluto.* *f risoluto.*

# Nur wer die Sehnsucht kennt.

GOETHE.

(Ah! sad indeed my heart.)

Eng. Words by Edward Oxenford.

P. TSCHAIKOWSKY.

Andante non tanto.

*p espr.*

*p espress.*

Nur wer die Sehnsucht kennt, weiss, was ich lei - del —  
 Ah, sad in - deed my heart, Wea - ry and lone - ly;

— Al - lein und ab - ge - trennt von al - ler Freu - de,  
 — Joys from my life de - part, And leave grief on - ly!

*piu f* *p*

*p*

seh' ich an's Fir - mament nach je - ner  
 I gaze up - on the sky Spread - ing a -  
*un poco marcato.*

*mf* *pp*

Sei - te. Ach! der mich liebt und kennt ist in der Wei - te.  
 bore me; Ah! would that one to me Were nigh To love me.

*mf* *pp*

Nur wer die Sehnsucht kennt, weiss was ich lei - de!  
 Ah! sad in-deed my heart, Wea - ry and lone - ly;

Al - lein und ab - ge - trennt von al - - ler Freu - de, al - lein  
 Joys from my life de - part, And leave - grieve on - ly! Joys from

— und ab - ge - trennt — von al - ler Freu - de!  
 — my life de - part, — And leave grieve on - ly!

Es schwindelt mir, — es brennt mein Ein - ge - wei - de,  
 Love, come to me, — O come, my life is lone - ly!

nur wer die Sehnsucht kennt, weiss, was ich lei - de!  
 Joys from my life de - part, And leave grieve on - ly!

## Schlaf' holdes Kind.

Eng. Version by J. AHREM.

*Sleep, my dear child.*

RICHARD WAGNER.

Andantino.

Schlaf' hol - des Kind, ich wieg' dich in  
*Sleep, my dear child, un-touched by life's*

Schlum - mer, fern dir noch sind die Thrä - nen, der  
*sor - row, Sleep thou, and wake to a hap - py to -*

Kum - mer, schläfst la - chend noch ein: dein Lächeln schafft Schmerzen mir  
*mor - row, Dream beau - ti - ful dreams, and smile in thy dream - ing, My*

in - nen im Her - zen, Schlaf', Kind - chen bist mein, schlaf',  
*joy is but seem - ing, Sleep, dar - ling child, Sleep,*

Kind - chen bist mein! schlaf',  
*dar - ling child, Sleep,*

*pp*

auf dem Schoos der Mut-ter, der ar - men, grau -  
 while thy moth - er, sor - row - ing, lone - ly, Guards

- sa - mes Loos raub-te ihn ohn' Er - bar - men, jetzt steh' ich al -  
 thee with ten - d'rest care, lives for thee on - ly, Ah! ev - er for

*poco f*

lein; ein Glück nur ist of - fen, auf dich darf ich hof - fen; schlaf,  
 thee one pray'r as - cend - ing, Hear'n's bless - ing at - tend - ing, Sleep,

*p*

Kind - chen bist mein, schlaf, Kind - chen bist  
 dar - ling child, Sleep, dar - ling

*pp*

mein! schlaf, ein son - der Harm, dich hält bis - zum  
 child, Sleep, an - gel guards ev - er watch a -

*pp*

Mor - gen dein Schutzgeist im Arm, da - bist du ge -  
 round thee, Moth - er love, an - gel love, ev - er sur -

bor - gen, ich wie - ge dich ein, entschlumme mit La - chen, ich  
 round thee, Bright be thy dreams, smile ev - er in dream - ing, Hear'n

*pp*

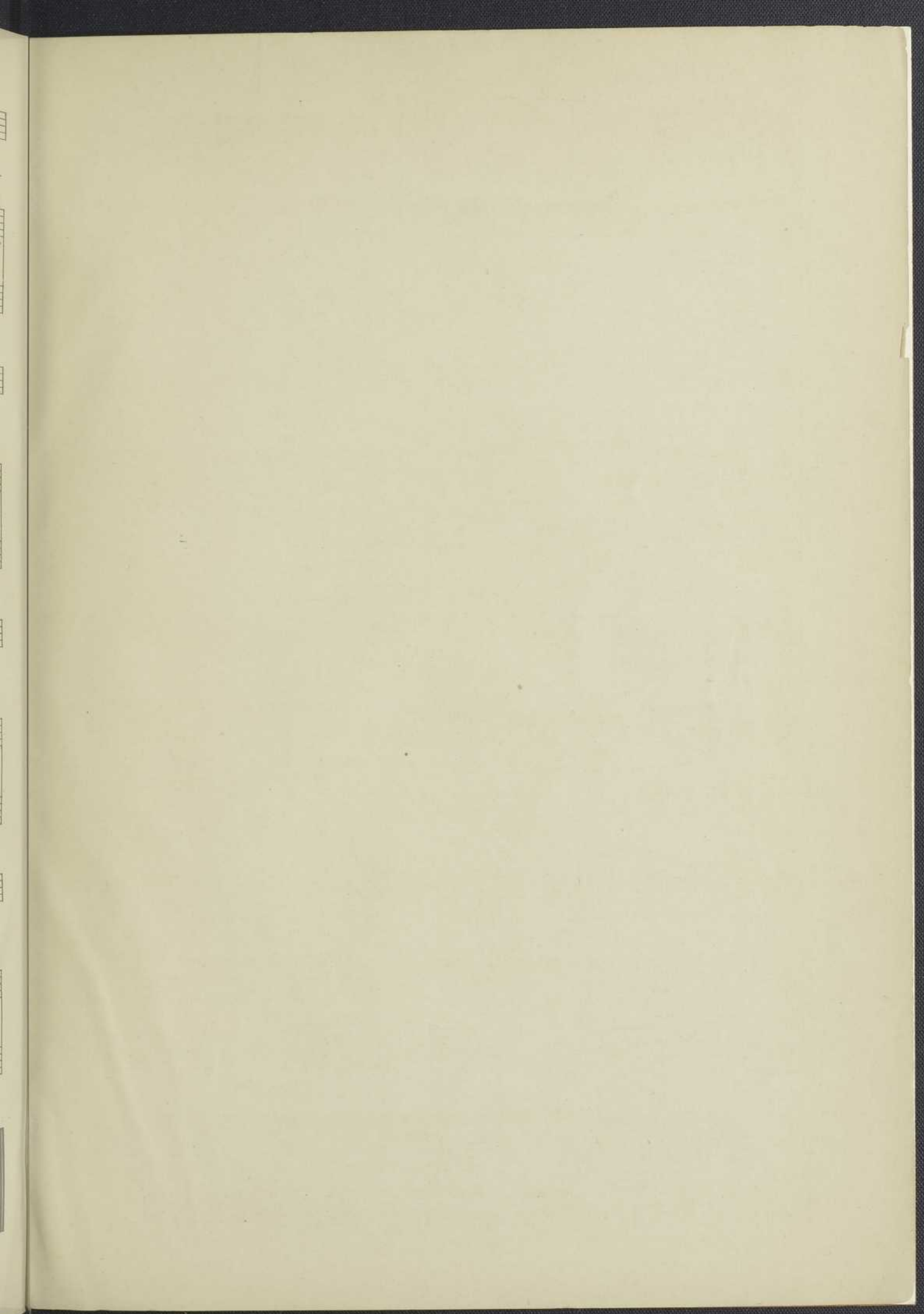
will dich be - wa - chen, schlaf? Kind - chen bist  
 o'er thee be beam - ing, Sleep, dar - ling

*p*

mein! schlaf? Kindchen bist mein!  
 child, sleep, dar - ling child!

*pp*

*molto rit.* *ppp*





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