

# G E M S

FROM THE

# GERMAN

A Collection of the most admired Songs

OF

SCHUBERT, MENDELSSOHN, ABT AND OTHERS.

ADELAIDE, . . . . .	BEETHOVEN.	4
AGATHE, . . . . .	ABT.	2
ALL IS OVER, . . . . .	WEBER.	2
AMID THIS GREENWOOD, . . . . .	THALBERG.	2
AVE MARIA, . . . . .	SCHUBERT.	2½
AWAY NOW JOYFUL RIDING, . . . . .	KUCKEN.	2½
AH! MOTHER DEAR, . . . . .	PROCH.	3
BIRD AND MAIDEN, . . . . .	SPOHR.	2
COME ECHO CATCH MY SONG, . . . . .	WEBER.	1
COME AND CALL THY FLOCK, MENDELSSOHN.		2
CRADLE SONG, . . . . .	MENDELSSOHN.	2½
DREAM NO MORE, . . . . .	ABT.	2
ERL KING, . . . . .	SCHUBERT.	4
EXILE, . . . . .	KELLER.	1
EVENING—GUTE NACHE, . . . . .	ABT.	2
ELOGY OF TEARS, . . . . .	SCHUBERT.	2
FIRST VIOLET, . . . . .	MENDELSSOHN.	2
FROM THE ALPS, . . . . .	PROCH.	2
HOME DEAR HOME, . . . . .	REISSIGER.	1
HOME MY OWN DEAR MOUNTAIN, . . . . .	KREBS.	2
I HEAR A SMALL BIRD, . . . . .	MENDELSSOHN.	2
IN THE EYE THERE LIES THE HEART, ABT.		2
I'VE SIGHED TO THE ROSES, . . . . .	THALBERG.	2
I AM A ROAMER BOLD, . . . . .	MENDELSSOHN.	4
LAND OF MY YOUNG AND HOLIEST, KELLER.		2½
LAST GREETING, . . . . .	SCHUBERT.	2
MAGIC SPELL, . . . . .	WEBER.	2
MY DREAM OF LOVE IS OVER, . . . . .	SPOHR.	1
MY BELOVED ONE'S FAIRY LIKE, . . . . .	PESCA.	2
MY HEART'S IN THE HIGHLANDS, . . . . .	KREBS.	2½
NOW THE SWALLOWS ARE RETURNING, . . . . .		2
BRIGHT STAR THAT CROWNS, . . . . .	KUCKEN.	2
CRADLE SONG, . . . . .	VON WEBER.	2
CRADLE SONG, . . . . .	SPOHR.	2



MY HEART RETURNS TO THEE, . . . . .	PROCH.	2
MY HEART'S ON THE RHINE, . . . . .	SPEYER.	2
MAN CANNOT ALWAYS JOYFUL BE, . . . . .	OTTO.	2
OH GOD THY GOODNESS, . . . . .	BEETHOVEN.	1
O SING AGAIN THAT MOURNFUL, SCHUBERT.		2
O WERT THOU BUT MINE OWN, . . . . .	KUCKEN.	2
ON SONGS BRIGHT PINIONS, MENDELSSOHN.		2½
PASSING BELL, . . . . .	SCHUBERT.	2
POST HORN, . . . . .	SCHUBERT.	2
PARTING WORDS, . . . . .	GOLDBERG.	2
PARTING HOUR, . . . . .	MENDELSSOHN.	2
ROSALIE, . . . . .	BEETHOVEN.	3½
RURAL COT AT EVE I PASS, . . . . .	KUCKEN.	2
SAVOYARD SONG, . . . . .	MENDELSSOHN.	2
SERENADE, . . . . .	SCHUBERT.	2
SHE IS MINE, . . . . .	CURSCHMAN.	2
SIX SONGS, . . . . .	MENDELSSOHN.	7½
SONG OF THE LUTE, . . . . .	KELLER.	2
SONG OF THE WANDERER, . . . . .	KELLER.	2
STAR OF HOME, . . . . .	CANTHAL.	2
THIS IS THE LORD'S OWN DAY, . . . . .	OTTO.	2
THOUGHTS OF LOVE, . . . . .	SCHUBERT.	2
WANDERER, . . . . .	SCHUBERT.	2
WELCOME HOME, . . . . .	PROCH.	2
WE MET BY CHANCE, . . . . .	KUCKEN.	2
WITH GLADSOME HEART, . . . . .	ABT.	1
WHEN THE SWALLOWS HOMEWARD, ABT.		2
WINDS THAT WAVE, (AFAR). LINDBLAD.		2
WE NEVER MEET AGAIN, . . . . .	VON WEBER.	2
FRIENDLY IS THINE AIR, ROSALIE, KUCKEN.		2½
THE WILD ROSEBUD, . . . . .	F. SCHUBERT.	2
THE FREE MINSTRELS, . . . . .	VON WEBER.	2
THE SLUMBER SONG, . . . . .	KUCKEN.	2
TO THE BELOVED, . . . . .	PIERSON.	2



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AVE MARIA

First system of musical notation for the Ave Maria. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a complex texture with many sixteenth notes. The vocal line begins with a treble clef and a key signature of one flat. The tempo marking 'Allegro' is written above the piano part.

Second system of musical notation. The vocal line continues with the lyrics: "Ho - - - - - ri - - - - - ve Ma - ri - - - - -". The piano accompaniment continues with its intricate sixteenth-note patterns.

Third system of musical notation. The vocal line continues with the lyrics: "ma - - - - - gis - - - - - tu - - - - - du pa - - - - - tris et con - - - - - stans in cae - - - - - lis". The piano accompaniment continues with its intricate sixteenth-note patterns.

Fourth system of musical notation. The vocal line continues with the lyrics: "qui se - - - - - dit in cae - - - - - lis et in - - - - - ter - - - - - ra". The piano accompaniment continues with its intricate sixteenth-note patterns.

AVE MARIA.

Adagio

A - - - - ve Ma - ri - - - - a!                      Vier - - - ge du  
 A - - - - ve Ma - ri - - - - a!                      Ho - - - - ly

Ciel!                      du pauvre ô constante pa - tro - - ne,                      j'embras - se à genoux ton au -  
 maid!                      Oh! deign                      to hear a maiden's vow; . . .                      To thee                      we hum-bly look for

- tel!                      aux soupirs, aux sanglots ma douleur                      s'abandon - ne!                      ton  
 aid,                      To thee,                      to thee in sup - pli - - ca - - - - - tion bow,                      The

a me est si tendre et si bon-ne! ma plainte a toi seule a recours! pro -  
 heart with sin and sor-row la - - deu, Be - - neath thy care shall find re-pose; Then

tege o di-vi-ne ma-do - ne! l'es poir li-vresse de mesjours!  
 hear, oh hear a low-ly mai - - den, And soothe the an-guish of her woes!

*fp* *pp*

A - - - - - ve Ma-ri - - - - - a!  
 A - - - - - ve Ma ri - - - - - a!

A - - - - - ve Ma-ri - - - - -  
 A - - - - - ve Ma-ri - - - - -

- a! vois ma do -- leur! con - tem - - ple ma triste mi -  
 a! Moth - - er dear, The heath on which we now lie

- sè - re! mon fils me rendait au bon-heur! le trépas pour jamais va fer -  
 sleep - - ing, A down - - bed seems if thou art near, To guard us in thy ho -- ly

- mer sa paupière - re! e - - xau - ce les vœux d'une mère! pour  
 keep - - ing. When thy soft smile cre-a-tion cheer - eth, To

lui si le Ciel doit s'ouvrir sans crain - - te je quitte la ter - re! heu -  
 rest is, lull'd the stormy gale, The moon more sil - v'ry white ap - pear - eth, The

- reu - se pour lui de mourir! A . . . . . ve Ma - ri . . . . .  
 dew shines bright-er o'er the vale. A . . . . . ve Ma - ri . . . . .

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of a busy right hand with sixteenth-note patterns and a simpler left hand with quarter notes.

- a!  
 - a!

The second system continues the vocal line with two 'a!' exclamations. The piano accompaniment remains consistent with the first system, providing a rhythmic and harmonic foundation.

A . . . . . ve Ma - ri . . . . . a!  
 A . . . . . ve Ma - ri . . . . . a!

mais, doux trans-  
 hear . . . . . our

The third system features a vocal line with two 'A . . . . . ve Ma - ri . . . . . a!' phrases. The piano accompaniment continues with its characteristic sixteenth-note texture.

- port! la Vierge à compris ma dé - tres - - se! aux gouf-fres affreux de la  
 prayer, If still by thy pro - tec - tion blest, . . . No spir - - its of the earth or

The fourth system contains the final vocal line on this page, with lyrics in French and English. The piano accompaniment concludes with a few final chords in the right hand and a sustained bass line in the left hand.

mort la Vierge à ra- vi ma plus chè - - re allegres - - se! fu -  
 air, shall dare, shall dare to break our peace - - ful rest. Thy

yez! regrets! fuyez tristes - se! mon cœur triomphe ô doux moment! et  
 child with care and sorrow la - - den, In low - - ly sup - pli - ca - tion bows; Be

toi, l'orgueil de ma tendres - se! bé - nis le Ciel, ô mon enfant!  
 near we pray thee ho - ly mai - - den, O vir - gin moth - er, hear our vows.

A - - - - - ve Ma - ri - - - - - a!  
 A - - - - - ve Ma - ri - - - - - a!

Dim.

# GEMS FROM THE GREAT MASTERS.

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