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Vols. 717-720

MASTERSONGS BY GREAT COMPOSERS	
CARL LOEWE	
<i>TWELVE SONGS AND BALLADS IN TWO VOLUMES</i>	
THE ENGLISH TRANSLATIONS BY DR. THEO. BAKER	
WITH A CRITICAL NOTE BY RICHARD ALDRICH	
<i>PUBLISHED IN TWO EDITIONS FOR HIGH AND LOW VOICE</i>	
VOLS. 717, 719 FOR HIGH VOICE	VOLS 718, 720 FOR LOW VOICE

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CARL LOEWE

SIX SONGS

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„O süsse Mutter.“

“O darling Mother.”

Poem by Rückert.
English translation, by
Dr. Th. Baker.

Op. 62, No 3.
Original key.

Allegro.

O sü - sse Mut - ter, ich kann nicht spin - nen, ich kann nicht
O dar - ling Moth - er, I can not spin now, Or in our

sit - zen im Stüb - lein in - nen im en - gen Haus; es stockt das
cham - ber sit still with - in now, So low and lone; My wheel is

Räd - chen, es reisst das Fäd - chen, o sü - sse Mut - ter, o sü - sse
check - ing, My thread is break - ing, O dar - ling Moth - er, O dar - ling

Mut - ter, ich muss hin - aus!
Moth - er, I must be gone!

Red. *

Der Früh - ling gu - cket hell durch die
While Spring is beam - ing in thro' the

p *f* *p*

Schei - ben; wer kann nun sit - zen, wer kann nun blei - ben und flei - ssig
pane here, Who can sit qui - et, who can re - main here, And work all

p *f* *p*

sein?
day?
O lass mich ge - hen, o lass mich
Do not de - ny - it, O let me

f *p*

se - hen, ob ich kann flie - gen, ob ich kann flie - gen
try - it, Like birds a - wing - ing, like birds a - wing - ing,

p *f*

wie Vö - ge - lein. O lass mich
I would a - way! I fain were

p *con anima*

se - hen, o lass mich lau - schen, wo Lüft - lein we - hen, wo Bäch - lein
fly - ing, I fain were list - 'ning Where winds are sigh - ing, Where brooks are

. rau - schen, glist - 'ning, wo Blüm - lein blüh'n. fair;
Where flow'rs bloom

Lass mich sie pflü - eken und schön mir schmä - eken die brau - nen
And I would find them, And light - ly wind them, With green en -

Lo - eken, o sü - sse Mut - -ter, mit bun - tem
twine them, O dar - ling Moth - -er, Gay in my

Grün. Und kom - men
hair. Should nois - y

Kna - ben im wil - den Hau - fen, so will ich tra - ben, so will ich
fel - lows hie on to meet me, I will a - void them, nor let them

sfp *sfp* *sfp*

lau - fen, nicht stil - le steh'n; will hin - ter
greet me; How I will run! Be - hind the

sfp *p*

He - cken mich hier ver - ste - cken, will hin - ter He - cken mich hier ver -
bush - es I'll hide my blush - es, be - hind the bush - es I'll hide my

ste - cken, bis sie mit Lär - men, bis sie mit Lär - men
blush - es, Till loud - ly laugh - ing, till loud - ly laugh - ing

p. *dimin.* *p.* *p.* *p.*

vor - ü - ber geh'n.
They all are gone.

p. *p.* *p.*

piu f

Bring a - ber Blu - men ein from - mer
But should a mod - est youth draw nigh to

pp *p*

Kna - be, die ich zum Kran - ze just nö - thig ha - be,
ten - der The ver - y flow'rs my gar - land wants for splen - dor,

was soll ich thun? Darf ich wohl
What shall I do? May I be

dim. *p*

ni - ckend, ihm freund - lich bli - ckend, o sü - sse Mut - ter, o sü - sse
friend - ly, And thank him kind - ly, O dar - ling Moth - er, O dar - ling

sempre p

Mut - ter, zur Seit' ihm ruh'n?
Moth - er, And stay there too?

Più animato.

O sü - sse Mut - ter, ich kann nicht
O dar - ling Moth - er, I can not

sfz *dim.* *p*

spin - nen, ich kann nicht sit - zen im Stüb - lein in - nen
spin - now, Or in our cham - ber sit still with - in - now,

f

im en - gen Haus;
So low and lone;

cresc.

es stockt das Räd - chen, es reißt das Fäd - chen, o sü - sse
My wheel is check - ing, My thread is break - ing, O dar - ling

f

Mut - ter, o sü - sse Mut - - ter, ich muss hin -
 Moth - er O dar - ling Moth - - er, I must be

aus, o sü - sse Mut - ter, ich muss hin - aus, ich muss hin -
 gone, O dar - ling Moth - er, I must be gone, I must be

aus, ich muss hin - aus, ich muss hin - aus!
 gone, I must be gone, I must be gone!

„Niemand hat's geseh'n.“

“No one saw at all!”

Poem by Gruppe.
English translation by
Dr. Th. Baker.

Op. 9, No 4.
Original key.

Vivace.
mf

Voice.

Die Trepp' hin - un - ter - ge - schwun - gen komm' ich in vol - lem
The stair-way down-ward sweep - ing Come I in hast - y

Piano

Lauf, die Trepp' em - por - ge - sprun - gen kommt er und fängt mich
flight, And up the stair-way leap - ing Comes he, and holds me

p

auf. Und wo die Trep-pe so dun-ke-l ist, da ha-ben wir uns ge -
tight. And in the cor - ner so dark, ye wist, Each oth - er we long em -

p

herzt, ge-küsst, viel - mal uns ge - herzt, viel - mal uns ge-küsst, ge -
braced and kiss'd, How man - y a time, how man - y a time, em -

herzt, ge - küsst, und nie-mand hat's ge - seh'n, und
braced, and kiss'd; And no one saw at all, and

p *cresc.*

Red. *

nie-mand hat's ge - seh'n, nein, nie-mand hat's ge - seh'n.
no one saw at all, nay, no one saw at all!

sf

Ich
I

mf

komm' in den Saal ge - - gan - gen, da - wimmelt's von Gä - sten bunt, wohl
 en - ter the hall, o - ver - flow - ing With - com - pa - ny high and low; Ah,

p

glüh - ten mir die - Wan - - gen, wohl glüh - te mir der Mund. Ich
 how my cheeks were glow - - ing, My - lips were all a - glow! Me -

p

meint, es sä - he mir's je - der an, was wir da mit ein - an - der ge - than, ich
 thought: They'll see it, when I go in, How fond we there to - geth - er have been, Me -

p

meint, es sä - he mir's je - der an, es sä - he mir's je - der
 thought: They'll see it, when I go in, they'll see it, when I go

an;
in;

p doch nie-mand hat's ge - seh'n, doch nie-mand hat's ge -
Yet no one saw at all, yet no one saw at

p

Rev. *

seh'n, nein, nie-mand hat's ge - seh'n.
all, nay, no one saw at all!

sf

f

mf

Ich
Soon

musst' hin - - aus in den Gar - - ten und woll - te die Blu - men
in - to the gar - den I wan - - derd, To gaze on the flow'rs a -

p

seh'n, ich konnt' es nicht er - war - - ten in den Gar - ten hin - aus zu
side; For I could wait no lon - - ger In the gar - den a - lone to

f

geh'n. Da blüh - - ten die Ro - - sen ü - - ber -
 bide. There ros - - es were bloom - ing on ev - - 'ry

all, da san - gen die Vög - lein mit lau -
 spray, There ca - roll'd the bird - lings their loud -

resc.

dimin.

tem Schall, als hät - ten sie's ge - seh'n, als
 est lay, As had they seen it all, as

p

sf

hät - ten sie's ge - seh'n, als hät - ten sie's ge - seh'n.
 had they seen it all, as had they seen it all!

Der Wirthin Töchterlein. The Maid of the Inn.

Poem by Uhland.
English translation by
Dr. Th. Baker.

Op.1, N^o 2.
Original key.

Tempo giusto.

Es
There

zo - gen drei Bur - schen wohl ü - ber den Rhein, bei
came three com - pan - ions one day o'er the Rhine, An

ei - ner Frau Wir - thin da kehr - ten sie ein. „Frau
inn and a host - ess they found them in fine. “Oh

Wir - thin, hat sie gut_ Bier und Wein? Wo
say, are they good, your_ beer and wine? And

hat sie ihr schö - nes_ Töch - ter - - - lein?"
where have you now your_ daugh - ter di - vine?"

dol.

p

Mein Bier und Wein ist frisch und klar,
My beer and wine are good, I ween;

p

mein Töch - ter - lein liegt auf der Tod - ten - bahr:"
My daugh - ter is laid in her shroud with - in?"

cresc.

ff

Und als sie tra - ten zur Kam - mer hin -
And when they in - to the cham - ber were.

p

p

riten. - - - *Largo*

ein, da lag sie in ei - nem schwarzen Schrein.
led, There lay, in a cof - fin dark, the maid.

riten. *piu riten.*

a tempo *cresc.*

Der Er - ste, der schlug den Schlei - er zu - rück und
The first one the veil drew back from her brow, And

a tempo *cresc.*

p rall. *a tempo espr.*

schau - te sie an mit trau - ri - gem Blick: „Ach
gaz'd on her face all woe - ful - ly now: „Ah,

p rall. *a tempo*

leb - test du noch, du schö - ne Maid, ich
wert thou a - live, thou love - ly one, From

Red. *

wür - de dich lie - ben von die - ser Zeit.“ Der
this ver - y hour were my heart thine own!“ The

p

Zwei - te, der deck - te den Schlei - er zu und kehr - te sich
 next laid the veil as it lay be - fore, And turn'd him a -

ab und wein - - te da - zu: „Ach, dass du liegst auf der
 way and wept _____ full - sore: “Ah, dost thou lie here so

rall. *f con espressione*

Tod - ten - bahr! ich hab' dich ge -
 cold, so pale? For man - y a

f *p* *f* *p*

lie - bet so man - ches Jahr!“ Der Drit - te, der
 year I have lov'd thee well?“ The third one, he

rit. *cresc.*

hub ihn wie - der so - gleich und küss - te sie auf den Mund
 rais'd her veil yet a - gain, And kiss'd her up - on those lips

f *rall.*

so bleich: „Dich lieb' ich im - mer, dich lieb' ich noch
 so wan? "E'er have I lov'd thee, I love thee to -

pp *f* *con molta espress.* *dimin.*

heut,
 day, und wer - de dich lie - ben in E - - - wig -
 And still I shall love thee for ev - - - er and

f *dimin. e morendo*

keit! "aye!"

p dolce *morendo*

Poem by Gabriel Seidl.
English translation by
Dr. Th. Baker.

Die Uhr. The Watch.

Op. 123, No. 3.
Original key.

Andante serioso.

p stacc. *legato*

Ich
Wher -

cresc.

tra - ge, wo ich ge - he, stets ei - ne Uhr bei mir; wie viel es geschla - gen
e'er I go, I car - ry A watch with me al - way, And on - ly need look, when -

cresc.

p *cresc.*

ha - be, ge - nau seh' ich an ihr. Es
ev - er I'd know the time of day. It

dimin. *cresc.*

ist ein gro - sser Mei - ster, der künst - lich ihr Werk ge - fügt, wenn
was a Mas - ter - Work - man Who deft - ly its works de - sign'd, Tho'

dimin.

dimin.

gleich ihr Gang nicht im - mer dem thö - rich - ten Wunsche ge - nügt.
 'twill not al - ways fol - low The whims of a fool - ish mind.

cresc. *dimin.* *p*

f *ravvivendo*

Ich woll - te, sie wä - re rascher ge -
 I would, it had run — yet fast - er On

dimin. *poco f*

dimin. e languendo

gan - gen an man - chem Tag; ich woll - te, sie hät - te manchmal ver -
 man - y a by - gone day, I would, it had oft - en gone slow - er, Nor

dimin. e languendo

f *espress.*

zö - gert den ra - schen Schlag. In mei - nen Lei - den und Freu - den, im
 wast - ed the time a - way. In all re - joic - ing or sor - row, Tho'

f

Sturm und in— der Ruh', was im— mer ge— schah im Le— ben, sie
 storm or calm might 'fall, What ev— er in life be— fell me, The

p

pöeh— te den Takt da— zu. Sie schlug am Sar— ge des
 time it has told for all: When Fa— ther lay in his

crese.

p

crese.

Va— ters, sie schlug an des Freundes Bahr', sie schlug am Mor— gen der
 cof— fin— By the bier where my friend was laid— For love's a— wak— en— ing

Lie— be, sie schlug am Trau— al— tar. Sie schlug an der Wie— ge des
 rap— ture— Up— on the morn I wed— And where in its cra— dle my

Kin— des, sie schlägt, will's Gott! noch oft, wenn bes— se— re Ta— ge
 child lay— And long it still shall go, In hap— pi— er days— I

p

ca.

crese.

crese.

ca.

dimin. *p*

kom - men, wie mei - ne Seel' es hofft. Und
 hope for, If God will have it so. And

cresc. *mf*

ward sie auch manchmal trä - ger, und droh - te zu sto - cken ihr Lauf, so
 tho' it would sometimes fal - ter, As if to run down it were fain, Its

p *cresc.* *sf* *mf*

zog der Mei - ster im - mer gross - mü - thig sie wie der auf.
 gen - rous Ma - ker al - ways Would care - ful - ly wind it a - gain.

mf

sotto voce *cresc.*

Doch stän - de sie ein - mal stil - le, dann wär's um sie ge -
 But should it e'er run no long - er, Its day would then be

p con una corda *sf*

p *cresc.*

scheh'n: - kein And' - rer, als der sie füg - te, bringt die Zer - stör - te zum
 o'er; None oth - er, but Him who made it, Could set it go - ing once

sf

Geh'n. more_ *p* Dann müsst' ich zum Mei - ster wandern, der
Then I to the Mak-er must hie me, How

cresc. wohnt am En - de wohl weit, wohl draussen, jen-seits der Er - de, wohl
far, no mor-tal can say, Be - yond Cre - a - tion's be - gin-ning, Far

dort in der E - wig - keit! Dann gäb' ich sie ihm zu -
off in an endless day! And there, as a grate-ful

pf rü - cke, mit dank - bar kind - li - chem Fleh'n: „Sieh', Herr, ich hab' nichts ver -
child might, I'll give my Fa - ther His own: „See, Lord, I did not

dor - - - ben, sie blieb von sel - ber steh'n.“
spoil it, 'Tis on - ly all run down.”
dim. *p*

Thränen und Lächeln.

From the "Hebrew Songs."

Tears and Smiles.

English translation by
Dr. Th. Baker.

Op. 4, No 6.

Original key.

Adagio.
Espressivo

Piano. *p*

In loco giusto sempre pedale

Ih sah die vol - le Thrä - ne glüh'n in
Den Wol - ken oft die Sonn' er - theilt ein

I saw the flood - ing tears a - gleam With -
In sun - set clouds there oft - en glows A

dei - nes Au - ges Blau, das wie ein Veil - chen
Blau so tief und mild, das an dem Him - mel

in thine eye so blue, That as a vi - olet
blue so deep, so bright, That on the sky yet

mir er-schien, be - netzt mit Tro - pfen Thau. Ich sah es
noch ver-weilt, wenn Dämm'-rung ihn um - hüllt. So heilt solch

fair did seem, All wet with drops of dew. I saw it
ling - ring shows, When all be - low is night; And so in

lä - cheln da er - blich vor ihm des
Lä - cheln in dem Blick des Her - zens

smil - ing: ah, how dim The wan - ing
smil - ing cheers thine eye The lone - ly

Sa - - - phirs Schein, des Aug's le - bend' - gem
 trüb - - - sten Sinn, und lässt ihm ei - nen

sap - - - phire shone, Be - fore the eye's re -
 heart so fond, And like a ray from

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). The music begins with a piano introduction in the left hand, marked with a *p* dynamic. The vocal lines enter with a melodic line that is partially obscured by the German and English lyrics. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Strah - le wich der glanz - er - füll - te
 Strahl zu - rück, der leuch - tet drü - ber

splen - dent beam How pale - the spar - kling
 yon - der sky Re - veals a hope be -

The second system continues the musical score. The vocal lines and piano accompaniment are consistent with the first system. The lyrics continue, describing a beam of light and its revelation. The piano accompaniment features a prominent melodic line in the right hand and a more rhythmic accompaniment in the left hand. The dynamics remain consistent, with a *p* marking.

Stein -
 hin -

stone -
 yond -

The third system concludes the musical score. The vocal lines end with a final note, and the piano accompaniment provides a concluding harmonic structure. The lyrics are partially obscured by the German and English text. The piano accompaniment features a *p* dynamic in the right hand and a *pp* dynamic in the left hand. The music ends with a final chord in the piano.

Des Glockenthürmers Töchterlein.

Poem by Rückert.

The Belfry-warden's Daughter.

English translation by
Dr. Th. Baker.Op. 112^a
Original key.

Voice. *Andantino.*

Mein hoch - ge - bor' - nes Schät - ze - lein, des Glo - cken - thür - mers
This high - born la - dy - love of mine, The bel - fry - war - den's

Piano. *mf* *p*

Töch - ter - lein, mahnt mich bei Nacht und Ta - ge mit je - dem Glo - cken - schla - ge:
daughter fine, She tells me night - ly and dai - ly, When - e'er the bell rings gai - ly:

ge - den - ke mein, ge - den - ke - mein! Mein hoch - ge - bor' - nes
For thee I pine, for thee I pine! This high - born la - dy -

Schät - ze - lein, des Glo - cken - thür - mers Töch - ter - lein, ruft mich zu je - der Stun - de wohl
love of mine, The bel - fry - war - den's daugh - ter fine, She calls me hourly, - tell - ing In

mit der Glo - eken Mun - de: ich har - - -
bell - tones loud - ly - swell - ing: My heart

re dein, ja dein, ich har - - -
is thine, is thine, my heart

re dein, nur dein! *sf* *vibrato*
is thine, all thine!

Mein hoch - ge - bor' - nes
This high - born la - dy -

Schät - ze - lein, des Glo - eken - thür - mers Töch - ter - lein, es stellt die Uhr mit
love of mine, The bel - fry - war - den's daugh - ter fine, She sets the hands at -

Glü - eke bald vor und bald zu - rü - eke, so wie's uns mag ge -
plea - sure, That fast or slow they mea - sure, As best it fa - vors

le - gen sein, so wie's uns mag ge - le - gen sein. Mein hoch - ge - bor' - nes
our de - sign, as best it fa - vors our de - sign. This high - born la - dy -

Schät - ze - lein, sollt' es nicht hoch - ge - bo - ren sein? Der Va - ter hoch - ge -
love of mine, Why may she not as high - born shine? A high - born sire she

bo - ren, die Mut - ter hoch - er - ko - ren, hat hoch - ge -
own - eth, Who high his spouseen - thron - eth, And high she

born ihr Töch - ter - lein, ja ja, hat
bore her daugh - ter fine! Ay, ay! And

hoch - - - ge - bor'n ihr Töch - - - ter -
high she bore her daugh - - - ter

lein, ja, ja! Mein
fine! Ay, ay! This

f *vibrato*

hoch - ge - bor'nes Schät - ze - lein ist nicht hoch - mü - thig, das ist fein, es
high - born la - dy - love of mine Is not too haugh - ty, - that is fine! She

kommt - ja - hin und wie - der von sei - ner - Höh her - nie - der
leaves - her lof - ty - sta - tion, Im - pell'd - by - kind com - pas - sion,

zu mir ge - stieg'n im Mon - den - schein. Mein
To meet me when the moon doth shine. This

hoch-ge - bor'-nes Schät - ze - lein sprach jüngst: - der - al - te - Thurm fällt ein, man
high-born la - dy - love of mine Said once: - Our bell-tow'r's out of line, And

merkt's - an - sei - nem - Wan - ken, will nicht - in - Lüf - ten -
grow - ing - old and - leak - y; For me - tis - far - too -

schwan - ken, will dein - zu eb' - ner
shak - y! I'd fain - on firm - er

Er - de sein, ja dein, will dein - zu eb' - ner
ground - be thine, e'er thine, I'd fain - on firm - er

Er - de sein, ja dein!
ground - be thine, all thine!

sf *vibrato*

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CARL LOEWE

A CRITICAL NOTE BY
RICHARD ALDRICH

Johann Carl Gottfried Loewe made his name inseparable from the idea of the ballad as a form of musical expression. A musician of thorough training and high accomplishment, he produced numerous operas, symphonies, overtures, oratorios, cantatas, motets, quartets, and other chamber music, pianoforte pieces, and four hundred songs and ballads. Of these, all, except the last named, are as if they had never been; sunk into the oblivion that has overtaken all the second-rate composers of the early nineteenth century. The ballads and songs are as fresh and vital as they were on the day when they were written, and have made their composer's name illustrious, not only giving it a high and distinguished place in the history of musical art, but keeping it a living force in music, and winning him a popular recognition that is rather gaining than losing ground. Twenty years ago a contributor to "Grove's Dictionary" could write that Loewe's music had "gone by forever," and make no exceptions; but to-day the best of his ballads are constantly in evidence in the programmes of singers, who have found their effectiveness and freshness unimpaired, profoundly appealing to the musical taste of to-day.

Loewe's life was uneventful. Born in 1796, he showed precocious talent for music, and was early devoted to it as a profession. To modern views his career seems unenviable. For forty-five years he ground through the daily routine of a municipal music director in the minor German city of Stettin, untroubled and apparently not much moved by the strife and conflicts engendered by new ideals and new impulses in his art, working out his own problems in his own way; yet not without honor in his own country or without the appreciation of the great world outside. He was in evidence at the chief German music festivals; he traveled in England, France, Austria and Scandinavia—though he left, to be sure, small trace of his personality or his work in any of those countries; he was the friend of princes, owing to one, Napoleon's brother, the luckless King Jerome of Westphalia, the where-

withal to carry out his musical studies as a youth, and deeply impressing two others, Frederick William III. and Frederick William IV. of Prussia, with the power and charm of his ballads. The younger of these, especially, was fond of the composer, to whose singing and playing of his own works he would listen by the hour; and when, after a lifetime of faithful service, the city fathers of Stettin demanded the resignation of their music director, impaired in usefulness by illness, it was Frederick William IV. who eased the force of the blow by a decoration, dear to the German heart.

It could have been only a breathless, relentless industry that enabled Loewe to produce so vast a mass of music amid the daily routine of his municipal position and the private teaching necessary to eke out the wretched pay of a German official musician. In addition to his music, he is to be credited with a theoretical and practical treatise on singing, a chorale book, a method for church singing and organ playing—and, forsooth, a commentary on the second part of Goethe's "Faust"! And all through his life he had an active and living interest in many things outside of music. Especially was he a lover of Nature, and his biographers have liked to trace in the picturesque and romantic traits of his ballads the influences that came to him from his communings with the woods and fields.

The brilliant German critic and historian of music, Ambros, speaking of Loewe's vast fecundity in ballad composition, compared him, with a punning allusion to his name, untranslatable into English, to the biblical lion, roaming among the poets of German literature, even down to the second and third ranks, seeking what he might devour. There is inevitably much in the great mass of his music that has lost its savor in half a century and more; but the recent revival of interest in Loewe's ballads is founded on the firm basis of their vitality and power, their genuine inspiration. It is significant of the bent of his genius that his Opus 1 was a set of ballads containing some of his strongest and most characteristic productions—"Edward," "Der Erlkönig," "Der Wirthin Töchterlein"; and how far from exhaustion was its vein at the end of his life is shown by the quality of some of his latest ones, such as "Archibald Douglas."

The ballad in German literature, for which Loewe found the highest musical expression, was a borrowing from the English and the Scotch, the nations of ballad-singers.

Bürger, Herder, Goethe, Schiller, Uhland, brought the ballad to its perfect fruition in German literature; but the spirit and character of the models were not lost or obscured in their development. The fundamental note of the ballad is in its epic character; it is a narrative, a story; and however much the dramatic and lyric elements may enter into it, it keeps this note throughout. Its spirit is picturesque, romantic, legendary. The blood stirs in it; the scene is unfolded vividly before our eyes; the imagination is kept at its keenest edge. It gets close to nature, and the scenic background often forms an important element. It is, above all, what the Germans call "volkstümlich"—of the people. Its point of view is theirs, and no poet can be said to have produced a true ballad who has not found and felt himself at home in that point of view. And finally, through it all, the poet is purely a narrator; his imagination is filled with the exterior world and its moving panorama of action and feeling, rather than with his subjective moods, emotions and passions. He is but the medium of expression.

Here is attractive material for the musician, and Loewe by no means came upon it as upon a field untilled. Yet it is a material of sharply defined limits for musical employment, and it may fairly be said that all the problems it offers were never so successfully met by any other composer, though some of greater genius than Loewe have worked with it, and have produced immortal music under its inspiration. The earlier composers Zumsteeg, Reichardt and Zelter found it intractable; Schubert and Schumann created imperishable masterpieces in ballad composition; but Carl Loewe developed, as none of these did, a musical style exactly suited for the ballad, and the style was truly of his own creation. Loewe maintained the strophic form in his musical settings, but with a complete reservation of the dramatist's freedom of treatment. He chose a plastic principal motive that he could unfold in epic breadth without the loss of clearly defined detail; he transforms the outlines, changes the harmony and the rhythm, but the principal idea usually persists, running through the whole, often with a reiteration of clause that is one of the characteristics of the popular ballad known to English-speaking peoples. While he was not a great melodist, in the sense that Schubert was, he had a remarkable gift of expression and characterization through melody. Especially did he command the means for showing forth

sustained passion, grievous excitement, bitter complaint, poignant emotion. The dramatic element is strong in his ballads; the thrilling intensity of Edward's impassioned dialogue with his mother can hardly be surpassed in the whole literature of song. The baleful shudder that goes through Goethe's recital of the "Erlkönig" is intensified in his setting—very different from Schubert's, less opulent in imagination, simpler in the means it employs, but with a grip on the hearer's sensibilities all its own. He could reproduce with singular skill the northern color, the cloud-wrapped gloom, that envelop many of his ballads, such as the two just mentioned and "Elvershöh." He was steeped in the spirit of the folksong, and herein lies one of the secrets of his power in the ballad form. There are few of his works in this form in which this spirit is not clearly felt. A composer who can employ the simplicity of the folksong with such poignancy of effect as is felt in the lament of the three youths in "Der Wirthin Töchterlein," can through that single achievement lay claim to genius.

Loewe's pianoforte accompaniments are an important factor in the results he achieves. He uses the instrument to enhance the vivid power of the song, in supplying color and pictorial effect of background, in gaining contrasts of light and shadow; and especially in affording relief and variety, and intensifying the poetical significance of that strophic repetition of melody that we have noted as a characteristic feature of Loewe's ballads. It is upon them that he lavished so many effects of fine and significant detail that well repay the most careful study.

RICHARD ALDRICH.

CARL LOEWE
SIX BALLADS

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Die Reigerbaize.

The Heron-hawking.

Poem by
Anastasius Grün.
English translation by
Dr. Th. Baker.

Op. 106.
Original key F major.
Published 1845.

Allegretto.

Voice.

Als Lenz die Er - de wie - der mit er - stem Kuss um -
When Spring with warm em - brac - es The Earth had kiss'd a -

Piano.

mf

schloss,
gain,

da ritt aus Brüg - ge's Tho - ren ein
There rode thro' Bru - ges' gate - way A

bun - ter Jä - ger - tross, viel
mot - ley hunt - ing - train; Full

schmu - cke Fal - - ko - nie - re sah man zu Ros - - se
man - ya hawk - - er gai - ly His fie - ry mount - - be -

Copyright, 1903, by G. Schirmer.

riten. *a tempo*

zieh'n, und an des Gat - ten Sei - te die schö - ne Her - zo -
 strode, There, too, her spouse be - side her, The love - ly count - ess*)

*gin. *)*
 rode.

cresc. *dimin.* *p*

Am Arm sass ihr ein Fal - ke. Ob sei - nem wei - ssen Ge -
 Her wrist up - held a fal - con, His plumes all snow - - y

wand ward er bei Ho - fe scherz - weis der
 white, So he by jest - ing court - iers "Do -

p *leggiero* *f*

Do - mi - ni - ka - ner ge - nannt; ein
 min - i - can Fa - ther was hight. A

*) Maria, spouse of Emperor Maximilian, daughter of Charles the Bold (1482).

schwarzes Käppchen be-deckt' ihn, er-trug ein sil-bern Col-lar, dar-
 jet-black hood o-ver-capp'd him, A-sil-ver col-lar he wore, There-

bedeutungsvoll
(marcato)
 auf das Wört-lein „Auf-wärts!“ in Gold zu le-sen-war.
 on the mot-to “Up-wards!” In goldenscripthe-bore.

Weit
 Wide

dehnt sich ei-ne Hai-de, da grünt kein schat-ti-ger Baum,
 spread a heath a-round them, No shade-tree there to be found,

nur Dorn-gestrüp-pe wuch-ert zer-streut im ö-den Raum;
 For on-ly thorn-y thick-ets O'er-run the bar-ren ground.

p con attenzione

zur Lin-ken lag ein Wei-her, des
To left there lay the marshes Where-

*(non strascinare)
(nicht schleppen)*

pp una corda

Rei-ger-vol-kes Bad, dort wäscht es sein Ge-
in the her-on plays, And while his plum-age

sempre pp

fie-der, sich sel-ber zum Ver-
lav-ing Him-self he soon be-

cresc.

rath. Jetzt rauscht es in den
trays. What splash-es in you

poco a poco tutte corde

Ped.

Wel-len, es kreischt aus dem Schilf her-
wa-ter? What cries in the reeds con-

cresc.

vor, und rechts - und links - hin
tend? Now right and left up -

f.

f.

Rea. *

flie - gen ver - scheuch - te Rei - ger em -
wing - ing Af - fright - ed her - ons as -

Rea. * *Rea.* *

por, vom Arm - der Jä - ger -
cend; From hawk - ers' arms up -

Rea. *

stei - gen die mu - thi - gen Fal - ken hin -
lift - ed Un - - fear - ing the fal - cons a -

an; rise, gleich Like Wün - schen der Men - schen - prayers from the souls - of -

brillante

see - le, mor - tals, so So flo - gen sie him - mel - soar - they a - loft - in the

Allegro.

an. skies,

ff

Red.

f

Und And

Red. * *Red.* *

So deutlich wie möglich aussprechen.
Pronounce as distinctly as possible.

je - des Jä - gers Au - ge will mit den Fal - ken ziehn; wie
ev - 'ry hawk - er's gaz - es Would fol - low them in flight; As

die in Lüf - ten schie - ssen zur Rech - ten und Lin - ken hin, so
high in air up - dart - ing They scat - ter to left and right, So

spre - gen flink da un - ten die Rei - ter kreuz und quer, es
keen be - low are chas - ing The horse - men hith - er and you, The

dröhnt die be - ben - de Hai - de, Staub wir - belt drü - ber her. Doch
quak - ing heath is re - sound - ing, Dust whirls on high a - non. - But

ra *sf* *sf**

sieh', mit flat - ternder Mäh - ne läuft dort ein le - di - ges Ross, wie's
see! a rid - er - less charg - er Tears by with flut - ter - ing mane, And

schnaubt, wie scheu es bli-cket und sprengt durch den wir - ren Tross. Halt
 head - long, shy — and snort-ing He flies thro' the wil - der'd train. His

meno tempo
(meno mosso) *espress.*

an, er - fasst den Zü-gel! wo sank der Rei - ter hin? O
 rein! lay hold and stop him! Where fell the rid - er, where? O

meno tempo
(meno mosso)

dimin. *p* *riten.*

Gott! dort liegt im Blu - te die ed - le Her - zo -
 God! in blood is ly - ing The no - ble Count - ess

p *riten.*

riten.

gin! there! Es Her

riten. *dimin.*

Adagio.

con molto sentimento e gran dolore

lehnt ihr blei - ches Ant - litz sanft — in des Gat - ten
spous - e's arm — up - hold - eth Gen - tly her face so

p

Ped. * Ped. * Ped. * Ped. *

Schoss, — so blass wie A - bend - wol - ken, wenn
wan, — All pale as clouds of — eve - ning When

Ped. simile

Spät - roth längst ver - floss; — ach, wie in ro - ther
twi - light glow is — gone. — Ah, how so rud - dy

Ped. *

Strö - mung die Le - bens - quel - le flieht! wie
well - ing The life - spring dark - ly flows! How

reich die blut' - ge Ro - se ihr aus dem Her - zen
wan - ton from her hearts blood Doth bloom the dead - ly

blüht!
rose!

Ein Kin - der - paar*) an der
Two chil - dren weep - ing be -

Lei - che, das wei - nen - den En - geln glich, — beugt
fore - her Like an - gels that mourn the dead, — Bend

*) Philip the Fair and Margaret, the latter of whom, as godmother of Charles V., was Stadtholder of the Netherlands during his minority.
16146

zärt - lich ü - ber die blei - che, ent - seel - te Mut - ter -
 fond - ly o - ver their moth - er, Whose soul a - far is -

And. * *simile* *

sich; - so nei - gen zwei Ro - sen - knos - pen, an ei - nem Stamm er -
 fled: - So bend - ed as bow twin rose - buds On kin - dred stem up -

And. *And.* *

glüht, sich ü - ber die Mut - ter - ro - se, die sturment - blättert ver -
 borne, That weep for the fair Rose - Moth - er, Whom heed - less winds have

And. *

blüht. Mit
 torn. And

dimin. p *sf* *dimin.* *pp* *p*

And. *

Archibald Douglas.

Poem by Th. Fontane.

English version by

F. Corder.

Op.128.
Original key.

Grave.

„Ich hab' es ge -
"For sev - en long

tra - gen sie - ben Jahr, und ich kann es nicht tra - gen mehr, wo
years I've borne my care, From the bur - den I must be free, For

im - mer die Welt am schön - sten war, da war sie öd' und
all that the world should hold most fair Is waste and drear to

leer.
me. Ich will hin - tre - ten vor sein Ge -
With my gray hairs, and all mean - ly

p

cresc.

sf

dim.

cresc.

dim.

cresc.

p

cresc.

sicht in die-ser Knechts-ge-stalt, er kann mei-ne Bit-te ver-
 drest, My face he shall be-hold, He can-not de-ny me my

sa-gen nicht, ich bin ja wor-den so alt.
 last re-quest, Now time has made me so old.

Und trüg' er noch den al-ten Groll frisch wie am er-sten
 But if he nurse his ha-tred's lust As in the for-mer

Tag, so kom-nie was da kom-men soll und kom-me was da
 day, Be-twixt us then be-fall what must, Up-on us fall what

mag! "may."
 Graf Lord

Dou-glas spricht's, am Weg ein Stein lud ihn zu har - ter Ruh! Er
 Doug-las spake, as on a stone His wear-y limbs re - posed, And

p *ped.* *

sah in Wald und Feld hin - ein, die Au - gen fie - len ihm zu.
 gaz - ing o'er the highlands bare, His trem - bling eye - lids he closed.

ped. * *ped.* * *ped.*

Er trug ei-nen Har - nisch
 Full heav-y with rust the

cresc. *f* *cresc.*

ro-stig und schwer, da - rü-ber ein Pil-ger - kleid.
 ar-mor he wore, And o'er it a pil-grim's frock.

p *pp* *una corda pp*

troppo presto. *sempre con Pedale*

un poco cresc. la voce

Da horch, da horch, da horch! vom
But hark, but hark, but hark! there

p

tutte corde ma p

Wald- rand scholl es her wie von Hör - nern und Jagd- ge-
comes a dis - tant roar, As of horns and a hunt - ing

cresc.

p

cresc.

leit, flock, und A Kies cloud und of

più cresc.

f

b^b

sf

Staub auf - wir - bel - te dicht,
dust is driv - en a - loft,

sf

f

her jag - comes - te Meu - te und
On comes the hunt with a

sf

b^b

Mann,
swoop;

*un pochettino riten.
cresc.*

und e - he der Graf sich auf - ge - richt', wa - ren
Or ev - er Lord Doug - las could up - rise, He was

più dim. *p riten.* *cresc.*

f string. *a tempo* *f*

Ross und Rei - ter her - an. Kö - nig Ja - cob sass auf
in the midst of their troop. On his pal - frey high there

string. *a tempo* *f cresc.* *f*

dim. *rit.* *a tempo* *cresc.*

ho - hem Ross, Graf Dou - glas grüss - te tief. Dem
sat King James, Lord Doug - las low - ly bow'd. A -

dim. *rit.* *a tempo* *cresc. assai*

Kö-nig das Blut in die Wan-gen schoss, der Dou-glas a-ber
 way the King turn'd, with his face in flames, But Doug-las cried a-

f *p* *rit.*

f *p rit.*

Andante.
con molta devozione

rief: „Kö-nig Ja-cob, schau-e mich gnä-dig an und
 loud: „I im-plore thee, mon-arch, turn not from me, But a
espress.

f *sfz* *f* *dim.*

portando la voce *cresc.* *più*

hö-re mich in Ge-duld, was mei-ne Brü-der dir an-ge-than, was
 mer-ci-ful ear in-cline: The wrong my brother has wrought to thee, the

p *cresc.* *più*

cresc. *Adagio.*

mei-ne Brüder dir an-ge-than, es war nicht mei-ne Schuld. Denk'
 wrong my brother has wrought to thee Was nev-er fault of mine. Think-

cresc.

Moderato flebile.

nicht an den al - ten Dou - glas - neid, der - tro - tzig dich be - kriegt, denk'
 not on the an - cient Doug - las feud That - rais'd such war a - larms, Be

Andante con moto.
legato
p dolce

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato flebile'. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a 'Red.' (Reduction) symbol.

lie - ber an dei - ne Kin - der - zeit, wo ich dich auf Knie - en ge -
 rath - er thy child - hoods days re - newed, When I car - ried thee in my

The second system continues the vocal and piano parts. The vocal line has another triplet. The piano accompaniment maintains the eighth-note texture. A '*' symbol is placed below the piano part at the end of the system.

wiegt, denk - lie - ber zu - rück an Stir - lings - Schloss, wo ich
 arms. The - cas - tle o' Stir - ling win - na ye heed, Where I

The third system continues the vocal and piano parts. The vocal line has a triplet. The piano accompaniment continues with the eighth-note pattern. A '*' symbol is placed below the piano part at the end of the system.

Spiel - zeug dir ge - schnitzt, dich ge - ho - ben auf dei - nes Va - ters Ross, und
 shaped ye muck - le toy, Where I held ye up - on your fa - ther's steed, And

cresc.

The fourth system concludes the vocal and piano parts. The vocal line has a triplet. The piano accompaniment continues with the eighth-note pattern. A '*' symbol is placed below the piano part at the end of the system. The system ends with a 'Red.' (Reduction) symbol.

dim. Pfei-le dir zu - ge - spitzt. Denk' lie - ber zu - rück an Lin - lith - gow, an den
ar - rows sup - plied his - boy? O - - - mind ye - the lake at Lin - lith - gow, Where the

dim. *cresc.* *3* *3*

Red. *

dim. See und den Vo - gel - heerd, wo - - - ich dich fi - schen und ja - gen froh und
fowl o'er the wa - ters flew; Ye - - - fished and shot as I taught ye how, Aye,

dim. *cresc.* *3* *3*

Red. *

dim. schwimmen und springen ge - lehrt. Und - - - denk' an - - - al - les, was
run - ning and swim - ming too. The - - - mem - 'ry - - - of those

dim. *con devozione mit Hingebung* *3*

Red. *

ein - stens - - - war, und sänf - ti - ge dei - nen - - - Sinn, ich hab' es ge -
days so - - - dear, O - - - let - it dis - pel - this - cloud; The sor - row I've

3 *f* *3*

tra - gen sie - ben Jahr, dass ich ein Dou-glas bin, dass ich ein
 borne this sev - en year, That am a Doug-las proud, that am a

sf *dim.* *rit.*

sf *dim.* *dim. rit.*

Red. *

tremando la voce

Dou - glas bin!“
 Doug - las proud!”

sf *sf* *dim.*

cresc.

Red. *

con ira suppressa, staccato
f mit unterdrücktem Zorn, abgestossen

„Ich seh' dich nicht, Graf
 “I hear thee not, Sir

riten. *a tempo*

p *p*

Red. *

dolce
leise

Ar - chi - bald, ich hör' dei - ne Stim - me nicht, mir
 Ar - chi - bald, Thy form nev - er meets my eyes; Thro'

p *p* *p* *pp*

una corda

Red. *

crese. *3* *dim.*

ist, als ob ein Rau - schen im Wald von al - ten Zei - ten
 for - est - trees the breez - es have call'd, And waked old mem - o -

pp

ped.

p *crese.* *3 rit.*

spricht. Mir klingt das Rau - schen süß und traut, ich
 ries. I lis - ten to that whis - per fair, But

3 rit.

a tempo *come prima wie vorher*

lausch' ihm im - mer noch, da - zwi - schen a - ber klingt es
 far more clear and loud Re - sounds a voice be - twixt us

a tempo

pf *p*

ped. *

crese. *sf*

laut: er ist ein Dou - glas doch, er ist ein Dou - glas
 twain: 'He is a Doug - las proud, he is a Doug - las

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

ped. *

(come prima)
(wie vorher) stacc.

doch! proud! Ich seh' dich nicht, I cast on thee *f* ich hör' dich nicht, no sin-gle glance, das ist But I

serioso

p *p* *fp* *p*

Ped. * Ped. *

al - les pass thee was ich känn, blind-ly by; *f* ein Dou - glas vor mei - - nem A Doug - las be-fore my

fp *p* *sf* *sf*

Ped. * 3 3

An - gesicht coun - tenance, wär' ein ver - lor' - her Mann! "die!" *un poco string.*

He were condem'd to die!" *un poco string.*

sf *sf* *f*

3 3

f Kö-nig And the Ja - kob gab sei-nem Ross den Sporn, berg - king spurr'd on with his cour - tier band, To

più f

an jetzt ging sein Ritt. Graf Dou - glas fass - te den
 gain his roy'l a - bode. Lord Doug - las seiz'd both his

sf

Zü - gel vorn, und hielt mit dem Kö - ni - ge Schritt. Der
 reins in hand, And on by his mon - arch he strode. The

Weg war steil und die Son - ne stach, sein Pan - zer - hemd war
 way was steep and the sun was high, Full heav - y arms he

schwer, doch ob er schier zu -
 bore, But tho' he deemed his

sf

sam - men - brach, er lief doch ne - ben - her: „Kö-nig
 last hour nigh, He on - ly ran the more. "King

sf *poco riten.*
ein wenig nachgebend

Ja - kob, ich war dein Se - ne - schall, ich will es nicht für - der
 James, I was once thy Se - ne - schal; That hon - or is lost in -

a tempo *cresc.* *sf*

sein, ich will nur trän - ken dein Ross im Stall und ihm
 deed, Yet let me sta - ble thy horse in stall And

riten. *nachgebend* *a tempo* *cresc.*

schüt - ten die Kör - ner ein, und will ihm sel - ber
 give him a - gain his feed. I'll tend him well with

sf *rit.*

machen die Streu und es trän - ken mit eig' - ner Hand,
 wa - ter and hay, I will groom him with lov - ing care,

a tempo, ma p

nur lass mich ath - - - men
 But let me breathe, if

a tempo

dim *p*

p

wie - - der auf's neu die Luft im Va - ter -
 but for a day, My own dear na - tive

riten. *portando la voce*

land, die Luft im Va - - - ter -
 air, my own dear na - - - tive

riten.

a tempo

land. Und willst du nicht, so hab' ei - nen
 air. And if this boon thou wilt not af -
a tempo

sf più cresc. *stacc.*

Muth, und ich will es dan - ken dir, und zieh' dein
 ford, Nothing else re - mains to do, But turn on

dim. *p* *cresc.*

Schwert, und triff mich gut und lass mich ster - ben
 me, un - sheathe thy sword, And let it pierce me

riten. *lento*

colla parte *sf*

a tempo

hier! Kö - nig Ja - kob sprang her -
 thro? From his horse King James then

a tempo *sf*

ab vom Pferd, hell leuch - te - te sein Ge - sicht,
 quick - ly sprang, Light o - ver his fea - tures broke,

sf *sf* *3*

cresc. *rit.*

aus der Schei - de zog er sein
He un - sheath'd his sword, in the

sf

brei - tes Schwert,
air - it sang,

a tempo *riten.*

f

a - ber fal - len liess er es nicht.
But he nev - er deathim a stroke.

dim. *p* *dim.*

Allegro.

„Nimm's hin, nimm's hin und trag' es auf's neu und be -
“O take my sword and bear it a - new, Be my

con maestà

wa - che mir mei - ne Ruh';
guard when I wake or sleep;

cresc.

f der ist in tief - ster See - le treu, *dim.* wer die
 He must in - deed be leal and true, Who has

Hei - - - mat so liebt, wie du, der ist in
 love for his home thus deep, He must in -

p *cresc.* *f*

tief - ster See - le treu, wer die Hei - - - mat so
 deed be leal and true, Who has love for his

rit. *p* *colla parte*

Adagio. *a tempo* *cresc.*
 liebt, wie du! Zu Ross, wir rei - ten nach
 home thus deep! To horse! we'll jour - ney to

colla parte *a tempo* *f* *sf*

Lin - lith - gow und du rei - test an mei - ner Seit; da
 Lin - lith - gow, By my side thou thy place shalt hold; We'll

f *Red.* *f* *Red.*



wol - len wir fi - schen und ja - gen froh, da wol - len wir fi - schen und
 hunt and we'll fish where the wa - ters glow, we'll hunt and we'll fish where the

ja - gen froh, als wie in al - ter Zeit,
 wa - ters glow, As in the days of old,

als wie in al - ter Zeit, als wie in
 as in the days of old, as in the

al - ter Zeit.
 days of old."

Poem by Herder,
after a Danish Ballad.
English translation by
Dr. Th. Baker.

Elvershöh'

Elver's Height.

Op. 3, No. 2.
Original key F major.

Moderato.

Ich
I

leg - te mein Haupt auf El - vers - höh', mei - ne Au - gen be - gan - nen zu
pil - low'd my head on El - vers Height; Yet a mo - ment, and slum - ber had

p

ca. *

Allegro

sin - ken. Da ka - men ge - gan - gen zwei
won - me. Then by me there wan - der'd fair

pp *sempre pp*

sempre Ped.

Jungfrau'n schön, die thä - ten mir lieb - lich win - ken. Die
maid - ens twain, And beck - on - ing smil'd up - on - me. The

ei - ne, die strich mein wei - sses Kinn, die an - de - re lis - pelt' in's Ohr mir:
one, she ca - ress'd my down - y chin, The oth - er, she whisper'd, ad - vanc - ing:

steh' auf, du mun - trer Jüng - ling, steh' auf! auf,
 "A - rise, thou gay young fel - low, a - rise! Oh

pp *leggiero*

auf und er - he - be den Tanz hier,
 come, we will join thee in danc - - ing! mei - ne Mer - ry

Jung - frau'n sol - len dir Lie - der sin - gen, die schön - sten Lie - der zu
 maid - ens of mine they shall sing there - to An - y song where - for - - thou

hö - - - ren.
 car - - - est." Die ei - ne be - gann zu
 Now one, she be - gan to

sin - gen ein Lied, die schön - ste al - ler Schö - nen;
 sing me a song, Of fair ones all the fair - est. der The

brau - sende Strom, er floss nicht mehr und horcht' den Zau - ber -
 thun - der-ing stream no long - erflow'd on, Spell - bound by song - so

crese.

tö - - - nen,
 ring - - - ing, der brau - sen-de Strom, er
 The thun - der-ing stream with -

crese.

floss nicht mehr, stand still und horch - te füh - - lend.
 held his flow To hear that marv - 'lous sing - ing.

Die Fisch-lein all' in hel - ler Flut, sie
 The fish - es all, in sparkling flood, Swam

scherz - ten auf und nie - der,
 high and low be - fore us, die Vög - lein all' im
 The bird - lings all in

8

grü - nen Hain, sie hüpf-ten und zirp - ten Lie - - - der.
shad - ow-y wood, Were car - ol - ling gai - ly in cho - - - rus.

Hör' an, du mun-trer Jüng - ling, hör'
"Mark well, thou gay young fel - low, mark

pp

an, hör' an, hör' an! willst du hier bei uns blei - - ben? Hör'
well, mark well, mark well! Wilt thou with - us a - bide here? Mark

an, hör' an, hör' an! wir wol - len dich leh - ren das Ru - nen-buch und
well, mark well, mark well! Well les - son thee ev - er - y rune to read, And

sf
sempre stacc.

Zau - be - rei - en schrei - ben. Hör' an, hör' an, hör' an!
ma - gic lore be - side, here. Mark well, mark well, mark well! Wir
Thy

wol- lendich leh- ren, den wil- den Bär zu bin- den mit Wort und Zei- chen, Hör' an, hör' an, hör'
 pow- er shall fet- ter the an- gry bear By to- ken and won- der bale- ful. Markwell, markwell, mark

an! der Drachen, der ruht auf ro- them Gold, soll vor dir flieh'n und wei- chen!
 well! The dra- gon who lies on hoard- ed gold Shall flee thy might so spell- ful."

Sie tanz - ten hin, sie
 Now to, now fro their

pp

And.

tanz - ten her, zu buh - len ihr Herz be - gehr - te.
 dance - did go, For plea - sure their hearts were wan - ton,

Der mun - tre Jüng - ling er sass da, ge -
 The youth sat mute - ly lean'd up - on His

stützt auf sei - nem Schwer - te.
 sword, and watch'd them flaunt on.

Hör' an, — du mun - trer
 "Mark well, — thou gay young

crese. Jüng-ling, hör' an! Willst du — nicht mit uns spre - - chen, so
 fel - low, mark well! Wilt thou — all speech de - ny — us, Well

f

rei - ssen wir dir mit Mes - ser und Schwert das Herz aus,
 tear out thy heart with knife and with sword, That so thou

ff

uns dare zu de - rä - chen!
 de - fy us!"

Und And

dimin.

da_ mein gu - tes, gu - tes Glück! der Hahn fing an zu kräh'n.
 then, I hap - py, hap - py wight! The cock be - gan to crow,

Ich wär' sonst blie - ben auf El - vers - höh', bei
 I else had staid up - on El - ver's Height With

El - vers Jungfrau'n schön. Drum rath' ich je - dem
 El - ver's maids, I trow. So heark - en ev - 'ry

Jüng - ling an, der zieht nach Ho - fe fein, - er set - ze sich nicht auf El - vers - höh', all -
 youth to me, Who hies to court a - lone: - Take nev - er thy seat on El - ver's Height, To

da zu schlummern ein. -
 fall a - sleep there - on. -

Edward.

(Herder.)

Arranged from an old Scottish Ballad
by A. Geoghegan.

Op. 1, N^o 1.
Original key.

Agitato.

Dein Schwert wie ist's von Blut so roth, Ed - ward,
Why does your brand sae drop wi' bluid, Ed - ward,

Ed - ward! dein Schwert wie ist's von Blut so roth, und
Ed - ward! Why does your brand sae drop wi' bluid, And

dim. gehst so_ trau - rig da? O! Ich
why sae_ sad gang ye? O! O,
riten.

hab' geschla - gen mei - nen Gei - er todt, Mut - ter, Mut - ter! ich
I hae kill - ed my hawk sae guid, Mith - er, Mith - er! O

hab' geschla - gen mei - nen Gei - er todt, und *p* das, das geht mir nah!
I hae kill - ed my hawk sae guid, And I'd nae mair but he,

a tempo
O! Dei - nes Gei - ers Blut ist nicht so roth, Ed - ward,
O! Your hawk - i's bluit was not sae reid, Ed - ward,

Ed - ward! dei - nes Gei - ers Blut ist nicht so roth, mein Sohn, be - kenn' mir
Ed - ward! Your hawk - i's bluit was not sae reid, My dear son, I tell

riten.
frei. O! Ich hab' ge - schlagen mein Roth - ross todt, Mut - ter,
thee, O! O, I hae kill - ed my reid - roan - steed, Mith - er,

cresc. *ritard.*

Mut - ter! ich hab' ge - schlagen mein Roth-ross todt, und 's war so stolz und
Mith - er! O I hae kill - ed my reid - roan steed, That was sae fair and

cresc. *ritard.*

p *a tempo*

treu. O! Dein Ross war alt
free, O! Your steed was auld,

a tempo

string.

und hast's nicht noth, Ed - ward, Ed - ward!
ye hae gat mair, Ed - ward, Ed - ward!

string.

dein Ross war alt und hast's nicht noth, dich drückt ein and'rer
Your steed was auld, ye hae gat mair, Some oth - er dule ye

cresc.

f

Schmerz. O! Ich hab' geschla - gen meinen
drie, O! O, I hae kill - ed my

f

Va - - ter todt, Mut - ter, Mut - ter! ich
fa - - ther dear, Mith - er, Mith - er! O,

hab' ge - schlagen mei - nen Va - - ter todt, und das,
I hae kill - ed my fa - - ther dear, A - las,

das quält mein Herz! O!
wae, wae is me, O!

morendo

Und was wirst du nun an dir
What pen - ance will ye drie for

thun? Ed - ward, Ed - ward! und was wirst du nun an dir
that? Ed - ward, Ed - ward! What penance will ye drie for

thun? mein Sohn, das sa - ge mir!
that? My dear son, now tell me!

O!
Auf Er - den soll mein Fuss nicht
I'll set my feet in yon - der

ruh'n, Mut - ter, Mut - ter!
boat, Mith - er, Mith - er!

auf Er - den soll mein Fuss nicht ruh'n, will
I'll set my feet in yon - der boat, And

wandern ü - ber's Meer!
I'll fare o'er the sea, O!
O!

Und was soll wer-den dein Hof und Hall? Edward, Edward!
And what will ye do wi'your towers and ha'? Edward, Edward!

dim. *p*

und was soll wer-den dein Hof und Hall? so herrlich sonst, so
And what will ye do wi'your towers and ha'? That were sae fair to

crese. *ritard.*

schön. O!
see, O!
Ach im - mer
I'll let them

a tempo *f*

steh's und sink' und fall!
stand till they doun fa'!
Mut - ter, Mut - ter!
Mith - er, Mith - er!

p *pp*

Ach im - mer steh's und sink' und fall',
 I'll let them stand till they down fa!

ich werd' es nim - mer seh'n! O!
 Here nae mair maun I be, O!

Und was soll wer - den aus Weib und Kind? Edward, Edward!
 And what will ye leave to your bairns and wife? Edward, Edward!

Und was soll wer - den aus Weib und Kind, wenn du gehst ü - ber's
 And what will ye leave to your bairns and wife, When ye gang o'er the

Meer? sea? O! O! Die Welt ist
 The world is

gross, lass' sie_ betteln drin, Mut-ter, Mut-ter! Die Welt ist gross,
 room, let_ them beg thro' life, Mith-er, Mith-er! The world is room,

lass' sie_ bet- teln drin, ich, ich seh' sie
 let_ them beg thro' life, Them, them nae mair

ff *p*

nim - mer - mehr!
 will I see, O! O!

pp *p*

Und was soll dei - ne Mut - ter thun?
 And what a-bout your mith - er dear?

Edward, Edward! Und was soll dei - ne Mut-ter thun? mein
 Edward, Edward! And what a-bout your mith-er dear? My

pp *f* *p* *pp* *ff*

Sohn, mein Sohn, das sa - ge mir. O! O! Der Fluch der
 son, my son, that tell to me, O! O! The curse of

Höl - - - - - le soll auf euch ruh'n,
 hell frae me shall ye bear,

Mut - - - - - ter, Mut - - - - - ter!
 Mith - - - - - er, Mith - - - - - er!

Der Fluch curse der of Höl - - - - - le soll
 The curse der of hell frae

auf euch ruh'n, denn ihr, ihr rie - thet's mir! O!
 me shall ye bear, 'Twas you sae counselled me, O!

ff

Prinz Eugen.

Prince Eugene.

Poem by Freiligrath.

English version by
Dr. Th. Baker.Op. 92.
Original key.

Comodo.

f *dim.* *ten.*

1. Zel - te, Po - sten, Wer - da - ru - fer! Lust - ge Nacht am Do - nau - u - fer!
1. Tents and sen - tries, shout and sal - ly! Mer - ry night in Dan - ube's val - ley!

p *f* *dim.* *p*

Pfer - de steh'n im Kreis um - her, an - ge - bun - den an den Pflö - cken;
Hors - es stand - ing in a ring, Teth - er'd well for fear they wan - der;

res. *

res. *

cresc.

an den en - gen Sat - tel - bö - cken han - gen Ka - ra - bi - ner schwer.
From the nar - row pom - mels yon - der Heav - y car - bines i - dly swing.

mf

res. *

p *f* *dim.* *ten.*

2. Um das Feu - er auf der Er - de, vor den Hu - fen sei - ner Pfer - de
2. Round their camp - fire on the moss - es, Close be - fore their stamp - ing hors - es,

p *f* *dim.* *p* *mf*

res. *

res. *

liegt das öst-reich-sche Pi-ket. Auf dem Man-tel liegt ein Je-der;
 Here the Aus-trian pick-et lies; On his cloak each man re-pos-es,

von den Tschacko's weht die Fe-der, Leutnant wür-felt und Kornet.
 And the sha-ko's feath-er toss-es While the dice its wear-er plies.

3. Ne-ben sei-nem mü-den Schecken ruht auf ei-ner woll-nen De-cken
 3. By his droop-ing charg-er seat-ed On a blan-ket warm-ly knit-ted

der Trom-pe-ter ganz al-lein: „Lasst die Knö-chel, lasst die Kar-ten!
 Is the bu-gler yon a-part: „Leave your card-play, leave your dic-ing!

kai-ser-li-che Feldstan-dar-ten wird ein Rei-ter-lied erfreun!
 Come andhear a song rejoic-ing An im-pe-rial lanc-er's heart!

p

4. Vor acht Ta - gen die Af - fai - re hab' ich, zu Nutz' dem gan - zen Hee - re,
4. For the ar - my's good and plea - sure I've a song in rhyme and mea - sure

cresc.

in ge - hör' - gen Reim ge - bracht; sel - ber auch ge - setzt die No - ten;
On our fight a week a - go, With a tune, my own in - ven - tion;

cresc.

cresc.

drum, ihr Wei - ssen und ihr Ro - then! mer - ket auf und ge - bet Acht!
So, ye Reds and Whites, at - ten - tion While I sing you what I know!"

cresc.

p

5. Und er singt die neu - e Wei - se
5. Soft - ly sing - ing, he re - hears - es

mf

p

ein - mal, zwei - mal, drei - mal lei - se, de - nen Rei - ters - leu - ten vor;
Twice or thrice his new - made vers - es, Till his com - rades know the song;

cresc.

und wie er zum letz - ten Ma - le en - det, bricht mit ei - nem Ma - le
 And the last time, when he's end - ed, With a roar all voic - es blend - ed

ff *ten.*

los der vol - le, kräft'ge Chor: „Prinz Eu - gen, der ed - le Rit - ter!“
 Join the cho - rus full and strong: „Prince Eu - gene, our knight un - daunt - ed!“

Hei, das klang wie Un - ge - wit - ter weit ins Tür - ken - la - ger hin.
 How that name, so loud - ly vaunt - ed, To the Turk long ech - oes bear!

ff *Red.* *ten.* *trem.*

non f *p*

Der Trom - pe - ter thät den Schnurrbart streichen und sich auf die Sei - te schleichen
 Strokes the bu - gler his mu - sta - chios dri - ly, Then a - side he saun - ters sli - ly

zu der Mar - ke - ten - de - rin.
 To the friend - ly vi - van - dière.

pp

Erlkönig.

Poem by Goethe.
English translation by
Dr. Th. Baker.

The Erlking.

Op. 1, No. 3.
Original key.

Geschwind. *Allegro*.

p

Wer rei - tet so spät durch Nacht und Wind? Es ist der
Who rid - eth so late in night so wild? It is the

cresc.

Va - ter mit sei - nem Kind, er hat den Kna - ben wohl in dem
fa - ther who bears his child; And well the boy he folds in his

f *p*

Arm, er fasst ihn si - cher, er hält ihn
arm, He clasps him close - ly, he holds him

warm, er fasst ihn si - cher, er hält ihn
warm, he clasps him close - ly, he holds him

warm.
warm. *mf* „Mein
My

ten.
mf

Sohn, was birgst du so bang dein Ge - sicht!“ „Siehst, Va - ter, du den
son, why hid - est thy face thou in fear?“ „O fa - ther, see, the

pp
p

Erl - kö - nig nicht? den Erl - len - kö - nig mit Kron' und Schweif?“ „Mein
Erl - king is near! The Erl - king yon - der, with train and crown!“ „My

mf

Sohn, das ist ein Ne-bel-streif,
son, the mists are trail-ing down,

mf

das ist ein Ne-bel-streif!"
the mists are trail-ing down."

p *rit.*

Heimlich flüsternd und lockend
In a low, alluring tone

„Komm, lie-bes Kind, komm, geh' mit mir, gar
"Thou dar-ling child, come, go with me, And

tremolo
pp una corda

schöne Spie-le spiel' ich mit dir, manch' bun-te Blumen sind an dem Strand, mei-ne
love-ly plays I'll play with thee Where gay-est flowers are in the wold, And my

Mut - ter hat manch gül - den Ge - wand: „Mein
mo - ther has man - ya gar - ment of gold.“ „My

FP

a tempo

p *tre corde*

Va - -ter, mein Va - -ter, und hö - rest du nicht, was
fa - -ther, my fa - -ther! and canst thou not hear The

Er - len - kö - nig mir lei - se ver - spricht?“ „Sei ru - hig,
Erl - king whis - per - ing now in mine ear?“ „O hush thee,

mf

mf

blei - be ru - hig, mein Kind, in dür - ren Blät - tern säu - selt der
nev - er fear thee, my son, 'Tis yon - dry leaves where winds ev - er

Wind, in dür - ren Blät - tern säu - selt der Wind“
 moan, 'tis yon dry leaves where winds ev - er moan.”

p

sotto

„Willst,
 „My

trem.

pp una corda

Ped.

voce

fei - ner Kna - be, du mit mir geh'n? Mei - ne Töch - ter sol - len dich
 dain - ty boy, wilt thou come with me, Where my daugh - ters fond - ly shall

war - tenschön, mei - ne Töchter füh - ren den nächt - li - chen Reih'n und
 care for thee? Where my daughters night - ly their rev - el will keep, And

wie - gen und tan - zen und sin - gen dich ein... „Mein
rock thee, and dance thee, and sing thee to sleep...“ „My
tutte corde
p

Va - ter, mein Vater, und siehst du nicht dort Erlkö - nig's Töch - ter am dü - ste - ren
fa - ther, my father, and wilt thou not look On Erlking's daughters in yon - der dark

Ort? „Mein Sohn, mein Sohn, ich seh' es ge - nau, es schei - nen die
nook? „My son, my son, I see well e - now, The hoar - y old
mf

al - ten Wei - den so grau, es schei - nen die al - ten Wei - den so
wil - lows glim - mer be - low, the hoar - y old wil - lows glim - mer be -
p

grau.“
low.”

„Ich
“I

pp una corda

ped.

lieb' dich, mich reizt dei-ne schö - ne Gestalt, und bist du nicht wil-lig, so brauch' ich Ge-
love thee, so charm-ing art thou and so fair, And art thou not willing, my pow - er be-

** ped. **

walt.“ „Mein Va - ter, mein Va - ter, jetzt fasst er mich an, Erl - kö - nig
ware!“ “My fa - ther, my fa - ther! how i - cy his clasp! Ah, how it

f *mf*

hat mir ein Leid's ge - than, Erl - kö - nig hat mir ein Leid's ge -
hurts me, the Erl - king's grasp! Ah, how it hurts me, the Erl - king's

p

than.“
grasp!”

Dem Va - ter grau - set's, er rei - tet ge -
The fa - ther shud - ders - he rid - eth a -

schwind,
pace,

er hält in den Ar - men das äch - zende Kind, er - reicht den
He clasp - eth his son in yet clos - er em - brace, He reach - es

Hof mit Mü - he und Noth, in sei - nen Ar - men
home, fore - spent with dread: With - in his arms

das Kind war todt.
the child was dead!