

BRAHMS'
50 SONGS

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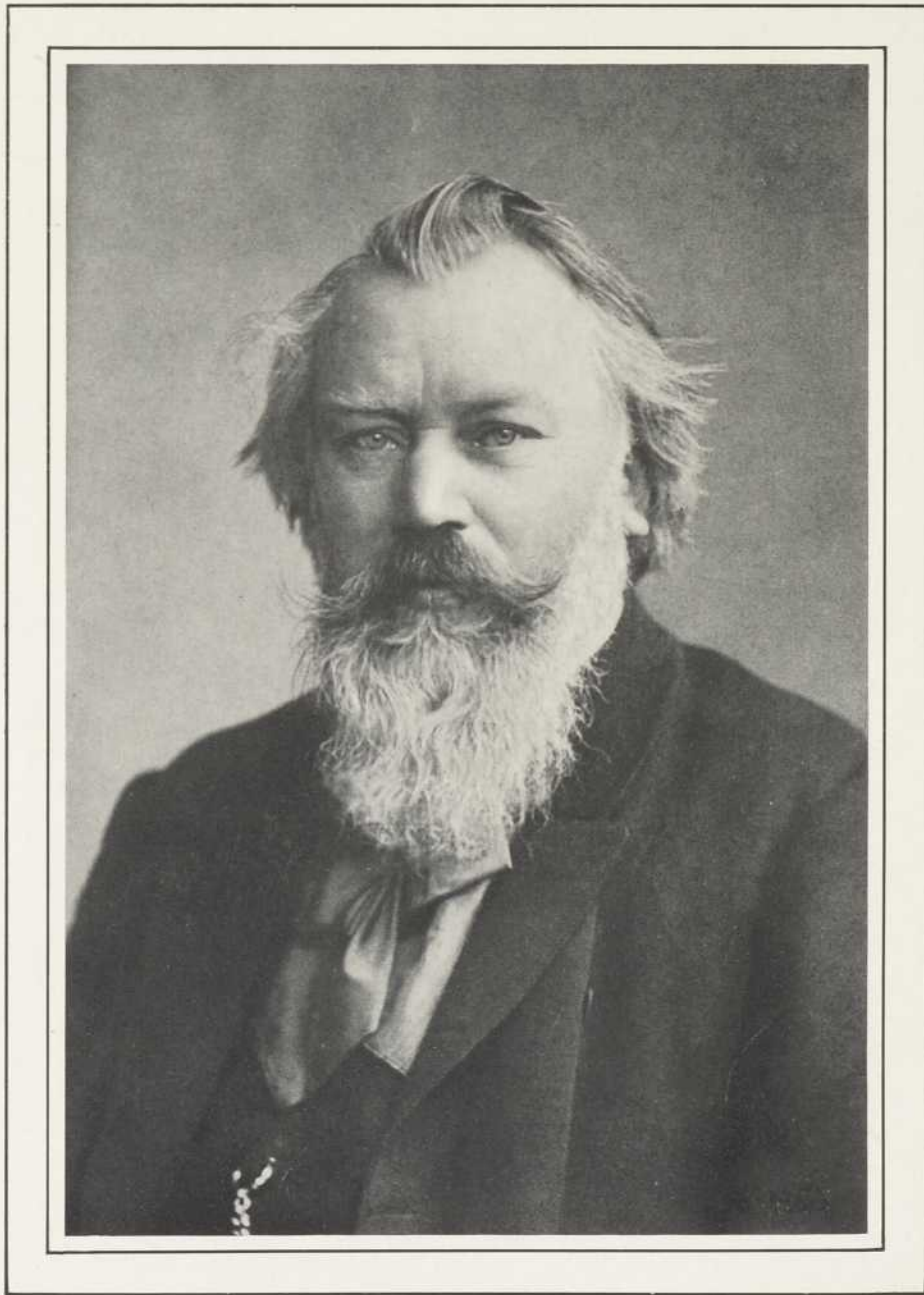
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Anna Margaret



A. Melezant

JOHANNES
BRAHMS

FIFTY SELECTED SONGS

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Johannes Brahms and His Songs

TO all the departments of music, except the opera, Johannes Brahms made notable contributions. He opened new paths for the pianoforte, did more than any composer of his day to keep the symphony alive, created one of the finest choral works of the century in his "German Requiem," and preserved the best traditions of Schubert and Schumann in his songs. He left the world a legacy of 196 songs for solo voice with pianoforte accompaniment, besides 63 arrangements of folksongs. Not a few of his admirers, appreciating the high artistic estate which the song-form has occupied since Schubert, are willing to believe that Brahms's songs show the high-water mark of his genius. Such a belief is not inconsistent with the profoundest admiration for his creative abilities and the high ideality which inspired all his strivings. Compared with some of the great men among his predecessors, Brahms was not a voluminous composer. When Simrock published a thematic catalogue of his compositions in 1888, the list of numbered works ran up to 101. That figure represented thirty-five years of labor. One might have expected from a young composer for whom the path to popularity had been made so broad and easy as was the case for Brahms by Schumann in his famous essay "Neue Bahnen," that he would have kept the publishers busy as soon as his Op. 1 had been launched; but this was not the case. He was twenty years old when he began to publish. Within the next eight years—(surely this period is the heyday of an ambitious artist's life!)—he gave the world but fifteen works (counting by opus numbers), the majority of them pianoforte solos and songs. The fact is not evidence of indolence, but proof that from the beginning he possessed that power of self-criticism and self-control as well as that reverential attitude toward his art which marked his later career. The last ten years of his life added only twenty numbers to his published list. As songs signaled the beginning of his career, so songs marked its end. The last work which he gave out for publication comprises the "Vier ernste Gesänge," mournful reflections on the vanity of this life, into which retrospection read a deep significance when the death of the composer followed hard upon the heels of their public appearance. To all the world they seemed to contain a premonition of approaching dissolution, though they had been written

when Brahms was yet in complete health, and as a memorial of his birthday.

When Brahms paid the visit to Schumann which brought forth the memorable essay and a recommendation to Breitkopf and Härtel, he played not only sonatas which sounded to the older master "like veiled symphonies," but also "songs whose poetry might be understood even without the words, though a deep vocal melody flows through all of them." Among them was one which has found a place in this collection of eighteen of the finest specimens of his lyric compositions. It is "Liebestreu," the first song of the group of six comprised in his Op. 3 published in 1854, as one of the fruits of Schumann's enthusiastic advocacy of his genius. After nearly half a century it remains enthroned in the admiration of the judicious as one of the choicest of all the products in the song field and one of the most characteristic expressions of his style. Ten years elapsed between the appearance of that song and the next oldest in the present collection ("Wie bist du, meine Königin"), and four more had to go by before Brahms reached what may be called specifically his song year, the year 1868, which gave us 25 songs in all, and among them such gems as "Von ewiger Liebe," "Mainacht," "Sonntag," and "Wiegenlied." Numerically, the record is not large, compared with the achievements of his greatest predecessors. Schumann's song year was 1840, the year which gave him his wife. Within the twelvemonth he wrote 123 songs for solo voice and pianoforte. Schubert, a youth of 18, amidst the drudgeries of a schoolmaster's life, poured out 137 songs in 1815; but though there were among them such delightful specimens as "Haidenröslein," "Rastlose Liebe," "Schäfer's Klagelied," and the Ossianic songs, seventy of the others never saw the light of publicity until printed a few years ago in the *Gesamtausgabe*, and might better never have been printed at all. Schubert sang because he must, and piped "but as the linnets sing;" Schumann, because he had found a new outlet for his rapturous emotions. Brahms possessed neither the careless fluency of the former nor the hot emotionality of the latter. Carelessness was wholly foreign to his nature. From the beginning to the end of his career he exemplified the familiar Horatian maxim, and kept many of his works away from the public not only nine years, but for ever. He would take no chances in art. The four songs brought out in 1868, which I have named, may be looked upon as typical of Brahms's style. His fondness for melodic exposition in the bass; the richness, yet clarity, of his harmonic texture—a richness which reflects all the moods of the poem, yet never stems the flow of the vocal melody or

obscures its contours; the heartfelt tenderness of the musical sentiment; its sincerity (note the maiden's speech in the first song of the four); its directness; its chastity; the manner in which everything melodramatic is avoided and characterization accomplished by sheer lyricism (note the dialogue in the same song and in "Vergebliches Ständchen"). These elements Brahms imbibed from the fountain whence he drew both words and tunes of the second brace of songs: "Sonntag" and "Wiegenlied" are German folksongs. Brahms was what Wagner wished his *Tannhäuser* to be—"a German from top to toe." His devotion to Teutonic ideals was exemplified in his rugged honesty, his candor (frequently more than bordering on rudeness), his sturdy, yet tender affection, his lack of affectation, his simplicity, his directness. These moral attributes he found reflected in the great body of folksong, especially German folksong, to which he ever turned with avidity. The first of the three Intermezzi for the pianoforte, Op. 117, published in 1892, bears a motto drawn from Herder's translation of a Scotch song; his Ballade, Op. 10, No. 1, gives voice to the grewsome sentiment and echoes the rhythms of the Scotch "Edward," which Bishop Percy gave to the world in his "Reliques of Ancient English Poetry;" the theme of the slow movement of his first sonata for the pianoforte is an old German *Minnelied*; he gave his first public concert when a boy of fourteen, and though the purpose of the concert (arranged by his teacher, Marxsen) was to exploit his skill as a pianoforte player, the programme contained a set of original variations on a German folksong melody. In 1894, he published six volumes of "Deutsche Volkslieder mit Clavierbegleitung—" 49 songs in all; thirty years before, he had published a volume of seven similar songs arranged for chorus of men's voices. His "Volks-Kinderlieder mit hinzugefügter Clavierbegleitung," are a memorial of the affectionate relations which existed between the composer and the Schumann family. They were written for and dedicated to the children of his faithful friends, Robert and Clara Schumann. To this collection belongs "Sandmännchen," the archness of whose melody is so charmingly accentuated by its caressing accompaniment. The "Wiegenlied" is also dedicated to the child friends of the composer—Arthur and Bertha Faber, of Vienna. In all, Brahms made use of 119 folk-poems. To fifty-six he gave original settings; the others he arranged, frequently, with an exercise of the privilege not only of enriching the sentiment by employing artistic harmonies and ornate accompaniments, but also by amendments of the melody. How effectively Brahms permitted his own creative fancy to be fired by a folk-tune, and how

delightfully he could reproduce its essential elements of expression, can best be illustrated by a comparison of the first stanza of the "Vergebliches Ständchen" as Brahms wrote it with the song in Kretschmer's "Deutsche Volkslieder," a work which has lost in value since the scientific labors of Erk and Böhme in the folksong field, but which exerted a persistent charm on Schumann as well as Brahms. The song refers to an old custom called *Fensterln*, and, though attributed by Kretschmer to the lower Rhenish country, is common in various forms in Brandenburg, Silesia, Hesse-Darmstadt, and Franconia:

Gu - ten A - bend, mein Schatz, gu - ten A - bend, mein Kind! Ich komm' aus
Lieb' zu dir, ach, mach' mir auf die Thür, mach' mir auf die Thür.

New York, April 8, 1902

H. E. KREHBIEL.

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Liebestreu

(Robert Reinick)

Faithfulness

Op. 3, No 1
Original key E^b minor

Molto lento *p con espress.*

„O ver - senk' o ver-senk' dein Leid, mein Kind, in die
"Let it sink, let it sink, thy grief, my child, In the

pp

träumerisch
pp sognando

See, in die tie - fe See! Ein Stein wohl bleibt auf des
sea, in the deep, deep sea!" A stone will lie on the

pp

pp

Mee - res Grund, mein Leid kommt stets in die
o - ceansbed, My grief comes aye back to

poco più mosso *p*

Höh!
me.

„Und die Lieb' die du im
“And the love thou in thy

poco più mosso *p*

Her - zen trägst, brich sie ab, brich sie ab, mein Kind!
heart dost bear, Pluck it out, pluck it out, my own!"

Ob die
Oh, a

rit. *Tempo I* *pp*

rit. e dim. *pp*

Blum' auch stirbt, wenn man sie bricht, treu-e Lieb' nicht
flow'r will die when plucked a - way, True love dies

pp

so ge - schwind.
not so soon.

„Und die
“And thy

ancora più mosso *agitato*

ancora più mosso *agitato*

più f

Treu, und die Treu, 'swar nur ein Wort, in den Wind da - mit hin - aus!" 0
 troth, and thy troth, 'twas naught but words, To the winds with it a - way!" 0

più f

Mut - ter, und split - tert der Fels auch im Wind, mei - ne Treu - e, die hält ihn
 Moth - er, tho' rocks may be rent by the wind, My - troth shall ne'er give

f

sempre rit. e dim. sin' al fine

aus, die hält, die
 way, shall ne'er, shall

sempre rit. e dim. sin' al fine

hält ihn aus.
 ne'er give way!

pp

Treue Liebe

(Ferrand)

True Love

Op. 7, No. 1

Original key F# Minor

Andante con espressione

p

1. Ein Mägd - lein sass am
2. Der A - bend nah - te, die

1. A maid - en sat on the
2. And eve - ning came, and the

pp
con Pedale

Mee - res - strand, und blick - te voll Sehn - sucht in's
Son - ne sank am Saum des Him - mels dar -

o - cean's shore And gazed in the dis - tance with
sun sank down Where o - cean and sky are the

Wei - - te: „Wo bleibst du, mein Lieb - ster, wo
nie - - der. „So trägt dich die Wel - le mir

sor - - row; „Where bid'st thou, my lov - er, where
near - - est; „Ah, wilt thou then nev - er come

rit. *pp* *a tempo*

rit. *pp* *a tempo*

rit. *pp* *a tempo*

pp

weilst du so lang? Nicht ru - hen lässt mich des
nim - mer zu - rück? Ver - ge - bens spät in die

pp

bid - est so long? No peace have I for the
back to me? In vain I look for thee

pp

cresc.

Her - zens Drang. Ach kämst du, mein Lieb - ster, doch
Fer - ne mein Blick. Wo find' ich, mein Lieb - ster, dich

cresc.

fears that throng; Ah, would thou wert com - ing to -
o - ver the sea! Oh, where can I find thee, my

cresc.

cresc.

f

heu - te, ach kämst du, mein Lieb - ster, doch
wie - der? wo find' ich, mein Lieb - ster, dich

f

mor - row, ah, would thou wert com - ing to -
dear - est? Oh, where can I find thee, my

f *sf*

heu - - - te!⁶
 wie - - - der?⁶

mor - - - row!⁷
 dear - - - est?⁷

p

f

p

3. Die Was - ser um - spiel - ten ihr
 3. The wa - ters ca - ress - ing - ly

dolce
p

sempre Ped.

schmei -chelnd den Fuss, wie Trau - me von se - li - gen
 play at her feet; Like dreams of sweet hours they sur -

cresc.

cresc.

cresc. *f*

Stun - - - den; es zog sie zur Tie - fe mit
 round her; Now si - lent and strong they have

stil - - - ler Ge - walt;
 drawn her be - low,

sf *f* *pp*

p espress.

nie stand mehr am U - fer die hol - de Ge - stalt, sie
 No more on the shore shall she wait in her woe, Her

rit. poco *p a tempo*

hat den Ge - lieb - ten ge - fun - *rit.*
lov - er, her lov - er has found

dim. *rit.*

This system contains the first two lines of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are written below the vocal line. The piano part includes dynamic markings *dim.* and *rit.*

den!
her!

pp a tempo dim.

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "den!" and "her!". The piano accompaniment includes the dynamic marking *pp a tempo dim.*

ppp

This system contains the fifth and sixth lines of music. The piano accompaniment includes the dynamic marking *ppp*. The vocal line is mostly silent in this system.

Parole

(J: von Eichendorff)

The Greeting

Op. 7, No 2
Original key E minor

Andante con moto

p

1. Sie stand wohl am Fen - ster - bo - gen und
 2. als der Früh - ling ge - kom - men, die

p

1. She stood in the arch - ing win - dow, And
 2. when once more it was spring - time, And

p a tempo
con Pedale

flocht sich trau - rig das Haar, der Jä - ger war fort - ge -
 Welt war von Blü - then ver - schneit, da hat sie ein Herz sich ge -

sad - ly her hair - she wove, The hunts - man was gone a -
 earth was with dai - sies pied, The maid - en at last took

cresc.

zo - gen, der Jä - ger ihr Lieb - ster war.
 nom - men, und ging in die grü - ne Haid'.
 hunt - ing, And he was her own - true love.
 cour - age, And in - to the green - wood hied.

1. *p* 2. *p*
 2. Und 3. Sie
 1. *p* 2. *p*
 2. And 3. She

legt das Ohr an den Ra - sen, hört fer - ner Hu - fe
 4. A - bends die Wäl - der rau - schen, von fern nur fällt nochein
 lays her ear to the heath - er, And hoof - beats hears a -
 4. night, while the woods are moan - ing, A dis - tant shot is

Klang, das sind die Re-he, die gra-sen am
Schuss, da steht sie stil-le zu lau-schen: „Das
far: “Tis but the deer a-graz-ing, By
heard; The maid-en, she stops to lis-ten: “My

p

schat-ti-gen Ber-ges-hang, am schat-ti-gen Ber-ges-
war mei-nes Lieb-sten Gruss! das war mei-nes Lieb-sten
shad-ow-y cliff and scar, by shad-ow-y cliff and
lov-er is send-ing word, my lov-er is send-ing

dim. poco rit.

1. *a tempo* | 2. *a tempo* *p*
hang. 4. Und Gruss!“ 5. Da
1. *a tempo* | 2. *a tempo* *p*
scar.” 4. That word!” 5. Then

a tempo

spran-gen vom Fels die Quel - len, da flo - hendie Vög - lein in's Thal! „Und
 forth leapt the rock-bound wa - ters, And off flew the birdsto the plain; “Wher -

wo ihr ihn trefft, ihr Ge - sel - len, o grüsst mir ihn tau - send - mal, —
 ev - er ye find him, my com - rades, O give him my love a - gain, —

tau - send, tau - send - mal!“ —
 man - y times a - gain!“ —

ff *p*

Der Schmied

(Uhland)

The Smith

Allegro

Op. 19, No. 4
Original key C major

Ich hör' mei-nen Schatz, den
My love I can hear, His

f

Ham - mer er schwin - get, das rau - schet, das
ham - mer is bang - ing, And clash - ing and

klin - get, das dringt in die Wei - te wie
clang - ing! A - far it re - sound - eth, Like

cresc.

Glo - cken - ge - läu - te, durch Gas -
church - bells it sound - eth Thro' al -

- sen und Platz.
- ley and square.

Am - schwar - zen Ka - min, da sit - zet mein
Be - side his black forge Is stand - ing my

Lie - ber, doch, geh' ich vor - ü - ber, die
lov - er, And yet I cross o - - ver, For

Bäl - ge dann sau - sen, die Flam - men auf -
bel - lows are roar - ing And round him are

brau - sen, und lo - - - - - dern um
 pour - ing The flames _____ they dis -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, with a long note on 'lo-' that spans across the first two measures of the system. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature is three flats (B-flat, E-flat, A-flat).

ihn.
 gorge.

The second system continues the musical score. The vocal line has a rest for the first two measures, followed by a note on 'ihn.' and another note on 'gorge.' The piano accompaniment continues with the same rhythmic pattern, marked with a forte (*f*) dynamic. The key signature remains three flats.

The third system of the musical score shows the vocal line with a rest for the first two measures, followed by a note on 'ihn.' and another note on 'gorge.' The piano accompaniment continues with the same rhythmic pattern, marked with a forte (*f*) dynamic. The key signature remains three flats.

An eine Aeolsharfe

(Von Mörike)

To an Æolian Harp

Op. 19, No. 5
Original key A \flat minor*Poco lento*
Recit.

p

An - ge - lehnt an die E - pheu - wand die - ser
Lean - ing there on the i - vied wall of this

al - ten Ter - ras - se, du, ei - ner luft - ge - bor - nen Mu - se ge -
moul - der - ing ter - race, O thou mys - te - rious string - ed lyre of a

a tempo

heim - niss - vol - les Sai - - ten - spiel,
more mys - te - rious air - - born Muse,

a tempo
pp

fang' an,
Take up,

pp dolce

fan - ge wie - der an dei - ne me - lo - - -
take up once a - gain thy sweet, me - lo - - -

sempre rit.

- di - sche Kla - - ge!
- dious griev - - - ing!

rit.

a tempo *p*

Ihr kom - - met, Win - - de,
Ye've come, ye winds, so

a tempo
p *legato*

fern her - ü - ber, ach! von des Kna - ben,
long a jour - ney, Ah, from the lov - er

der mir so lieb war, frisch grü - nen - dem
I loved so dear - ly, Past grass - cov - er'd

Hü - gel. Und Früh - lings - blü - then
hill - sides, And on your way have

un - ter - we - ges strei - fend, ü - ber - sät - tigt mit
swept o'er spring-tide flow - ers; Heav - y - la - den ye

cresc. poco

Wohl - ge - rü - chen, wie süß,
are with per - fume, and sweet,

dolce

wie süß be - drängt ihr dies
how sweet, be - siege ye my

Herz! Und säu - selt her in die Sai - ten,
heart! Ye whis - per here in the harp - strings,

cresc. poco
an - ge - zo - - gen von wohl - lau - ten - der Weh - muth,
driv - en hith - - er by har - mo - ni - ous long - ings,

wach - send im Zug mei - ner Sehn -
 swell - ing as wax - es my long -

sucht, und hin - - ster - bend wie - der.
 ing, to die a - way af - ter.

dim.

Recit. *3* *3* *3*
 A - ber auf ein - mal, wie der
 But of a sud - den, as the

p

Wind hef - ti - ger her - stösst, ein hol - der Schrei der
 wind strikes them more sharp - ly, with plain - tive cry the

a tempo *p*

Har - fe wie - der - holt mir zu sü - ssem Er - schre -
 harp - strings call me back to a pas - sion - ate ter -

cken mei - ner See - - le plötz - li - che Re - gung, und
 ror, fill my soul with sud - den e - mo - tion, and

p

Poco più lento

hier, die vol - le Ro - se streut ge -
 see, this full-blown rose, rough - ly

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note triplet pattern in the left hand and chords in the right hand. The key signature has four sharps (F#, C#, G#, D#).

schüt - telt all' ih - re Blät - ter vor mei - - ne Fü - sse!
 shak - en, here at my feet - all its leaves has scat - ter'd!

The second system continues the vocal line and piano accompaniment. The piano part includes a *dim.* (diminuendo) marking over the final measure. The key signature remains four sharps.

The third system shows the vocal line with a whole rest, indicating the end of the vocal part. The piano accompaniment continues with the same triplet pattern and chords, concluding with a final chord in the right hand.

„Wie bist du, meine Königin“

(G. F. Daumer,
after the Persian of Hafis)

“How art thou verily my Queen”

Op. 32, No 9
Original key E \flat major

Andante

p molto espress. e dolce
col Ped.

The piano introduction consists of five measures. The right hand features a melodic line with slurs and a fermata over the final measure. The left hand provides a rhythmic accompaniment with eighth notes and slurs.

espress.

Wie bist du, mei - ne Kö - ni - gin, durch sanf - te Gü - te won - ne - voll:
How art thou ver - i - ly my Queen, By thy sweet mer - it, my De - light!

espress.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes slurs and a fermata over the final measure.

Du läch - le nur, Lenz - düf - te weh'n durch mein Ge - mü - the
If thou but smile, spring per - fumes e'er Waft thro' my spir - it,

The second line of the song continues the vocal melody and piano accompaniment. The piano part features slurs and a fermata over the final measure.

won - - ne - voll, my de - light, won - - ne - voll! my de - light!

p *espress.*

espress.

Frisch auf - ge - blüh - ter Ro - sen
Shall I the glo - ry of a

espress.

Glanz, rose vergleich' ich ihn den dei - ni - gen? Ach, ü - ber
rose Fresh blown, to beau - ty thine - com - pare? There is not

al - les was da blüht, ist dei - ne Blü - the won - ne -
an - y flow'r that blows, That com - eth near it, my de -

voll, won - ne - voll!
light, my de - light!

p espress.

Durch to - dte Wü - sten wandle hin, und grü - ne Schat - ten brei - ten
When thro' the des - ert thou dost go, Green shad - ows spread them - selves a -

p

sich, — ob fürchter - li - che Schwüle dort ohn' — En - de
bove, — Tho' burn - ing hot si - roc - cos there May — blow to

sf

brü - te, won - ne - voll, won - ne -
sear it, my de - light, joy and

dolce

dimin.

won - ne - voll!
 dear de - light!

p espress.

Lass mich ver - geh'n in dei - nem Arm! Es ist in ihm ja selbst der
 Then let me die with - in thine arms, There death it - self were full of

espress.

Tod, - ob auch die herb - ste To - des - qual die Brust durch - wü - the,
 joy; And comes the fi - nal thro' of death, I shall not fear it,

won - ne - voll, won - ne - won - ne - voll!
 My de - light, joy and dear de - light!

Ruhe, Süßliebchen

(L. Tieck's "Magelone")

"Rest thee, my love"

Langsam
Adagio

Op. 33, No. 9
Original key A^b major

pp *sempre dolce*
una corda

The piano introduction consists of two staves. The right hand plays a series of chords in a 7/8 time signature, while the left hand plays a continuous eighth-note accompaniment. The tempo is marked 'Langsam Adagio' and the dynamics are 'pp sempre dolce' with the instruction 'una corda'.

dolce

Ru - he, Süß - lieb - chen, im Schat - ten der grü - nen, däm - mern - den
Rest thee, my love, in the green of the twi - light shades, with - out

The first system shows the vocal line and piano accompaniment. The vocal line is marked 'dolce' and features a melodic line with lyrics. The piano accompaniment continues with the same accompaniment as the introduction.

Nacht; — es säu - selt das Gras auf der
fear; — The grass - es that wave in the

dolce

The second system continues the vocal and piano accompaniment. The vocal line has a slight pause indicated by a fermata. The piano accompaniment is marked 'dolce'.

Mat - ten, es fä - chelt und kühl dich der Schat - ten,
mead - ow, Shall fan thee to sleep in the shad - ow,

und treu - e Lie - be wacht.
While love is watch - ing near.

Schla - fe, schlaf' ein, lei - ser
Sleep, la - dy, sleep Where the

rauscht der Hain. E - wig bin ich dein,
shad - ows creep; I my watch will keep,
poco cresc. *dim.*

e - - wig, e - wig bin ich
 ev - - er I my watch will

dein.
 keep.

p dolce

dim.

dolce

Schweigt, ihr ver-steck - ten Ge - sän -
 Si - lence, ye songs hid - den o'er

p dolce

ge, und stört nicht die sü - sse - ste Ruh! Es
 us, Dis - turb not her peace - ful re - pose; Now

lauscht der Vö - gel Ge - drän - ge, es ru - hen die
hush'd the feath - er - y cho - rus, And still'd the loud

lau - ten Ge - sän - ge, *dolce* schliess', Lieb - chen, dein Au - ge
songs that rang o'er us, Close, dear one, thine eye - lids

zu. Schla - fe, schlaf' ein
close, Sleep, la - dy, sleep,

im däm - mern - den Schein,
Where dark shad - ows creep,

poco cresc.

ich will dein Wäch-ter sein, ich
While I my vi-gil keep, while

dim.

will dein Wäch-ter sein.
I my vi-gil keep.

dolce

Animato

Mur - - - melt fort, ihr Me - lo - di - en,
Be - - - ye heard, me - lo - dious mur - murs,

f

rau - sche nur, du stil - ler, du
Gur - gle on, ye qui - et, ye

stil - - ler Bach, Schön - - ne
qui - - et streams; Thoughts of

poco f

Lie - bes - phan - ta - si - - en
love, to mu - sic mar - - ried,

spre - - chen in den Me - lo - di - - en,
By such mel - o - dies are car - - ried,

dim.

zar - - te Träu - - me schwim - - men
To a - rise a - gain in

dolce

nach. Durch den
dreams. Thro' the
dolce sempre più

p

una corda

flü - - stern - den Hain schwär - men
for - - est so deep Gold - en

gol - - de - ne Bie - - ne - - lein,
hon - - ey - bees dart and sweep,

und sum - men zum Schlum - mer dich
 And hum thee to slum - ber and

ein, sum - men zum Schlum-mer, zum Schlum-
 sleep, hum thee to slum - ber, to slum -

dim.

pp

- mer dich ein.
 - ber and sleep.

p

dim.

sempre e poco rit.

pp

Von ewiger Liebe

(From the Slavic. Jos. Wentzig)

Love Lasts for Aye

Op. 43, No 1
Original Key

Mässig
Moderato

Dun-ke! wie
Dark-er and

dun-ke! in Wald und in Feld! A-bend schon ist es, nun
dark-er loom for-est and hill! Eve-ning has fall-en, the

schwei-get die Welt. Nir-gend noch Licht und
world has grown still. Nev-er a fire or

nir-gend noch Rauch, ja, und die Ler-che sie schweiget nun
ta-per a-light, Nay, not a bird breaks the still-ness of

auch.
night.

Kommt aus dem Dor-fe der
Out from the vil-lage the

Bur-sche her - aus,
lov - er has come,

giebt das Ge - leit der Ge - lieb - ten nach Haus,
Come with his sweetheart, a - tak - ing her home;

führt sie am Wei - den-ge - bü - sche vor - bei,
On past the copse in the mead-ow he leads,

re - det so
Fast come his

viel und so man - cher-lei:
words, man - y things he pleads:

mf

mf

„Lei - dest du Schmach und be - trü - best du dich,
 „Art thou a - shamed, art dis - tressed o - ver me?

lei - dest du Schmach von An - dern um mich,
 Art thou a - shamed, my sweet - heart to be?

poco più f

wer - de die Lie - be ge - trennt so ge - schwind,
 Then let the love that has held us now die,

poco più f

schnell wie wir frü - her ver - ei - ni - get sind.
 Quick as we first came to - geth - er, say I.

sempre più f e poco string.

Schei - de mit Re - gen und schei - de mit Wind,
 Part in the rain with the clouds in the sky,

sempre più f e poco string.

Schnell wie wir frü - her ver - ei - ni - get sind.“
 Quick as we first came to - geth - er, say I!”

f

dim. e ritard. poco

a poco

Ziemlich langsam

Poco lento

dolce
Spricht das Mäg - de - lein, Mäg - de - lein spricht: „Un - se - re
Spoke the maid - en then, and she did say: „Love such as

un poco animato

Lie - be, sie tren - net sich nicht! Fest — ist der Stahl und das
ours — can ne'er pass a - way! I - ron and steel are

un poco animato

e cresc. Ei - sen gar sehr, *mf* un - se - re Lie - be ist fe - ster noch
strong, — so they are, Love such as our love is strong - er by

*mehr.
far.*

dimin.

p dolce

Ei - sen und Stahl, — man schmie - det sie um, un - se - re
I - ron and steel — change shape when they're smit, Love such as

p dolce

un poco animato

Lie - be, wer wan - delt sie um? Ei - sen und Stahl, sie
ours, — who e'er can change it? I - ron and steel will

p *un poco animato*

e cresc. *f*

kön - nen zer-gehn, un - se - re Lie - be, un - se - re Lie - be muss
both — rust a - way, Love such as our love, love such as our love must

e cresc. *f*

e - wig, e - wig bestehn!"
last for ev - er and aye!"

f *ritard. molto* *p*

Die Mainacht

(Ludwig Hölty)

The May Night

Op. 43, No. 2
Original key

Sehr langsam und ausdrucksvoll
Largo ed espressivo

Wann der sil - ber - ne
When in sil - ver the

Mond durch die Ge - sträu - che blinkt, und sein schlummern-des
moon shines thro' the lap - ping leaves, When her pale, drow-sy

Licht ü - ber den Ra - sen streut, und die Nach - ti - gall flö - tet,
light o - ver the meads she throws, And the night-in-gale war - bles,

F finale *trou*

wand'ich trau - rig von Busch zu Busch.
I go sad - ly from copse to copse.

p *F* *p*
Ü - ber - hül - let vom Laub gir - ret ein Tau - ben - paar sein Ent - zü - cken mir
Somewhere, hid in the leaves, soft - ly a pair of doves coo their pas - sion to

F *f*
vor; a - berich wen - de mich,
me. Yet do I turn a - way,

p *dimin.*
su - che dunk - le - re Schat - - ten,
Turn to shades that are dark - er,

trè

espress.

und die ein-sa-me Thrä-
And there wells but a sin-

espress.

dimin. ritard.

Wann, o lä-chelndes Bild, wel-ches wie Mor-gen-roth
Where, O vi-sion whose smile streams like the blush of dawn

a tempo

durch die See-le mir strahlt, find' ich auf Er-den dich?
through the depths of my soul, where on this earth art thou?

me

p cresc.

Und die ein - sa - me Thrä -
 And there trem - bles a sin -

p cresc. legato

- ne hebt mir hei -
 - gle tear, yet hot -
 - sser,
 - ter,

mf

hei - sser die Wang' her -
 hot - ter up - on my

p

ab.
 cheek.

p

dimin. ritard.

Die Kränze

(From "Polydora," by Daumer)

The Garlands

Op. 46, No. 1
Original key D \flat majorZiemlich langsam
Poco lento

Piano introduction in D \flat major, common time. The music is marked *p* and *dolce*. It features a melody in the right hand and a supporting bass line in the left hand, both in a slow, graceful tempo.

dolce

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is marked *dolce*. The piano accompaniment continues with a similar melodic and harmonic style.

Hier, ob dem Ein - gang seid be - fe - sti - get, ihr
Here, o'er her door - way, let me make ye fast, ye

Vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with the same melodic flow. The piano accompaniment includes some chromatic movement in the bass line.

Krän - ze, so be - reg - net und be - netzt von mei - nes
gar - lands, so be - sprin - kled and be - dewed with bit - ter

dolce

Au - geschmerz - li - chem Er - - guss! Denn reich zu
 trib - ute of my sor - rowing eyes! A lov - - - er's

dolce

thrä - nen pflegt das Aug' der Lie - - -
 eyes can claim the right of weep - - -

be. *p* Dies
 ing. These

col Ped.

zar - te Nass, ich bit - te, nicht all - zu frü - he träu - fet es her - ab.
pre - cious drops, I pray you, ah, let them not too ear - ly fall a - way.

Spart es, bis ihr ver - neh - met, dass
Keep them till you be - hold her, and

sie sich der Schwel - le naht mit ih - rem Gra - - zien - schrit - te, die
wait till with grace - ful step the thresh - old she ap - proach - es, my

poco *f*

Theu - e - re, die mir so un - - - ge - lind.
pre - cious one, who has been so un - kind.

a tempo
mf

Mit ei - nem Ma - le dann her -
Then all to - geth - er shall ye

a tempo
mezzo f

nie - der sei es auf ih - res Haup - tes gold' - ne Pracht er -
pour them, and rain them down in one up - on her gold - en

espress. *p dolce*

gos - - sen, und sie em - pfin - de, dass es
tress - - es; Then will she know that they are

espress. *p dolce*

Thrä - nen sind; dass
e - - ven tears; that

espress. cresc.

es die Thrä - nen sind, die mei - nem Aug' in
they're the tears that my poor eyes have shed, for

espress. cresc.

die - ser kum - mer - vol - len Nacht ent - flos - - - - -
 all this sad and pain - ful night's dis - tress - - - - -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains two phrases of lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand. There are some markings like 'x' and '3' in the bass line.

sen.
es.

The second system of the musical score includes a vocal line and a piano accompaniment. The vocal line is mostly empty, with the words 'sen.' and 'es.' written below it. The piano accompaniment continues with a similar pattern of eighth notes and chords. It includes dynamic markings such as 'p' (piano) and 'f' (forte), and performance instructions like 'Ped.' (pedal) and '7 7 3'. There are also some numerical markings like '3' and '7'.

The third system of the musical score includes a vocal line and a piano accompaniment. The vocal line is empty. The piano accompaniment features a more complex texture with triplets and slurs. It includes dynamic markings like 'p' (piano) and 'dim.' (diminuendo), and performance instructions like 'Ped.' (pedal). There are also some numerical markings like '3' and '7'.

An die Nachtigall

(Hölty)

To a Nightingale

Ziemlich langsam

Un poco lento

Op. 46, No. 4

Original key E major

Voice

Geuss' nicht so laut der lieb-entflammten
Pour not so loud thy rich and am-'rous

Piano

p

Lie - der ton - rei - chen Schall vom Blü - then -
car - ols, That love ex - hale, From ap - ple -

ast des Ap - fel - baums her - nie - der, o Nach - ti -
boughs in blos - som there a - bove me, O night - in -

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gall! Du tö - nest mir mit dei - ner sü - ssen Keh - le die
 gale! In pur - est notes with thy sweet voice thou say - est, "Love

Lie - be wach; denn schon durchbebt die Tie - fen mei - ner See - le
 wakes for aye;" A - las! my soul knows far too well al - read - y,

dein schmel - zend Ach, dein
 Thy melt - ing sigh, thy

schmel- - - - - zend Ach.
melt- - - - - ing sigh.

p
Dann flieht der Schlaf von neu - em die - ses La - ger, ich
Then bless - ed sleep once more de - serts my cham - ber, Mine

p

star - re dann mit nas - sem Blick und
eyes I raise, Eyes full of tears, and

cresc.

cresc.

to - tenbleich und ha - -ger den Him - -
pale as death and hag - gard, Towards heav'n

- mel an. Fleuch,
I gaze. Fly,

Nach - ti-gall, in grü-ne Fin - ster-nis - se, in's Hain - -ge -
night - in-gale, to wood-lands dark and leaf - y, Do not de -

sträuch, und spenl' im Nest der treu- -en Gat - tin
lay, With - in her nest thy mate a - waits thy

Küs - - - -se, ent - - - -fleuch,
kiss - - - -es, A - - - -way,

ent - - - -fleuch!
a - - - -way!

dim. e poco rit.

Botschaft

(After Hafis, by Daumer)

The Message

Op. 47, No 1

Original key B \flat minor

Grazioso

p leggiero

f

p

We - he, Lüft - chen, lind und lieb - lich um die
 Fan, ye breez - es, fair and soft - ly, Fan the

Wan - ge der Ge - lieb - ten, spie - le zart — in ih - rer
 cheek — of my sweet la - dy, Gen - tly sport — ye with her

Lo - cke, ei - le nicht, hin - weg zu
tress - es, Has - ten not to speed a -

legato

fliēn! Ei - le nicht,
way, has - ten not,

cresc.

cresc.

ei - le nicht, hin - weg zu fliēn!
has - ten not to speed a - way.

p

Thut sie
If she

p

dann viel - leicht die Fra -
 then per - chance should que -

ge, wie es um mich Ar - men
 ry, How poor I, poor I was

ste - he, mich Ar - men ste - he,
 far - ing, poor I was far - ing,

sprich, _____ sprich: „Un - end - lich war sein
 Say, _____ say: „His grief - was past all

f *p* *f* *p*

poco cresc.

We - he, höchst be - denck - lich sei - ne La - ge, höchst be -
bear - ing, Ver - y sad his lot, ah, ver - y, ver - y

poco cresc.

denck - lich sei - ne La - ge; a - ber jet - zo kann er
sad his lot, ah, ver - y! Now his hopes once more re -

hof - fen, wie - der herr - lich auf - zu - le - ben, denn du, Hol - de,
viv - ing, Have re - stored the joy of liv - ing, Since his la - dy

p

p legato

cresc.

denkst — an ihn,
 thinks — of him,

denn — du, Hol — de,
 since — his la — dy,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a melodic phrase in G minor, with lyrics 'denkst an ihn, thinks of him, denn du, Hol de, since his la dy,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A 'cresc.' (crescendo) marking is placed above the vocal line.

denn — du, Hol — de, denkst, —
 since — his la — dy thinks, —

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics 'denn du, Hol de, denkst, since his la dy thinks,'. The piano accompaniment continues with similar rhythmic patterns. A 'cresc.' marking is also present in the piano part.

denkst an ihn“
 thinks of him.”

The third system shows the vocal line and piano accompaniment concluding the phrase. The vocal line has lyrics 'denkst an ihn“ thinks of him.”'. The piano accompaniment features a more complex texture with chords and moving lines in both hands, ending with a final chord in the right hand.

Sonntag

(From Uhland's "Folk-Songs.")

Nicht zu langsam
Non troppo lento

Sunday

Op. 47, No. 3
Original key

p

So hab' ich doch die gan-ze Wo-che mein fei-nes Liebchen nicht ge-
I have not seen her for a week now, My dain-ty dear so sweet and

p

seh'n, ich sah es an ei-nem Sonn-tag wohl vor der Thü-re
good, For I saw her of a Sun-day, As at her door she

steh'n, das tau-sendschö-ne Jung-fräu-lein, das tau-sendschö-ne
stood. My rar-est, fair-est lit-tle one, My neat-est, sweet-est

mf

Her-ze-lein, woll-te Gott, woll-te Gott, ich wär' heu-te bei ihr,
pret-ty one: Would to God, would to God I were with her to-day!

mf woll - te Gott, woll - te Gott, ich wär' heu - te bei ihr!
 Would to God, would to God I were with her to - day!

p

So will mir
 And tho' in -

doch die gan - ze Wo - che das La - chen nicht ver - geh'n, ich sah
 deed it's been a week now, I have not ceased to smile, For I

es an ei - nem Sonn - tag wohl in die Kir - che geh'n: das
 gazed at her on Sun - day In church for such a while: My

tau - send - schö - ne Jung - frau - lein, das tau - send - schö - ne Her - ze - lein,
 rar - est, fair - est lit - tle one, My neat - est, sweet - est pret - ty one:

woll - te Gott, woll - te Gott ich wär' heu - te bei ihr,
 Would to God, would to God I were with her to - day!

mf woll - te Gott, *p* woll - te Gott, ich wär' heu - te bei ihr!
 Would to God, would to God I were with her to - day!

„O liebliche Wangen“

(Paul Flemming)

“Sweet cheeks to me turning”

Lebhaft

Vivace

mf

Op. 17, No. 4

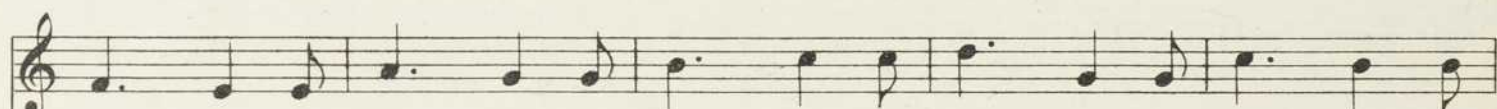
Original key D major

Voice



O lieb - li - che Wan - gen, ihr macht mir Ver - lan - gen, dies
Sweet cheeks to me turn - ing, You fill me with yearn - ing, Your

Piano



ro - the, dies wei - sse zu schau - en mit Flei - sse. Und dies nur al -
fair - ness rose - rud - dy In - tent - ly to stud - y. Yet that, you'll be



lei - ne ist's nicht, was ich mei - ne, zu schau - en, zu
glean - ing, Is not all my mean - ing; To see you, to

grü-ssen, zu rüh-ren, zu küs-sen, ihr macht mir Ver-lan-gen, o
 press you, To touch you, to kiss you, You fill me with yearn-ing, Oh,

f *rit.* *poco*

f *rit.* *poco*

lieb-li-che Wan-gen, ihr macht mir Ver-lan-gen, o
 cheeks to me turn-ing; Yes, that is my yearning, Sweet

a poco *a tempo*

a poco *a tempo*

lieb-li-che Wan-gen! O Son-ne der
 cheeks to me turn-ing! My sun-light, my

f *rit.* *p* *mf*

f *rit.* *p* *mf*

Won - ne! O Won - ne der Son - ne! O Au - gen, so
 one light, My one light, my sun - light! O eyes so to

sau - gen das Licht mei - ner Au - gen. O eng' - li - sche Sin - nen! O
 find me, And bind me and blind me! O joy of the sens - es, Where

cresc.
 himm - lisch Be - gin - nen! O Him - mel auf Er - den! magst
 heav - en com - menc - es! O an - gel di - vine, When

du mir nicht wer-den, o Him-mel auf Er-den! magst du mir nicht
wilt thou be mine? O An-gel di-vine,-- When wilt thou be

f *rit.* *poco* *a poco*

wer - - den; O Won - ne der Son - ne, O Son - - ne der
mine? My one light, my sun - light, My sun - - light, my

a tempo *f* *rit.*

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

Won - - ne! O Schön - ste der Schö - nen! be -
one light! Ah, fair - est of fair - est, Per -

p *mf*

p *mf*

nimm mir dies Seh - nen. Komm, ei - le, komm, kom - me, du
suade me thou car - est; Come quick - ly, I pray thee, No

sü - sse, du from - me; Ach, Schwe - ster ich ster - be, ich
long - er de - lay thee; Ah sis - ter, come hith - er, I'm

sterb', ich ver - der - be, komm, kom-me, komm, ei - le, komm,
dy - ing, I with - er! Come quick-ly, I pray thee, come

cresc.

f *rit.* *poco* *a* *poco*

kom-me, komm, ei - le, be - nimm mir dies Seh - nen, o Schön - ste der
 quick-ly, I pray thee, Per - suade me thou car - est, O fair - - est of

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a series of eighth notes, followed by a half note, and then a quarter note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo markings *f*, *rit.*, *poco*, *a*, and *poco* are placed above the vocal line.

a tempo *f*

Schö - - nen, be - nimm mir dies Seh - nen, o Schön - ste der
 fair - - - est, Per - suade me thou car - est, Of fair - est the

a tempo *p* *f*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a half note, followed by a quarter note, and then a half note. The piano accompaniment features a dynamic marking *p* in the left hand and *f* in the right hand. The tempo marking *a tempo* is placed above the vocal line.

Schö - - nen, der Schö - - - nen!
 fair - - est, the fair - - - est!

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line consists of a half note, followed by a quarter note, and then a half note. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

Der Gang zum Liebchen

(Bohemian)

The Watchful Lover

Op. 48, No. 1
Original key

Con grazia *p*

Es glänzt der Mond nie - der, ich soll - te doch wie - der zu
The moon is still show - ing, And I should be go - ing Once

p
con pedale

mei - nem Lieb - chen, wie mag es ihr geh'n?
more to see if my love will for - give;

animato

Ach weh', sie ver - za - get und kla - get, und
But oh, she re - pels me, And chides me, and

animato

kla - get, dass sie mich nim - mer im Le - ben wird seh'n!
tells me, She'll nev - er see me as long as we live.

Tempo I

2. Es ging der Mond un - ter, ich
2. The moon is not show - ing, Yet

eil - te doch mun - ter, und eil - te, dass kei - ner mein Lieb - chen ent -
glad - ly I'm go - ing, I'm go - ing so no one may steal her a -

führt.
way;

p *animato*

animato

Ihr Taut - chen, o gir - ret, ihr Lüft - chen, o schwirret, dass
Ye doves, keep a - coo - ing, Ye breez - es, keep blow - ing, So

kei - ner mein Lieb - chen, mein Lieb - chen ent - führt!
no one may steal her, may steal her a - way!

"Am Sonntag Morgen"

(Paul Heyse, from the "Ital. Liederbuch")

On Sunday Morning

Andante espressivo

Op. 49, No. 1
Original key E minor

p

Am Sonn - tag Mor - gen zier - lich an - ge - than, wohl
To whom it was you went, quite well I know, So

weiss ich, wo du da bist hin - ge - gan - gen, und man - che Leu - te
beau - ti - ful - ly dressed on Sun - day morn - ing, And cer - tain folk there

wa - ren. die dich sah'n, und ka - men dann zu mir, dich zu ver -
were who saw you go, Who hur - ried then to me, to give me

animato

kla - gen. Als sie mir's sag - ten, hab' ich laut ge - lacht,
warn - ing. While they were tell - ing me, I laughed out - right,

und in der Kammer dann ge - weint zur Nacht.
 And in my room a-lone I wept that night.

Als sie mir's sag-ten, fing ich an zu sin - gen, um einsam dann die.
 While they were tell-ing me, I trolled a dit - ty, But when a-lone, I

Hän - - de wund zu rin - gen.
 wrung my hands for pit - y.

An ein Veilchen

(Von Hölty)

To a Violet

Op.49, No. 2

Original key E major

Andante

dolce

sehr zart

p delicatamente

Birg, o
Keep, on

Veil - - chen, in dei - - nem blau - - en Kel - - che,
vio - - let, with - in thy scent - ed chal - - ice,

birg die Thrä - - nen der Weh - -
Keep the tears of af - flic - -

muth, bis mein
tion, Till the

Lieb - chen die - se Quel - le be - sucht!
 one I love shall vis - it this spring!

dolce

dolce
 Ent pflückt sie lächelnd
 If then she smil - ing

dich dem Ra - sen, die Brust mit
 stoops to lift thee, With thee to

dir zu schmä - cken,
 deck her bo - som,

f *p*

p espress. *cresc.*
 o, dann
 Ah, then

espr. *legato* *poco* *a poco* *cresc.*

poco a poco

schmie - ge dich ihr an's Herz, — dann schmie - ge dich ihr an's
nes - tle a - gainst her heart, — then nes - tle a - gainst her

Herz, — dich ihr an's Herz, — und sag'
heart, — a - gainst her heart, — and tell

dim.

f *dim.*

p dolce

ihr, dass die Trop - fen in
her, that the drops hid with -

p molto dolce

dei - nem blau - en Kel - che aus der See - le des treu - sten Jüng - lings
in thy scented chal - ice All have flowed from the soul of one most

Sehnsucht

(Bohemian)

Longings

Op. 49, No. 3

Original key Ab major

Langsam
Lento

Hin - - ter_ je - - nen
 Far - - be - yond those

dich - - ten_ Wäl - - dern weil'st du, mei - - ne
 gloom - - y - for - - ests Art thou now, - my

Süß - - ge - lieb - - te! weit, ach
 dear - - ly loved one, Far a - -

weit!
 way!

weit, - - - - - ach weit!
 Far - - - - - a - - way!

Ped.

Lebhaft
Con anima

Ber - - stet, ihr Fel - - sen, eb - - net euch, Thä - - ler,
Crum - - ble, ye moun - - tains, Smooth ye, ye val - - leys,

dass ich er - se - - he, dass ich er - spä - - he
So I may eye her, So I may spy her,

mei - - ne fer - - ne, mei - - ne
My so dis - - tant, my so

fer - - ne, sü - - sse Maid!
dear, so dis - - tant maid!

dass ich er - se - he, dass ich er - spä - he
That I may eye her, That I may spy her,

p

mei - ne fer - ne, mei - ne
My so dis - tant, my so

p

sü - sse, mei - ne fer - ne, sü - sse,
dis - tant, my so dear, so dear and

espress.

espress.

p.

sü - sse Maid!
dis - tant maid!

cresc. string.

f

Ped. *f* Ped. *

Wiegenlied

(Karl Simrock)

Cradle-Song

Op. 49, No. 4
Original Key

Zart bewegt

*Dolce, con moto**p*

Gu - ten A - bend, gut' Nacht, mit
So good-night now once more, With

Ro - sen be - dacht, mit Näg - lein be - steckt, schlüpf' un - ter die
ros - es rooſd o'er, - All - tied up with bows, Slip - un - der the

Deck': Mor - gen früh, wenn Gott will, wirst du wie - der ge -
clothes, When the morn - ing shall break, Please the Lord, thou wilt

weckt, mor - gen früh, wenn Gott will, wirst du wie - der ge - weckt!
wake, When the morn - ing shall break, Please the Lord, thou wilt wake!

Gu - ten A - bend, gut' Nacht, von -
 Good - night then once more, By -

Eng - lein be - wacht, die - zen im - Traum dir - Christ-kind - leins
 an - gels watch'd o'er, - In - dreams thou shalt see A - fair Christ - mas -

Baum: Schlaf' nun se - lig und süß, schau' im Traum 's Pa - ra -
 tree. Go to sleep, close thine eyes, Thou shalt see Par - a -

dies! schlaf' nun se - lig und süß, schau' im Traum 's Pa - ra - dies!
 dise, Go to sleep, close thine eyes, Thou shalt see Par - a - dise!

„Dämm'ung senkte sich von oben“

(Goethe)

“From above me falls the twilight”

Op. 59, No 1

Original key B \flat minorLangsam
Lento

p

Dämm-rung senk-te sich von
From a-bove me falls the

p mezza voce

o-ben, schon ist al-le Nä-he fern, doch zu-erst em-
twi-light, Seems what's near at hand, a-far; But as yet, on

dolce

por-ge-ho-ben hol-den Lichts der A-bend-
high en-scone-ed, Bright-ly burns the eve-ning

stern.
star.

p

Al - les schwankt in's
All is in - dis -

sempre molto p

Un - ge - wis - se, Ne - bel schlei - chen in die Höh',
tinct, un - cer - tain, Clouds come steal - ing o'er the sky;

schwarz - ver - tief - te Fin - ster - nis - se wie - der - spie - gelnd,
Spac - es deep and dark re - flect - ing, Smooth the lake's still

ruht ——— der See.
wa - - - ters lie.

p

Nun am öst - li - chen Be - rei - che ahn' ich Mon - den - glanz — und
 Now, me - thinks, the sky to east - ward Glows with moon - light, more — and

Gluth, schlan - ker Wei - den Haar - ge - zwei - ge
 more, Slen - der wil - low - twigs — are danc - ing

p

dolce
 scher - zen auf - der näch - sten Fluth. — Durch be - weg - ter
 On — the wa - ters near the shore. — Quiv - 'ring thro' the

dimin.

dolce

Schat - ten Spie - le zit - tert Lu - na's, Lu - na's Zau - - ber - -
 shift - ing shad - ows, Witch - ing Lu - na's, Lu - na's glanc - - es

schein, und durch's Au - ge schleicht die Küh - le sänf - ti -
 dart: Thro' our eyes the grate - ful cool - ness Soft - ly

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "schein, und durch's Au - ge schleicht die Küh - le sänf - ti - dart: Thro' our eyes the grate - ful cool - ness Soft - ly". The piano accompaniment is in grand staff (treble and bass clefs) with a 3/4 time signature. It includes dynamic markings such as *mf* and *rf*.

gend in's Herz hin - ein, durch's Au - ge
 steals to reach the heart, Thro' our eyes the

The second system continues the musical score. The vocal line lyrics are: "gend in's Herz hin - ein, durch's Au - ge steals to reach the heart, Thro' our eyes the". The piano accompaniment includes a *cresc.* marking.

schleicht die Küh - le sänf - ti - gend, sänf - ti - gend in's
 grate - ful cool - ness Soft - ly steals, soft - ly steals to

The third system of the musical score. The vocal line lyrics are: "schleicht die Küh - le sänf - ti - gend, sänf - ti - gend in's grate - ful cool - ness Soft - ly steals, soft - ly steals to". The piano accompaniment includes dynamic markings *mf* and *p*.

Herz hin - ein.
 reach the heart.

The fourth system concludes the musical score. The vocal line lyrics are: "Herz hin - ein. reach the heart." The piano accompaniment includes a *p* marking and ends with a double bar line.

Erinnerung

(Max v. Schenkendorf)

Remembrance

Innig
*Con affetto*Op. 63, No 2
Original key C major

Ihr wun - der - schö - nen Au - gen - bli - cke, die Lieb - lich -
Ah, won - drous dear and pre - cious mo - ments! The sweet - est

p legato

ste der gan - zen Welt hat euch mit ih - rem ew' - gen
maid that e'er drew breath Has left you, by her joy and

Glü - cke, mit ih - rem sü - ssen Licht er - hellt.
bright-ness, A gla - mour that shall last till death.

*allmählig lebhafter
animando poco a poco*

Ihr Stel- len, ihr ge - weih- ten
Ye haunts, ye con- se - crat- ed

Plä - tze, ihr trugt ja das ge - lieb - te Bild, was
plac - es, That used to see her love- ly face, What

Wun - der habt ihr, was für Schä - tze vor mei - nen
won - drous things, what price - less trea - sures, My eyes in

Au - gen dort ent - hüllt!
mem - 'ry there can trace!

animato sempre

Ihr Gär - ten all', ihr grü - nen
These gar - dens, too, the shad - y

p legato

Hai - ne, du Wein - berg in der sü - ssen Zier, es
for - est, The vine - yard cloth - ing yon - der rise, Where

nah - te sich die Heh - re, Rei - ne in Züch - ten
 came to me the fair - est, pur - est, Of maids in

gar zu freund - - - lich mir.
 all too ten - - - der wise.

Ihr Wor - te, die sie da ge - spro - chen, du
 Ah, words that here by her were spok - en, And

schön- -stes, halb- -ver - hauch- -tes Wort, dein Zau- -ber -
 one that was a sigh, a breath: Thy ma- -gic

bann wird nie ge - bro - chen, du klingst und wir- -kest
 bonds shall ne'er be brok - en, Thy sound I'll hear till

fort und fort.
 death, till death.

f *rit. e dim.*

Tempo I

p

Ihr wun - der - schö - nen Au - gen - bli - cke, ihr lacht und lockt in
 Ah, won - drous dear and pre - cious mo - ments! Ye smile and lure with

p legato

ew' - gem Reiz. Ich schau - e sehn - suchts - voll zu - rü - cke voll Schmerz und
 fade - less charm, And full of long - ing I re - call ye, All pain, and

Lust und Lie - bes - geiz.
 joy, and love ————— so warm.

„Meine Liebe ist grün“

(Ferd. Schumann)

“My love is green”

Op. 63, No. 5

Original key D# minor

Lebhaft

Aninato

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (D major) and a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line.

System 1:
 Vocal: Mei - ne Lie - - - - - be ist grün
 My love is green

System 2:
 Vocal: wie der Flie - - - - - der - busch, und mein
 as the al - - - - - der - bush, Like the

System 3:
 Vocal: Lieb ist schön wie die Son - - - - - ne, mein
 sun so bright, is my trea - - - - - sure, like the

System 4:
 Vocal: Lieb ist schön wie die Son - - - - - ne, die
 sun so bright, is my trea - - - - - sure, The

glänzt wohl her - ab auf den Flie - - der - busch und
 sun that shines down on the al - - der - bush, And

p

füllt ihn mit Duft und mit Won - - ne, und
 fills it with per - fume and plea - - sure, and

füllt ihn mit Duft und mit
 fills it with per - fume and

Won - - ne. string.
 plea - - sure.

First system of musical notation. It features a vocal line on a single staff and piano accompaniment on two staves. The key signature is two sharps (F# and C#). The piano part begins with a forte (*f*) dynamic and includes a section marked *string.*

Second system of musical notation. It features a vocal line on a single staff and piano accompaniment on two staves. The piano part includes a section marked *poco ten.* and a section marked *f*. There is a *ped.* (pedal) marking in the bass line and a *p* marking in the treble line.

Third system of musical notation. It features a vocal line on a single staff and piano accompaniment on two staves. The piano part begins with a forte (*f*) dynamic. The lyrics are: "Mei - ne See - le hat Schwin - My soul has the wings".

Fourth system of musical notation. It features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "-gen der Nach - -ti - gall und of the night - -in - gale, That".

wiegt sich in bli- -hen - dem Flie- - -der, und
 swings in the al- -der in flow- - -er, that

wiegt sich in bli- -hen - dem Flie- - -der und
 swings in the al- -der in flow- - -er, And

jauch - zet und sin- - get vom Duft be - rauscht viel
 dazed with its per - fume in rap- - -ture sings Her

lie - bes - trun - ke - ne Lie - - -der, viel
 car- - ols drunk with love's pow- - -er, her

lie - - - bes - - - trun - - - ke - - - ne
 car - - - - ols drunk with love's

The first system of music features a vocal line in treble clef with a key signature of two sharps (D major). The lyrics are: "lie - - - bes - - - trun - - - ke - - - ne" on the top line and "car - - - - ols drunk with love's" on the bottom line. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes chords and moving lines in both hands.

Lie - - - - - der.
 pow - - - - - er.

string.

The second system continues the vocal line with the lyrics: "Lie - - - - - der." and "pow - - - - - er." The piano accompaniment features a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand includes triplet markings (indicated by a '3' over the notes) and is labeled with the instruction "*string.*".

f *string.*

The third system shows the piano accompaniment. The right-hand staff (treble clef) has a dynamic marking of *f* (forte) and is labeled "*string.*". The left-hand staff (bass clef) provides a steady accompaniment.

poco ten.
f *p* *p*

Red. *p* *

The fourth system concludes the piano accompaniment. The right-hand staff (treble clef) has a dynamic marking of *f* (forte) and is labeled "*poco ten.*". The left-hand staff (bass clef) has dynamic markings of *p* (piano) and *p*. The system ends with a double bar line and repeat signs.

„O wüsst' ich doch den Weg zurück“

(Klaus Groth)

“I would I knew where lies the way”

Op. 63, No. 8
Original key E major

Etwas langsam
Un poco lento

The piano introduction consists of two staves (treble and bass clef) in E major and 6/8 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with a large slur over the first three measures, while the left hand provides a steady accompaniment of eighth notes. The key signature has four sharps (F#, C#, G#, D#).

The vocal line is on a single staff in E major. It begins with a rest followed by a series of eighth and quarter notes. The lyrics are: "O wüsst' ich doch den Weg zu - rück, den / I would I knew where lies the way, The".

The piano accompaniment continues with two staves. The right hand has a melodic line with a slur, and the left hand has a bass line with some rests. The dynamics and tempo markings are consistent with the first system.

The vocal line continues with two staves. The lyrics are: "lie - ben Weg - zum Kin - der - land! O wa - rum sucht' ich / bless - ed road - to Chil - dren's Land! Why for - tune seek - ing".

The piano accompaniment concludes with two staves. The right hand has a melodic line with a slur, and the left hand has a bass line. The piece ends with a final chord in E major.

nach dem Glück und liess der Mut - ter Hand, der Mut - ter
did I stray, And loose my moth - er's hand, my moth - er's

p

Lebhafter werdend
Animando il tempo

Hand?
hand?

O wie mich seh - net
Ah, how I long to

cresc.

aus - zu - ruh'n, von kei - nem Stre - ben auf - ge - weckt, die
lie at rest, And close my wear - y eye - lids where I'd

cresc.

mü - den Au - gen zu - zu - thun, von Lie - be sanft be -
wake no more with strife op - press'd, But shield - ed by — love's

deckt, von Lie - be sanft be - deckt!
care, but shield-ed by love's care!

cresc.
Und nichts zu for - sehen, nichts zu spähn, und nur — zu träu - men
No more to seek, no more to strive, But light - ly dream as

cresc.

leicht — und lind, der Zei — ten Wan — del
 once — of yore, No heed to chang — ing

nicht zu seh'n, zum zwei — ten Mal ein Kind, zum
 times to give, And be a child once more, and

zwei — ten Mal ein Kind! O
 be — a child once more! I

poco riten.

Tempo I

zeigt mir doch den Weg zu - rü - ck, den lie - ben Weg - zum
 would I know where lies the way, The bless - ed road - to

Kin - der - land! Ver - ge - bens such' ich nach dem Glück, rings -
 Chil - dren's Land! In vain I seek for hap - pi - ness: All's

um ist ö - der Strand, ö - - der Strand!
 drear on ev - 'ry hand, ev - - 'ry hand!

riten.

Lerchengesang

(Karl Candidus)

The Skylark's Song

Op. 70, No. 2

Original key B major

Andante espressivo

p espressivo

Ae - the - ri - sche fer - ne Stim - men, der
 Ah, dis - tant, e - the - real voic - es, Oh

Ler - chen himm - li - sche Grü - sse, wie regt ihr mir so
 sky - lark's heav - en - ly greet - ing, Ye set my heart a -

dolce

sü - sse die Brust, ihr lieb - li - chen Stim - men, die Brust, — ihr
beat - ing In me, — ye sweetest of voic - es, in me, — ye

lieb - - li - chen Stim - - - men!
sweet - est of voic - - - es!

espress.

Ich schlie - sse leis' mein Au - ge,
My eyes I gen - tly cov - er,

da zieh'n Er - in - ne - run - gen in sanf - ten Däm - me -
And mem - ries now come crowd - ed, In ten - der twi - light

run - gen, da zieh'n Er - in - ne - run - gen in
shrouded, And mem'ries now come crowd - ed, in

3 dolce 3 3 3 3

sanf - ten Däm - me - run - gen, durch - weht vom
ten - der twi - light shroud - ed, Where winds of

3 3 3 3

Früh - lings - hau - che.
Spring - tide hov - er.

3 3 3 3

espress.

An den Mond

(Karl Simrock)

To the Moon

Op. 71, No 2

Original key B minor

Nicht zu langsam und mit Anmuth
Grazioso, non troppo lento

Sil - ber - mond, mit bleichen Strah - len
Fair, — pale moon, thy sil - ver glow - ing

p

con Ped.

pflegst — du Wald und Feld zu ma - len, giebst — den Ber - gen, giebst den Tha - len
Tints — on wood and meadow strow - ing, O - ver hill and val - ley throw - ing

der Em - pfin - dung Seuf - zer ein —
Semblance of — a heart - felt sigh:

Ped. *Ped.* *Ped.* *

Sei — Ver - trau - ter mei - ner Schmer - zen,
Be — the bear - er of — my sor - row,

Seg - ler in — der Lüf - te See: — Sag' ihr, die — ich trag' im Her - zen,
Thou — lone voy - ager of — the sky; — Say to her — whose mem - ry fills me,

dolce

wie mich tö - dtet Lie - bes - weh. Sag' ihr, ü - ber tau - send Mei - len
Near to death — for her am I. Thro' a thou - sand miles of dis - tance

pp

mf

seh-ne sich — mein Herz nach ihr. „Kei-ne Fer - ne kann es hei - len,
Say, my heart — to reach her tries; Distance, ab - sence, naught can save me,

p

nur ein hol - der Blick von ihr.“
But the sight — of her dear eyes.

espress.

p

ped. *ped.* *ped.* *

Sag' — ihr, dass zu Tod ge - trof - fen die - se Hül - le bald zer - fällt; —
Wound - ed un - to death, ah, tell her, This — poor frame must soon give way; —

p

nur ein schmeich - le - ri - sches Hof - fen sei's, das sie zu - sam - hält,
 One e - lu - sive hope that's left me, Doth a - lone its forc - es stay,

p

nur ein schmeich - le - ri - sches Hof - fen sei's, das sie zu - sam -
 One e - lu - sive hope that's left me, Doth a - lone its forc -

poco f *sost.*

- men - hält.
 - es stay.

a tempo
poco f espress.

dim. *p*

Minnelied

(Ludwig Hölty)

Love-Song

Op. 71, No 5
Original key C majorSehr innig, doch nicht zu langsam
Intimissimo, ma non troppo lento

p

Hol-der klingt der Vo-gel-sang, wenn die En-gel-rei-ne, die mein
Sweet-er songs of bird do sound, Where the an-gel-la-dy, Who my

Jüng-lingsherz be-zwang, wan-delt durch die Hai-ne.
boy-ish heart once bound, Walks—the wood-land shad-y.

Rö-ther blü - hen Thal und Au, grü-ner
Ros-ier spring the fields to life, Green-er

wird der Ra - sen, wo die Fin - ger mei-ner Frau Mai - en - blu - men
grow the bow - ers, Where the hands of my sweet wife Ga - ther May's first

la - sen. Oh - ne sie ist al - les todt, welk sind
flow-ers. But for her it all were dead, With-ered

Blüt' und Kräuter; und kein Früh-ling-s-a-bend-roth dünkt mir schön und hei-ter.
flow'rs and sad-ness, Nor would Spring-time sun-sets red Beau-ty have or glad-ness.

Trau-te, min - nig - li - che Frau, wol - lest nim - mer flie -
 True and lov - ing wife, give heed, Leave, ah, leave me nev -

- hen, dass mein Herz, gleich die - ser Au, mög' in Won - ne
 - er, That my heart, like yon - der mead, Bloom in joy for -

blü - hen, mög' in Won - - ne blü - - - hen.
 ev - er, bloom in joy - - - for - ev - - - er.

dolce
dim.

rit.

O kühler Wald

(Cl. Brentano)

O Shady Wood

Op. 72, No. 3
Original key

Langsam

Lento

The musical score is written in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The piano part features a prominent bass line with chords and some melodic movement in the right hand. The vocal line is in German and English, with lyrics printed below the notes. The tempo is marked 'Langsam' (Slow) and 'Lento'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes dynamic markings such as *p* (piano) and *pp* (pianissimo).

p

O küh - ler Wald, wo rau - schest du, in
O shad - y wood, where bid - est thou, Thro'

dem mein Lieb - chen geht? O Wie - der - hall, wo
which my loved one wends? O ech - o, where, where

lau - schest du, der gern mein Lied, mein Lied ver -
hid - est thou, My song, my song, that un - der -

steht? Im Her - zen tief, da
stands? With - in my heart the

pp

rauscht der Wald, da rauscht der Wald, in dem mein Lieb - chen
 wood a-bides, the wood a-bides, Thro' which my love doth

geht, in Schmier - zen schließ der Wie - derhall, die
 stray, In sor - rows sleep the ech - o hides; The

p
 Lie - der sind ver - weht, die
 song has blown a - way, the

p
 Lie - der sind ver - weht, sind ver - weht.
 song has blown a - way, blown a - way.

Vergebliches Ständchen

(Folk-song of the Lower Rhine)

The Vain Suit

Op. 84, No. 4

Original key A major

Lebhaft und gut gelaunt
Con anima ed umore

(Er)(He)

Gu-ten A - bend, mein Schatzgu - ten
Good eve - ning, my sweet, and good

A - bend, mein Kind, eve-ning, my dear!
gu - ten A - bend, mein Kind!
Ah, good eve-ning, my dear!

Ich komm' aus Lieb' zu dir, ach, mach' mir auf die Thür, mach' mir auf die
I come for love of thee, So lift the latch for me, pri - thee, lift the

Thür, mach' mir auf, mach' mir auf, mach' mir auf die Thür!
latch; Lift the latch, lift the latch, lift the latch for me!

(Sie) (She)

Mein' Thür ist ver - schlos - sen, ich lass' dich nicht
My - door it is bolt - ed, I'll not - let thee

ein, in, ich lass' dich nicht ein;
I'll not - let thee in!

Mut - ter, die rath' mir - klug, wärst du her - ein mit - Fug, wär's mit mir vor -
Moth - er she spoke the - truth, Shouldst thou come in, for - sooth, All were o'er with

bei, wär's mit mir, wär's mit mir, wär's mit mir - vor - bei!
me! O'er with me, o'er with me, all were o'er - with me!

(Er)(He)

So kalt ist die Nacht, so eisig der
The night is so cold, the wind is so

Wind, wild, so eisig der Wind,
the wind is so wild,

dass mir das Herz er-friert, mein' Lieb' er-lö-schen wird, öff-ne mir, mein Kind,
Soon will they freeze my heart, Then will my love de-part, Let me in, dear child!

Lebhafter
Più animato

öff-ne mir, öff-ne mir, öff-ne mir, mein Kind!
Let me in, let me in, let me in, dear child!

(Sie) (She)

Lö - schet dein' Lieb, lass sie lö - schen nur, lass sie
 If - it must go, - let thy love - be gone, let thy

lö - schen nur! Lö - schet sie im - mer - zu, geh' heim zu
 love - be gone! That it should go were best, Go home to

p legg.

Bett, zur Ruh', gu - te Nacht, mein Knab', gu - te Nacht, gu - te Nacht,
 bed, to rest, So good - night, my lad! So good - night, so good - night,

gu - te Nacht, mein Knab'!
 so good - night, my lad!

f

And. S. Mos.

In Waldeseinsamkeit

(Karl Lemcke)

Forest Solitude

Op. 85, No. 6
Original key B majorLangsam
Lento

p

Ich sass zu dei - nen
To - geth - er in the

Fü - ssen in Wal - des - ein - sam - keit;
for - est We sat in sol - i - tude;

Win - des - ath - men, Seh - - nen ging durch die Wip - fel
Winds their breath were draw - - ing In sighs a - cross the

cresc. sempre

breit. In stum - mem Rin - gen senkt' ich das Haupt
wood. My head in_ voice - less an - guish up - on

cresc. sempre

in dei - nen Schoss, und mei - ne
thy lap I laid, And with my

be - ben - den Hän - de um dei - ne Knie ich schloss, und mei - ne
hands that trem - bled, I clasped thy knees, dis - mayed, And with my

be - ben - den Hän - de um dei - ne Knie_ ich schloss.
hands that trem - bled, I clasped thy knees, dis - mayed.

pp

p

Die Son - ne ging hin - un - ter, der Tag ver - glüh - te
 The sun went down, and slow - ly The light be - gan to

rit. sempre

all, fer - ne, fer - ne,
 fail; faint - ly, faint - ly,

pp *pp dimin. rit. sempre*

fer - ne sang ei - ne Nach - ti - gall,
 faint - ly, Was heard the night - in - gale,

dolce

sang ei - ne Nach - ti - gall.
 was heard the night - in - gale.

pp

Therese

(Gottfried Keller)

Theresa

Op. 86, No. 1
Original keyEtwas bewegt
Un poco mosso

The piano introduction is in G major, 3/4 time. It begins with a treble clef staff containing a whole rest. The piano part consists of two staves. The right hand starts with a *mf* dynamic and features a series of triplets of eighth notes, with the instruction *con anima* above. The left hand provides a simple harmonic accompaniment of quarter notes.

The vocal entry begins with a treble clef staff. The lyrics are: "Du milch-jun-ger Kna-be, wie / You a-pron-string young-ster, what". The piano accompaniment features a *rit.* (ritardando) leading into an *a tempo* section. The dynamic is *p* (piano). The piano part continues with a melodic line in the right hand and a bass line in the left hand.

The vocal line continues with the lyrics: "schaust du mich an? Was ha-ben dei-ne Au-gen für ei-ne / glanc-es are these? What ques-tion are you ask-ing me with your". The piano accompaniment continues with a steady harmonic accompaniment in the right hand and a bass line in the left hand.

cresc.

Fra - ge ge - than! Al - le Rathsherrn in der
 eyes, if you please? All the wise men in the

calando *a tempo*

mp

Stadt und al - le Wei - sen der Welt blei - ben stumm auf die
 world, and the coun - cil to boot, Would be dumb at the

f

f

Fra - ge, die dei - ne Au - gen ge - stellt!
 ques - tion which your eyes have just put!

calando

dim.

Etwas gehalten
Poco sostenuto

Ei - ne Meer - mu - schel liegt auf dem Schrank mei - ner Bas: da
There's a conch-shell that lies at my cous-in's, quite near; Lay

pp legato *dim.*

una corda

hal - te dein Ohr dran, — dann hörst du et -
that on your ear now, — and hear what you'll

espress.

pp

was! —
hear! —

rit. *dim.*

Red. *

Feldeinsamkeit

(Hermann Almers)

In Summer Fields

Op. 86, N^o 2
Original key

Langsam
Adagio

p

Ich ru - he still im
Quite still I lie where

ho - hen, grü - nen Gras und sen - de lan - ge mei - nen - Blick nach
green the grass and tall, And gaze a - bove me in - to - depths un -

o - - ben, nach o - - ben, von
bound - ed, un - bound - ed, By

schö - ne, stil - le Träu - me, wie schö - ne, stil - le
 deeps of a - zure wend ing, through deeps of a - zure

Träu - me; mir ist, als ob ich längst ge - stor - ben
 wend - ing; I feel as tho' I long a - go had

dolce *p*

bin und zie - he se - lig mit durch ew' - ge Räu - me, und
 died, To drift with them thro' realms of bliss un - end - ing, to

zie - he se - lig mit durch ew' - ge Räu - me.
 drift with them thro' realms of bliss un - end - ing.

pp

Sapphische Ode

(Hans Schmidt)

Ziemlich langsam
Poco lento

Sapphic Ode

Op. 94, N^o 4
Original key

Ro - sen brach ich nachts mir am dunk - len Ha - ge;
Ros - es I at night from the hedge did sev - er,

p mezza voce

sü - sser hauch - ten Duft sie, als je - am Ta - ge, doch ver -
Sweet - er scent they breathed than in day - time ev - er; Yet the

pp

streu - ten reich die be - weg - ten Ae - ste Thau, der mich
branch - es when I dis - turbed them threw me Drops to be -

näss - te.
dew me.

Auch der Küss - Duft mich wie nie be - rück - te,
 Neer have scent - ed kiss - es my heart so shak - en,

die ich nachts vom Strauch dei - ner Lip - pen pflück - te: doch auch
 As have those by night from thy lips - I've tak - en. Yet thou

dir, be - wegt im Ge - müth - gleich je - nen, thau - - - ten die
 too wert moved when my kiss - es wooed thee, Tear - - - drops be -

Thrä - dewd - - - nen. - - - thee.

„Bei dir sind meine Gedanken“

(Friedrich Halm)

“With thee it is that my thoughts are”

Schnell und heimlich
*Vivo ma misterioso*Op. 95, No. 2
Original key A major

The piano introduction consists of five measures. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Schnell und heimlich' and 'Vivo ma misterioso'. The dynamic is *p* (*sotto voce*).

The first line of the song features a vocal melody and piano accompaniment. The vocal line is in a soprano range, and the piano accompaniment continues with the same rhythmic pattern as the introduction. The lyrics are: Bei dir sind mei - ne Ge - dan - ken und / With thee it is that my thoughts are, They

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: flat - tern, flat - tern um dich her; sie / hov - er, hov - er round thee still, They

f *sempre dim. e*

sa - - gen, sie hät - - ten Heim - - weh, hier
 tell me that they are home - - sick Their

rit.

litt' es sie nicht mehr, hier litt' es
 for - mer place to fill, their for - - mer

rit. *pp dolce*

sie ——— nicht mehr.
 place ——— to fill.

p a tempo

Bei dir sind mei - ne Ge - dan - ken
With thee it is that my thoughts are,

und wol - len von dir, — von dir nicht fort;
And will not from thee, — from thee a - way,

cresc. sie sa - gen, das wär' auf Er - den der
They tell me, it is on earth here The
f *sempre dim. e*

e rit.

al - - ler - schön - ste Ort, der al - - ler -
sweet - est place to stay, the sweet - - est

e rit. *pp dolce*

schön - ste Ort.
place to stay.

p a tempo

Sie sa - gen, un - lös - bar hiel - te
They tell me, thy spell is on them,

dein Zau - ber sie fest - - - ge - bannt;
And holds them fast, poor things;

cresc. *f*

sie hät - - ten an dei - - nen Bli - eken
 They tell me, that at thy glanc - es

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *cresc.* marking and a *f* dynamic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

sempre dim. e rit.

die Flü - gel sich ver - brannt, die
 They all have singed their wings, they

sempre dim. e rit.

The second system continues the musical score. The vocal line is marked *sempre dim. e rit.* and features a *f* dynamic. The piano accompaniment also includes a *f* dynamic and a *p* dynamic. The piano part features a complex texture with many chords and moving lines.

Flü - - gel sich verbrannt.
 all have singed their wings.

a tempo

pp *p*

The third system shows the vocal line with a *a tempo* marking. The piano accompaniment features a *pp* dynamic in the left hand and a *p* dynamic in the right hand. The piano part has a more active, rhythmic character.

The fourth system consists of piano accompaniment for the right and left hands. It features a complex texture with many chords and moving lines, ending with a final chord.

Der Jäger

(Friedrich Halm)

The Huntsman

Op. 95, No. 4

Original key F major

Lebhaft
Allegro

1. Mein
2. Mein

1. My
2. My

Lieb ist ein Jä - - ger, und grün ist sein Kleid, —
Lieb ist ein Jä - - ger, trifft im - mer in's Ziel, —

love is a hunt - - er, And green is his rig, —
love is a hunt - - er, His tar - get he strikes, —

und blau ist sein Au - ge, nur sein
und Mäd - chen be - rückt er, so

His eyes are the blu - est, But his
And he catch - es a maid - en When -

legg.

mf
Herz ist zu weit, nur sein Herz ist zu weit.
viel er nur will, so viel er nur will.

mf
heart is too big, but his heart is too big.
ev - er he likes, when - ev - er he likes.

mf *p*

f
3. Mein Lieb ist ein
3. My love is a

p

Jä - - ger, kennt We - ge und Spür,
 hunt - - er, Can fol - low a - spoor,

mf *p*

zu - mir a - ber kommt er durch die Kirch - thü - re nur, durch die
 But - me shall he fol - low On - ly thro' the church door, on - ly

legg. *mf* *p*

Kirch - thü - re nur.
 thro' the church door.

f

Mädchenlied

(Paul Heyse. After the Italian)

A Maid's Song

Op. 95, No. 6

Original key F major

Behaglich
Comodo

Am jün - gen Tag ich auf - er - steh' und
On Judg - ment Day will I a - rise, And

gleich nach mei - nem Lieb - sten seh', und wenn ich ihn nicht
for my love cast round my eyes, And if I can - not

fin - den kann, leg' wie - der mich zum Schla - fen dann, leg' wie - der
find him then, I'll lay me down to sleep a - gain, I'll lay me

mich zum Schla-fen dann. *f*
 down to sleep a - gain. O
Oh

a tempo

Her - ze - leid, du E - wig - keit! Selb - an - der nur ist
 mis - er - y, e - ter - ni - ty! But two in one were

p

Se - lig - keit! *dolce* Und kommt mein Lieb - ster
 ec - sta - sy! So comes my love not

dolce

nicht hin - ein, mag nicht im Pa - - ra - die - se
 in with me, In Par - a - dise I would not

sein, mag nicht im Pa - ra - die - se
 be, in Par - a - dise I would not

dim.

sein!
 be!

p

„Der Tod, das ist die kühle Nacht“

(Heine)

“Ah, death the still, cool, night will be”

Op. 96, No 1

Original key C major

Sehr langsam
Molto lento

p

Der Tod, das ist die küh - le Nacht, das Le - ben
Ah, death the still, cool night will be, And life is

ist der schwü - le Tag. Es dun - kelt schon, mich
but the sul - try day. 'Tis grow - ing dark, I am

pp *dim.*

schlä - fert, der Tag — hat mich müd' ge - macht.
drow - sy, The day — has so wear - ied me.

mf *mf*

p *cresc. poco a poco*

Ue - ber mein Bett er - hebt sich ein Baum, drin singt die jun - ge
O - ver my couch there ris - es a tree, Where sings a cal - low

p *ben legato* *cresc. poco a poco*

Nach - ti - gall; sie singt von lau - ter Lie - be,
 night - in - gale; A song of naught save lov - ing,

von lau - ter Lie - be, ich
 of naught save lov - ing: I

p hör' es, ich hör' es so - gar im Traum, *più p* so - gar im
 hear it, it comes thro' my dreams to me, thro' dreams to

Traum.
 me.

p

„Wir wandelten“

(Fr. Daumer)

“We walked one day”

Op. 96, No. 2

Original key D \flat major

Andante espressivo

p dolce

dolce

Wir wan - del-ten, wir
We walked one day, we

p

zwei zu - sam - men, ich — war so still und
two to - geth - er, si - lent was I, and

du so stil - - le; ich gö - be viel, um zu er -
 thou so si - - lent: much would I give, could I dis -

fah - ren, was du ge - dacht in je - nem Fall. Was
 cov - er, as thus we walked, what thoughts were thine. What

ich ge - dacht, un - aus - ge - spro - - chen ver - blei - be
 I then thought, may now, as ev - - er, re - main un -

das! Nur Ei - nes sag' ich, Ei - nes sag'—
 said! But this I'll tell thee, this I'll tell—

p *dim.* *pp*

dolce

ich: So schön war Al - les, was ich dach - te,
 thee: So sweet the thoughts that I was think - ing,

so himm - lisch hei - ter war es all?
 so hap - py all the world a - round,

In mei - nem Haup - te die Ge - dan - ken,
 that thro' my mind my thoughts came steal - ing

sie läu - te - ten wie gold' - ne Glöck - chen;
 like gold - en chimes with - in me peal - ing,

dolce

dolce

so wun - der-süss, so wun - der - lieb -
 more sweet by far, and far more love -

più dolce

lich ist in der Welt kein and' - rer Hall, — so
 ly, than an - y — oth - er earth - ly — sound, — more

più dolce

wun - der-süss, so wun - der - lieb - lich ist in der Welt kein
 sweet by far, and far more love - ly, than an - y — oth - er

and' - - rer Hall.
 earth - - ly sound!

pp

Nachtigall

(C. Reinhold)

Nightingale

Op. 97, No 1

Original key F minor

Langsam
Lento

The piano introduction is in F minor, 3/4 time, and begins with a *Lento* tempo. The right hand features a series of descending eighth-note patterns, while the left hand provides a steady accompaniment of quarter notes. The piece is marked *f* *espressivo*.

The vocal entry begins with the lyrics "O Nach - ti - gall, dein / O Night - in - gale, Thy". The piano accompaniment continues with a similar eighth-note pattern in the right hand and a bass line in the left hand. The tempo remains *Lento*.

The vocal entry continues with the lyrics "sü - sser Schall, er drin - get mir durch Mark und Bein. / plain - tive tale Hath deep - ly stirred my heart to - day;". The piano accompaniment features a more active eighth-note pattern in the right hand and a bass line in the left hand. The tempo remains *Lento*.

dolce

Nein, trau - ter Vo - gel, nein!
 Nay, faith - ful song - ster, nay,—

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase in a 3/4 time signature. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and block chords in the left hand. Dynamic markings include a forte (*f*) section followed by a piano (*p dolce*) section.

cresc. poco a poco

— was in mir schafft so sü - sse Pein, das ist nicht dein, —
 — What wakes in me this dear dis - may, Is not thy lay, —

The second system continues the vocal and piano parts. The vocal line has a melodic line with a crescendo hairpin. The piano accompaniment features a steady accompaniment of chords in the right hand and block chords in the left hand, with a *cresc. poco a poco* marking.

*p**cresc.**f*

das ist von an - - - dern, him - mel - schö - nen,
 It is the ech - - - oes, sweet - er, clear - er,

The third system concludes the vocal and piano parts. The vocal line has a melodic line with a crescendo hairpin. The piano accompaniment features a steady accompaniment of chords in the right hand and block chords in the left hand, with a *pp* marking followed by a *cresc.* and a final *f* section. The piano part includes triplet markings in the right hand.

rit. *p*

nun längst für mich ver-klun-ge-nen Tö - nen, in dei - nem Lied ein
 Of songs long lost to me, and— dear-er, That faint - ly ring-ing

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a *rit.* (ritardando) marking and ends with a *p* (piano) dynamic. The piano accompaniment starts with a *f* (forte) dynamic and includes a triplet of eighth notes marked *p*. The key signature has one flat, and the time signature is 7/8.

lei - ser Wie - - der - hall,
 in thy songs pre - vail,

pp *dim.*

The second system continues the vocal line and piano accompaniment. The vocal line has a *pp* (pianissimo) dynamic. The piano accompaniment features a triplet of eighth notes and a *dim.* (diminuendo) marking. The key signature and time signature remain the same as in the first system.

dolce

ein lei - ser Wie - - - der - - hall!
 that in thy songs pre - - - vail!

dolce *pp*

The third system concludes the vocal line and piano accompaniment. The vocal line is marked *dolce* (dolce). The piano accompaniment also features a *dolce* marking and ends with a *pp* (pianissimo) dynamic. A long slur covers the piano accompaniment across the system. The key signature and time signature are consistent with the previous systems.

Auf dem Schiffe

(C. Reinhold)

"Fly, birdie mine!"

Op. 97, No 2
Original key A majorLebhaft und rasch
Allegro vivo

Ein Vö - - ge - lein fliegt ü - ber den
Fly, bird - - ie mine, fly o - ver the

Rhein und wiegt die Flü - gel im
Rhine, And flap your wings in the

Son - - - nen - - - schein,
bright sun - shine;

sieht Re - - - ben - - - hü - gel und
See vine - - - clad hills, see the

grü - - ne Fluth in gold' - - ner Gluth, — in
wa - - ters flow, In gold — they glow, — in

gold' - - ner Gluth, — wie
gold they glow. How

wohl das thut, wie wohl — das thut, —
fine to fly, how fine — to fly —

p

so hoch er - - ho - - ben in
 So far a - - bove in the

cresc.

Mor - - gen - - hauch!
 morn - - ing sky!

cresc.

f

Beim Vög - - lein dro - -
 With thee up yon - -

ben der o I wär' ich auch, were I,

f *dim.*

o I wär' ich, were I, wär' I,

f *dim.*

ich were auch! I!

p *f*

Komm bald!

(Klaus Groth)

Come Soon!

Op. 97, No. 5

Original key A major

Zart bewegt
Con moto dolce

1. Wa - rum denn
2. Wer kommt und

1. Why do you
2. Who comes a -

war - ten von Tag zu Tag? Es blüht im
zählt es, was blüht so schön? An Au - gen

tar - ry Day af - ter day? Flower-stems now
count - ing, Fair tho' they be? Eyes are still

Gar - ten, was blü - hen mag.
fehlt es, es an - zu - seh'n.

car - ry All that they may.
want - ing All this to see.

m.v.

3. Die mei - nen wan - - dern - vom Strauch zum
3. Now rove my glance - es - 'Midst flow'rs and

Baum; mir scheint, auch An - - dern wär's wie ein
stems; Yet more, one fan - - cies, Might think them

p Traum, mir scheint, auch An - - dern, wär's wie
 dreams, Yet more, one fan - - cies, Might think

dim.

p dim.

pp

— ein Traum.
 — them dreams!

4. Und von den Lie - ben, die mir ge -
 4. Would that to - day, dear, Lov - ing and

p

treu, und mir ge - blie - ben, wär'st
 true, With those who've stayed here, Thou

du da - bei, wär'st du, wär'st
 wert here, too, thou wert, thou

du da - bei!
 wert here, - too!

Trennung

(Swabian)
The Parting

Op. 97, N^o 6
Original key F major

Anmuthig bewegt
Con moto grazioso

1. Da
2. „Sprichst

1. Be -
2. "Of

p

un - - ten im Tha - - le läuft's Was - - ser so
all' - weil von Lie - be, sprichst all' - weil von

low, in the val - ley, The wa - ter runs
troth you keep talk - ing, And love that is

pp

trüb, läuft's Was - ser so trüb, und i
Treu, sprichst all' - weil von Treu, und a

pp

riled, the wa - ter runs riled, And so
true, and love that is true; But there's

pp

kann dir's net sa - gen, i hab' di so lieb, i
bis - se - le Falsch - heit is auch wohl da - bei, is

much, I can't tell you, I love you, dear child, I
al - ways a lit - tle De - cep - tion in you, de -

hab' di so lieb.
auch wohl da - bei."

love you, dear child.
cep - tion in you!"

3. Und wenn i dir's zehn - mal sag', dass
4. „Für die Zeit wo du g'liebt mi hast, da

3. Well, if twen - ty times now, and more, I've
4. "For the time you spent lov - ing me, I

pp
i dank di lieb' und mag, di lieb' und
i dir schön, da dank i dir

pp
told you I a - dore that I a -
thank you grate - ful - ly, so grate - ful -

mag, und du willst nit ver - ste - hen, muss
schön, und i wünsch, dass dir's an - ders - wo

dore, And you still won't be - lieve me, Else -
ly, And I hope you will else - where more

i halt wei - ter geh'n, muss
 bes - ser mag geh'n, ja
 where I'd bet - ter be, else
 for - tu - nate be, more

i halt wei - ter geh'n.
 bes - ser mag geh'n."
 where I'd bet - ter be.
 for - tu - nate be!"

"Kommt dir manchmal in den Sinn"

(After the Hungarian, by Hugo Conrat)

"Do you ever now remember"

Op.103, No 7
Original key E major

Andantino grazioso

Kommt dir manchmal in den Sinn, mein sü - sses Lieb,
Do you ev - er now re - mem - ber, dear - est love,

was du einst mit heil' - gem Ei - de mir ge - lobt?
What you prom - ised once with sa - cred vows to me?

Kommt dir manch - mal in den Sinn, mein sü - sses Lieb,
Do you ev - er now re - mem - ber, dear - est love,

was du einst mit heil' - gem Ei - de
What you prom - ised once with sa - cred

mir ge - lobt? Täusch' mich nicht, ver -
vows to me? Cheat me not, for -

mp

lass mich nicht, du weisst nicht, wie lieb — ich dich
sake me not, Thou know'st not, how deep — is my

cresc.

hab; lieb' du mich — wie ich dich, —
love. Love thou me — as I thee, —

cresc.

dann strömt Got - tes Huld auf dich her - ab!
And the peace of God with us shall be.

dolce

„Rothe Abendwolken zieh'n“

(After the Hungarian by Hugo Conrat)

“Roseate clouds of evening drift”

Op. 103, No. 8
Original key D \flat major

Allegro

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The key signature is D-flat major (two flats), and the time signature is 3/4. The tempo is marked 'Allegro'. Dynamics include *f* (forte) and *p* (piano).

System 1: The vocal line begins with a rest, followed by the lyrics: "Ro - the A - bend - wol - ken zieh'n am / Ro - seate clouds of eve - ning drift a -". The piano accompaniment starts with a forte *f* dynamic.

System 2: The vocal line continues with: "Fir - ma - ment, — sehn - suchts - / cross the sky, — Full of". The piano accompaniment continues with the same accompaniment.

System 3: The vocal line continues with: "voll - nach dir, mein Lieb, das Her - ze brennt, — / ea - ger long - ing, Love, for thee am I. —". The piano accompaniment continues with the same accompaniment.

System 4: The vocal line continues with: "Him - mel strahlt in glüh'n - der / Bright the heav'n's in glo - ry". The piano accompaniment continues with the same accompaniment, ending with a piano *p* dynamic.

Pracht, — und ich träum' bei Tag und Nacht —
 gleam, — Night and day of thee I dream, —

nur al - lein —
 Thee a - lone, —

von dem sü - s - sen Lieb - chen —
 Of my sweet - est Love, — mine —

mein. —
 own. —

„Wie Melodien zieht es mir“

(Klaus Groth)

“At times my thoughts come drifting”

Op. 105, No. 1
Original KeyZart
Teneramente

Wie Me - lo - di - en — zieht es mir
At times my thoughts come — drift - ing Like

p sempre dolce

lei - se durch den Sinn, wie Früh - lings - blu - men blüht es und
songs a - cross my brain, Or scent of flow'rs in Spring - time: Now

schwebt wie Duft da - hin, und schwebt wie Duft da -
here, now gone a - gain, now here, now gone a -

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hin. gain. Doch kommt das Wort_ und_
But when my words_ would_

fasst es und führt es vor das Aug', wie Ne - bel-grau er -
seize them, And drag them in - to sight, Like gray - lingmists they

blasst es und schwin - det wie ein Hauch, und
van - ish, Like sighs they take their flight, like

schwin - det wie ein Hauch.
sighs they take their flight.

Und den - noch ruht — im — Rei - - me ver -
And yet in rhyme — en - - wo - - ven, May

bor - gen wohl ein Duft, den mild aus stil - lem Kei - me ein
lin - ger, hid - den deep, A per - fume that, re - mem - bered, Some

dim.

feuch - tes Au - ge ruft, den
day shall make you weep, A

mild aus stil - lem Kei - me ein feuch - tes, ein feuch - tes
per - fume that, re - mem - bered, Some day, — some day — shall

Au - ge ruft.
make you weep.

rit.

„Immer leiser wird mein Schlummer“

(Hermann Lingg)

“Ever gentler grows my slumber”

Op. 105, No 2
Original key

Langsam und leise.

Adagio e dolce

Im - mer lei - ser wird mein Schlum - mer,
Ev - er gen - tler grows my slum - ber,

pp sempre e legato

nur wie Schlei - er liegt mein Kum - mer zit - ternd ü - ber
Veil - like now the griefs I num - ber Hov - er o - ver

mir, — ü - ber mir. — Oft im
me, — o - ver me; — In my

dim.

leufs *te*

Trau - me hör' ich dich ru - fen drauss vor mei - ner Thür,
 dreams I hear thee oft, ~~At~~ my door - way call - ing soft:

you alone *ou en*

Nie - mand wacht und öff - net dir,
 No one wakes to ope for thee,

I hear a gain

pp *dim.*

cresc. *f*

ich er - wach' und wei - ne bit - ter - lich, wei -
 I a - wake, and weep heart - brok - en - ly, weep

f *p*

1 + 2 + 3 + *1 2 1*

- ne bit - ter - lich.
 heart - brok - en - ly.

pp

3
ch ch

Ja, ich wer - de ster - ben müs - sen,
 Death for me I know that this is,

ei - ne And re wirst du küs - sen,
 Some - one else will have thy kiss - es

wenn ich bleich und kalt,
 When I'm cold and dumb, cold and

dim.

kalt. — Eh' die Mai - en - lüf - te weh'n, — eh' die
 dumb. — Once, be - fore the A - pril rain, Ere the

Oh,

Birds I sing to me

Dros-sel singt im Wald: Willst du mich
 bees be - gin to hum; Come and see

pp

to me my Queen poco cresc.

noch ein - mal seh'n, komm', o
 me once a - gain, Come, I

poco cresc.

come to me

komm - me bald, komm', o
 beg - thee, come! Come, I

f

come to me

komm - me bald!
 beg thee, come!

p

Verrath

(Carl Lemcke)

Treachery

Op. 105, No. 5
Original keyAngemessen bewegt
Con moto giusto

p

Ich stand in ei - ner
Be - neath a lin - den -

mf

p

lau - en Nacht an ei - ner grü - nen Lin - de,
tree I stood, And bright the moon was glow - ing,

der Mond schien hell, der Wind ging sacht, der
It was a sul - try sum - mers night, And

Giess - bach floss ge - schwin - de, ge - schwin - de.
swift the stream was flow - ing, was flow - ing.

mf

p

Die Lin - de stand vor
The tree stood near my

p

Lieb - chens Haus, die Thü - re hört' ich knar - - ren.
sweet - heart's door, I heard the hing - es grat - - ing;

sotto

Mein Schatz liess sacht ein Manns - bild 'raus: „Lass
My love let out a man, and said: “To -

pp

pp

voce

mor - gen mich nicht har - ren; lass mich nicht har - ren, sü - sser
mor - row I'll be wait - ing; Oh, I'll be wait - ing, sweet my -

Mann, wie hab' ich dich so ger - ne! An's Fer-ster
 dear, With heart so true and lov - - ing! Tap soft - ly

p

klop-fe lei-se an, mein Schatz ist in der
 on my win-dow-pane: My love has gone a - -

dim. *pp* *poco rit.*

Fer - - ne, ja Fer - - ne!
 rov - - ing, a - rov - - ing!"

Lebhafter
Più mosso

Lass ab vom Druck und Kuss, Fein's - lieb! Du
 Give o'er with hug and kiss, my love! Thou

f *p*

Schöner im Sam-met - klei - - de, nun spu - te dich, du
lov - er in vel - vet - plait - - ing, Make haste, fair Sir, for

fei - ner Dieb, ein Mann harrt auf der Hai - de, ja
on the heath A man for you is wait - ing, yes,

Hai - - - de. Der
wait - - - ing. The

Mond scheint hell, der Ra - sen grün ist gut - zu - uns' - rem Be -
moon shines bright, the grass is green, And good for what we'd be

geg - neu, du trägst ein Schwert und nickst so kühn, dein'
do - - ing, You wear a sword and minee so fine, And

sf sf sf sf

Lieb-schaft, dein' Lieb-schaft will ich seg - nen, dein'
now, Sir, and now I'll bless your woo - ing, and

f sf sf sf

Lieb - schaft, dein' Lieb - schaft will - ich - seg - -
now, - Sir, and now - I'll - bless - your - woo - -

cresc.

nen, ja seg - - - nen!
ing, your woo - - - ing.

f

Wie zu Anfang
Come prima

Und
There

als er-schien der lich - te Tag, was fand er auf der Hai - de?
on the heath at break of dawn, What found they on the mor - row?

Ein Tod - ter in den Blu - men lag zu ei - ner Fal - schen
A dead man mid the flow - ers lay, To one false maid - en's

Lei - - de, ja Lei - - de.
sor - - row, aye, sor - - row.

Ständchen

(Franz Kugler)

Serenade

Anmuthig bewegt
*Allegretto grazioso*Op. 106, No. 1
Original key G major

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady bass line. The tempo is marked 'Anmuthig bewegt' and 'Allegretto grazioso'. The key signature is two flats (B-flat and E-flat).

The first system shows the vocal line and piano accompaniment. The vocal line begins with the lyrics: "Der Mond steht über dem Berge, so recht für verliebte Leut;". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The tempo is marked 'p' and 'dolce'.

Der Mond steht ü - ber dem Ber - ge, so recht für ver - lieb - te Leut; —
The moon hangs o - ver the hill - top, As well for a lov - ing pair, —

The second system shows the vocal line and piano accompaniment. The vocal line continues with the lyrics: "im Garten rie-selt ein Brunnen, sonst Stille". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The tempo is marked 'pp'.

im Gar - ten rie - selt ein Brun - nen, sonst Stil - le
And save the splash of the foun - tain There's si - lence

cresc.
sin - gen und spie - len da - bei, sin - gen und
play - ing, and sing as they play, play - ing, and

spie - len da - bei.
sing as they play.

Die
Their

p dolce

Klän - ge schlei - chen der Schön - sten sacht in den Traum hin - ein,
 mu - sic steals to the fair one, And in - to dreams is wrought;

dolce

— sie schaut den blon - den Ge -
 — She sees her gold - en - hair'd

lieb - ten und lis - - pelt: „ver - giss nicht
 lov - er, And mur - - murs: “For - get me -

pp

mein!“
 not!”

p

„Es hing der Reif“

(Claus Groth)

Träumerisch *Sognando* “The linden-tree with rime was white”

Op. 106, No. 3
Original key A minor

dolce

Es hing der Reif im
The lin - den - tree with

p *molto p e dolce*

col Ped.

Lin - den - baum, wo - durch das Licht wie Sil - ber floss; ich
rime was white, Where on it fell the sil - ver light; I

sah dein Haus, wie hell im Traum ein blit - zend Fe - en -
saw thy home as in a dream, A fair - y pal - ace

Ped. *Ped.* *Ped.*

schloss, ein blit - - - zend Fe - en - schloss. Und
gleam, a fair - - - y pal - ace gleam. Your

of- - fen stand das Fen - ster dein, ich kann - - te
win- - - dow too_ was o - pen wide, And I _____ could

dir in's Zim - mer seh'n - Da tratst du
see you there with - in; - I saw you

in den Son - nen - schein, du dun - kel - ste der Feen!
thro' the sun - light glide, A dusk - y Fair - y Queen.

Ich hebt' in se - li - gem Ge -
I gazed in heav'nly ec - sta -

nuss, so früh - lings - warm und
sy, So warm, so won - drous

wun - der - bar: da - merkt' ich gleich an dei - nem
to - be - hold, Un - til your greet - ing let me

dim.

Gruss, dass Frost und Win - ter war, dass Frost
see That all was frost and cold, that all

pp

— und Win - ter war.
— was frost — and cold.

mf

Meine Lieder

(Adolf Frey)

My Songs

Bewegt und leise
Con moto e piano

Op. 106, No. 4
Original key F# minor

p dolce

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo and dynamics are marked as *Con moto e piano* and *p dolce*.

dolce

Wenn mein Herz be - ginnt zu
When my heart be - gins a -

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a half note followed by a quarter note, then a half note. The piano accompaniment continues with a similar rhythmic pattern. The tempo and dynamics are marked as *dolce*.

klin - gen und den Tö - nen
rhy - - ing To the mu - - sic

The second system of the song continues the vocal and piano accompaniment. The vocal line has a half note followed by a quarter note, then a half note. The piano accompaniment continues with a similar rhythmic pattern.

löst die Schwin - gen,
of its chim - ing,

dolce

The third system of the song concludes the vocal and piano accompaniment. The vocal line has a half note followed by a quarter note, then a half note. The piano accompaniment continues with a similar rhythmic pattern. The tempo and dynamics are marked as *dolce*.

schwe - ben vor mir her und
 Then be - fore me dim - ly

wie - der blei - che Won - nen
 sway - ing Pale, dead joys - come

un - ver - ges - sen, und die Schat - ten
 throng - ing to me, Thro' the cy - press

dim. *pp*

von shad - Cy - pres gloom - sen,
 ows y.

calando

dun - - - kel klin - - - gen mei - - - ne
 Dark - - - ly there my songs - - - are

Lie - der, dun - - - kel klin - - - gen mei - - - ne
 stray - ing, dark - - - ly there my songs - - - are

Lie - der!
 stray - ing!

p

rit.

Sandmännchen*

(German Nursery Rhyme)

The Little Sandman

Kinderlieder, No. 4
Original Key

Andante

dolce

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

1. The flow'rs have long been sleep - ing Be - neath the moon's bright
birds that sang so sweet - ly Ere went the sun to
Sand - man at the win - dow His steal - thy search will
Sand - man leaves the cham - ber; And now my dar - ling

Andante

dolce

molto p e dolce una corda

schein, sie ni - cken mit den Kö - pfen 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.

beams, Their lit - tle heads are nod - ding Up - on their slen - der stems.
rest, Are now a - sleep, a - hang - ing Each in its lit - tle nest.
make For an - y lit - tle chil - dren Who still may be a - wake.
sleeps, So tight - ly closed in slum - ber His pre - cious eyes he keeps.

* From the series of fourteen songs inscribed "to the children of Robert and Clara Schumann".

Es rüt - telt sich der Blü - then-baum, er säu - selt wie im
 Das Heim - chen in dem Äh - ren-grund, es thut al - lein sich
 Und wo er nur ein Kind - chen fand, streut er in's Aug' ihm
 Es - leuch - tet Mor - gen mir Will - komm' das Äu - ge - lein so

The trees in bloom they wave, and seem To - sigh as in a
 The crick - et on - ly in the hay Has still a word to
 If - such a child he chance to see, Some sand in - to its eyes throws
 At - morn those clear, pure eyes of thine Will wel - come to me

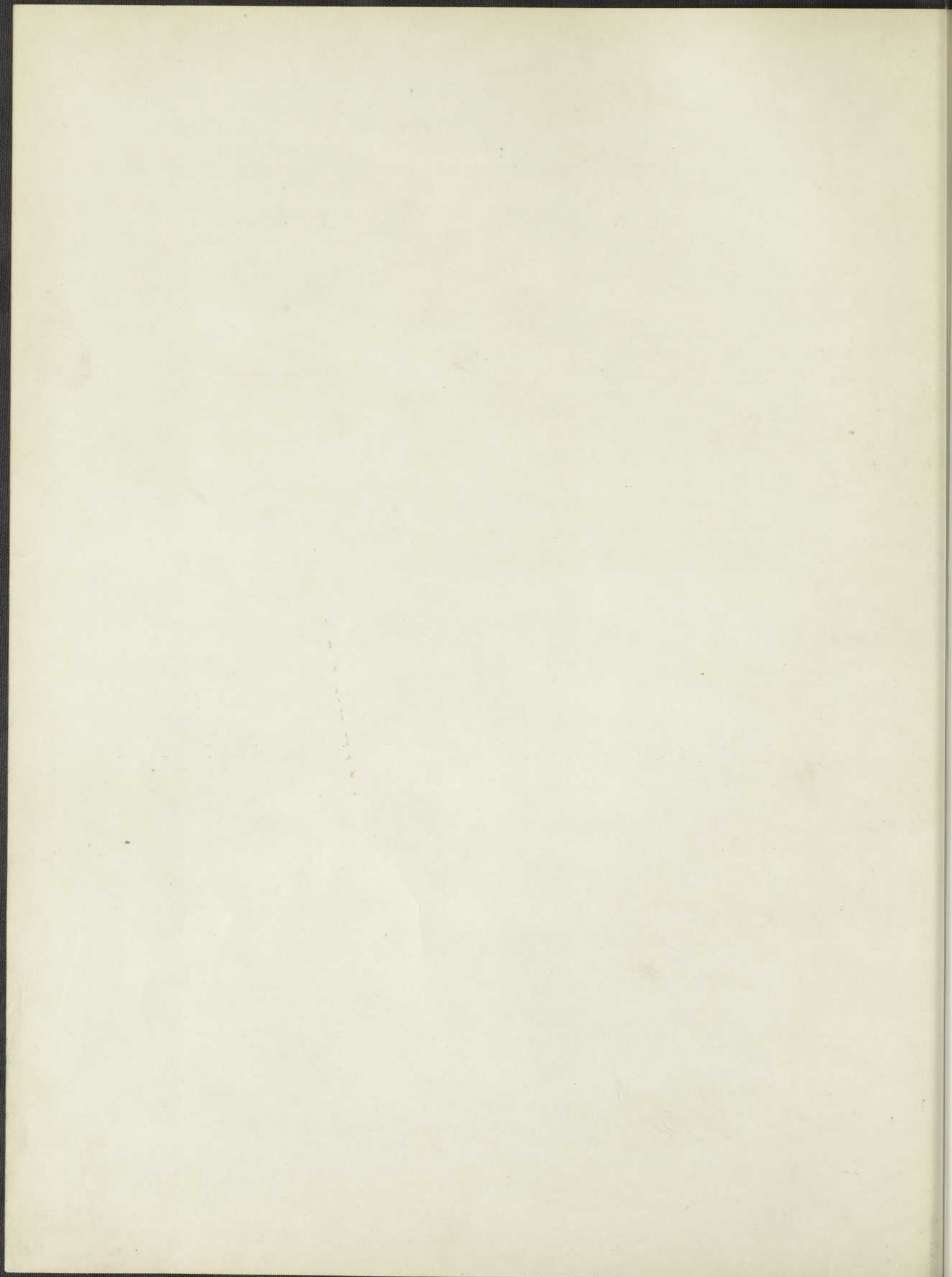
Traum: } Schla - fe, schla - fe, - schlaf' du mein Kin - de - lein!
 kund: }
 Sand: }
 fromm. }

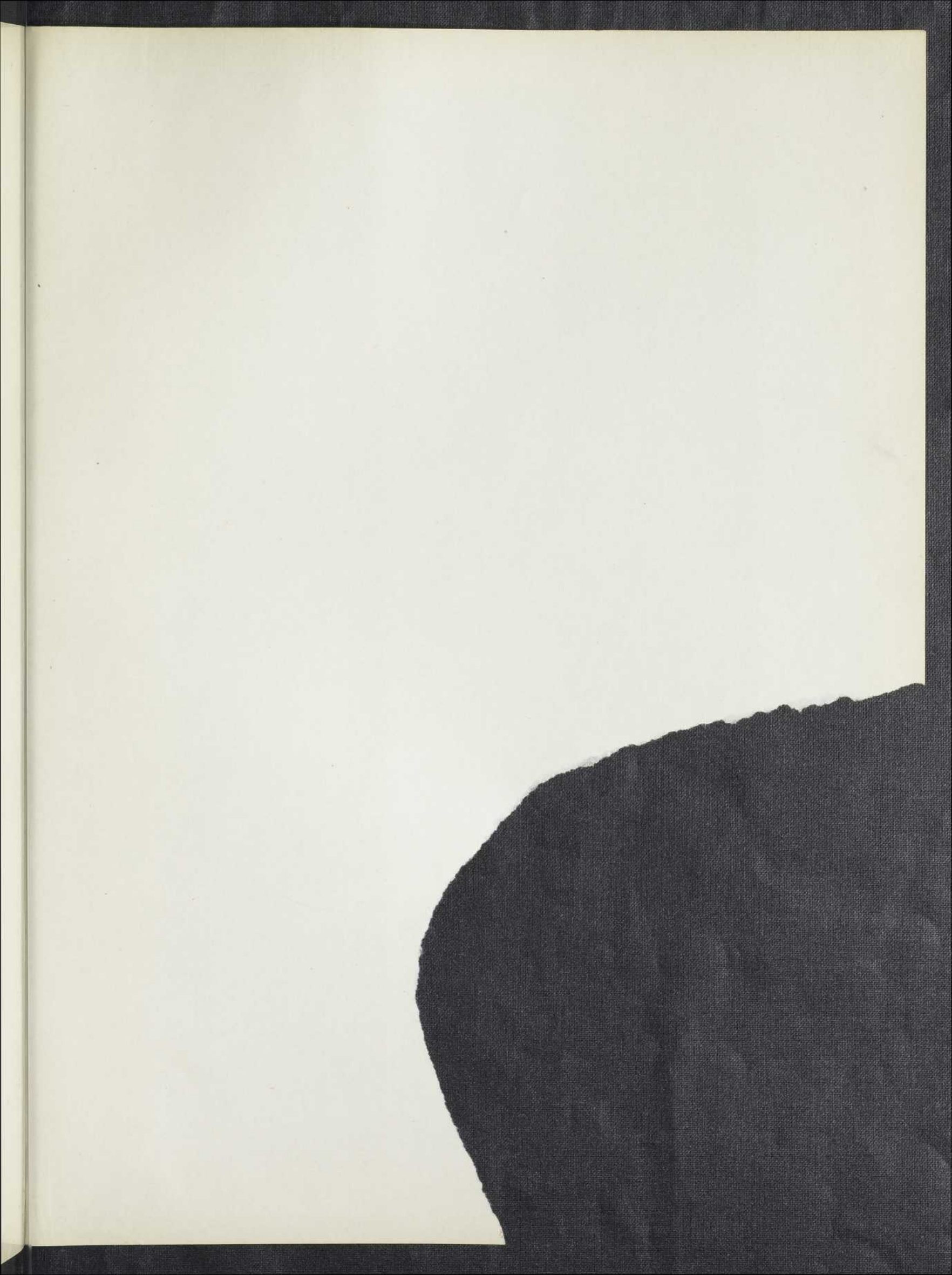
dream: } Sleep - on, Sleep - on, sleep on, dear ba - by mine.
 say. }
 he. }
 shine. }

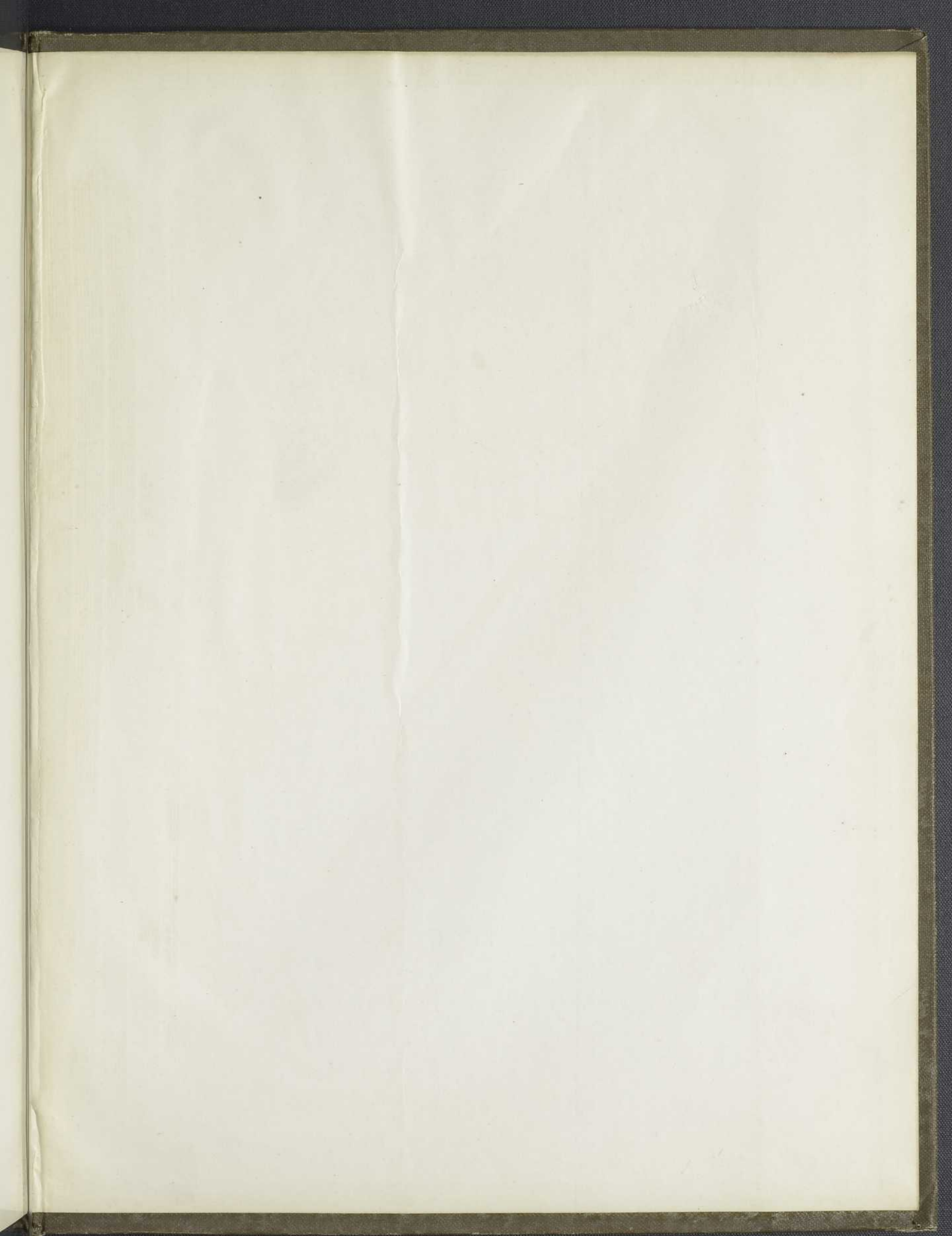
lein!
 mine.

2. Die
 3. Sand -
 4. Sand -

2. The
 3. The
 4. The







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