

Verwechslung. An Error.

Edited and Translated
by
Helen D. Tretbar.

Erik Meyer-Helmund, Op. 52. No 3.

Vivace leggiero.

Gesang.
Voice.

Piano.

Musical notation for the first system. The vocal line begins with a whole rest followed by a quarter note G4. The piano accompaniment starts with a *mf* dynamic, followed by a *dim.* section, and ends with a *pp* dynamic. The tempo is marked *Vivace leggiero*.

Lust -
A

Musical notation for the second system. The vocal line contains the lyrics: "wan - delnd schritt ein Mäg - de - lein im küh - len Wal - des - grund und". The piano accompaniment continues with chords and moving lines.

wan - delnd schritt ein Mäg - de - lein im küh - len Wal - des - grund und
maid - en roamd right mer - ri - ly, A - mid the for - est shade, As

Musical notation for the third system. The vocal line contains the lyrics: "als sie dort sich bück - te, zum Kranz sich Blu - men pflick - te, flog". The piano accompaniment continues with chords and moving lines.

als sie dort sich bück - te, zum Kranz sich Blu - men pflick - te, flog
blos - soms she was twin - ing, And to the sword in - clin - ing, A

Musical notation for the fourth system. The vocal line contains the lyrics: "auf ein bun - ter Fal - ter und küss - te ih - ren Mund. Sie". The piano accompaniment includes a *rit.* section and ends with a *pp* dynamic and *a tempo* marking.

auf ein bun - ter Fal - ter und küss - te ih - ren Mund. Sie
but - ter - fly flew thith - er, And kiss'd her lips so red. She

nahm ihn bei den Flü-gel-chen, wie zap-pel-te der Dieb! Er
held him by his gaud-y wings, In vain the thief would fly! E -

müht' sich zu ent-schli-pfen, ver-geb-lich war das Hü-pfen, es
scape his fate he'd glad-ly, And strug-gled, ah! so mad-ly, Im -

hielt ihn fest ge-fan-gen in ih-rer Hand sein Lieb, er müht sich zu ent-schli-pfen, ver-
pris-oned by her fin-gers, No help for him was nigh. E-scape his fate he'd glad-ly, And

geb-lich war das Hü-pfen, es hielt ihn fest ge-fan-gen in ih-rer Hand sein
strug-gled, ah! so mad-ly, Im - pris-oned by her fin-gers, No help for him was

a tempo

Lieb-
nigh.

animato

a tempo *fp* *sf* *sf* *sf*

dolce

„Ver - zeih' mir,“ sprach der
„For - give me,“ spake the

sf *p*

Fal - ter, „ver-zeih' mir mein Ver-gel'n, ich sah nur Blu-men stel'n und woll-te
gay one, „For-give my dire mis - take, Bright ros-es I would break, And hon-ey

mf *p*

tranquillo

Ho - nig nip - pen. Nun hab' ich dei-ne Lip-pen, dein ro - thes, ro - thes
sweet be sip - ping. Not sweet-er kiss-es nip-ping, Thy mouth, so ripe and

mf *molto espr.*

Münd - chen für Ro - sen an - ge - seh'n, dein ro - thes, ro - thes
 tempt - ing, For ros - es I did take. Thy mouth, so ripe and

p

tranquillo

cresc. *frit.* - *dim.* *Tempo I.* *p*

Münd - chen für Ro - sen an - - ge - seh'n.
 tempt - ing, For ros - es I did take.

cresc. *mf rit.* - *vivace*
p molto cresc.

Red.

p.

„Ich
 “I

sf *f dim.* - - - *pp*

Red.

bit - te dich, ich bit - te dich, lass Gnad' für Recht er - gehn, dein
beg of thee, I beg of thee, Kind mer - cy grant to me, Thine

Aug' hat mich ge - zo - gen, drum hab' ich mich ver - flo - gen, gieb
eyes did so at - tract me, And from my path dis - tract me, Re -

mir die Frei - heit wie - der, ver - zeih' mein Ver - sehn.“ „Für -
store my hap - py free - dom, I pray thee, set me free!“ “For -

rit. *a tempo*

pp *rit.* *a tempo*

Ped. *

wahr! ist dein Ver-ge-hen wohl recht keck und nicht ge-ring, doch will ich dir ver-ge-ben, nur
 sooth! thy fault is great, sir, And thou'rt bold, I'll not de-ny, And yet I will for-give thee, But

mer-ke dir da-ne-ben: es bli-hen die-se Ro-sen für kei-nen Schmet-ter-ling, sie
 mark me and be-lieve me: These ros-es do not blos-som. For an-y but-ter-fly, These

oder *a tempo*
 kei-nen Schmet-ter-ling
 an-y but-ter-fly

rit.
 bli-hen für kei-nen, für kei-nen Schmet-ter-ling!⁶⁶
 ros-es do not blos-som For an-y but-ter-fly!

mf rit. *f* *animato*

dim. *pp* *ppp*