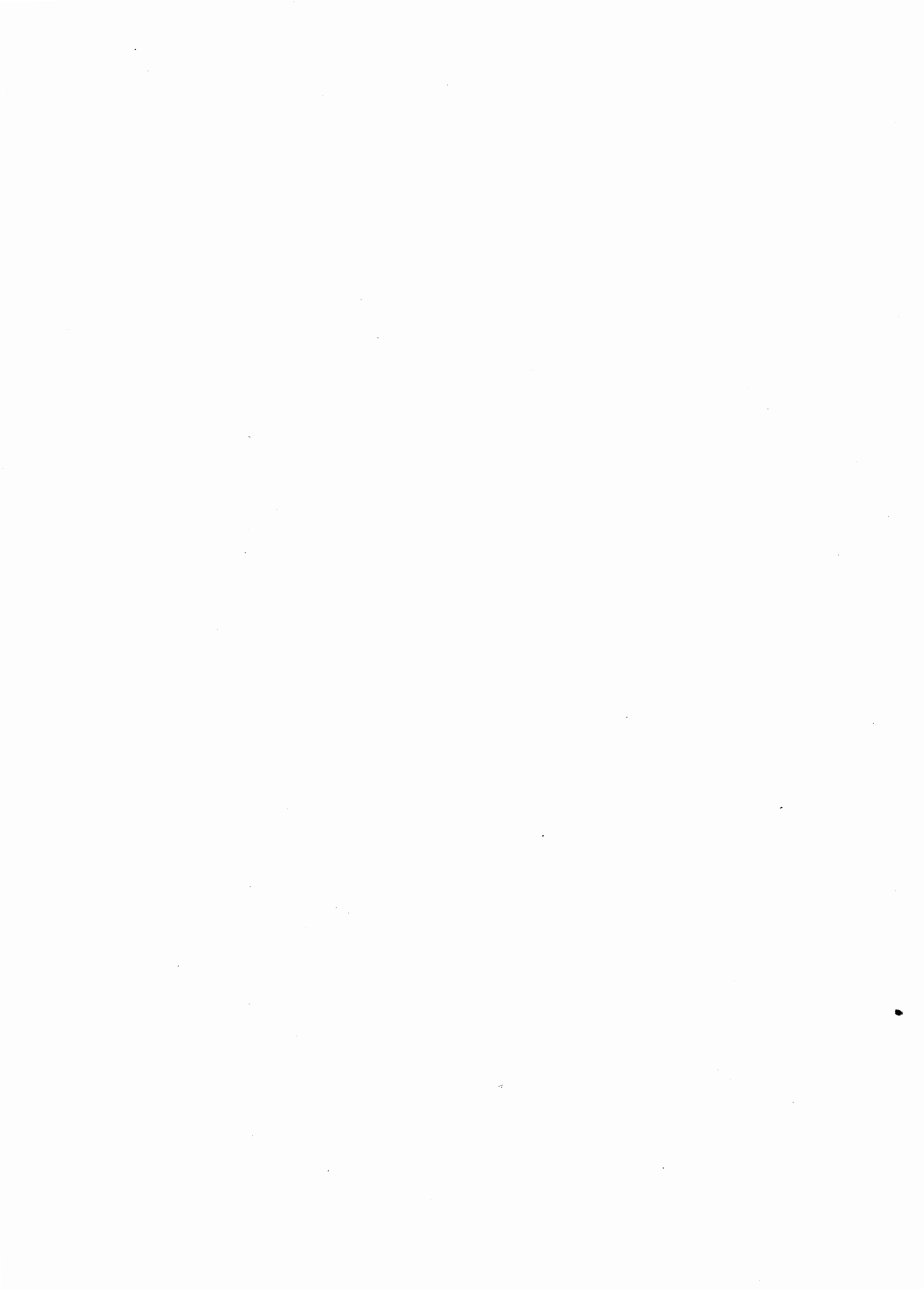


THE
GOLDEN
TREASURY
OF
MUSIC



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THE GOLDEN TREASURY
OF MUSIC

A Collection of Sixty-two Songs

With Piano Accompaniment

By Robert Franz

Preceded by a Biographical and Critical Essay by

H. E. KREHBIEL



VOLUME XI-XII

PUBLISHED IN TWO EDITIONS

ONE FOR HIGH VOICE AND

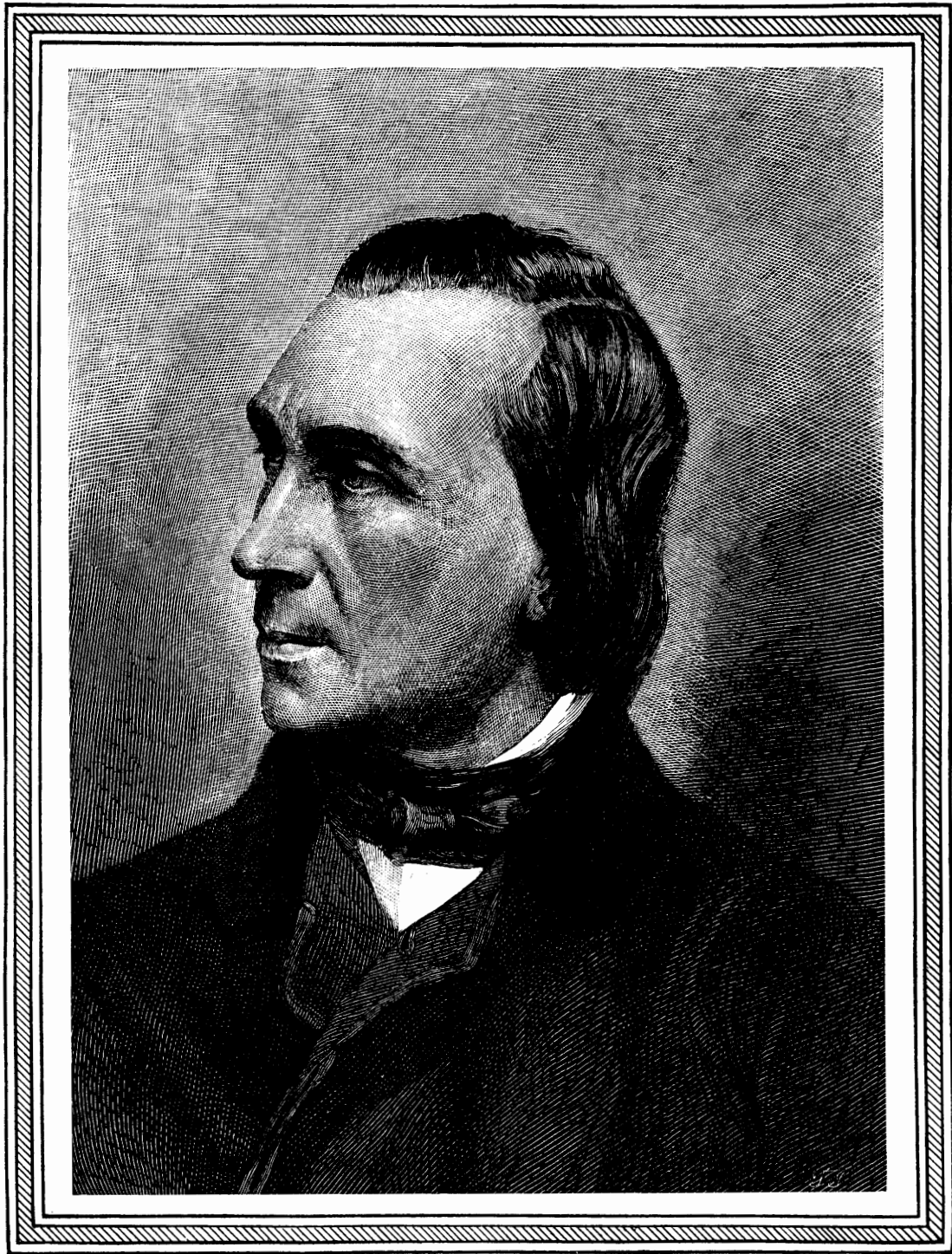
ONE FOR LOW VOICE



NEW YORK : G. SCHIRMER

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THE GOLDEN TREASURY
OF MUSIC



Robert Franz and his Songs

IN introducing to the public this collection of songs composed by Robert Franz, it seems to me that I can do no better service, either to the songs or the public, than to point out some of the essential features of the composer's art and present a picture of him in his attitude towards the music of his day and ours. The life-story of the man is neither large nor romantic, and will find better expression in a review of his artistic strivings than in a rehearsal of the plain and simple incidents which made up his career. It was, moreover, his strong desire to be known only through his artistic creations, and though he has not wanted sympathetic and affectionate historians, it is most noteworthy that there is little in the record which they have made of the kind which enters into what is commonly called biography. His private life was quiet, serene and uneventful, though burdened with the great affliction of deafness towards its close. He took no part in current polemics touching art, though his career compassed a period in which controversy was particularly angry and vociferous. He called himself a radical, but his radicalism was not that of his many contemporaries who thought, or professed to think, that progress demanded the destruction of the achievements of the past. In those achievements he recognized principles of artistic truth and beauty which to him seemed immutable and which, for that reason, should serve forever to vitalize all the manifestations that mark real artistic progress. He was, in fact, at once purist and radical, classicist and romanticist, reactionary and revolutionist. He believed that there was new wine in the music of his day, and that new wine should have new bottles; but he believed also that some old wine was good and that old bottles were suited to its preservation. He did not stand in the market-place proclaiming his wine, his bottles or himself. "Give heed to my songs," said he to Dr. Waldmann when his friend's questions took a biographical turn; "in them you will find written down the manner of man I was."

One circumstance which was the cause of much misunderstanding and some undeserved and even wicked reprobation a generation ago may need an explanation even now. The family name of the composer was not Franz, but Knauth. When this fact became known after the composer had become famous enough to stir up critical enmity, there were not

wanting malevolent gossips who insinuated, when they did not flatly say, that Robert Franz had egotistically compounded his name out of the Christian names of Schumann and Schubert. Now the fact is that though his patronymic proved to be a peculiarly happy one after he had placed himself beside those masters in the realm of song, it had been assumed long before he dreamed of the lovely coincidence. He himself never answered to another name, though he did not take steps to acquire it legally until he had reached manhood. Christoph Knauth, his father, came of a family numerous in the vicinity of Halle, where the composer was born on June 28, 1815. For centuries the stock from which the composer sprang had followed certain occupations, enjoyed certain privileges, preserved certain peculiarities of dress and behavior, intermarried and developed traits which in a degree segregated them from the rest of the people of Halle. The Knauths followed the most ancient of the occupations of the community to which they belonged. This occupation was the production and sale of salt. Christoph Knauth belonged to the mercantile branch of the family; so did a brother, and some confusion having arisen in the delivery of letters which disturbed the fraternal relationship, an understanding was reached about 1800 to call the father of the composer Christoph Franz instead of Knauth. Neglect to have the change of name legitimized resulted in embarrassments to the son, who had never answered to another name than Robert Franz; and to avoid these he obtained royal sanction for the use of the name after he had grown to manhood and made a reputation which he thought worth protecting, and was about to take unto himself a wife.

Despite his indifference to that contemporary notoriety which is so often looked upon as fame, Franz had his Boswell, and to him students owe many interesting glimpses into the composer's intellectual life. This Boswell was Dr. Wilhelm Waldmann, who cultivated an intimate intercourse with him for ten years for the express purpose of noting down his utterances on subjects appertaining to his art, and preserving them for posterity. Franz knew the purpose and met his friend's questionings with entire candor. From Dr. Waldmann's little book entitled "Robert Franz. Gespräche aus zehn Jahren," it is possible to acquire accurate knowledge of the composer's mental and moral attitude toward most of the artistic problems of his day. Not voluminously, however. As has been said, Franz was not given to polemics. When he spoke it was with great positiveness, and as if the facts in each case were not open to discussion. There is no lack of self-appreciation in his utterances, and one need not be among his detractors to assert that his estimate of his prede-

cessors and contemporaries in the song-field are as strongly marked by depreciation of the German lyrics which preceded his, as they are by exaggerated notions of his own originality, and the indubitable merits of his own works. Himself in every fibre a reflective composer, he did not always correctly value the charm of spontaneous and rhapsodic utterance in others. Beethoven's songs he compared to marble statues, perfect in form but cold and bloodless. He was even guilty of the utterly incomprehensible statement that he would rather hear "Adelaide" played on a clarinet than sung by a voice. He conceded warmth of feeling to Schubert, but thought him too predominantly a melodist. His melodies, he said, frequently go beyond the limits incited by the text, a single motive growing into a dramatic scene not at all called for by the poem. He found another cause of weakness in Schubert's art in his accompaniments, which, he said, were melody-accompaniments and nothing more. Such a judgment ought, of course, to have been qualified, and probably would have been had his interlocutor felt disposed, or been encouraged, to cite a few of the many instances to which the dictum could not by any stretch of the imagination be made to apply. There was a large personal equation in his estimate of Mendelssohn and Schumann, due to their attitude toward his creations and the attitude of their followers. He admired Mendelssohn not only for his individual genius, but also because of the admiration which he felt in common with him for Johann Sebastian Bach. It was Mendelssohn's organ-playing that made him ponder on the possible vocal effects of Bach's cantatas. He confessed that Mendelssohn's influence had been very potent for the purification of the popular taste in music; yet he believed that Mendelssohn had given him his approval only so long as he saw in him a disciple,—that is, a follower of his style; and he did not hesitate to say that it was due to the musical life of which he and Schumann were the inspiration that appreciation of his songs was long withheld in Leipsic, the city from which musical salvation was thought to issue three quarters of a century ago. "Dresel told me long ago," said Franz to Waldmann, "that Mendelssohn said there was no melody in my songs, and that remained a dogma a long time in Leipsic,—almost till now. So long as Schleinitz was alive, perhaps not a note of mine was sung in the Gewandhaus. One thing dates back to Mendelssohn and Schumann which did not exist before them,—the activity of the cliques. They led Mendelssohn and Schumann to compose things and do things which they never would have been guilty of of their own volition. Therefore they were accepted and lauded by their partisans." Franz met Mendelssohn first at the house of a mutual acquaintance in Halle. He de-

scribes the incident to his faithful chronicler: "I showed him my Op. 1 ('Twelve Songs'). He was pleased, and played on the pianoforte his melody 'Auf Flügeln des Gesanges' and the melodies of Nos. 1 and 3 of my Op. 1, woven into a fantasia, wonderfully. Yes, he was a great artist. My Op. 1 (not Op. 2), and Op. 3 even more, have in them something that looks as if I intended to follow in his footsteps, and thus far he was in agreement with me; but from Op. 4 on he let me drop. It was all over with me when he found that I did not intend to carry his train. Schumann went with me as far as Op. 11; then he saw that I was not travelling his road, and wanted to know nothing more of me. . . . My songs will live longer than Mendelssohn's. It is singular how these things are worn out by excessive use. In passing through the hands of every shoemaker and tailor some of the grime which such people have on their hands clings to them; their brilliancy is dimmed, we do not like to hear the songs any more." Yet he admired in Mendelssohn's music the very element which he ranked highest in his own,—style, as exemplified in clarity of form. "You know that I value Liszt very highly," he remarked to Waldmann, "but that has nothing to do with his compositions; and neither he nor I will ever compose a 'Midsummer Night's Dream' overture." He stoutly resented the charge that he was an imitator of Schubert and Schumann. They being his predecessors, he admitted that he had studied their achievements and tried to emulate them in their excellences while trying to avoid their errors. "I shall take good care not to copy the mystical and paradoxical things in Schumann," said he, and he faulted Schubert severely for his lack of discrimination in the choice of poetical texts. He held that, though correct declamation was an essential thing in song-writing, Schumann had brought it too much into the foreground, to the forgetting of the purely musical element, to which he himself clung. "One must have a clear conception of the words," said he, "then rhythm and declamation will follow of their own accord."

Franz called himself a radical in music. "As regards my attitude towards the music of to-day," said he on an occasion, "I am not only progressive but radical, wholly radical. This does not mean that I should like either to change or eliminate a single note either of Bach's or Handel's. No; but I am radical in relation to the music of to-day." In view of such an attitude, and the fact that Liszt and Wagner were among the earliest admirers of his songs, it is not strange that the champions of the new tendency half a century ago hailed Franz as one of themselves and insisted on making of him one of Wagner's camp-followers. They were helped in this not a little by the circumstance that criticism of his

songs came chiefly from the ranks of what Franz and his friends always dubbed the Mendelssohn and Schumann clique. It is not easy to-day, when principles, more than feelings, are subjects of discussion, to point out wherein the extreme radicalism professed by Franz himself consisted; still less the great bond of union between his songs and the music of the great musical dramatist of the nineteenth century. Franz himself seems to have been unable to go further than to point out the intimate relationship which exists between the words and music in his songs and Wagner's dramas. But, surely, however it may have appeared to the heated minds of the controversialists fifty years ago, this is nothing novel. In principle Wagner was not a whit in advance of the inventors of the monodic art-form out of which grew the Italian opera three hundred years ago. Quite as much as he, they declared that melodies adapted to the words of a drama should grow out of the words, be united to them, as Weber once said, in a kind of "angelic wedlock." It is a great charm in Franz's songs that the melodies seem to rise from the poems like an exhalation, but there have been such melodies ever since the art of music outgrew its period of sterile formalism. There were such, indeed, before the artistic song had been invented. Franz's romanticism was rooted in the old German folk-song, and this was as truly an emanation of emotionalism, and the eloquence inseparable from natural poetic expression, as the most finished of the products of Franz's highly sophisticated muse. Franz was proud of Wagner's fondness for his songs, and more than flattered when on a visit which he made to Zurich the revolutionary refugee opened his bookcase to show his visitor that, save the scores of Bach and Beethoven, his songs constituted the entire musical library possessed by the dramatic master; but when the controversy about the "Music of the Future" began to rage, Franz strongly resented the attempt to range him among the Wagnerites,—so strongly, indeed, that there was no continuing friendship between the two men. "There should be an end to the comparisons between myself and Wagner," he said to Waldmann; "we are diametrically opposed to each other. There is no significance in the fact that we approach each other in principle as regards the reproduction of the text in music." At another time: "Look at Schubert's song 'Die Rose.' There you'll find the Lohengrin motive 'Mein lieber Schwan,' very plain; and my son called my attention to the fact that in my song 'Wiederschen,' Op. 51, there is a recitative passage which is the fate motive from 'Die Walküre.' But this Op. 51 was composed by me in 1844. So long did it lie in my writing-desk; not a soul saw it, nor did Wagner,—yet it's the motive. Now somebody will come

and say I copied Wagner. Why should we not once have hit upon the same thing? I have said to you before that words and music are merged in each other in my songs, the music growing out of the text, so to speak; that, too, is Wagner's principle. There is another reason for our differing forms, for if we were to treat the same subject my work would not look like his. It rests on this: Wagner is highly gifted naturally,—as poet, painter, musician; no side of him was specially favored in his education, and hence he was drawn in different directions. To this must be added his years of life as conductor in small theatres and association with bad music until his talent made its own channel. He has tremendous will-power. In his writings he is too comprehensive, proving again that he is not led by music alone, but fascinated also by other subjects." Again he said: "Wagner was an honest, open, straightforward character. He proclaimed his wants, made no concealment, and—you must not misunderstand me—I never quarrelled with him. He wanted an army of followers, and because I could not persuade myself to join it, it was all over with me. We never had anything to do with each other afterwards." Wagner was in all things a dramatist; Franz in all things a lyricist. The view which Wagner took of songs was one with which Franz could have no sympathy. "When I was with Wagner in Munich," Franz relates, "he sang and played a few of my songs,—'Widmung' and 'Ja, Du bist elend;' the latter was his favorite. But how did he sing them? He declaimed them, with extravagant pathos, dramatically. 'You must write operas,' he called out to me; but whoever has looked a little deeply into my songs knows that the dramatic element in them is *nil*; and it ought to be so."

I make no doubt that it was the unbridled dramatic tendency of all composers except those of insipid love-songs sixty years ago which made Franz believe that the lyrical feeling had died out of music, and that his songs alone were keeping alive the spark which had glowed refulgently in Schubert and Schumann. He thought that the bombastic style of dramatic utterance had killed the feeling for which he had to hark back to Handel and Bach. The former was his particular model in the treatment of the voice. Handel, if anybody, he said, understood the *bel canto* of the Italians, and it was because he had taken his vocal style as a model that Garcia had said that of all German songs Franz's were best adapted to the singing voice. Bach was his model not only for the instrumental part, but for much else. From Bach Franz learned the value of symmetry, of orderly, logical organic development,—this latter principle being so dear to him that he was willing to sacrifice

that which he considered of prime importance in song-composition, correct and truthful declamation, when the verse-structure compelled a compromise for the sake of the music. "Note this about my songs," said he to Waldmann; "every one has an introduction, a middle and then a point (climax). Many composers set the words as they stand, and make shipwreck at the close because the words there often demand something entirely different from what has been prefaced. My songs already disclose in the beginning, that is, in the first part, where they are to come out;—the conclusion is prepared." And again: "Note this: In Bach, Beethoven, and my songs, you will always find that a certain motive forms the basis of the composition. In this motive, however, the position of every note is important. The motive must be capable of development, so that something can be built upon it." Later he recurs to the same idea: "The foundation of a song is generally a motive which corresponds in character with the contents of the text. Out of this the entire song develops itself. Of course such a motive must have a content; it must be musical so that something can be made of it." Pursuing the methods of Bach, which, no doubt, were enforced upon him by the strict, old-fashioned training which he underwent at Dessau, Franz naturally conceived a love for rugged harmonic sequences, and acquired that mastery of the art of expressive dissonance which is characteristic of him. From Bach, too, he might have learned, had it been necessary and had he wished, the use of delineative device as it appears in his songs. In some cases the device is purely external, a frank imitation of nature; in others the pictorial suggestion is symbolical, calling for an exercise of the imagination where the former cases appealed directly to the fancy. All close students of Bach must know how plastic all manner of delineative devices were in his hands, and how readily they lent themselves there to his strict constructive methods. Franz, too, knew the value of these devices. By his own confession he wanted his singers and hearers to perceive the picture of a mountain in the first figure of "Nebel" (Op. 28, No. 4); to hear the song of birds in "Im wunderschönen Monat Mai;" to feel the movement of water in "Auf dem Meere;" to note the fluttering of birds' wings in "Liebliche Maid," and the birds' song as well as a picture of the hills in his setting of the German version of "Ye Banks and Braes of Bonny Doon." In "Umsonst" he conceived the reiterated tone A as the primal tone of all nature, echoing here a notion like that of the Chinese musical philosophy which sets forth F as the musical symbol of the universe. The syncopation in "Thränen" he meant to be felt as the convulsive beating of the heart, like a similar effect in the third act of "Tristan und Isolde."


Other examples may be left to the discovery of the individual student.

From the little book by Dr. Waldmann, I extract a number of utterances about some of the songs which may prove useful to those who are to sing as well as those who are to hear the songs gathered together in this collection. Franz was unwilling that his songs should be judged by the merit or demerit of individual details in each. He wanted not only that a song should be judged as a whole, but also that the students of them should study them all in order to penetrate into the spirit of his settings. "One ought not to seize upon details in my songs," said he to Waldmann, "and subject them to examination. You would not consider a statue beautiful because of the peculiar beauty of a leg or an arm, but because the whole is beautiful. My songs, too, must be considered as wholes." In this spirit he answered a criticism by Reissmann. "A book by Reissmann on rhythm has recently appeared, but I do not want to read it. I hear, however, that he is after me with sharp criticism again and cites the song 'Aus meinen grossen Schmerzen' [p. 6]. He has italicized the word 'Aus,' and faults me for having accentuated it, though I could do nothing else. 'Out of my great sorrows I make the little songs'—it is all a matter of course. If I had accentuated 'my' it would have been fundamentally wrong, for the antithesis lies in 'great' and 'little' and these alone were the words to receive stress. After all, the accentuation of single words is a side-issue. It is seldom that a musical phrase can be reformed, for the sake of a significance, without destruction. Musical content is the principal thing, not the accent on this or the other word." "Willkommen, mein Wald" [p. 157]: "Now see how things go: Kretschmar praises my strength in passionate things and in forceful outbursts of deep and shattering feeling; others deny me the possession of any feeling whatever and praise the songs which Kretschmar criticizes. The song, 'Willkommen, mein Wald,' which Kretschmar praises, is one of my weaker ones, and I was long in doubt whether or not to print it." "In 'Ständchen' [p. 123], the 'prangen' must not be shouted out; 'prangen' and 'funkeln' [glittering and twinkling] is not the principal business of the poem, but the fact that the stars are weary of glittering and twinkling. But what matters this in my small things. Look at Bach. All his music is symbolical. If you come across the word heaven you may be sure that the tones will ascend on high; if he speaks of death they will as surely go down. In his great Mass in B minor such things pepper the pages. In the 'Crucifixus' there is a constant reiteration of a single figure, as if one saw the cross building up before one. In one of his cantatas the words tell of big and little fishes; the violins above imitate the little tail-

movements, the basses below the big. Such things are found everywhere in Bach.”—“Stille Sicherheit” [p. 125]: “Have a care not to play the middle part too rapidly.” “Umsonst” [p. 136]: “One of the best of my songs. The recurring A [A-flat in this collection] indicates that the whole world is tuned to A. A is the first tone in the scale, not C. One does not know whether to weep or be jubilant in this song.” “Zwischen Weizen und Korn” [p. 96] “must be sung with particular lightness, with correct accent on the words, a recitative style. The sixteenth-notes must not be sung stiffly.” On one occasion Dr. Waldmann asked Franz if he never felt himself moved to compose duets. Franz answered: “No; if a duet is to give expression to something that it ought to express, that is, agreement of feeling touching a situation by two individuals,—it must not be a mere caterwauling,—it can be written only in the old style of Bach and Handel, who wrote the most beautiful duets in existence. Here there is not merely a companionable movement of the voices in sixths and thirds, as in Schumann, and particularly in Mendelssohn; no—each voice has complete freedom of movement, complete independence and individuality. But it would be risky to apply this old form in our day. I have never felt myself impelled to write duets; but look at Op. 31, No. 4 [p. 120]:

*Sie liebten sich beide, doch keiner
Wollt' es dem andern gesteh'n.*

Here, besides the voice-part, you hear as it were a second, an ideal voice in the accompaniment.” The tenor singer Walther had sung “Mädchen mit dem rothen Mündchen” [p. 93] in Vienna and achieved but little success. Franz comments: “That ‘Mädchen mit dem rothen Mündchen’ did not please does not surprise me at all. There is in general no understanding of the concise forms. Unless there is a sharply defined, prominent melody in a song it is not for the public; they do not grasp harmonic treatment even if the melody occasionally participates in the harmony.”—“I asked him for the tempo of the song,” relates Waldmann; “he sang it and by no means in a rapid tempo, but *Andantino con moto*, as it is marked.” “One of my best songs is ‘Die Lotosblume’ [p. 26]. These first songs [it is No. 25 of Op. 1] are more fantastic in spirit than the later ones; afterward nature asserts herself—the birds sing, forest and mountain and valley, the sea, the brook, Spring—everything is there.” Franz would never endure a transposition of his songs, which were all written, as he himself said, for a mezzo-soprano voice. Protesting against the practice of transposition he said: “From a technical point of view, too, my songs must be left as they were

composed. In 'Im Herbst' [p. 80], for instance, the right hand sounds C and D simultaneously with the thumb, then A-flat, an octave higher, C and D with the second, fourth and fifth fingers. If I wanted to play the song a tone lower, i. e., in B-flat, it would be nonsense, impossible. It may be possible to transpose songs, the accompaniments of which are only harmonic stuffing; not mine." A singing-teacher wrote Franz that she had heard "Im Herbst" sung at a concert, and the singer had sung the words "und die gramvolle Zeit" very *piano*. She thought the reading wrong, and asked the composer's opinion. Franz said to Waldmann: ". . . has evidently discovered a mare's nest and is proud of her wonderful find. 'Gram, Gram,' that surely ought not to be shouted. I wrote the teacher to sing  as written; there is no *piano*; as if 'Gram' [Woe, in this edition of the song] could not have passionate and violent expression. The entire content of the song must be studied. I composed feelings, not words. Wagner is to blame for all this. Whenever a word with a changed meaning occurs, there is a change, too, in the music."—"Auf dem Meere" [p. 4]: "The figure,—rocking motion of the sea."—"Nachtlied" [p. 106]: "That is difficult; nothing but moonlight must rest upon it."—"Mein Schatz ist auf der Wanderschaft" [p. 100]: "Tapp, tapp, tapptapp,—there he is tramping away from home."—"Die stille Wasserrose" [p. 36]: "After I had composed the song I thought to myself: 'Well, that is nonsense,' and laid it aside. Only after a long time, when it accidentally fell under my eye, did I look it through and discover that it is a charming song."—"Im Rhein, im heiligen Strome" [p. 83]: "In Schumann the declamatory element comes too much into the foreground. I always strove to reproduce the text musically as I comprehended it. Compare the songs which both of us composed, 'Im Rhein,' etc.; Schumann painted pointed arches and columns, but that is not the chief thing—it is the picture of the Virgin."

H. E. KREHBIEL

Blue Hill, Maine

June 12, 1906

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Abends. At Evening.

Op. 11, N^o 6.
Original key.

Andante con moto.

Die Begleitung durchweg leise, aber gut betont.
The accompaniment light throughout, but well accented.

O läch - le, Freund der Lie-be,
Once more, oh friend of lov-ers,

p

p sempre legato

Red. *

end - lich wie - der zu mir her - ab; du siehst so trü - be auf mein
smile thou glad - ly On me in — gloom, Thou gaz - est thro' my window

Red. *

Fen - ster nie - der, wie auf ein Grab. — O
now so sad - ly As on a tomb. — Oh

p

Red. *

sieh; wie mir ein sehnd heiss Ver-lan-gen im Her-zen
 see how woe-ful-ly by fond re-pin-ning My heart's _____ be-

Red. *

Red. *

schleicht; es malt sich, blass wie du, auf mei-nen Wan-gen von
 set; 'Tis shad-ow'd, pale as thou, on cheeks that shin-ing With

Red. *

Red. *

Thrä-nen are feucht. _____ In
 tears are wet. _____ In

p

p

Red. *

Red. *

Weh - muth stumm, ach! falt' ich mei - ne Hän - de und blick' um -
 mute des - pair I wring my hands, and an - guish Mine eyes doth

Ad. * *Ad.* *

her, und fin - de Nie - mand, der mein Herz ver -
 dim, For no one guess - es how my heart doth

riten. *a tempo*

p *riten.* *mf a tempo*

Ad. * *Ad.* *

stän - de, als Du und Er!
 lan - guish, Save thee and him! (Dr. Th. Baker.)

p *mf*

Tenore e canto espress.

Ad. * *Ad.* * *Ad.* * *Ad.* *

poco riten. *pp*

Ad. * *Ad.* * *Ad.* * *Ad.* *

Auf dem Meere.

On the Ocean.

(H. Heine.)

Op. 36, No 1.
Original key.

Andante sostenuto.

mf

Das Meer hat sei - - ne Per - - - len, der
Oh, pearls on pearls hath O - - - cean, And

mf

con pedale

Him - mel hat sei - ne Ster - - ne, a - ber mein Herz, mein Herz?
stars on stars hath heav - - en: Ay, but my heart, my heart?

cresc. 3

mein Herz hat sei - ne Lie - - be.
My heart hath its de - vo - - - tion.

cresc.

f

Gross ist das Meer und der Him - mel, doch
 Wide are the sky and the o - - cean, But

grö - - sser ist mein Herz, und
 wid - - er yet my heart, And

mf

cresc. *più f*

schö - ner als Per - len und Ster - ne leuch - tet und strahlt mei - ne
 rar - er than pearls and fair - - er, Bright - er than stars, my de -

cresc. *più f*

p

Lie - - be, mei - ne Lie - - - be.
 vo - - tion, my de - vo - - - tion. (Henry G. Chapman)

mf *p*

„Aus meinen grossen Schmerzen.“

“Born of a pain undying.”

(H. Heine.)

Op. 5, No 1.
Original key F major.

Andante.

Innig. Con affetto.

Aus mei-nen gro-ssen Schmer-zen mach' ich die klei-nen
Born of a pain un - dy - ing, My ti - ny songs I

espressivo il canto

Lie - der, die he - ben ihr klin - gend Ge - fie - der und
fash - ion; They soar on the pin - ions of pas - sion, And

flat .. tern nach ih - rem Her - zen. Sie
in - to her heart are fly - ing. A -

ritard.

espressivo

a tempo

fan - den den Weg zur Trau - ten, doch kom - men sie wie - der und
 way to my love they wan - der, Yet e'er they re - turn to be -

p a tempo

*Red. **

kla - gen, und kla - gen, und wöl - len nicht sa - gen, was
 wail me, Be - wail me, yet nev - er will tell me What

mf

mf *cresc.*

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

sie - im Her - zen schau - ten.
 she - at heart may pon - der. (Dr. Th. Baker.)

*Red. * Red. * Red. **

Bitte. Entreaty.

(Nicolaus Lenau.)

Larghetto sostenuto.

*Mit tiefster Innigkeit.**p molto affettuoso*

Op. 9, No 3.

Original key D \flat major.

Weil' auf mir, du dunk - les Au - ge, ü - be
Rest on me, thou orb of dark-ness, Ex - er -

dei - ne gan - ze Macht, ern - ste, mil - de,
cise - thine ut - most - might, Dream - y, se - ri -

träu - me - ri - sche, un - er - gründ - lich sü - sse Nacht.
ous and ten - der, Mys - ti - cal, un - earth - ly night!

p

Nimm mit dei - nem__ Zau - ber - dun - kel die - se Welt von
 Let the witch - 'ry__ of thy__ dark - ness Charm from me the

p

p

hin - nen mir, dass du ü - ber__ mei - nem
 world a - - way, So that o'er my__ life thou

p

*Ad. **

Le - ben ein - sam schwe - best für und__ für.
 on - ly May - est reign__ for aye and__ aye.
 (Henry G. Chapman.)

dimin.

p

dimin.

„Blätter lässt die Blume fallen.“
 “Strews the ground with leaves each flower.”
 (Petöfi.)

Con moto.
 Parlando

Op. 30, No 2.
 Original key.

mf

Blät-ter lässt die Blu-me fal-len, und vom Lieb-chen muss ich wal-len.
 Strews the ground with leaves each flow-er, Now is come the part-ing hour...

mf

con pedale

Gott mit dir, du klei-nes, Gott mit dir, du fei-nes,
 God be with thee, sweet one, God be with thee, dear one,

sü-sse Taubchen. dar-ling loved one!
 Gelbsteigt auf der Mond der Hai-de, O'er the hills the moon is steal-ing,

mf

p

mf

wir sind blass auch al - le Bei - de. Gott mit dir, du klei - nes,
 Fac - es pale with grief re - veal - ing. God be with thee, sweet one,

Gott mit dir, du fei - nes, sü - sses Täub - chen.
 God be with thee, dear one, dar - ling loved one!

mf
 Thau fällt auf den Ast, der tro - cken,
 Dew is on the branch - es gleam - ing,

p *mf*

uns im Aug' die Thrä - nen sto - cken. Gott mit dir, du klei - nes,
 From our eyes hot tears are stream - ing. God be with thee, sweet one,

Gott mit dir, du fei - nes, sü - sses Täubchen.
 God be with thee, dear one, dar - ling loved one!

mf con anima

Blü - hen Ro - sen frisch und Flie - der, dann wohl se - hen wir uns wie - der.
 Ros - es waft their per - fumed greet - ing, Spring - ing forth to glad our meet - ing.

con anima

mf

Gott mit dir, du klei - nes, Gott mit dir, du fei - nes,
 God be with thee, sweet one, God be with thee, dear one,

sü - sses Täub - chen.
 dar - ling loved one! (E. M. Ward.)

Childe Harold.

Childe Harold.

Op. 38, No 3.

Original key D minor.

(H. Heine.)

Maestoso.

Ei - ne star-ke schwarze Bar-ke se - gelt
O'er the glid-ing bil - lows rid - ing, Sad - ly

trau - er - voll da - hin. — Die ver - mummten und ver - stumm - ten Lei - chen -
moves a gloom - y bark; — All un - ruf - fled sit the muf - fled Pa - tient

hü - ter sit - zen drin. To - dter Dichter, stil - le
watchers mute and dark. Si - lent - heart - ed, life de -

liegt er, mit ent - blösstem An - ge - sicht; sei - ne blau - en
part - ed, There the po - et calmly lies; Still he's rais - ing,

Au-gen schau-en im-mer noch zum Him-mels -
upward gaz-ing, To the heav'ns his fair-blue

licht. Aus der Tie-fe klingt's, als rie-fe ei-ne
eyes. Comes a wailing like an ail-ing Mer-maid-

kran-ke Ni-xen-braut, — und die Wel-len, sie zer-schel-len an dem
bride from depths pro-found, — And the flash-ing waves are dash-ing 'Gainst the

Kahn, wie Kla-ge-laut. —
bark with mourn-ful sound. (M. A. Robinson.)

„Das macht das dunkelgrüne Laub.“

“It is the leaves so dark and green.”

(O. Roquette.)

Andantino.

Im Romanzenton. Alla Romanza.

Op. 20, No 5.

Original key.

mf

Das — macht das dun - kel grü - ne Laub, dass der Wald so schat - tig
 It — is the leaves so dark and green, That do keep the woods in

mf

ist; das — macht die lie - be Mai - en - zeit, dass so roth das Rös - lein
 shade, It — is the love - ly month of May That doth make the rose — so

p

ist. Mei - nes Schat - zes Lieb'war das Rös - lein roth, das — blüht am Wal - des -
 red. Now my sweet - heart's love was a rose - bud red, That — grew with - in — a —

p

Ped. *

Ped. *

mf rain, und das grü - ne Laub, und das grü - ne Laub, wie all die Ge - dan - ken grove, And my thoughts of her, and my thoughts of her, Were like the leaves a -

pp sotto voce

mf

mf *pp* *mf*

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

mein. bove. Nun ging die lie - be Mai - en - zeit und die But now the month of May is gone, And her

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

schö - ne Lie - be zur Ruh', nun fal - len die Blätt - lein love for me is dead, 'Tis now the leaves be -

*Red. ** *riten.*

all' her - ab und de - cken das Rös - lein zu. gin to fall, And cov - er the rose - bud red. (H.G. Chapman.)

*Red. ** *riten.*

Der Fichtenbaum.

The Fir-tree.

(H. Heine.)

Op. 16, No. 3.
Original key.

Andante maestoso.

p

Ein Fich - ten - baum steht ein - sam im
In north - ern wastes a fir - tree A -

p

Nor - den auf kah - ler Höh', ihn schlä -
lone on a crag - side grows, He falls

- - - fert; mit wei - sser De - cke um - hül - len ihn Eis und
a - sleep, and soon there wraps him A man - tle of i - cy

p

Schnee, um - hül - len ihn Eis und Schnee.
snows, a man - tle of i - cy snows.

pp

p

Er
He

melodia ben marcata

cresc.

f

Ped. *

mit Wärme und Innigkeit
caldo con affetto

träumt von ei - ner Pal - - me, die
dreams! 'Tis of a palm - - tree, That

p

Ped. * Ped. * Ped. *

fern im Mor - gen - land
far in O - rient lands.

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

ein - sam und schwei - gend trau - - ert auf
Lone - ly and still is droop - - ing On

cresc. *dimin.*

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

bren - nen - der Fel - - sen - - wand. _____
mea - sure - less burn - - ing sands. (Henry G. Chapman.)

p

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

decresc. *pp*

Ped. * Ped. * Ped. *

„Die blauen Frühlingsaugen.“

“The bright blue eyes of Springtime.”

(H. Heine.)

Op. 20, No 1.

Original key.

Allegretto con grazia.

Zart und leicht. Dolce leggero.

p

Die blau - en Früh - lings - au - - gen schau'n
The bright blue eyes of Spring - time A -

p

con pedale

aus dem Gras her - vor; das sind die lie - ben
mong the grass ap - pear, Sweet vi - o - lets, I'll

f Veil - chen, die ich mir zum Strauss er - kor.
pick them And make me a nose - gay here.

Ich pflücke sie und den - ke, und die Ge - dan - ken
I pon-der as I pluck them, And ev - 'ry wish and

all, die mir im Her - zen seuf - zen, singt
doubt That sighs with - in my bo - - som, The

laut die Nach - - ti - - gall.
night in - gale sings out.

mf Ja, was ich den - ke singt sie und
mf Yes, all my thoughts he's sing - - ing, And

schmet - tert, dass es schallt;
sings in such a flood,

mein zärt - li - ches Ge - heim - - niss weiss schon der gan - ze
That now my last sweet se - - cret Is known to all the

Wald, weiss schon der gan - ze
wood, is known to all the

Wald.
wood. (Henry G. Chapman)

„Die Liebe hat gelogen!“

“When Love has been a liar.”

(W. Osterwald.)

Op. 6, No 4.

Original key.

mf

Allegro agitato e molto appassionato.

Des
The

Wal - des Wip - fel rau - schen un - heim - lich hin und her, die
tree - tops of the for - est Wave fierce - ly to and fro, The

Vög - lein schweigen und lau - schen, singt kei - nes, kei - nes mehr.
birds have gone to cov - er Their songs have ceased to flow.

Was
Why

Red. * Red. * Red.
Copyright, 1907, by G. Schirmer.

poco riten. *a tempo*

wölbst du noch die Bo - gen, du stol-zes A-bend - roth? die Lie - be hat ge -
are yetingedwith fire, — Ye eveningclouds of red, When love has been a

poco riten. *a tempo*

lo - gen, die Treu' ist todt, ist todt, ist todt! —
li - ar, And truth is dead, is dead, is dead! —

rall. *a tempo*

Die klei-nen Blu-men sen - ken weh -
The ver - y flow'rs are sor - ry, And

mf

mü - thig-lich das Haupt, wenn sie des Tags ge - den - ken, der
droop, for they are sad, They know this day has robb'd me Of

poco rit.

Al - les mir ge - raubt.
ev - 'ry-thing I had.

poco riten. *a tempo*

mf *sf*

Red. *

mf *poco riten.* *a tempo*

Wie blei-che Blit - ze zie - hen mir Schmerzen durch den Sinn; ich
The a - go-nies with - in me Like lightnings flash and burn: I

poco riten. *a tempo*

Red. *

f *3*

möch-te flie-hen, flie - hen, und weiss doch nicht wo - hin?—
fain would flee, but flee - ing, I know not where to turn.— (Henry G. Chapman.)

dimin. *p* *pp*

Die Lotosblume.

The Lotus-flower.

(H. Heine.)

Andantino con moto.

Sehr innig.

con molto affetto

Op. 25, N^o 1.

Original key.

Die Lo - tos - blu - me
The Lo - tus - flow'r is

p

p

ped. * *ped.*

äng - stigt sich vor der Son - ne Pracht, und
trou - bled By the Sun's dis - play, And

cresc.

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

mit ge - senk - tem Haup - te er - war - tet sie träumend die
with her face a - vert - ed She waits for the close of the

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

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

p

Nacht.
day.

Der Mond, der ist ihr
It is the Moon, her

decresc. *pp*

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

Bu - - le, er weckt sie mit sei - nem Licht, und
lov - - er, Will wake her with touch - ing grace, To

cresc.

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

ihm ent - schlei - ert sie freund - lich ihr hol - - des Blu - menge -
him she'll light - ly dis - cov - er Her pale and flow - er-like

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

sicht. Sie blüht und glüht und leuch - - tet und
face. Ah! then she'll glow and - blos - - som, And

mf

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

star - ret stumm in die Höh; sie duf - tet und wei - net und
 gaze in si - lence a - bove, Ah! then she will weep and

The first system of the musical score features a vocal line in a soprano register and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are written below the vocal line.

zit - - tert vor Lie - be und Lie - bes - weh, vor
 trem - - ble For love and the pain of love, for

cresc. *p*

The second system continues the musical score. It includes dynamic markings: *cresc.* (crescendo) above the vocal line and *p* (piano) above the final note of the vocal line. The piano accompaniment continues with similar rhythmic patterns. The lyrics are written below the vocal line.

Lie - - be und Lie - bes - weh.
 love and the pain of love. (Henry G. Chapman.)

The third system concludes the musical score. The vocal line ends with a final note and a fermata. The piano accompaniment features a *pp* (pianissimo) dynamic marking. The lyrics are written below the vocal line.

Die Perle.

The Pearl.

(Fr. Rückert.)

Op. 48, No 4.
Original key.

Andantino con moto.

mf

Der Him - mel hat ei - ne Thrä - ne ge - weint, die
As heav - en was weep - ing, a tear - drop there fell, That

mf

con pedale

hat sich in's Meer zu ver - lie - ren ge - meint. Die
might have been lost in the o - cean, full well; A

Mu - schel kam und schloss sie ein:
sea - shell sav'd it from the sea,

espressivo
più f

Du sollst nun — mei — ne Per — le sein.
And, so — too, — thou my pearl shalt be.

espressivo

Con anima.
più f

Du sollst nicht vor den Wo — — gen za — — gen,
No more shall wind and wave af — fright thee,

cresc. *mf espressivo*

ich will hin — durch — dich ru — hig tra — — gen. O du mein
For thro' them all — I'll bear thee light — — ly. Thou art my —

Schmerz, du mei - ne Lust, du Him - mels - thrän' in
 pain, my joy thou art, Thou tear of heav'n with -

mei - ner Brust! Gieb Him - mel, dass ich in
 in my heart! Heav'n grant that I, with the

dim. *Lunga mf dolce*

rei - nem Ge - mü - the den rein - sten dei - ner Trop - fen
 pur - est of fer - vor, Pro - tect thy pur - est pearl for -

hü - te.
 ev - er! (Henry G. Chapman.)

p

„Die Rose, die Lilie.“

“The Rose and the Lily.”

(H. Heine.)

Allegretto con grazia.

Op. 34, No. 5.

Original key.

p dolce

Die Ro - se, die Li - lie, die
The rose and the lil - y, the

p

con pedale

Tau - be, die Son - ne, die liebt' ich einst al - le in
dove and the sun - light, I lov'd them all once with a

Lie - - - bes - won - - - ne. Ich lieb' sie nicht
deep de - vo - - - tion. I love them no

p

mehr, — ich lie - be al - lei - ne die
 more! — I love but the rar - est, The

The first system of the musical score features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The vocal line begins with a half note 'mehr,' followed by a quarter rest, then a quarter note 'ich'. The piano accompaniment consists of a treble and bass clef with chords and moving lines. Dynamics include *p* (piano) and *mf* (mezzo-forte).

mf

Klei - ne, die Fei - ne, die Rei - ne, die Ei - ne, sie sel - ber,
 bright - est, the fair - est, The sweet - est, the pur - est, Her - self the

The second system continues the vocal and piano parts. The vocal line has a half note 'Klei - ne,' followed by a quarter rest, then a quarter note 'Fei - ne,' and so on. The piano accompaniment features a consistent rhythmic pattern. Dynamics include *mf* (mezzo-forte).

al - - ler Lie - - be Bron - ne, ist
 spring — of love, — my one light, My

The third system shows the vocal line with a half note 'al - - ler' followed by a quarter rest, then a quarter note 'Lie - - be'. The piano accompaniment continues with chords and moving lines. Dynamics include *p* (piano).

p

Ro - se und Li - lie und Tau - be und Son - - ne. —
 rose and my lil - y, my dove and my sun - - light! —
 (Henry G. Chapman.)

The fourth system concludes the piece. The vocal line has a half note 'Ro - se' followed by a quarter rest, then a quarter note 'Li - lie' and so on. The piano accompaniment features a final cadence. Dynamics include *p* (piano) and *pp* (pianissimo).

„Die schlanke Wasserlilie.“

“The lovely Waterlily.”

(H. Heine.)

Op. 51, N^o 7.

Original key.

Andantino.

mf

Die schlan - - ke Was - - ser - li - -
The love - - ly Wa - - ter - lil - -

mf

lie schaut träu - - mend em - por aus dem See, — da
y Looks up from the mere in her dreams, — The

p

grüsst — der Mond — her - un - - - ter mit lich - tem
Moon — shines down — to greet her, The love - light

mf *p*

con pedale

il basso un poco marcato

Lie - bes - weh. Ver - schämt senkt sie das
 in his beams. A - bash'd, to - wards the

p

marcato il basso

Köpf - chen wie - der hin - ab zu den Well'n, da
 wa - ter Drops she her fair head and sweet, And

mf

il basso marcato

sieht sie zu ih - ren Fü - s - sen den ar - men,
 finds there her poor lov - - - er Be - fore her

p

mf

p

blas - sen Ge - sell'n. —
 still at her feet. — (Henry G. Chapman.)

dim.

p

pp

il basso marcato

„Die stille Wasserrose.“^{*)}
 “The quiet Waterlily.”

(E. Geibel.)

Op. 1, No. 3.
 Original key.

Andante.
Leise, dolce

pp

Die stil - le Was - ser -
 The qui - et Wa - ter -

Ped.

*

ro - se steigt aus dem blau - en See, die Blät - ter flim - mern und
 lil - y Lifts from the stream be - low Her leaves that twin - kle and

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

*

blit - zen, der Kelch ist weiss wie Schnee. Da
 glis - ten, Her chal - ice white as snow. And

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

*

^{*)} Hitherto this song has always appeared under the title “The Lotos-flower” (Die Lotosblume). However, this is doubtless attributable to a slip of the pen on the composer’s part, for Geibel’s celebrated poem is entitled “The quiet Water-lily” (Die stille Wasserrose). This inadvertence has finally been set right in our edition.

giesst der Mond vom Him - mel all' sei-nen gold'-nen Schein,
 in - to it from heav - en The moonpours sil - ver streams,

pp

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

giesst al - le sei - ne Strah - - len in ih - ren Schooss hin -
 He empties in her bo - - som The wealth - of all - his

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

ein. Im Was - ser um die
 beams. A - round the lil - y

p

ped. * *ped.* *

Blu - me krei-set ein wei-sser Schwan, er singt so süß, so
 cir - cles A swan of snow-white wings, He sings so sweet and

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

lei - se, und schaut die Blu - me an. *pp* Er
 soft - ly, And gaz - es while he sings. His

pp

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

singt so süß, so lei - se, und will im Sin - gen ver -
 song is low and love - ly, To death it sweeps him a -

pp

Ped. * Ped. * Ped. *

geh'n; o Blu - me, wei - sse Blu - me,
 long; Ah, Lil - y, Wa - ter - lil - y,

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

kannst du das Lied ver - steh'n?
 Canst thou di - vine that song? (Henry G. Chapman.)

smorzando

Ped. * Ped. *

„Du liebes Auge.“

“Ah! lovely eyes.”

(A. Roquette.)

Andante con moto.
Sehr innig und warm.
Con affetto e ardente.

Op. 16, N^o 1.
 Original key.

mf

Du lie - bes Au - ge, willst dich tau - chen in
 Ah! love - ly eyes, but dare you fath - om Of

mf

con pedale

mei - nes Aug's ge - heim - ste Tie - fe, zu spä - hen, wo in
 my deep eyes the depths for - bid - den, To see if in their

blau - en Grün - den ver - bor - gen ei - ne Per - le schlie - fe?
 blue re - cess - es There do not sleep a pearl - there hid - den?

p

mf

Du lie - bes Au - ge! tau - che nie - der, und in die kla - re
 Ah! love - ly eyes, be brave, I pray you, And in - to these clear

p *mf*

Tie - fe drin - ge und läch - le, wenn ich dir dein Bild - niss als
 depths dare fling you, And smile to me when your re - flec - tion, As

mf

schön - ste Per - le wie - der - brin - ge.
 fair - est of all pearls, — I bring — you. (Henry G. Chapman.)

„Er ist gekommen“

His Coming.

(Fr. Rückert.)

Op. 4, No 7.
Original key.

Allegro agitato.

mf *cresc.*

Er ist ge - kom - men in Sturm und Re - gen,
Wild was the day when he came with greet - ing,

mf *cresc.*

con pedale

f. *mf*

ihm schlug be - klom - men mein Herz ent - ge - gen.
Wild - ly to - ward him my heart was beat - ing.

mf *cresc.*

Wie kommt' ich ah - nen, dass sei - ne Bah - nen sich
Ah! bliss - ful morn - ing! Strange, on - ly warn - ing Of

f.

ei - nen soll - - ten mei - - nen We -
our two ways Di - vine - - ly meet -

gen?
ing!

Melodia ben marcata

mf *cresc.*

mf

Er ist ge - kom - men in
Wild was the day, and the

mf *mf*

cresc. *f*

Sturm und Re - gen, er hat ge - nom - men mein
rain was beat - ing, He won my heart by his

cresc. *f*

mf *mf*

Herz ver - we - gen. Nahm er das mei - ne?
look and greet - ing. Nay, 'twas no woo - ing,

mf *mf*

cresc. *f*

nahm ich das sei - ne? die bei - den ka - men
'Twas Fate's own do - ing: Ere eyes had met, our

cresc. *f*

mf

sich ent - ge - gen.
souls were meet - ing!

Melodia ben marcata

mf *cresc.*

mf

Er ist ge -
Dark was the

f *mf*

cresc. *f*

kom - men in Sturm und Re - gen. Nun ist ent - glom - men des
day of his com - ing and greet - ing! Days may be dark, and the

cresc. *f*

mf Früh - lings Se - gen. Der Lieb - ste zieht wei - fer, ich seh' es
ros - es fleet - ing; No lon - ger he's near me, Yet faith shall

p *mf*

hei - ter, denn mein bleibt er auf al - len, al - len
cheer me, His heart to mine still tru - ly, tru - ly

f *f marcato*

We - gen.
beat - ing. (J. S. Dwight.)

Melodia ben marcata *crese.* *sf*

ff *f*

„Es hat die Rose sich beklagt.“

“It was the Rose who sadly sigh'd.”

(Mirza Schaffy.)

Op. 42, No 5.

Original key D^b major.

Larghetto.

Innig und zart. Dolce con affetto.

Es hat die
It was the

espressivo
mf

con pedale

Ro - se sich be - klagt, dass gar zu
Rose who sad - - ly sigh'd, How all her

schnell der Duft ver - ge - he, den ihr der Lenz ge - ge - ben
sweets un - time - ly per - ish, That she had won in Spring's high

ha - be. Da hab' ich
fa - vor. Then to con -

ihr zum Trost ge - sagt, dass er durch mei - ne Lie - der
sole her heart I cried: "Yet in my songs thy charms I

we - he, und dort ein ew' - ges Le - ben ha - be.
cher - ish, And they shall bloom there - in for ev - er." (Dr. Th. Baker.)

p

Frühling und Liebe.

Spring and Love.

(Hoffmann v. Fallersleben.)

Op. 3, No. 3.

Original key.

Andantino con moto.

mf

Im Ro - sen - busch die Lie - be
In ros - y bowr lay Love a -

mf

schief, sleep, der Früh - ling kam, - der
The Spring drew nigh, - his

dol.

Früh - ling rief; die Lie - be hört's, die Lie - be er - wacht,
tryst to keep; Love hears his voice, but knows his wiles,

mf *p*

schaut aus der Knosp' hervor und lacht, und denkt, zu zei - tig möcht's wohl
Peeps from a bud and archly smiles, And thinks: The win - ters not yet

p *dol.* *ritén.*

p *ritén.*

a tempo *p*

sein, oer. und schläft dann ru - hig
 Thee calm - ly falls a -

a tempo

dol.

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

mf

wie sleep - der once ein. more. Der
 But

dol.

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

Früh - ling a - ber lässt nicht nach,
 Spring of woo - ing wear - ies neer,

mf

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

er küsst sie je - den Mor - gen wach, er
 Each morn with kiss - es wa - kens her, Ca -

dol.

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

kost mit ihr von früh bis spät,
 ress - es her the live - long day,

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

bis sie ihr Herz ge-öff-net hat und sei - ne hei - sse
 Till to her heart he's found his way, And she his fer - vent

mf

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

Sehn - sucht stillt, und je - den Son - nen -
 long - ing stays, And ev - 'ry sun - ny

dol.

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

blick ver - gilt.
 gleam re - pays. (M. A. Robinson.)

p

dol.

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

Frühlings Ankunft.

Spring's Approach.

(Folk-song.)

Op.23, No 5.

Original key.

Vivace.

f
 Der Lenz ist an - ge - kom - men! Habt ihr es nicht ver -
 The Spring is now ap - proach - ing! Feel you its sweet en -

f
 nom - men? Es sa - gen's euch — die Vö - ge - lein, es
 croach - ing? The lit - tle birds — are sing - ing it, The

lusingando
p
 sa - gen's euch — die Blü - me - lein: der Lenz ist an - ge - kom - men! Ihr
 lit - tle flow'rs — are ring - ing it: The Spring is now — ap - proach - ing! You

crese. ***f***

crese. ***f***

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

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seht es an in den Fel - dern, ihr hört es in - den Wäl - dern; der
see it in the flow - ers, You hear it in - the bow - ers; The

mf

Ku - kuk ruft, — der Fin - ke schlägt, es
cuck - oo calls, — birds sing a - main, All

p

lusingando

Red. * *Red.* *

ju - belt, was — sich froh be - wegt: der Lenz ist an - ge -
liv - ing things a - loud pro - claim: The Spring is now - ap -

cresc. *f*

cresc. *f*

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

kom - men! Hier Blüm - lein auf der Hai - de, dort
proach - ing! Here flow - 'rets 'midst the heath - er, There

f

f

Red. *

mf Schäf - lein auf der Wei - de. Ach
lamb - kins skip to - geth - er. Ah

seht doch, wie sich al - les freut! Es
see now, how all things re - joice! The

lusingando

p

Red. * *Red.* *

hat die Welt sich schön er - neut: der
world re - newed lifts up one voice: The

cresc.

Red. * *Red.* *

f Lenz ist an - ge - kom - men!
Spring is trip - ping hith - er! (Elisabeth Ruecker.)

f

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

Für Einen.

For Somebody.

(After Burns.)

Op. 1, No 8.
Original key.

Andante.

p

Mein Herz ist schwer, Gott sei es ge- klagt! Mein
My heart is sad, I can- -not tell why! My

p

Herz ist schwer für Ei - nen, o Gott, ei - ne lan - ge
heart is sad for somebod - y; God knows, for a long, long

cresc.

cresc.

Win-ter-nacht könnt' wa - chen ich für Ei - nen, für Ei nen! O
win-ter's night I'd watch and wake for somebod-y, for somebod-y! Oh

mf

pp

f

mf

p

pp

Leid für Ei - nen! O Freud' für Ei - nen! Die
grief, for some-bod-y! Oh joy, for some-bod - y! I'd

animato

p

riten.

a tempo

p riten.

a tempo

Red.

Red.

gan - ze Welt könnt' ich durch-zieh'n für Ei - - - -nen! für
 glad - ly range the wide world through, for some - - - -bod - y! for

mf

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

Ei - - - -nen! Ihr Mäch - te,
 some - bod - -y! Ye pow'rs that

p *pp* *p*

rei - -ner Lie - - -be hold, o lä - chelt mild auf Ei - - -
 rule - - o'er vir - -tuous love, Oh sweet - ly smile on some - bod -

nen!
 y! Schützt vor Ge - fahr ihn! bringt ge - sund zu -
 From ev - 'ry dan - ger him re - move And

mf *cresc.*

rück mir mei - nen Ei - -nen, mei - nen Ei - -nen! O
bring safe back my some - bod - y, my some - bod - y! Oh

pp *f*

p *pp*

animato
Leid _____ für Ei - -nen! O Freud' _____ für Ei - -nen!
grief, _____ for some - bod - y! Oh joy, _____ for some - bod - y!

p *riten.*

f *p* *riten.*

ped. *

accel. *mf a tempo*
Ich thät', _____ o Gott, was thät' ich nicht für Ei - - - -
I'd do, _____ Oh God, what would I not, for some - - - - bod -

a tempo

accel. *mf*

ped. *

nen, für Ei - - - -nen!
y, for some - - bod - - y! (Diana V. Ashton.)

p *pp*

Für Musik.

For Music.

(E. Geibel.)

Andante molto sostenuto.

*Innig. Con affetto.*Op. 10, No. 1.
Original key.

p

Nun die Schat - ten dun - -keln, Stern an Stern er -
Now the shad - ows dark - -en, Star on star glows

p il canto molto espress.

wacht, — welch ein Hauch der Sehn - sucht flu - thet durch — die
bright; — What a sigh of long - ing Ris - es thro' — the

cresc.

Nacht! — Durch das Meer der Träu - me steu - ert oh - ne
night! — O'er a dream - lit o - cean Sail - ing on a -

p

Ruh, steu - ert mei - ne See - le Dei - ner See - le
 far, Steers my soul un - rest - ful Toward thy soul, her

Ped. *

zu. Die sieh Dir er - ge - ben,
 star. To thy heart, oh take her,

p *Ped.* *

nimm sie ganz da - hin! Aeh, Du weisst, dass
 Who is thine a - lone! All I am, thou

cresc. *Ped.* *

nim - mer ich mein ei - gen bin, mein ei - gen bin.
 know - est, Is no more my - own, no more my own. (Dr. Th. Baker.)

mf *p* *Ped.* *

Genesung.

Recovery.

(J. Schröder.)

Op. 5, No. 12.
Original key.
Composed at Halle,
1846.

Allegro con vigore.

*Breit und zurückhaltend
Largam. e ritenuto*

Und nun ein End' dem Trau - ern, dem Schauern
No more of sor - row low - 'ring, Of cow'ring,

in den Mau - - ern, und nun ein End' den Thrä - - nen, und nun ein
heart - de - vour - - ing! No more of tear - ful mourn - - ing, I'll sing an -

an - - - der Lied! Was
oth - - - er song! Why

Tempo I.

Dul - den und was Tra - gen! Das Kla - gen und Ent -
 ion - ger bear this tri - al? Oh why all self - de -

Rec. * *Rec.* * *Rec.* *

sa - gen, das Sin - nen und das Seh - - nen bin ich nun
 ni - al? This pin - ing and this yearn - ing, I've born them

poco ri - te - nu - to

Rec. * *Rec.* * *Rec.* *

end - lich müd!
 far _____ too long!

a tempo

Rec. * *Rec.* *

*Breit und zurückhaltend
 Largam. e ritenuto*

Ich fühl' mich neu ge - bo - - ren! Ich hab' sie
 I feel new life a - wak - - en! Nor am I

ff

Rec. * *Rec.* *

mir er - ko - - ren, ich ha - be sie ge - fun - - den und ha - be
all for - sak - - en; I've chosen her and found her, And new-born

sf

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

neu - - - en Muth! Will rin - gen oh - ne
hopes a - rise. I'll strive with - out de -

f *Tempo I.*

string. *f*

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

Za - gen, will ja - gen, wet - ten, wa - gen, bis
spair - ing, Pre - par - ing, hop - ing, dar - ing, Un -

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

dass sie ü - ber - wun - den an mei - nem Her - - zen
til my arms have bound her, And on my heart she

riten. *sf*

riten.

*Red. ** *Red. **

ruht!
lies!
Tempo I.

Breit und zurückhaltend
Largam. e ritenuto

Und wenn es wird ge - lin - gen, da will ich
And when my own I name her, Thenshall my

Lie - der sin - gen! Will sin - gen Herz an
song ac - claim her, And heart on heart for

Her - zen, will sin - gen für und
glad - ness I'll sing for ev - er -

Tempo I.

für!
more!

Doch sollt' es nim - mer
But should I win her

string.

Red. * Red. * Red. *

glü - cken, da schlag' ich es in Stü - cken, mein
nev - er, Fare - well, my harp, for ev - er! My

Red. *

Sai - ten - spiel voll in Schmer - zen, und schwei - ge für — und
song shall end in sad - ness And si - lence ev - er -

riten. *p* *più lento*

riten. *p* *più lento*

Red. * Red. *

für!
more! (Dr. Th. Baker.)

f Tempo I. *ritard.* *p*

Red. * Red. *

Gute Nacht!

Good-night!

(Jos. v. Eichendorff.)

Andante.

*Leise, innig.
dolce con affetto*Op. 5, N^o 7.
Original key.

Die Höhn und Wäl - der schon
The hills and for - ests are

sempre pp

ped. *

stei - gen im - mer tie - fer ins A - bend - gold, ein
bask - ing In the gold of the eve - ning sun, A

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

Vög - lein fragt in den Zwei - gen: ob es Lieb - chen grü - ssen
bird a - bove me is ask - ing: Shall he sing to my dear

p

* *ped.* * *ped.* *

sollt', _____ ob es Lieb - chen grü - ssen sollt'? O
 one? _____ shall he sing to my dear one? Sweet

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

Vög - lein, du hast dich be - tro - gen, sie woh - net nicht mehr im
 bird, thou art sad - ly mis - tak - en, No more in this vale she

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

Thal, _____ schwing' auf dich zum Him - mels - bo - gen, grüss' sie
 dwells; _____ To heav'n must thy flight be tak - en, Wouldst thou

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

dro - ben zum letz - ten - mal. _____
 sigh her thy last fare - wells. _____ (Henry G. Chapman.)

dimin.
Red. * *Red.* * *Red.* * *Red.* *

„Habt ihr sie schon geseh'n?“

“Have you the maid I love?”

(Folk-song.)

Andantino con moto.

Op. 36 N^o 3.

Original key.

Zart. dolce *mf*

Habt ihr sie schon ge - seh'n, sie, - mei - nen
Have you the maid I love Hap - pen'd to

mf *dolce*

Red. *

Schatz, ü - ber die Gas - sen geh'n, ü - ber den Platz?
meet? Cross - ing the mar - ket - place, Trip - ping the street?

Red. *

Sitt - sam - lich geht sie fort, je - der - mann grüsst,
Staid - ly she walks a - long, All - the - lads bow,

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

cresc.

schaut sich um, red't ein Wort_ wer von ihr wüsst'?!
 Look a-round, say a word: Who is she, now? _____

cresc. *mf*

A - ber der Al - les weiss, sagt es Euch nicht, steigt ihm auch
 And he that knows so well, Nev - er will speak, Tho' it may

dolce

glü - hend heiss Blut in's Ge - sicht_ a - ber im Her - zen drin,
 bring the blood Hot_ to his cheek; For in his heart of hearts

cresc.

weiss ich es gut, dass ich im Sinn ihr bin, was sie nur
 Right well he knows, 'Tis a - bout him she thinks Wher - e'er she

cresc.

thut. _____
 goes. _____

mf Kommt dann die Nacht her - ein, dun - kel und
 And when the night has come, Qui - et and

f *mf* *dolce*

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

still, wie_ ich im Gar - ten dein küs - sen dich will -
 still, Out_ in your gar - den there Kiss you I will!

ped. *

die du nicht um dich blickst, kaum dass du grüsst, fest mich dann
 Now you'll scarce greet me nor See me, but then You'll kiss me

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

an dich drückst, tau - send - mal küsst, tau - send - mal küsst.
 o - ver and O - ver a - gain, o - ver a - gain! (Henry G. Chapman.)

cresc. *f*

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

„Herziges Schätzle du!“

“Sweetheart, my dearest.”

(Swabian Folk-song;

Verses 2 & 3 by W. Osterwald.)

Op. 50, No 1.
Original key.

Allegretto con grazia.

mf

1. Her - zi - ges Schätz - le du, hast mir auch all' mei Ruh'
1. Sweet - heart, my dear - est, tho' Rob me of peace you do,

mf

con pedale

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

g'stoh-len, du lo - sei Dieb, hab' di doch lieb! Wenn dir in's dun - kel - blau,
Ah, naugh - ty thief, I will Yet love you still! In those dark, ro - guish, blue,

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

fun - kel - hell Schelm - aug'schau, mein' i, i sah' in mein Him - mel - reich 'nein, in mein
Sparkling bright eyes of you, 'Tis there I fan - cy my Heav - en I spy, there my

Him - mel - reich hin - ein. _____
heav - en I spy. _____

mf

2. A - ber wann du bist fern, hab' i kei Sonn', kei Stern, der mir die dun- kel Welt
 2. But when you're far a - way, Sun- shine brings not the day, Stars shed no ray of light,

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

freund - li er - hellt! Hab' ein Er - bar - men dann, Schatz, mit mir ar - men Mann,
 All's — black as night. Come then, I pray you, be Sor - ry (poor man) for me,

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

fun - kel - hell Schelm - aug' du, sieh' freund - li mi an, sieh' freund - li mi
 Shine, oh ye ro - guish eyes, Look kind - ly on me, look kind - ly on

an! _____ *mf*
 mel! _____

3. Wann mir dei' Schelm - aug' lacht,
 3. For, if those eyes but smile,

mf

ist mir die Er - den-nacht, ist mir das Jam - mer-thal hell_ auf ein - mal!
 Life, that was dark a - while, Ay! and a vale of tears, Bright - ens and clears.

rit.

p a tempo *cresc.*
 Ach! und wenn du mich liebst, mir a süß Bus - serl giebst,
 But best of all tho' is When you will yield a kiss:

p a tempo *cresc.*

spring' i gleich le - big in's Him - mel - reich 'nein, in's
 Right! so I'm up_ then In heav - en a - gain, I'm_

Him - mel - reich hin - ein.
 up_ in_ heav'n a - gain! (Henry G. Chapman.)

f *p* *f*

„Ich hab' in Deinem Auge.“

“I saw the light of undying love.”

Larghetto con moto.

(Fr. Rückert.)

Op. 5, No. 6.

Original key.

Sehr innig. con molto affetto

Ich hab' in Dei - nem Au - ge den Strahl der e - wi - gen
I saw the light of un - dy - ing love Shine out of your

Lie - be ge - seh'n, ich sah auf dei - nen Wan - gen ein - mal die Ro - sen des
eyes long a - go, I saw the heav'n - ly ros - es of youth That once in your

Him - mels steh'n. Und wie der Strahl im Aug'er - lisch, und wie die
cheek did glow. What tho' your bright eyes dim - mer grew, What tho' the

Ro - sen zer - stie - - - ben, ihr Ab - glanz, e - wig
ros - es have per - - - ish'd? Their mem - 'ry, ev - er

neu er - frisch, ist mir im Her - zen ge - blie - - ben,
fresh and new, With - in my heart I've cher - ish'd.

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

und nie - mals werd' ich die Wan - gen seh'n, und
And nev - er hence - forth your face I'll see, And

mf

p

nie in's Au - ge Dir bli - cken, so wer - den sie mir in
look in your dear eyes nev - er, But those ros - es will bloom a -

mf

mf

Red. *

Ro - sen steh'n, und das Au - ge den Strahl mir schi - - cken.
gain for me, And your eyes will shine bright as ev - - er.

p

pp

(Henry G. Chapman.)

Red. * *Red.* *

„Ich lieb' eine Blume.“

“My love is a flower.”

(H. Heine.)

Op. 28, No 1.
Original key.

Agitato.
Bewegt.

mf

Ich lieb' ei - ne Blu - me, doch weiss ich nicht, wel - che,
My love is a flow - er, but fur - ther I know — not:

p *mf*

das macht mir Schmerz. — Ich schau' — in al - le
Ah! there's the pain! — I seek — in ev - 'ry

ca. * *p* *ten.* *mf*

Blu - men - kel - che, und such' ein Herz. — Es
flow - er - y chal - ice A heart in vain. — The

ca. * *p*

duf - ten die Blu - men im A - bend - schei - ne, die Nach - ti - gall
flow'rs breathe their fra - grance a - round them at eve - ning, The night - in - gale's

schlägt. Ich such' ein Herz, so schön wie das mei - ne, so
heard: I seek a heart as lov - ing as mine is, As

schön be - wegt. Die Nach - ti - gall schlägt, und
deep - ly stirr'd. The night - in - gale sings, I

ich ver - ste - he den sü - ssen Ge - sang; uns bei - den ist so
know its mean - ing, That beau - ti - ful song; We both are fill'd with

bang und we - he, so weh und bang, so weh und bang!
love and longing, We love and long, we love and long!

(Henry G. Chapman.)

„Ich wandre durch die stille Nacht.“

“I wander through the stilly night.”

(Jos. v. Eichendorff.)

Op. 35, No. 2.
Original key.

Andantino con moto.

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with German and English lyrics, and a piano accompaniment with treble and bass staves. The piano part features arpeggiated chords and flowing lines, with dynamic markings such as *pp*, *p*, *poco cresc.*, and *decresc.* The lyrics are: "Ich wandre durch die stille Nacht, da schleicht der Mond so heimlich sacht oft aus der dunklen Wolkenhülle in to sight, Oft through the clouds, that pass her, beamle; und hin und her im Thale er wacht die Nacht in - gale Sings sweetly in the gall, dann wieder Alles grau und stille, Then silence in the twilight gleam." The score includes performance instructions like *pp*, *p*, *poco cresc.*, and *decresc.* and includes a copyright notice at the bottom: "Copyright, 1907, by G. Schirmer."

le.
ing.

p

O wun - der - ba - rer Nacht - ge - sang: von
Lo! won - drous sounds break through the night: A -

p *pp* *p*

Red. * *Red.* *

fern im Land der Strö-me Gang, leis' Schau-ern in den dunk-len Bäu - -
far the cur - rents rush with might, Sweet scents from dark-some bush - es stream - -

pp

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

men, wirr'st die Ge-dan - ken mir, mein ir - res Sin - gen
ing, Oer me ex - ert their sway, My thoughts now go a -

p *poco cresc.*

Red. * *Red.* *

hier ist wie ein Ru - fen nur aus Träu - - men -
stray, As if I mut - ter'd words in dream - - ing. (Elisabeth
Lindner.)

mf *decresc.* *p*

mf *pp*

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

Im Frühling.

Allegretto.

*Ungezwungen und leicht.**Semplicemente e con leggerezza.*

In Spring.

(W. Osterwald)

Op. 17, No 5.

Original key.

Im Gra - se lieg' ich
On grass - y lea for

man - che Stun - de und son - ne mich im Früh - lingslicht; die Au - gen schwei - fen
man - yan hour - I lie in spring - tide's sun - ny glow, My gaz - es rov - ing

in die Run - de, wa - rum, wo - hin? ich weiss es nicht. Ein
all a - round me: Yet why, where - to? I do not know. A

Blüm - chen pflück'ich hin und wie - der und steck' es träu - mend an die Brust;
flow - er now and then I gath - er, And lay it i - dly on my heart;

horch' auf der Vö - gel sü - sse Lieder, doch fehlt zum Sin - gen mir die Lust.
 Hark to the songsters' mer - ry car - ols, Tho' I there - in may bear no part.

p

Und wenn die Wol - ken
 And when the cloud - lets

cresc. *p* *p*

blau und blau - er in lich - ter Won - ne sich verweh'n, so ü - berkommt's mich
 faint and faint - er In laugh - ing a - zure fade and die, There comes a mood a -

fast wie Trau - er und nim - mer weiss ich's zu ver - steh'n.
 kin to sad - ness, And yet I know not whence or why.

p

Ed.

p
 Ein Imm - chen summt in ste - - - tem
 Now near - er, ev - er near - - - er

cresc.
 Krei - se wie'n al - tes Lied in mei - ner Näh; wenn es mich
 hum - ming There comes a bee - and comes a - gain! Were she to

stä - che lei - se, lei - se, lei - se,
 sting me ne'er so gen - - - tly,

p
 vielleicht! ich wüss - te dann mein Weh! -
 Per - haps - Id know what ails me, then! - (Dr. Th. Baker)

dim. *pp*

Im Herbst.

In Autumn.

(Wolfgang Müller.)

Op. 17, No 6.
Original key.

Allegro maestoso.

Düster. con voce cupa

Die Hai - de ist braun, einst blüh - te sie roth; die
The heath - er is brown, once bloom - ing so red; The

Bir - ke ist kahl, grün war einst ihr Kleid; einst ging ich zu zwei'n, jetzt
birch - es are bare, so green in their prime; One heart was my own, I

geh' ich al - lein; weh ü - ber den Herbst und die gram - vol - le Zeit! o
now am a - lone: Ah! weary is Au - tumn and woe - ful the time! A -

weh, o weh! weh ü - ber den Herbst und die gram - vol - le Zeit! Einst
las, a - las! Ah! wear - y is Au - tumn and woe - ful the time! The

blüh-ten die Ro - sen, jetzt wel - ken sie all', voll Duft war die Blu - me, nun
ros - es were blooming, now with-er'd are they, The flow - ers, once fra - grant, all

p

zog er her - aus; einst pflückt' ich zu zwei'n, jetzt pflück' ich al - lein;
scent - less are grown: Two gath - er'd them then, I now am a - lone:

f *p*

das wird ein dür - rer, ein duft - lo - ser Strauss! o weh, o weh!
Dead are the flow - ers I'm gath - ring to - day! A - las, a - las!

mf *molto riten.* *pp*

Das wird ein dür - rer, ein duft - lo - ser Strauss! Die Welt ist so öd', sie
Dead are the flow - ers I'm gath'ring to - day! The world is so drear, be -

mf a tempo *p*

Più lento *a tempo* *riten.*

war einst so schön, ich war einst so reich, so reich,
fore 'twas so fair, I once was so glad, so glad,

Più lento *a tempo* *riten.* *pp*

largam. *ff* *breit* *a tempo* *f* *Molto appassionato*
Sehr leidenschaftlich

jetzt bin ich voll Noth! einst ging ich zu zwei'n, jetzt
now all joys are fled! One heart was my own, I

a tempo *f*

riten. *f* *a tempo*

geh' ich al - lein! mein Lieb ist falsch! o wä - re ich
now am a - lone! My love is false! oh, would I were

riten. *a tempo* *f*

cresc.

ff *p*

todt! mein Lieb ist falsch! o wä - re ich todt!
dead! My love is false! oh, would I were dead! (Dr. Th. Baker.)

cresc. *ff* *p*

„Im Rhein, im heiligen Strome.“

“The Rhine, our mystical river.”

Im Legendenton. Romantico. (H. Heine.)

Andantino.

Op. 18, No 2.

Leise. Dolce

Original key D major.

p

Im Rhein, im hei - li - gen Stro - me, da spie - gelt sich in den
The Rhine, our mys - tic - al riv - er, Re - flects for us stone for

Mit Verschiebung (una corda)

p

Well'n mit sei - nem gro - ssen Do - me das gro - sse, hei - li - ge
stone The sa - cred, great ca - the - dral Of great and sa - cred Co -

mf *pp*

Cöln, das gro - sse, hei - li - ge Cöln. Im Dom, da steht ein
logne, of great and sa - cred Co - logne. And here there hangs a

mf *pp*

The musical score is written for voice and piano. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part is marked 'una corda' (una corda) and features a series of chords and arpeggios. The vocal line is in German and English. The tempo is 'Andantino' and the mood is 'Leise. Dolce'. The key signature is D major. The score includes dynamic markings such as 'p', 'mf', and 'pp'. The piano part is marked with 'p' and 'mf' and includes a series of chords and arpeggios. The vocal line is marked with 'p', 'mf', and 'pp'. The score includes a series of chords and arpeggios. The piano part is marked with 'p' and 'mf' and includes a series of chords and arpeggios. The vocal line is marked with 'p', 'mf', and 'pp'.

Bild - niss, auf gol - de - nem Grun - de ge - malt; - in mei - nes Le - bens
 like - ness Por - tray'd on a glo - ry of gold, - That on my way - ward

*Lea. * Lea. * Lea. * Lea. * Lea. **

Wild - niss hat's freundlich hin - ein ge - strahlt, hat's freundlich hin - ein - ge -
 wan - der - ings Has kept on my heart its hold, - has kept on my heart its

cresc. p

cresc. p

*Lea. * Lea. **

strahlt. Es schwe - ben Blu - men und Eng - lein um uns' - re lie - be Frau; die
 hold. Our La - dy stands a - mid flow - ers, While an - gels float a - bove; Her

pp

pp

*Lea. * Lea. * Lea. * Lea. * Lea. * Lea. **

Au - gen, die Lip - pen, die Wänglein, die glei - chen der Lieb - sten ge - nau.
 eyes and her lips and her dimples Are those of my own - true love.

Leise Dolce

pp

*Lea. * Lea. **

(Henry G. Chapman.)

„Lieb' Liebchen.“

The Carpenter.

(H. Heine.)

*Molto agitato.**Sehr unruhig.*

Op. 17, No. 3.

Original key.

p

Lieb' Lieb - chen, leg's Händ - chen auf's
Come, lay me your hand on my

p

Her - ze mein; ach, hörst du, wie's po - chet im Käm - mer - lein? Da
heart, my dear, And feel how it beats in its clos - et here. A

*Ad. **

mf

cresc.

hau - set ein Zim - mer - mann schlimm und arg, der zim - mert mir ei - nen To - dten - sarg.
car - pen - ter lives there, and keen is he, He's build - ing a cof - fin there for me.

mf

cresc.

Es h m-mert und klop-fet bei
He pounds and he hammers by

Tag und bei Nacht; es hat mich schon l ngst um den Schlaf ge-bracht. „Ach,
night and by day, And long since he's driv-en my sleep a-way. Come,

riten. pp a tempo

riten. pp a tempo

*Rea ** *Rea **

spu-tet Euch, Mei-ster Zim-mer-mann, da-mit ich nun bal-de
car-pen-ter, hur-ry! make it strong, So I can go off to

pp

pp

schla-fen kann!“
sleep ere long! (Henry G. Chapman.)

p

*Rea ** *Rea ** *Rea ** *Rea **

„Liebchen ist da!“

“She is here!”

(J. Schröder.)

Op. 5, No. 2.
Original key.

Andantino grazioso.

Blüm-lein im Gar - ten, schaut euch doch um, steht nicht so trau - rig,
Flowers of my gar - den, Rouse your-selves! Come! How can_ you stand there,

steht nicht so stumm, denn wisst, was ich weiss und sah: Lieb-chen ist
Stol - id_ and dumb? Now learn what I see and hear! My love is

da, ist da! Sie schüt - tel - ten sich, sie
come, She's here! Oh! then they a - woke, And

pp *p dolce* *pp* *p*

*Red ** *Red ** *Red ** *Red **

sa - hen sich um und bal - de er - klingt es im Krei - se her -
 saw she was come, And round went a mur - mur With rus - tle and

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. A dynamic marking of *p* (piano) is present in the piano part. The system concludes with a fermata over the final note of the vocal line and a double bar line.

um, und bal - de fern und nah: Lieb - chen ist da, - ist da,
 hum, That told it far and near, His love is come, She's here,

una corda *dolce*

pp

The second system continues the musical score. The vocal line starts with a dynamic marking of *p* (piano). The piano accompaniment features a *una corda* marking in the right hand and a *dolce* marking in the left hand. A *pp* (pianissimo) dynamic marking is also present in the left hand. The system includes several triplet markings in the piano part and concludes with a fermata over the final note of the vocal line and a double bar line.

ist da!
 she's here! (Henry G. Chapman.)

The third system shows the vocal line continuing with the lyrics "ist da!" and "she's here!". The piano accompaniment includes a *pp* (pianissimo) dynamic marking. The system concludes with a fermata over the final note of the vocal line and a double bar line.

„Lieber Schatz, sei wieder gut mir.“

“Dear my love, once more be friendly.”

Op. 26, No. 2.

Original key.

Con moto.

(W. Osterwald.)

Im Volkston. In modo popolare.

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various musical notations such as dynamics (mf, p, cresc.), articulation (accents), and phrasing slurs. The lyrics are provided in both German and English.

System 1:
 In dem Dorn-busch blüht ein Rös - lein, ist ein'
 On its thorn - y stem a rose - bud Bloom'd, that

System 2:
 Lust, es an - zu - seh'n! — Wollt' es pflü - eken, mich zu
 was a joy to see, — I'd have pluck'd it for to

System 3:
 schmücken, doch der Dorn lässt's nicht ge - scheh'n. Sang ein
 wear it, But its thorns pre - vent - ed me. — Then up -

System 4:
 Vög - lein in den Lüf - ten, klang der Sang süß in's Ge - müth: Willst du
 on the air the sing - ing Of a bird was soft - ly borne: — With the

bre - chen, lass dich ste - chen, oh - ne Dorn kein Rös - lein
pick - ing, take the prick - ing, Ne'er a rose with - out a

blüht.“
thorn.”

Lie - ber Schatz, sei wie - der gut mir, lie - ber
Dear my love, once more be friend - ly, Give your

Schatz, leg' ab dein' Zorn: — im - mer Schmol - len, im - mer
an - ger some re - pose: — Al - ways to be cross is

Grol - len, für ein' Ros' — wär's zu viel Dorn! —
sure - ly Too much thorn — for just one rose! — (Henry G. Chapman.)

Liebesfrühling.

The Spring of Love.

(Nicolaus Lenau.)

Op. 14, No. 5.
Original key.

Andantino.

p

Ich sah den Lenz ein-mal er -
I once did see the earth In

p

blüh'n im schön-sten Thal: ich sah der Lie - be Licht im -
spring - time wake to birth, And saw the love - light rise In

p

schön - sten An - ge - sicht. Und wandl' ich nun al - lein im -
one sweet wo - man's eyes. And ev - er since if I In

cresc.

Früh-ling durch den Hain, er- schein aus je - dem Strauch ihr -
 spring-time wan - der by - Some well - re - mem - ber'd place, I -

mf *p*

An - ge - sicht mir auch. Und seh' ich sie am Ort, wo -
 see her love - ly face. And if her face I see, Tho -

riten. *a tempo* *p*

pp *riten.* *a tempo* *p*

längst der Früh-ling fort, so - spriesst ein Lenz und schallt um -
 win - ter it may be, The - spot will bloom and sing, - And -

riten. *a tempo* *p*

ih - re sü - sse Ge - stalt. _____
 win - ter turn - to spring. _____ (Henry G. Chapman.)

p

„Mädchen mit dem rothen Mündchen.“

“Maid with lips like roses blooming.”

(H. Heine.)

Op. 5, No 5.
Original key.
Composed at Halle.
1846.

Andantino con moto.

Innig. Affettuoso.

p

Mäd - chen mit dem Mäd - ro - then Münd - chen,
Maid with lips like ros - es bloom - ing,

p dolce

Ca. *

mit den Äug - lein süß und klar, du mein lie - bes,
With the eyes — so clear and kind, Thou, my dear - est,

p

Ca. * Ca. * Ca. *

poco rit.

sü - sses Mäd - chen, dei - ner denk' — ich im - mer - dar.
sweet - est mai - den, Art for ev - er in my mind.

poco rit.

Ca. * Ca. *

*) Anmerk: Die Sechzehnteile der Triolenfiguren müssen durchaus leicht und kurz angeschlagen werden.

*) Note. The sixteenth-notes in the triplets must be struck throughout very lightly and short.

a tempo

Lang' ist heut' der Win - ter - a - bend, und ich möch - te
 Wear - y is this win - ter eve - ning, And I fain — were

p a tempo

Rea *

p

bei dir sein, bei dir sit - zen, mit dir schwat - zen
 near thee there, By thee sit - ting, with thee whisp - 'ring,

p

Rea * Rea * Rea *

riten.

im ver - trau - - ten Käm - mer - lein.
 While the co - - sy room we share.

p

riten.

Rea * Rea *

Mit Wärme
mf caloroso a tempo

An die Lip - pen wollt' ich pres - sen dei - ne klei - ne,
 Then un - to my lips I'd press it, Thy so ti - ny,

mf a tempo *p*

Red. * Red. *

wei - sse Hand, und mit Thrä - nen
 snow - y hand, And with tears would

Molto più lento
mf

mf ben legato ed espress.

Red. * Red. *

sie be - net - zen, dei - ne klei - ne, wei - sse Hand.
 I be - dew it, — Thy so ti - ny, snow - y hand.

p

(Dr. Th. Baker.)

Red. * Red. *

Mailied.

May Song.

(Goethe.)

Zierlich und leicht.

*Grazioso e leggero.*Op. 33, N^o 3.

Original key.

*) *p*

Zwi-schen Wei-zen und Korn, zwi-schen He-cken und Dorn, zwi-schen
Thro' the bar-ley and corn, By the hedg-es and thorn, O - ver

Blu-men und Gras, ————— wo geht's Lieb-chen? Sag' mir das? —————
flow-ers and hay ————— Goes my dar-ling? Whith-er, pray? —————

Fand mein Hold-chen nicht da-heim;
Is my trea-sure not at home,

p *pp* *mf*

*) The sixteenth-notes are not to be sung with rhythmic uniformity, but freely following the word-accents.

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con animo

muss das Gold-chen drau-ssen sein. Grünt und blü- het schön der Mai,
Then her plea- sure 'tis to roam. Buds and blos- soms love- ly May,

con anima dol.

Lieb-chen zie- het froh und frei. An- dem
Dar- ling likes a- broad to stray. By the

p

p *pp*

Fel- sen beim Fluss, wo sie reich- te den Kuss, je- nen er- sten im Gras,
stream near the wood, Where the kiss she be- stowed, that first, un- der the tree,

poco riten.

p *poco riten.* *pp*

Rec. *

seh' ich et- was! Ist- sie das?
I see some- thing! is it she?
(Diana V. Ashton.)

a tempo

mf *p*

Rec. *

Meerfahrt.

Drifting.
(H. Heine.)

Op. 18, No 4.
Original key F# major.

Andantino con moto.

Mein Lieb - chen, wir sa - ssen bei - sam - men
My dar - ling, a - lone we were seat - ed,

trau - lich im leich - ten Kahn. Die Nacht war so still und wir
Drift - ing a - long in our bark; So still was the night, and we

schwammen auf wei - ter Was - ser - bahn. Die
float - ed O'er o - cean wide and dark. The

Gei - ster - in - sel, die schö - ne, lag dämm'rig im Mon - den - glanz,
spir - it - isl - and en - tranc - ing Lay dim un - der moon - lit skies;

dort klan-gen lie - be Tö - ne, und wog-te der Ne - bel - tanz. —
 You mist - y forms were danc - ing, And rav - ish - ing tones did rise. —

Dort klang es lieb — und
 Sweet rose the tones — and

lie - ber, und wogt' es hin — und her; — wir a - ber schwammen vor. —
 sweet - er, Wild sway'd you shad - 'wy tide: — We on - ly glid - ed on

ü - ber, trost - los auf wei - tem Meer. —
 fleet - er, Hope - less, o'er o - cean wide. —
 (Dr. Th. Baker.)

„Mein Schatz ist auf der Wanderschaft.“

“My sweetheart now so long away.”

(W. Osterwald.)

Op. 40, N^o 1.

Original key.

Allegretto con grazia.

mf

Mein Schatz ist auf der Wan-derschaft so
My sweet-heart now so long a - way Doth

mf

con pedale

lan - ge,
wan - der,

Gott weiss, wo-her er nimmt die Kraft zum Gan - ge,
How he can bear it, ev - 'ry day I pon - der;

con anima

'swär' bes - ser, wollt' er end-lich nun sein' al - ler - letz - te Rei - se thun und
For my lone heart it were a boon If he would end his wand'ring soon: For

cresc.

keh - ren mir zum Glü - eke zu - rü - eke.
then my woes were mend - ed And end - ed!

cresc.

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line and piano accompaniment. The piano part features a prominent bass line with a 'con pedale' instruction. The second system continues the vocal line with lyrics in German and English. The third system is marked 'con anima' and continues the vocal line. The fourth system is marked 'cresc.' and concludes the piece. The piano accompaniment throughout is in a 2/4 time signature with a key signature of two flats (B-flat and E-flat).

mf

Mein' Mut-ter hat den gan-zen Tag zu schel - ten, zu
 All day my moth-er o'er and o'er Will chide me, I

con anima

Dank mach' ich ihr mei-ne Sach'nur sel - ten; ach Gott! ich thät' ja
 work so ill, she can no more A - bide me, Yet oh! I'd glad-ly

cresc.

Al - les gern, wär' nur mein Schatz nicht gar so fern, dass ich an ihn ohn'
 do my best, If once my heart might be at rest, Were I not pin - ing

cresc.

mf

Krän - ken könnt' den - ken. Ihr
 on - ly So lone - ly. You

spre - chet wohl: „Ich such' dir aus ein'n an - dern“
 say, in - deed, "I'll choose for thee An - oth - er," Frau
 But

Mut - ter, da wird nie was draus! Vom Wan - dern wird er zur rech - ten
 that can nev - er, nev - er be, Dear Moth - er; His foot - steps homeward

rit. con anima *a tempo*

rit. *a tempo*

Stun - de ruh'n und bald sein' letz - te Rei - se thun, und keh - ren mir zum
 he will wend, And will be - times his wan - d'ings end: Then all my woes are

cresc.

cresc.

Glü - eke zu - rü - eke!
 mend - ed And end - ed! (Dr. Th. Baker.)

poco rit.

„Mutter, o sing' mich zur Ruh!“

“Mother! oh sing me to rest!”

(F. Hemans.)

Op. 10, No 3.
Original key.

Andantino semplice.

p

Mut - ter, o
Mo - ther! oh

p

sing' mich zur Ruh', wie auch in schö - ne - ren Stun - den,
sing me to rest! As in my bright days de - part - ed,

mf

sing' mei - nem Her - zen, dem wun - den, trö - stende Lie - der sing'
Sing to thy child, the sick - heart - ed, Songs for a spir - it op -

cresc. *mf*

Du! press'd. *p* Drü-cke die Au-gen mir
Lay this tired head on thy

Red. *

zu! Blu - men die Häup-ter jetzt nei - gen; Trau - ern - de
breast! Flow'rs from the night dew are clos - ing, Pil - grims and

mf
ra - sten und schwei - gen, Mut - ter, o sing' mich zur Ruh!
mourners re - pos - ing: Mo - ther! oh, sing me to rest!

cresc. mf *dimin.*

p

Bet - te dein Vö - gel - chen Du!
 Take back thy bird to its nest!

Stür - me, ach! ha - ben's ent - fie - dert; Lie - be, sie drückt un - er -
 Wear - y is young life when blight - ed. Heav - y this love un - re -

p

wie - dert; Mut - ter, o sing' mich zur Ruh'!
 quit - ed; Mo - ther! oh sing me to rest!

un poco riten.

Nachtlied.

Song of the Night.

(Em. Geibel.)

Op. 28, No 3.
Original key.

Andantino con moto.

mf

Der Mond kommt still — ge — gan — gen mit
The moon comes gen — tly sail — ing With

sei — nem gold' — nen Schein, — da schläft in hol — dem
all — her gold — en beams, — The earth's glare soft — ly

Pran — gen mü — de die Er — de ein. — Im
veil — ing, Steep'd in her qui — et dreams. — The

Traum die Wip — fel we — ben, die Quel — len rau — schen
branch — es whis — per cling — ing, The stream — lets rip — ple

mf

mf

mf

mf

mf

sacht, ——— sin - gen - de En - gel durch - schwe - ben die
bright, ——— Min - ist'ring an - gels are sing - ing Up

blau - e Ster - nen - nacht. ——— Und auf den Lüf - ten
there this star - ry night. ——— And on the breez - es

mf

schwan - ken aus man - chem treu - en Sinn ——— viel
fly - ing From man - y a faith - ful breast, ——— A

tau - send Lie - bes - ge - dan - ken ü - ber die Schlä - fer
thou - sand fond thoughts are hie - ing, Greet - ing the sleep - er's

hin. Und drun-ten im Thal, da fun - keln die
rest. And down in the vale there glist - ens A

Red * Red * Red * Red * Red * Red *

Fen - ster von Lieb - chens Haus; ich a - ber bli - cke im
light in the dear one's home; But, in the gath - er - ing

Red * Red * Red * Red * Red * Red *

Dunk - len still in die Welt hin - aus.
dark - ness, Lone - ly my gaz - es roam.
(Elisabeth Ruecker.)

Red * Red * Red * Red * Red * Red *

dimin. **pp**

Red * Red * Red *

Norwegische Frühlingsnacht.

Norwegian Spring Night.

(From the Norwegian of J.S. Welhaven.)

Andante con moto.

Frisch. Con spirito.

Op. 48, No. 6.
Original key.

mf

Lenz - nacht, so still und so kühl, schmiegst dich an
Soft - ly the night cool and still Steals o - ver

mf dolce

Thä - ler so schwül! Lieb - li - che Tö - ne klin - gen,
val - ley and hill; Hear I not voic - es ring - ing?

sag', was be - deu - tet das Sin - gen? El - fen grü - ssen
Say, what be - to - kens their sing - ing? Elves are meet - ing,

p dolce

cresc. *Largamente*
Breit *f*

ih - re sü - ssen wei - ssen Li - lien, lasst's zum Her - zen
They - are greet - ing Fair - white lil - ies that - the spring - is -

cresc. *f* *Breit*

drin - gen! - gen! Licht - glanz auf schnee - i - ger
bring - ing! - ing! Gleams from the snow - peaks

a tempo *mf* *p* *mf*

Höh - zeigt, dass der Mond in - der Näh! Ue - ber die dü - ste - ren
high - Tell that the moon - is nigh! O - ver the fir - trees

Tan - nen - schwe - ben die Wol - ken von dan - nen.
yon - der - See how the clouds break a - sun - der!

p dolce *cresc.*

Sieh den hol - den Lenz ver - gol - den Berg' und Tha - le,
 See the ho - ly Spring-morn slow - ly O'er the val - leys

p dolce *cresc.*

Largamente
Breit

rings die Nacht ver - ban - uen!
 ban - ish night a - - round her!

f *Breit* *a tempo*
mf

mf

Ach, in der Stil - le der Nacht klin - gen mir
 Ah, in the still - ness of night Voic - es I

p *mf*

Tö - ne so sacht,
 hear, soft and light!

al - te, ver - gess' - ne
 Songs I had long for -

Lie - der re - gen im Her - zen sich wie - der.
 sa - - - ken Now in my heart re - a - wa - - ken.

p dolce Sol - che Bil - der ma - chen mil - der dei - ne Lei - den,
 Such thoughts oft - en Help to soft - en Grief and pain, and

cresc.

p dolce *cresc.*

Largamente
Breit *f* hei - len dei - - - ne Wun - - - den!
 heal the hurts you've ta - - - ken!

f Breit *a tempo*

(Henry G. Chapman.)

mf

Rastlose Liebe.

Restless Love.

(Goethe.)

Sehr lebhaft und leidenschaftlich.

Op.33, N^o6.

Original key.

Vivace con passione.

Dem Schnee, dem Regen, dem
'Gainst the wild rain beat-ing, The

Wind ent-ge-gen, im Dampf der Klüf-te, durch Ne-bel-düf-te,
snow-storm meet-ing, Thro' vapors rush-ing, Still on-ward push-ing,

im-mer zu! im-mer zu! oh-ne Rast und Ruh!
Ne-ver cease! ne-ver cease! Nei-ther rest nor peace!

Lie-ber durch Lei-den
Pain, a full mea-sure,

möcht' ich mich schla - gen, als so viel Freu - den des
 Ra - ther I'd suf - fer, Than grasp each plea - sure That

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

Le - bens er-tra-gen; al - le das Nei - gen der
 life's joys might of - fer; Each pre - di - lec - tion That

mf
ped. * *ped.* * *ped.* * *ped.* *

Her - zen zu Her - zen, ach - wie so ei - gen
 draws hearts to-geth - er, Strange - con - tra - dic - tion

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

schaf - fet das Schmer - zen! Wie soll ich flieh'n?
 Pain cre - ates ev - er! Fain would I fly,

cresc. - - -
ped. * *ped.* * *ped.* * *ped.* *

al - f. riten. p

Wäl - der - wärts zieh'n? Al - les ver - ge - bens!
 Towrds the woods hie! Fruit-less re - sis - tance!

al - f. riten. p

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

mf a tempo cresc.

Kro - ne des Le - bens, Glück oh - ne Ruh', Lie - be, bist Du!
 Crown of ex - is - tence, Bliss with - out rest, Yet love, how blest!

mf a tempo cresc.

*Red. **

f

Lie - be, ja Lie - be, bist Du!
 yet love, how blest, oh, how blest! (Diana V. Ashton.)

f mf

*Red. * Red. **

p pp

p pp

*Red. * Red. * Red. **

Romanze.

Romance.

(Jos. v. Eichendorff.)

Op. 35, No. 4.

Original key.

Allegretto con moto.

mf

Und wo noch kein Wan-drer 'gan - gen, hoch
Where trav - el - er ne'er has trod - den, O'er

p

mf

cresc.

ü - ber Jä - ger und Ross, — die Fel - sen im A - bend - roth han - gen, als
horse and hunt - er, on high — The crags, like cas - tles in cloud - land,

cresc.

wie ein Wol - ken - schloss. —
Tow'r in the eve - ning sky. —

p *dimin.* *pp*

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

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

poco più lento

p dolce

Dort zwischen den Zin - nen und Spit - zen von
There, shel-ter'd by bul - wark and tur - ret, Where

p *>*

Rea * *Rea* * *Rea* * *Rea* *

wil - den Nel - ken um - blüht, die
wild pinks bloom, a throng Of

Rea * *Rea* * *Rea* *

schö - nen Wald - frau'n sit - zen und
wood - nymphs fair are sit - ting, And

Rea * *Rea* * *Rea* * *Rea* *

sin - gen im Wind? ihr Lied.
sing - ing the wind their song.

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

cresc. ed accel.

Ped.

Der Those

molto *f*

* *Ped.* *

Allegro vivace.
molto agitato

Jä - ger schaut nach dem Schlo - sse: die dro - ben, das ist mein
tow'rs the hunts-man has sight - ed: "My love's up yon - der!" he

ff *cresc.*

Real * *Real* *

Lieb! — Er sprang von dem scheu-en-den Ro - sse und Kei-ner weiss,
cries; — He leaps from his charg-er af - fright - ed. Now no one knows

ff *meno f* *mf*

Real * *Real* *

p rit. *a tempo*

wo er blieb. —
where he lies. — (Henry G. Chapman.)

rit. *a tempo*

p *pp*

Real * *Real* * *Real* *

„Sie liebten sich beide.“

“They worshipp'd each other.”

Op. 31, No 4.
Original key.Allegretto.
*Leise. Dolce.**p*

Sie lieb - ten sich bei - de, doch
They worshipp'd each oth - er but

con pedale

kei - - - ner wollt' es dem An - dern ge - steh'n;
nei - - - ther Deign'd to ad - mit it or prove;

— sie sa - hen sich an — so feind - lich, und
— They glanc'd at each oth - er cold - ly, And

woll-ten vor Lie-be ver-geh'n. Sie trenn-ten sich
yet they were dy-ing of love. They part-ed at

end-lich und sah'n sich nur noch zu-wei-len im
length and their meet-ings E'en in their dreams became

Traum: sie wa-ren schon lan-ge ge-stor-rare;
rare; Long since they had died, yet of this

ben und wuss-ten es sel-ber kaum. they Were scarce-ly them-selves a-ware. (Henry G. Chapman.)

Ständchen.

Serenade.

(W. Osterwald.)

Op. 17, No. 2.

Original key.

Andantino con grazia.

Innig und zart. Dolce con affetto.

Der Mond ist schla - fen
I hear the stream - let

'gan - gen, die Ster - ne blin - zeln blind, als
plash - ing, The star - ry eyes are dim, Too

ob sie mü - de sind von al - lem Fun - keln und
wear - y now to trim Their lamps once spark - ling and

Pran - - gen. Und vor dem Fen - ster
 flash - - ing. And at my win - dow

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a long note on 'Pran' followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include piano (*p*) and piano-piano (*pp*). Pedal markings are present at the bottom of the piano part.

lei - se säu - selt so lieb und lind ein
 pond - 'ring Whis - pers so soft and kind A

The second system continues the vocal and piano parts. The vocal line has a more melodic and lyrical quality. The piano accompaniment maintains its rhythmic pattern but with some harmonic shifts. Dynamics include piano (*p*) and piano-piano (*pp*). Pedal markings are present at the bottom of the piano part.

leggiero
Leicht

fri - scher Früh - lings-wind; ich wünsch' ihm gu - te
 gen - tly murm - 'ring wind; I hail him in his

The third system features a change in tempo and mood, indicated by the marking *leggiero* (light) and *Leicht*. The vocal line is more rhythmic and dance-like. The piano accompaniment is also more rhythmic, with a clear eighth-note pattern. Dynamics include mezzo-forte (*mf*). Pedal markings are present at the bottom of the piano part.

Rei - se. Und horst du's sach - te po - chen: „Gu - te
wandring. Now he bears a mes - sage from me: "Happy

Nacht, gu - te Nacht, mein Kind! " Dich grüsst der Früh - lings -
rest, hap - py rest, my child! " Dost hear his mes - sage

leggiero
Leicht
wind, er hat es mir ver - spro - chen.
mild? He prom - is'd, he would greet thee. (Elizabeth Ruecker.)

Stille Sicherheit.

Silent Safety.

(N. Lennau.)

Op. 10, No 2.
Original key.

Andantino con moto.

Voice.

Horch, wie still es wird im dunk-len
Hark, how still the dark-ling wood has

Hain, Mäd - - chen, wir sind si - cher und al - lein.
grown! Maid - - en, we are safe and all a - lone;

Still ver - säu - - selt hier am Wie - sen -
Light - - ly o'er the mountain - mead - ow

hang schon der A - - bend glo - - cken mü - der Klang.
glide Ev - er faint - - er chimes of e - ven-tide.

Piano.

p *m.d.* *m.s.* *m.d.*

p

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Auf den Blu - men, die sich dir ver - neigt, schließ das
 On the flow - ers, that to thee in - cline, Sleep - ing

p

pp

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

letz - te Lüft - chen ein - und schweigt. Sa - gen darf ich
 lie the wear - y airs, in fine. Now I dare to

pp

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

dir, wir sind al - lein, dass mein Herz ist
 say, - we are a - lone - That my heart is

pp *mf* *cresc.*

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

e - wig, e - wig dein...
 e'er, is e'er thine own. (Dr. Th. Baker.)

f *dim.* *p*

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

Träume.

Dreams.

(W. Osterwald.)

Op. 43, No. 1.
Original key.

Andantino con moto.
Innig. Affettuoso.

mf

Lieb - lich blühn die Bäu - me vol - ler Schmelz und
Falls the warm - light o - ver Ev - 'ry leaf and

mf

con pedale

Duft, _____ gold' - ne Früh - lings - träu - me schwe - ben
flower, _____ Gold - en vi - ions hov - er Thro' the

klin - gend durch die Luft, _____
sweet, me - lo - dious hour. _____

espressivo

rit.

poco riten.
Etwas zurückhaltend.

Mei - ne trunk' - ne See - le träu - mend ver -
My en - rap - tured spir - it Dream - ing for -

Etwas zurückhaltend.
poco riten.

gisst, was ihr e - wig feh - le, dass sie tief ver -
gets All the sor - row near it, And its man - y

wun - det ist. Was da - hin ge -
sad re - grets. Joys I thought long

Tempo I.
Im ersten Tempo
mf

mf

gan - gen, kehrt im Traum zu - rück, und mit scheu - em
per - ished, In my dream re - turn; Hopes I fond - ly

Ban - gen hoff' ich wie - der neu - es Glück. —
 cher - ished, Once a - gain with - in me burn. —

espressivo ritard.

poco riten.
Etwas zurückhaltend

A - ber durch die Blät - ter zit - tert die
 Sud - den - ly sur - pris - ing, Dark grows the

Etwas zurückhaltend
poco riten.

Luft, und bald nimmt ein Wet - ter
 hour, And a tem - pest, ris - ing,

Traum und Blü - then, Schmelz und Duft. —
 Scat - ters dream and leaf and flower. — (E. S. Willcox.)

dim. e rit.

Um Mitternacht.

At Midnight.

(W. Osterwald.)

Op. 16, No 6.
Original key.

Larghetto.

pp *sotto voce*

Um Mit-ter-nacht ruht die
In dreamy night Slum-ber

gan-ze Er-de-nun; doch heim-li-che, stil-le Lie-be wacht
all the earth o'er-flows, Yet keen is of si-lent love the sight:

Vivace ed agitato.

wann könn-te die Lie-be ruhn? Darf sie am lieb-sten Her-zen nicht
Was ev-er for love re- pose? If by the sweet-heart he may not

wei-len, muss sie auf Stur-mes Flü-geln
tar-ry, See him on storm-borne pin-ions

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ei- -len, kann nicht ra- -sten, muss ja- -gen und
hur- -ry, Nev- -er rest- -ing, pur - su- -ing and

Tenore ben marc.

Rea. * Rea. * Rea. * Rea. *

wa- -gen, jauch - zen und kla- - -gen, und sie
dar- -ing, Hop - ing, de - spair- - -ing; And he

Rea. * Rea. * Rea. *

wan- -dert ver - stoh- -len und sacht - um Mit - ter - nacht.
wan- -der - eth view- -less and light - In dreamy night.

Larghetto. pp sotto voce

Rea. *

Um Mit - ter - nacht beim Ster - nen - glanz
In dream - y night, neath star- - ry skies,

pp

*frei im Takt
senza tempo*

*im Takt
a tempo*

schwingt vom La - ger sich em - por zu
From their rest - ing - place they rise, By

p

Rea *

heim - li - cher Lust, zum El - - fen - tanz der
mor - - tals un - seen, in maz - - y dance A

Rea * Rea * Rea *

nächt - li - che Gei - ster - chor.
shad - ow - y throng ad - vance.

Rea * Rea *

Vivace ed agitato.

Nicht der Ge - stor - be - nen Schat - ten und Sche - men, die um ver -
Not of the dead are the phan - toms as - sem - bling, For lost

f

Rea * Rea * Rea *

lo- hearts re - he none are Her - moan - zen sich - ing or grä - trem - men, - bling; nein, No, die le - lov - ing

Tenore ben marc.

ben - souls di - ge, of the lie - liv - ben - de - ing are See - yon - le - der, sucht, Seek - ing was ihr who

feh - wan - - le, - der, sucht and Seek and fin - find, - det, and re - joic - belt and - ing u -

Larghetto. pp sotto voce

lacht nite, um Mit - ternacht. In dreamy night.

pp

Um Mit - ternacht im hei - ssen Traum In dreamy night, in wan - ton dreams

*frei im Takt
senza tempo*

*im Takt
a tempo*

kann nicht ruh'n die See - le mir, sie
My un - rest - ful soul would rove, She

fliegt auf der Wol - - ken gold' - nem Saum, will
flies on the twi - light's gold - en beams, Would

flie - gen, mein Kind, zu dir.
fly - un - to thee, oh love!

Vivace ed agitato.

Oft schon sind sie, die ne - -cki - schen
Oft my way - ward - ly wan - der - ing

Jun - gen, mei - ne Ge - dan - ken zu dir ge -
 fan - cies, Roam - ing a - far un - to thee in -

Rea * Rea * Rea *

drun - gen, um mir von dei - nem ro - lips - si - gen
 tranc - es, Seek on thy ros - y lips for a

Rea * Rea * Rea * Rea *

Mun - de himm - li - sche Kun - de küs - send zu
 to - ken, Dream - ful - ly spo - ken, Kiss - ing thee

Rea * Rea * Rea *

Larghetto.
sotto voce
 rau - ben ver - stoh - len und sacht um Mit - ter - nacht.
 fear - ful - ly, shi - ly and light, In dreamy night. (Dr. Th. Baker.)

pp

pp

Rea *

Umsonst.

In Vain.

(W. Osterwald.)

Op.10, N^o6.
Original key.*Adagio e dolce.*
Langsam und leise.

Des Wal - des Sän - ger sin - - gen, die
The birds sing on — the moun - - tains, The

ro - the Ro - se blüht, die Quel - len rau - schen und
red rose blos - soms gay, And rush - ing, bub - bling

sprin - gen, es ist das al - te Lied. Das
foun - tains Tune forth the well - known lay. Sweet

ped * *ped* * *ped* * *ped* * *ped* *

ped * *ped* * *ped* * *ped* * *ped* *

ped * *ped* * *ped* * *ped* * *ped* *

poco cresc. *pp*

klingt und singt so se - - lig vom se - li - gen, lieb - li - chen
 Na - ture's voice so cheer - y Sings prais-es of beau-ti - ful

poco cresc. *pp*

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

poco cresc.

Mai, und ma - chet mich doch nicht fröh - - lich die
 May, Yet mak - eth my heart not mer - - ry The

poco cresc.

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

pp

lu - sti - ge Me - lo - dei.
 pleasant old rounde - lay. (Diana V. Ashton.)

pp

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

„Vöglein, wohin so schnell?“

“Bird, say, whither thy flight?”

(E Geibel.)

Op.1, No 11.
Original key.

Andante.

Allegretto con grazia.

Vög-lein, wo - hin so schnell? „Nach Nor - den, nach Nor - den!
Bird, say, whith - er thy flight? “Oh, north - ward I'm steer - ing!

p *p* *p*

And. * *And.* * *And.* *

Dort scheint die Son - ne nun so hell, dort ist's nun Früh -
There shines the sun so warm and bright, There is the spring

cresc. *f*

And. * *And.* * *And.* * *And.* * *f*

ling ge - wor - - den.“ Oh
now ap - pear - - ing.” Oh

Più mo -
p

And. * *And.* * *And.* * *And.* * *And.* *

Vög - lein mit den Flü - geln bunt, und wenn du kommst zum
sweet bird with the plu - mage gay, Shouldst hap - ly by the

derato. *cresc.*

p *cresc.*

And. * *And.* * *And.* *

Lin - den - grund, zum Hau - se mei - ner Lie - - - ben, dann
lime - trees stray, Her dwell - ing near, by to - - - ken, Then

pp

sag' ihr, dass ich Tag und Nacht von ihr ge - träumt, an
tell her, that by day and night My dreams and thoughts to

pp

sie ge - dacht, und dass ich treu ge - blie - - ben.
her take flight, And that my faith's un - brok - - en.

mf

Und die Blu - men im Thal grüss' tau - send, tau - send Mal!
To the flow'rs sweet and fair A thou - sand greet - ings bear!

pp *mf*

(Diana V. Ashton.)

Vom Auge zum Herzen.

From Eye to Heart.

(Fr. Rückert.)

Op. 26, No 5.
Original key.

Andantino con moto.

mf

Durch schö-ne Au-gen
The heart that is the

mf

hab' ich in ein schö-nes Herz ge-schaut, — das hat er-
dear-est I have seen thro' love-ly eyes, — And this has

p

ho-ben mei-nen Sinn und mein Ge-müth er-baut. —
giv'n me heart a-gain, And bade my spir-its rise. —

mf

Durch schö-ne Au-gen hab' ich in ein schö-nes Herz ge-
The heart that is the dear-est I have seen thro' love-ly

mf

*Red. **

*Red. **

schaut, — das hat ge - leuch - tet durch mich hin und sanft mich
 eyes, — And this has made the dew to fall, And e'en the

Ped. *

ü - ber - thaut. — Durch schö - ne Au - gen
 sun to rise. — Thro' eyes that are the

Ped. *

hab' ich in ein schö - nes Herz ge - schaut, — da - von ich still - ge - trö - stet
 dear - est I've seen the heart most dear, — And one I shall for ev - er

Ped. *

bin, wenn in der Nacht mir graut. —
 trust, Tho' night and death draw near. — (Henry G. Chapman.)

Ped. *

Waldfahrt.

The Woods.

(F. Körner.)

Allegretto con grazia.

Frisch und leicht.

Conspirito e leggiero.

Op.14, No 3.

Original key.

mf
Im
The

p

Red. *

Wald,
woods
im
are
Wald' ist's
fair, and
frisch und
fresh, and
grün, da
There

mf

Red. * Red. *

we - hen die
way - ing fair
Zwei - ge, die
branch - es, and
Blu - men
flow'rs are
blüh'n, durch die
seen. Through the

mf

Red. *

p

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cresc.

Wip - fel lacht uns in's Herz hin - ein das
 droop - ing boughs, to my heart's de - light, Smile

Him - mel - blau und der Son - nen - schein im
 Heaven's blue sky and the sun - shine bright, In

cresc. *p*

Wald' im küh - len Wal - de.
 wood lands cool and shad - y.

mf

mf

Im Wald' im Wald' ist der Lie - be Reich, da
 The wood - lands fair are the realms of love, There

mf

p

sin - gen die Vög - lein auf je - dem Zweig, da wiegt die
 war - ble the birds on the boughs a - bove; There flow'rs are

Red. * *Red.* *

cresc.

Blu - men ein ko - sen - der Wind, und ich wieg' und kus - se dich,
 rock'd on the whis - per - ing air, And I rock and kiss thee, my

Red. * *Red.* *

p

herz' - ges Kind, im Wäld' im küh - len Wal -
 dar - ling, there, In wood - lands cool and shad -

Red. * *Red.* *

mf

de. y. Glüht roth shines durch die Zwei - ge der
 Red shines through the branch - es the

Red. * *Red.* *

A - bend - schein, und däm - mert lei - se die Nacht her -
 eve-ning glow, And night - steals on - ward, so calm, so

p

Red. *

ein: dann zieh'n wir heim, dann klingt und blüht -
 slow. Gai - ly for home - we then de - part, -

mf

Red. *

Wald - lust, Wald - rau - schen noch durch's Ge - müth vom
 Joy of the wood - lands with - in each heart, Of

cresc.

Red. *

Wald' vom kuh - len Wal - de.
 wood - lands cool and shad - y. (E.M. Ward.)

f

mf

Red. *

„Wandl' ich in dem Wald des Abends.“

“When I walk in dreamy woodlands.”

(H. Heine.)

Larghetto.

Zart und innig. Dolce con affetto.

Op. 39, No 4.

Original key.

The musical score is written in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is in a simple, lyrical style. The score is divided into four systems, each with a vocal line and a piano accompaniment. The tempo is marked 'Larghetto' and the mood is 'Zart und innig. Dolce con affetto.' The dynamic marking is 'mf' (mezzo-forte). The piece is Op. 39, No 4, in the original key of G major.

mf

Wandl' ich in dem Wald des A - bends, in dem
When I walk in dream - y wood - lands, Walk the

mf

con pedale

träu - me - ri - schen Wald, im - mer wan - delt mir zur
woods at e - ven - tide, I can fan - ey thou art

mf

Sei - te dei - ne zärt - li - che Ge - stalt. Ist es
ev - er Walk - ing, dear - est, at my side. Is not

nicht dein wei - sser Schlei - er? nicht dein sanf - tes An - ge -
that the veil - thou wor - est? Is not that thy fair, - pale -

sicht? O - der ist es nur der Mond-schein, der durch
face? Is it moon-light in the for - est Light-ing

Tan - nen-dun - kel bricht? Sind es mei - ne eig - nen
up a lit - tle space? And the tears I know are

mf

Thrä - nen, die ich lei - se rin - nen hör'? O - der
fall - ing, Are they tru - ly tears of thine? Art thou

gehst du, Lieb - ste, wirk - lich wei - nend ne - ben mir ein - her?
weep-ing here be - side me Dear, or are they on - ly mine?
(Henry G. Chapman.)

cresc. *p* *rit.*

„Was pocht mein Herz so sehr?“

“Why beats my heart so loud?”

(After Rob. Burns.)

Op. 9, No. 1.

Original key.

dolce con affetto

Con moto. Zart, innig.

Was pocht mein Herz so sehr? was will im Aug' die
 Why beats my heart so loud? Why do my tears now

sempre p *espress.*

Red. * Red. * Red. *

Thrän, was werd'ich im - mer to - dtenbleich,
 start, Why am I al - ways dead - ly pale,

Red. * Red. * Red. *

seh' ich dich von mir geh'n, seh' ich dich von mir
 When thou from me dost part, when thou from me dost

espress. *p*

Red. * Red. * Red. *

geh'n? Ach! bin ich fern von dir,
 part? Since I am far from thee,

mf

Red. * Red. *

cresc.

wirst du nur lie - ber mir, wo du auch weilst, wo -
 Thou art more dear to me, And tho' time speed, be -

cresc.

ped. * *ped.* *

poco rit.

hin du auch eilst, stets ist mein Herz bei dir.
 fore we meet, Still I shall dream of thee.

mf

a tempo *riten.*

poco rit. *mf* *p*

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

Such' jed' Plätz - chen auf, wo ich einst war und
 In ev - ry peace - ful vale, Where I have been with

a tempo

p *espress.*

ped. * *ped.* *

du! da flüstern mir manch trau - tes Wort
 thee, Man - y a gen - tle word do breathe

p

ped. * *ped.* *

Blu - men und Quel - len zu, Blu - men und Quel - len zu.
 Flow - ers and rills to me, flow - ers and rills to me.

p

espress.

p

Red. * Red. * Red. *

Hoff - nung nur stillt mein Weh, da du so fern von
 Hope grants a joy - ful beam, While thou art far from

mf *cresc.*

mf *cresc.*

Red. *

mir, und wenn ich träum', dass ich dich seh',
 me, And when I dream that thou art near,

p *poco riten.*

poco riten.

ist mir's, ich sei bei dir.
 My heart is full of thee. (Elizabeth Lindner.)

mf *a tempo*

mf *p*

Red. * Red. * Red. *

„Weisst du noch?“

“Dost thou know?”

(Hafis.)

Op. 42, No. 4.
Original key.

Andantino con tenerezza.

mf

Weisst du noch, mein sü-sSES Herz, wie al - les sich hold - be -
Dost thou know, my lit - tle one, how peace - ful and dear - thy -

mf

con pedale

ge - ben zwi - schen dir und mir? Wie zu schel - ten dei - ne Lip - pe
love has al - ways been to me? When for an - ger quiv' - ring - ly thy

rang und doch - Ho - nig - küs - se träu - fel - ten von ihr? Wie auf
lips did part, on - ly lov - ing words could fall from thee. When on

uns der stil - le Blick des Monds - ge - ruht, und in sei - nem stil - len
us the qui - et smile of moon - light fell, all its glo - ry thou didst

Bli - cke_ wir! Wie was sich kein gläu - bi - ges Ge - mü - the träumt, uns die
share with_ me! Did we guess, my lit - tle one, that hap - py eve, how_

cresc.
Huld des Him - mels schenk - te hier?
sweet our fu - ture life_ would be?

cresc. *dolce*

p
Weisst du noch, mein sü - sses Herz, wie
Dost thou know, my lit - tle one, how

p

al - les sich hold_ be - ge - ben zwi - schen dir und mir?
peace - ful and dear_ thy_ love has al - ways been to me?

(Elisabeth Ruecker.)

Widmung.

Dedication.

(Wolfgang Müller.)

Andante con moto.

*Innig. Con affetto.*Op. 14, No 1.
Original key.

mf

O dan - ke nicht für die - se Lie - der, mir ziemt es,
Nay, thank me not that songs I sing thee, Thanks there shall

mf

dank - bar Dir zu sein; Du gabst sie mir, — ich ge - be
be, but they'll be mine! 'Twas thou that gav'st, — I do but

mf *p*

wie - der, was jetzt und einst und e - wig Dein.
bring thee What was and ev - er shall be thine.

mf

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

mf

Dein sind sie al - le ja ge - we - sen, aus Dei - ner
I've look'd in thy dear eyes, and tak - en The truth that

mf

mf *p*

lie - ben Au - gen Licht hab' ich sie treu - lich ab - ge -
there a - lone be - longs; Then tell me not, I was mis -

mf *p*

Red. *

pp

le - sen, kennst Du die eig - nen Lie - der
tak - en, Dost thou not know thine own sweet

pp

f *p*

nicht? kennst Du die eig - nen Lie - der nicht?
songs? Dost thou not know thine own sweet songs?

f *p*

Red. *

(Henry G. Chapman.)

„Wie des Mondes Abbild.“

“As the broken moonbeams.”

(H. Heine.)

Larghetto tranquillo.

Leise, innig, sanft getragen.

Fervente, dolce sostenuto.

Op. 6, No. 2.

Original key.

p

Wie des Mon - des Ab - bild zit - tert in den
As the bro - ken moon - beams trem - ble On the

p dolce

ped. *

wil - den Mee - res - wo - gen, und er sel - ber still und
sea by tem - pests driv - en, While the moon her - self fares

ped. * *ped.* *

poco riten. *a tempo p*

si - cher wan - delt an dem Him - mels - bo - gen, al - so
calm - ly On - ward thro' the vault - of heav - en, E - ven

poco riten. *a tempo p*

ped. *

Copyright, 1907, by G. Schirmer.

wan - delst du, Ge - lieb - te, still und si - cher, und es
 so thy way, my dear one, Calmand sure, the moon's re -

dolcissimo

ped. * *ped.* *

zit - tert nur dein Ab - bild mir im Her - zen, weil mein
 sem - bles, If in me thine im - age wa - vers, 'Tis this

mf

ped. *

eig - nes Herz er - schüt - tert.
 heart of mine that trem - bles. (Henry G. Chapman.)

p

„Willkommen, mein Wald!“

“Now welcome, my wood!”

(O. Roquette.)

Op. 21, No 1.
Original key.

Vivace con spirito.
Frisch und lebhaft.

Will - kom - men, mein Wald, grün - schat - ti - ges
Now wel - come, my wood, green shad - ow - y

con pedale

Haus! durch die Wip - fel schon halt mir dein grü - ssend Ge -
dome! How thy branch - es are mur - m'ring to wel - come me

braus. Wie trink' ich in Zü - gen mich frisch und ge -
home! How grate - ful the draught that shall heal and re -

mf

sund, hier athm' ich Ge - nü - gen aus Her - zens -
store, In - spir - ing my heart till it pine no

cresc. *f.*

grund, aus Her zens - grund.
more, till it pine no more!

crese.

f
Zum gra - si - gen Hang, auf -
Up - mount - ing there swells To

stei - gend vom Thal, drängt der Glo - cken Klang und des
me - on the height The re - sound - ing of bells Thro' the

mf
A - bends Strahl, und es rauscht in der Ei - che hoch -
sun - set light; And the breez - es on - wing - ing Tall

stre - ben - dem Baum, im grü - nen Be - rei - che ein
oak - trees a - mong, In shad - ow are sing - ing Their

cresc.

Lie - des - traum, ein Lie - des -
dream - ful song, their dream - ful

f

cresc.

traum. Den Blu - men ge -
song. Where flow - ers a -

f

selt auf Ra - sen und Moos, tief schau' ich die
bound, On grass - es I lie, And gaze all a -

Welt und den Him - mel wie gross! Und ich träu - me im
 round On the earth and the sky. — And I dream in the

Schwei - gen der schat - ti - gen Ruh', den Him - mel mein
 si - lence And shad - ow a - lone, — That heav'n is a -

ei - gen, die Er - de da - zu, die Er -
 round me, And earth all my own, and earth

de da - zu!
 all my own! (Dr. Th. Baker.)

Wonne der Wehmuth.

Bliss of Melancholy.

(Goethe.)

Op. 33, No 1.

Original key.

Larghetto.

p

Trock - - - net
Dry - - - ye

p
con pedale

nicht, - - - trock - - - net
not, - - - dry - - - ye

nicht - - - Thrä - - - nen der e - - - wi - - - gen
not - - - tears of un - - - dy - - - ing af -

Lie - - - be! Ach! nur - - - dem
fec - - - tion! Ah! to - - - the

mf

halb - ge - trock - ne - ten Au - ge, wie ö - de, wie
 half - dried eye - lid on - ly how bar - ren, how

totd die Welt ihm er - scheint! Trock - net
 dead the u - ni - verse seems! Dry ye

nicht, trock - net nicht
 not, dry ye not

Thrä - nen un - glück - li - cher Lie - be!
 tears of un - for - tu - nate love! (Diana V. Ashton.)

„Zwei welke Rosen.“

“Two faded roses.”

(M. Waldau.)

Op. 13, N^o 1.
Original key.

Andantino.

pp *Leise. dolce*

Zwei wel-ke Ro-sen träu-men im San-de zum letz-ten-mal, es
Two fad-ed ros-es dream-ing, Lay scat-ter'd up-on the ground, And

pp

pp

fun-kelt auf ih-ren Säu-men der A-bend-son-ne Strahl.—
on their dead pet-als gleam-ing The eve-ning sun-shone down.—

pp

pp

mf *Sehr warm*
con calore

„Mich hat die Brautge-tra-gen an
“Once hath the fair-bride worn—me, To

mf

glück - ge-schwell-ter Brust, — als ih - re Pul - se ge - schla - gen das
 deck - her heav - ing breast, — When ev - er - y pulse was re - peat - ing The

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

Lied der höch-sten Lust!“ —
 song of hap - pi - ness!” —

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

f Tempo I. *p*

„Er leg - te beim Kerzen - schei - ne mich
 “He placed, by the ta - per’s glim - mer, Me

Adagio.

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

Ped. * *Ped.* *

pp *f* *p*

ihr auf den blei - chen Mund; sie lag - im schwarzen Schrei - ne und
o - ver her pale cold brow; She lay - with - in her cof - fin, The

pp *f* *p*

Real *

pp *lunga pp*

bald im schwarzen Grund!“ Zwei welke Ro - sen träu - men im San - de zum letz - ten -
dark grave claims her now.” Two fad - ed ros - es dreaming, Both lay in the sand - y

pp *lunga pp*

Real *

poco riten.

mal, ver - lo - schen auf ih - ren Säu - men ist lei - se der letz - te Strahl.
way, And o - ver their pet - als gleaming Ex - pir'd the last sun - light ray. (Diana V. Ashton.)

poco riten.

Real *