

FIFTY SONGS
BY ROBERT SCHUMANN

108815

FIFTY SONGS BY ROBERT SCHUMANN

EDITED BY

W. J. HENDERSON

FOR LOW VOICE



BOSTON: OLIVER DITSON COMPANY

NEW YORK: CHAS. H. DITSON & CO. CHICAGO: LYON & HEALY

PHILADELPHIA: J. E. DITSON & CO.

COPYRIGHT, 1903, BY OLIVER DITSON COMPANY

D. B. UPDIKE, THE MERRYMOUNT PRESS, BOSTON

CONTENTS

		PAGE
Op. 24	No. 2. I fain would Forth, I'd fain be Free (<i>Es treibt mich hin</i>)	1
	No. 3. We walked under Woodland Arches (<i>Ich wandelte unter den Bäumen</i>)	4
	No. 5. Lovely Cradle of my Sorrow (<i>Schöne Wiege meiner Leiden</i>)	7
	No. 9. With Myrtle and Roses (<i>Mit Myrthen und Rosen</i>)	13
Op. 25	No. 1. Dedication (<i>Widmung</i>)	19
	No. 3. The Almond Tree (<i>Der Nussbaum</i>) in F	23
	No. 7. The Lotus Flower (<i>Die Lotosblume</i>) in E♭	28
	No. 15. My Soul is Dark (<i>Mein Herz ist schwer</i>)	30
	No. 23. Out over the Forth (<i>Im Westen</i>)	36
	No. 24. Thou'rt Lovely as a Flower (<i>Du bist wie eine Blume</i>)	38
Op. 27	No. 4. The Jasmine Tree (<i>Jasminenstrauch</i>)	40
Op. 35	No. 3. Wanderer's Song (<i>Wanderlied</i>) in G	42
	No. 8. Silent Love (<i>Stille Liebe</i>)	48
	No. 10. Silent Tears (<i>Stille Thränen</i>)	51
	No. 12. Bygone Pleasures (<i>Alte Laute</i>)	56
Op. 36	No. 4. To the Sunshine (<i>An den Sonnenschein</i>)	58
Op. 39	No. 2. Intermezzo (<i>Intermezzo</i>)	61
	No. 3. In the Forest (<i>Waldesgespräch</i>)	63
	No. 5. Moonlight (<i>Mondnacht</i>) in D	67
	No. 6. In a Fair and Foreign Land (<i>Schöne Fremde</i>)	70
	No. 8. Memories (<i>In der Fremde</i>)	73
	No. 12. Spring Night (<i>Frühlingsnacht</i>)	76
Op. 40	No. 1. March Violets (<i>Märzveilchen</i>)	79
	No. 5. Love's Secret Lost (<i>Verrathene Liebe</i>)	82
Op. 42	No. 1. Since mine Eyes beheld him (<i>Seit ich ihn gesehen</i>)	85
	No. 2. He, the Noblest of the Noble (<i>Er, der herrlichste von Allen</i>)	88
	No. 3. I Dare Not, Cannot Believe It (<i>Ich kann's nicht fassen, nicht glauben</i>)	94
	No. 4. Thou Ring upon my Finger (<i>Du Ring an meinem Finger</i>)	98
	No. 6. Dearest Love, why gaze? (<i>Süsser Freund, du blickest</i>)	102
	No. 8. Now hast thou turned my Joy to Bitt'rest Pain (<i>Nun hast du mir den ersten Schmerz gethan</i>)	106
Op. 48	No. 1. 'T was in the Lovely Month of May (<i>Im wunderschönen Monat Mai</i>)	109
	No. 2. Where'er my Tears are falling (<i>Aus meinen Thränen spruessen</i>)	111
	No. 3. The Rose and the Lily, the Sun and the Dove (<i>Die Rose, die Lilie, die Taube, die Sonne</i>)	112
	No. 4. When gazing in thine Eyes so Dear (<i>Wenn ich in deine Augen seh'</i>)	114
	No. 7. I'll not Complain (<i>Ich grolle nicht</i>)	116
	No. 9. Now we've Piping and Pleasure (<i>Das ist ein Flöten und Geigen</i>)	119
	No. 11. A Youth oft Loves a Maiden (<i>Ein Jüngling liebt ein Mädchen</i>)	123
	No. 13. In Dreams my Tears were falling (<i>Ich hab' im Traum geweinet</i>)	125
	No. 14. All Night long I'm Dreaming (<i>Allnächtlich im Traume</i>)	128
	No. 16. The Songs of Bitter Sorrow (<i>Die alten, bösen Lieder</i>)	131
Op. 49	No. 1. The Two Grenadiers (<i>Die beiden Grenadiere</i>) in A♭	136
Op. 51	No. 2. In the Garden (<i>Volksliedchen</i>)	142
	No. 3. Wherefore should I Wander? (<i>Ich wand're nicht</i>)	145
Op. 77	No. 5. Messages (<i>Aufträge</i>)	150
Op. 79	No. 13. The Sand-Man (<i>Der Sandmann</i>)	156
	No. 14. Ladybird (<i>Marienwürmchen</i>)	161
	No. 24. 'T is Spring (<i>Er ist's</i>)	164
	No. 27. Snow-Bells (<i>Schneeglöckchen</i>)	167
Op. 125	No. 4. A Young Folks' Song (<i>Jung Volkers Lied</i>)	169
Op. 127	No. 2. Thy Face so Fair (<i>Dein Angesicht</i>)	172

INDEX

[ENGLISH]

[GERMAN]

	PAGE		PAGE
All Night long I'm Dreaming. Op. 48, No. 14	128	Allnächtlich im Traume. Op. 48, No. 14	128
Almond Tree, The. Op. 25, No. 3	23	Alte Laute. Op. 35, No. 12	56
Bygone Pleasures. Op. 35, No. 12	56	Alten, bösen Lieder, Die. Op. 48, No. 16	131
Dearest Love, why gaze? Op. 42, No. 6	102	An den Sonnenschein. Op. 36, No. 4	58
Dedication. Op. 25, No. 1	19	Aufträge. Op. 77, No. 5	150
He, the Noblest of the Noble. Op. 42, No. 2	88	Aus meinen Thränen sprissen. Op. 48, No. 2	111
I Dare Not, Cannot Believe It. Op. 42, No. 3	94	Beiden Grenadiere, Die. Op. 49, No. 1	136
I fain would Forth, I'd fain be Free. Op. 24, No. 2	1	Das ist ein Flöten und Geigen. Op. 48, No. 9	119
I'll not Complain. Op. 48, No. 7	116	Dein Angesicht. Op. 127, No. 2	172
In a Fair and Foreign Land. Op. 39, No. 6	70	Du bist wie eine Blume. Op. 25, No. 24	38
In Dreams my Tears were falling. Op. 48, No. 13	125	Du Ring an meinem Finger. Op. 42, No. 4	98
In the Forest. Op. 39, No. 3	63	Er, der herrlichste von Allen. Op. 42, No. 2	88
In the Garden. Op. 51, No. 2	142	Er ist's. Op. 79, No. 24	164
Intermezzo. Op. 39, No. 2	61	Es treibt mich hin. Op. 24, No. 2	1
Jasmine Tree, The. Op. 27, No. 4	40	Frühlingsnacht. Op. 39, No. 12	76
Ladybird. Op. 79, No. 14	161	Ich grolle nicht. Op. 48, No. 7	116
Lotus Flower, The. Op. 25, No. 7	28	Ich hab' im Traum geweinet. Op. 48, No. 13	125
Lovely Cradle of my Sorrow. Op. 24, No. 5	7	Ich kann's nicht fassen, nicht glauben. Op. 42,	
Love's Secret Lost. Op. 40, No. 5	82	No. 3	94
March Violets. Op. 40, No. 1	79	Ich wandelte unter den Bäumen. Op. 24, No. 3	4
Memories. Op. 39, No. 8	73	Ich wand're nicht. Op. 51, No. 3	145
Messages. Op. 77, No. 5	150	Im Westen. Op. 25, No. 23	36
Moonlight. Op. 39, No. 5	67	Im wunderschönen Monat Mai. Op. 48, No. 1	109
My Soul is Dark. Op. 25, No. 15	30	In der Fremde. Op. 39, No. 8	73
Now hast thou turned my Joy to Bitt' rest Pain.		Intermezzo. Op. 39, No. 2	61
Op. 42, No. 8	106	Jasminenstrauch. Op. 27, No. 4	40
Now we've Piping and Pleasure. Op. 48, No. 9	119	Jung Volkers Lied. Op. 125, No. 4	169
Out Over the Forth. Op. 25, No. 23	36	Jüngling liebt ein Mädchen, Ein. Op. 48, No. 11	123
Rose and the Lily, the Sun and the Dove, The.		Lotosblume, Die. Op. 25, No. 7	28
Op. 48, No. 3	112	Marienwürmchen. Op. 79, No. 14	161
Sand-Man, The. Op. 79, No. 13	156	Märzveilchen. Op. 40, No. 1	79
Silent Love. Op. 35, No. 8	48	Mein Herz ist schwer. Op. 25, No. 15	30
Silent Tears. Op. 35, No. 10	51	Mit Myrthen und Rosen. Op. 24, No. 9	13
Since mine Eyes beheld him. Op. 42, No. 1	85	Mondnacht. Op. 39, No. 5	67
Snow-Bells. Op. 79, No. 27	167	Nun hast du mir den ersten Schmerz gethan. Op.	
Songs of Bitter Sorrow, The. Op. 48, No. 16	131	42, No. 8	106
Spring Night. Op. 39, No. 12	76	Nussbaum, Der. Op. 25, No. 3	23
Thou Ring upon my Finger. Op. 42, No. 4	98	Rose, die Lilie, die Taube, die Sonne, Die. Op. 48,	
Thou'rt Lovely as a Flower. Op. 25, No. 24	38	No. 3	112
Thy Face so Fair. Op. 127, No. 2	172	Sandmann, Der. Op. 79, No. 13	156
'T is Spring. Op. 79, No. 24	164	Schneeglöckchen. Op. 79, No. 27	167
To the Sunshine. Op. 36, No. 4	58	Schöne Fremde. Op. 39, No. 6	70
'T was in the Lovely Month of May. Op. 48, No. 1	109	Schöne Wiege meiner Leiden. Op. 24, No. 5	7
Two Grenadiers, The. Op. 49, No. 1	136	Seit ich ihn gesehen. Op. 42, No. 1	85
Wanderer's Song. Op. 35, No. 3	42	Stille Liebe. Op. 35, No. 8	48
We walked under Woodland Arches. Op. 24, No. 3	4	Stille Thränen. Op. 35, No. 10	51
When gazing in Thine Eyes so Dear. Op. 48,		Süsser Freund, du blickest. Op. 42, No. 6	102
No. 4	114	Verrathene Liebe. Op. 40, No. 5	82
Where'er my Tears are falling. Op. 48, No. 2	111	Volkliedchen. Op. 51, No. 2	142

[ENGLISH]		[GERMAN]	
	PAGE		PAGE
Wherefore should I Wander? Op. 51, No. 3	145	Waldesgespräch. Op. 39, No. 3	63
With Myrtle and Roses. Op. 24, No. 9	13	Wanderlied. Op. 35, No. 3	42
Young Folks' Song, A. Op. 125, No. 4	169	Wenn ich in deine Augen seh'. Op. 48, No. 4	114
Youth oft Loves a Maiden, A. Op. 48, No. 11	123	Widmung. Op. 25, No. 1	19



Robert Lohmann

ROBERT SCHUMANN

(BORN JUNE 8, 1810; DIED JULY 29, 1856)



SCHUBERT, Schumann, Franz and Brahms are conceded to be the four great masters of song composition. The extraordinary fecundity of the genius of the first of these four, the marvellous felicity and fruitfulness of his melodic invention, have by no means obscured the merits of the other three, but have rather served to fix attention upon those excellences by which these others are distinguished. The songs of Schumann differ from those of Schubert much as the men differed. Schubert wrote in the full flood of an inspiration which fed chiefly on itself. He sang like a bird and made music because he was music personified. Schumann, on the other hand, sang out his own life and thought. His piano pieces and his symphonies are chapters in a musical autobiography, and in this same history of his own soul the songs form a vital chapter. A maker of programme music was Schumann from first to last, and the programme was almost always an emotional one, drawn from his own experience. In the early period of his career, when he found the piano adequate to the embodiment of his ideas, fancy and imagination furnished most of the conceptions to be revealed in tone pictures; but later, when a long-cherished passion, which at first had seemed utterly vain, approached its reward, he turned to the more intimate, personal and direct medium of the song.

Schumann began his musical career as a pianist, and no composer shows a more complete understanding of that instrument than he. Impatient of restriction, vigorously original in fancy, moved deeply by the music of Bach and the prose of Jean Paul, yet never a slave to the authority of older masters, he struck out new paths in piano composition and enriched the domain of the instrument with a novel variety of technic. If it were not for the perfect poetry of such compositions

as the *Papillons* and the *Carnaval*, one might almost be justified in saying that Schumann's mastery of the piano was most precious through its contribution to his songs. But it was while he was studying the piano in the home of Friedrich Wieck in Leipzig that he learned to love his teacher's daughter, Clara. For four years he suffered torments of doubt while a relentless father opposed his suit. At length in September, 1840, he married Clara in spite of her father. It was in that year, when he saw the fruition of his hopes at hand, that he poured out his soul in song. He had set a few songs of Byron in 1828, but his real song-writing began in 1840, and in that year he made one hundred and thirty-eight songs, of which not more than a score could be spared. That year is known to Schumann lovers as the "great song year," and had this master never produced a measure of music beyond the fruit of that twelvemonth, he would still be ranked among the most gifted of composers.

He felt the deepest artistic joy in his new field. He was thrilled through with the delight of creation. On February 19 he wrote to a friend: "I am now writing nothing but songs, great and small. I can hardly tell you how delightful it is to write for the voice as compared with instrumental composition, and what a stir and tumult I feel within me when I sit down to it. I have brought forth quite new things in this line." On February 24 he wrote to his beloved Clara: "Since yesterday morning I have written twenty-seven pages of music (something new), of which I can tell you nothing more than that I laughed and wept for joy after composing them." This was the set of twenty-six songs called *Die Myrthen*, opus 25, of which six will be found in this volume. He had already written the nine songs of opus 24,—the text being a series of lyrics by Heinrich Heine,—

and had dedicated them to the famous singer, Pauline Garcia. These were Schumann's first published songs, and they were issued to the world in May, 1840.

In the great song year he created also the five songs of opus 27, *Lieder und Gesänge*, published in May, 1849; opus 29 and opus 30, each consisting of three poems by Emanuel von Geibel, the former published in March and the latter in April, 1841; opus 31, three songs of Chamisso, published in April, 1841; opus 33, six songs for male quartet; opus 34, four duets for soprano and tenor; opus 35, twelve poems of Justinus Kerner, published in July, 1841; opus 36, six poems of Reinick, published in August, 1841; opus 37, twelve poems from Rückert's *Liebesfrühling* (the second, fourth and eleventh set by Clara Schumann), published in November, 1841; opus 39, a cycle of twelve songs by Joseph von Eichendorff, published September, 1842; opus 40, five songs, four by Hans Christian Andersen and one by Chamisso, published October, 1842; opus 42, Chamisso's *Frauenliebe und Leben* (*Woman's Love and Life*), eight songs, published August, 1843; opus 43, three duets, published May, 1844; opus 45, three romances and ballads, two by Heine and one by Eichendorff, published January, 1844; opus 48, *Dichterliebe* (*Poet's Love*) from Heine's *Book of Songs*, sixteen songs, published September, 1844; opus 49, three songs, texts by Heine and Fröhlich, published July, 1844; and opus 53, three songs by J. G. Seidl, Wilhelmine Lorenz and Heine, published October, 1845.

Schumann's production of songs did not end here. The opus numbers run as high as 142, composed in 1852, and published in February, 1858 but little of notable worth was produced after 1840. Schumann recognized the importance of the work of that year, and realized that he had given the world his most admirable songs. He wrote to a critic: "In your essay on song-writing it has somewhat distressed me that you should have placed me in the second rank. I do not ask to stand in the first, but I think I have some pretensions to a place of my own." To a friend who spoke of the year's product as "promising,"

he said, "I cannot venture to say that I shall produce anything further in the form of songs, and I am satisfied with what I have done."

The deep joy of his married life sent Schumann in search of new means of expression for the powerful emotions rising within him. He felt, as it were, the need of a more pealing voice than that of the song, and hence he turned his attention to orchestral composition. In the year 1841 he composed the symphonies in B flat and D minor and the *Overture, Scherzo and Finale*—a symphony without a slow movement. The first movement of his great piano concerto was also written in this year. In subsequent years he returned to the song form, but he rarely again produced such *lieder* as those of the great song year. Of the fifty songs in this volume only nine were composed after 1840, and it is safe to say that even the large body of Schumann enthusiasts have seldom heard in public more than a score of songs contained in the third and fourth volumes of the Clara Schumann edition. Occasionally the composer had bursts of his early inspiration, and then he produced such gems as *Aufträge* (*Messages*) and the *Jung Volkers Lied* (*A Young Folks' Song*).

To grasp the full import of Schumann's achievements as a song-writer is easier for us than it was for his contemporaries. To us the whole significance of the early years of musical romanticism is now apparent. Those years were filled with a splendid artistic revolt against the cold and sculpturesque formulas of an outworn school. Those who had been laboring to make music an art of purely external beauty had reached the boundary of their movement, and the young spirits of the day demanded progress. This was possible only along the lines indicated unconsciously and without reformatory intent by Mozart when he gave the world his German opera, *Die Zauberflöte* (*The Magic Flute*), and his jewel of a song, *Das Veilchen* (*The Violet*). If music was to express the inner life of man, it must be by a reconstruction of forms to meet the variations of emotion. Beethoven bridged the chasm between symphonic movements, and Schubert in his *Erlkönig* (*Erlking*)

showed the world how a song for a single voice might be a drama. In *Das Veilchen* Mozart had thrown over the old strophic form, in which a single tune served for every stanza, and by altering his melody here and there, to meet the demands of changing sentiment, led the way directly toward the *durchcomponirtes Lied*. In this form the music is made the true handmaid of the text. It follows the meaning of the poet and strives to express it. The words are no longer mere pegs upon which to hang tunes. In a word its relation to the old strophic song is precisely that of the Wagnerian drama to the Italian opera of the Donizetti period.

The art song, as it has been called for want of a better English description, did not spring, Minerva-like, from the head of Schubert. In the field pointed out by Mozart many futile experiments were made before the first master of the new region arrived. Schubert, however, opened an entirely new vein when he gave to the world his wonderful *Gretchen am Spinnrade* (*Gretchen at the Spinning-wheel*), written at the age of seventeen, and *Erlkönig*, produced a year later. The preëminence of Schubert's songs lies in their complete absorption of the fundamental spirit of modern music—detailed and exhaustive dramatic expression. Let the hearer follow the details of the two songs just mentioned and note the immense breadth and depth of the tone painting in the accompaniments, the exquisite eloquence of the harmonic treatment, the perfect truth of the declamatory setting of the words, and the union of all these elements of composition in the formation of a musical mood-picture which lays bare the very heart of the poem. To study and master the secrets of these two *lieder* alone is to get an insight into the whole nature and purpose of modern song.

Schumann's songs stand beside Schubert's in their inclusion of all the elements which go to make songs great. The difference between the lyrics of these two masters is what might be expected from the personalities of the two men. Not often so vivid and spontaneous as Schubert's, the songs of Schumann are more continent, more intellectual, more profound, more suggestive. What

they lack in power of exaltation they supply in depth and restfulness of conviction. As one commentator has said: "His songs are the very breath of poetry elevated by austere thought. . . . With scrupulous art he reproduces all that runs in the poet's mind, be it ever so subtle and delicate, but permeates it with a deeper shade of meaning."

The salient external characteristic of Schumann's songs is the extraordinarily fine treatment of the accompaniment. This is undoubtedly the outcome of the author's long experience as a piano composer before entering the field of song. Here, however, the difference between his work and that of Schubert is by no means superficial. It requires some artistic insight to perceive the real line of demarcation between the two, for Schubert, too, knew well how to utilize the piano, as may be seen in the wonderful rushing figure of the *Erlkönig* accompaniment. But a brief study of the instrumental parts of such songs as *Der Nussbaum* (*The Almond Tree*), p. 23, *Das ist ein Flöten und Geigen* (*Now we've Piping and Pleasure*), p. 119, and *Aufträge* (*Messages*), p. 150, will serve to disclose the true Schumannesque treatment of the piano part.

In the first of these songs the piano is utilized to complete a melodic phrase, which is at first left unfinished by the voice. Only at the very close of the lyric does the voice intone the final cadence of that phrase with an effect made inexpressibly beautiful by reason of the long delay. In the second of the numbers named the piano is the real exponent of the thought lying behind the text, while the voice is, as it were, a commentator. This is a method which for external description cannot be excelled, because the possibilities of instrumental figuration in imitative writing are much greater than those of a solo voice. In *Aufträge* the piano plays an accompaniment pure and simple, but one devised with the genius of a master of romantic composition for the instrument. The piano perfectly supports the voice, but at the same time amplifies and intensifies the significance of the charming melody allotted to the singer. It is one of Schumann's happiest inspirations, yet it is not always sung by

singers to whose voice and style it is adapted.

Again in many songs Schumann uses the piano to provide beautiful and expressive preludes and postludes. In some songs the eloquence of the piano in the postlude is so great as to make this the most important part of the lyric. For an example of this let the reader examine the exquisite instrumental coda to *Die alten, bösen Lieder* (*The Songs of Bitter Sorrow*), p. 131. This is, indeed, the coda of the entire cycle, and it is the most fragrant blossoming of this branch of Schumann's art. But Schumann also knew when to subordinate the piano so much as to make it a mere background. Note the wonderful effect of the soft chords in *Ich hab' im Traum geweinet* (*In Dreams my Tears were falling*), p. 125. In short, as Dr. Spitta has admirably said in his fine article in Grove's *Dictionary of Music*, in "Schumann's songs the proper function of the pianoforte is to reveal some deep and secret meaning which it is beyond the power of words, even of sung words, to express."

That Schumann found the true mission of the song may readily be learned by an examination of the texts which he chose for setting. He never failed to select words embodying the true lyric spirit, the voicing of nature and love. The field of human emotion and thought as viewed through the eyes of youth was the theatre of his fancy, and he found abundant material for his inspiration in the splendid outpour of lyric poetry from the young romanticists of Germany. Eichen-dorff's contemplations of nature touched his mind no less than Heine's marvellous analyses of feeling; and when he came to the setting of Chamisso's persuasive verses in the cycle entitled *Frauenliebe und Leben*, opus 42, he unquestionably opened up a wealth of emotion not altogether disclosed by the poet.

When it was necessary to be humorous, Schumann had a fund of humor quite irresistible. Note the genuine humor of *Ein Jüngling liebt ein Mädchen* (*A Youth oft Loves a Maiden*), p. 123, and the bewitching archness of *Aufträge*, p. 150. Such things are the conceptions of a true master laboring in a most congenial field, and all contentions

that Schumann was merely a follower of Schubert must fail in the presence of such convincing demonstrations of power and originality. Schumann was always a romanticist, and he was unceasingly introspective. He looked into his own heart and wrote, and this is the great secret of the universal appeal of his songs.

Students of his songs should never lose sight of the fact that the master's whole aim was a satisfying embodiment of the poet's thought. For this reason in singing these songs the greatest attention should be paid to the enunciation of the text and with this to a faithful reproduction of the musical accentuation. Schumann was a master of the art of declamation, and his music should never be distorted. The rhythm, the accent, the phrasing, should be religiously followed. With proper attention to these details and a respectable performance of the accompaniment, singers cannot fail to command the sympathies of their hearers with these songs.

Schumann was especially happy in the treatment of the song cycle. Here his command of romantic expression was coupled most beautifully with his instinct for organic unity. Variety in unity is found in his song cycles just as it is in his matchless piano cycles, *Papillons* and the *Carnaval*. Of all the song cycles which he set the most admirable is undoubtedly the *Dichterliebe*, opus 48. The text is taken from Heine's *Buch der Lieder*, and the sixteen poems, without attempting to recite a narrative, contain a whole heart history. As the *Frauenliebe und Leben* was an exposition of woman's soul, the *Dichterliebe* lays bare that of man's. With our knowledge of the experiences through which Schumann passed in the year 1840, in which these songs were composed, we are justified in believing that they sound a personal note of the deepest significance. They are the highest flight of Schumann's genius in the department of song-writing, and they stand among the choicest treasures of lyric art. Perfect in the adaptation of the materials of musical expression to the end in view, eloquent with the sincerity of a direct appeal, united by a subtle organic union which defies definition, these songs move us more and

more at each successive hearing. The editor hesitated long before deciding to omit part of this lovely cycle in order to make room for other essential examples of Schumann's genius.

The other cycles from which selections have been made for this volume are opus 35, Twelve Poems by Justinus Kerner; opus 36, Six Poems by Robert Reinick, and opus 39, *Liederkreis*, by Joseph von Eichendorff. The other songs are taken from small collections with texts by various authors. Schumann occasionally manufactured cycles by bringing together poems from different sources and arranging them so that they had some

slight connection. This is the case especially with opus 25, *Die Myrthen*. This cycle contains twenty-six songs with texts by Goethe, Heine, Rückert, Mosen, Burns, Byron and Moore, yet such is the peculiar significance of Schumann's music that there actually seems to be some connection running through the series.

The editor believes that this volume contains the best songs of Schumann. It certainly contains all that are habitually sung by the most accomplished exponents of the *lieder* form, together with some infrequently heard, but well worthy of association with the others.

New York, April, 1903.

A handwritten signature in cursive script, reading "H. J. Henderson." The signature is written in dark ink and is positioned to the right of the main text block.

BIBLIOGRAPHY

In English

- FINCK, HENRY T.: *Songs and Song Writers*. New York, 1900
- FULLER-MAITLAND, J. A.: *Schumann*. London, 1884
- GRIEG, EDVARD: Robert Schumann. Article in *Century Magazine*, Vol. XLVII. New York, Jan., 1894
- HADOW, W. H.: *Studies in Modern Music*. (First Series, Berlioz, Schumann, Wagner.) London and New York, 1893
- JANSEN, F. GUSTAV (*Editor*): *The Life of Robert Schumann told in his Letters*. Translated from the German by May Herbert. London, 1890
- PATTERSON, ANNIE W.: *Schumann*. London and New York, 1903
- REISSMANN, AUGUST: *Robert Schumann's Life and Works*. Translated by A. L. Alger. London, 1886
- SCHUMANN, CLARA (*Editor*): *Early Letters of Robert Schumann (1827-1835)*. Translated by May Herbert. London, 1888
- SCHUMANN, ROBERT: *Music and Musicians*, 2 vols. Translated by Fanny Raymond Ritter. New York, 1877 and 1880
- SPITTA, PHILIPP: Robert Schumann. Article in *Grove's Dictionary of Music and Musicians*. London, 1890
- WASIELWSKI, JOS. WILH. VON: *Life of Robert Schumann*. Translated by A. L. Alger, Boston, 1871

In German and French

- ABERT, HERMANN: *Robert Schumann*. Berlin, 1903
- LITZMANN, BERTHOLD: *Clara Schumann. Ein Künstlerleben nach Tagebüchern und Briefen*. Leipzig, 1902
- MESNARD, LÉONCE: *Un Successeur de Beethoven*. Paris, 1876
- REIMANN, HEINRICH: *Robert Schumann's Leben und Werke*. Leipzig, 1887
- REISSMANN, AUGUST: *Robert Schumann. Sein Leben und seine Werke*. Berlin, 1865. (*Also in English*)
- SPITTA, PHILIPP: *Ein Lebensbild Robert Schumann's*. Leipzig, 1882
- WASIELWSKI, JOS. WILH. VON: *Robert Schumann, seine Biographie*. Dresden, 1858. (*Also in English*)



FIFTY SONGS
BY ROBERT SCHUMANN



I FAIN WOULD FORTH, I'D FAIN BE FREE

(ES TREIBT MICH HIN)

(Composed in 1840)

(Original Key, B minor)

HEINRICH HEINE (1799-1856)

Translated by Frederic Field Bullard

ROBERT SCHUMANN, Op. 24, No. 2

Vivace (Sehr rasch)

VOICE

I fain would forth, I'd
Es treibt mich hin, es

PIANO

f *p*

meno mosso (langsamer)

fain be free! And few are the hours Ere I haste to her
treibt mich her! Nach we-ni-gen Stun-den dann soll ich sie

rit. *a tempo*

bow-ers, To her, to the fair-est of earth's fair flow-ers.
schau-en, sie sel-ber, die schön-ste der schö-nen Jung-frau-en.

rit. *a tempo* *f*

O heart, poor heart, why beat so fast? The
Du ar-mes Herz, was pochst du schwer? Die

p

hours are a la - zy and lag - ging folk: Va - grant are the
 Stun - den sind a - ber ein fau - les Volk! Schlep - pen sich be -

ways they're wend - ing, Crawl - ing, gap - ing, nev - er end - ing.
 hag - lich trä - ge, Schlei - chen gäh - nend ih - re We - ge;

Has - ten, then, you lag - ging folk?
 tum - mle dich, du fau - les Volk!

rit. *f* *a tempo*

Cad. *

Swift - ly, more swift - ly my spir - it would move!
 To - ben - de Ei - le mich trei - bend er - fasst.

p

p rit. - *rit.*

Ah! but the hours know noth - ing of lov - ers, Noth - ing, noth - ing,
 A - ber wohl nie - mals lieb - ten die Ho - ren, nie - mals, nie - mals

p rit. - *rit.*

f a tempo

noth - ing of lov - ers! Se - cret - ly sworn in a com - pact, each
 lieb - ten die Ho - ren; heim - lich im grau - sa - men Bun - de ver -

a tempo

hov - ers, Cru - el - ly mock - ing th'im - pa - tience of love.
 schwo - ren, spot - ten sie tück - isch der Lie - ben - den Hast.

f *f* *f* *f* *f*

WE WALKED UNDER WOODLAND ARCHES

(ICH WANDELTE UNTER DEN BÄUMEN)

(Composed in 1840)

(Original Key, B)

ROBERT SCHUMANN, Op. 24, No. 3

HEINRICH HEINE (1799-1856)

Translated by Frederic Field Bullard

Poco adagio (Ziemlich langsam)

PIANO

p

p

We walked un - der wood - land arch - es, My
Ich wan - del - te un - ter den Bäu - men mit

grief and I, a - lone; Till long - for - got - ten mem - ries A -
mei - nem Gram al - lein; da kam das al - te Träu - men und

rit. *mf*

woke in my heart of stone. "Who
schlich mir ins Herz hin - ein. Wer

rit.

a tempo

taught you the song you are sing - ing, Ye larks with your wings heav - en -
 hat euch dies Wört - lein ge - leh - ret, ihr Vög - lein in luf - ti - ger

a tempo

p set? For - bear! for my heart you're wring - ing With grief that I fain would for -
 Hök? Schweigt still, wenn mein Herz es hö - ret, dann thut es noch ein - mal so

rit. *3* *3*

rit.

Più lento (Langsamer) *p*

get."
 weh. "There came a young girl thro' the mead - ow; She
 „Es kam ein Jung - frau - lein ge - gan - gen, die

rit. *pp*

rit. *3* *a tempo* *3* *3*

sang it clear and strong, And each of us song - sters who heard her Did
 sang es im - mer fort, da ha - ben wir Vög - lein ge - fan - gen das

a tempo

rit. *mf* Tempo I

learn the self - same song." — "Oh, sing me the song — no lon - ger, Ye
hüb - sche, gold' - ne Wort. — *Das sollt ihr mir nicht — er - zäh - len, ihr*

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a triplet of eighth notes, followed by a quarter note and a half note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked 'Tempo I' and the dynamics are 'rit.' and 'mf'.

birds that know — not grief. Though fain you would ban - ish my sor - row,
Vög - lein wun - der - schlau; ihr wollt mei - nen Kum - mer mir steh - len,

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment features a more active bass line. The tempo remains 'Tempo I'.

rit.

No one can bring me re - lief, — No one can bring me re - lief?"
ich a - ber Nie - man - dem trau, — ich a - ber Nie - man - dem trau.

p *rit.* *mf* *a tempo*

The third system shows the vocal line and piano accompaniment. The vocal line has a more melodic and expressive quality. The piano accompaniment is marked 'p' and 'rit.', and then 'mf' and 'a tempo'.

rit.

The fourth system consists of piano accompaniment. It features a complex and expressive melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'rit.'.

LOVELY CRADLE OF MY SORROW

(SCHÖNE WIEGE MEINER LEIDEN)

(Composed in 1840)

(Original Key, E)

HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook

ROBERT SCHUMANN, Op. 24, No 5

VOICE

Con moto (*Bewegt*) *p*

Love - ly cra - dle of my sor-row,
Schö - ne Wie - ge mei - ner Lei - den,

PIANO

p

Love - ly grave of all my rest, I must leave thee
schö - nes Grab - mal mei - ner Ruh', schö - ne Stadt, wir

ere the mor-row; Fare thee well, O town so blest! Fare thee
mü - ssen schei - den, le - be wohl! ruf' ich dir zu. Le - be

rit. *rit.*

p *rit.* *rit.*

*a tempo**p*

well, fare thee well!
wohl, le - be wohl!

Fare thee well, O
Le - be wohl, du

a tempo

p

thresh - old low - ly,
heil' - ge Schwel - le,

Trod - den by my dear one's
wo da wan - delt Lieb - chen

feet,
traut,

Fare thee well, O spot - so ho - ly,
le - be wohl, du heil' - ge Stel - le,

Where my
wo ich

love I first did meet.
sie zu - erst ge - schaut!

rit.

Fare thee well, fare thee well!
Le - be wohl, le - be wohl!

mf.

Had I
Hätt' ich

rit.

sf.

Più mosso (*rascher*)

ne'er thy face be - held, Beau-teous sov'- reign of my heart! Nev - er,
dich doch nie ge - seh'n, schö - ne Her - zens - kö - ni - gin! nim - mer,

nev - er had I hoped so vain - ly, Nor en-dured such pain and smart. —
nim - mer wär' es dann ge - sche - hen, dass ich jetzt so e - lend bin. —

Nev - er did I
Nie wollt' ich dein —

crave — thy fa - vor, Nor had sought thy love — to
Her - ze rüh - ren, Lie - be hab' ich nie — er -

gain; But to breathe the air thou breath-est, Well con-
 fleht; nur ein stil - les Le - ben füh - ren wollt' ich,

tent would I re-main, Well con - tent re - main. Yet I
 wo dein O - dem weht, wo dein O - dem weht. Doch du

could not brook thy spurn-ing, Nor thy cru - el words of scorn;
 drängst mich selbst von hin - nen, bitt' - re Wor - te spricht dein Mund;

p
 Mad - ness in my brain is burn - ing, And my heart is
 Wahn - sinn wütht in mei - nen Sin - nen, und mein Herz ist

rit. *a tempo* *p*

sick and torn. So, with trem - bling
 krank und wund. Und die Glie - der,

rit. *p* *a tempo*

rit. *p* *a tempo*

limbs and wear - y, Sad - ly, sad - ly
 matt und trä - ge, schlepp' ich, schlepp' ich

forth from thee I stray, Till I lay my head, ex -
 fort am Wan - der - stab, bis mein mü - des Haupt ich

p

rit. Adagio *p* Tempo I

haust - ed, In the cool grave far a - way. Love - ly
 le - ge fer - ne in ein küh - les Grab. Schö - ne

rit. *p*

cra - dle of my sor - row, Love - ly grave of
 Wie - ge mei - ner Lei - den, schö - nes Grab - mal

all my rest, I must leave thee ere the
 mei - ner Ruh', schö - ne Stadt, wir mü - ssen

rit. Adagio
 mor - row; Fare thee well, fare thee well!
 schei - den. Le - be wohl, le - be wohl!

Tempo I

sf

rit. *p* *rit.*

WITH MYRTLE AND ROSES (MIT MYRTHEN UND ROSEN)

(Composed in 1840)

(Original Key, D)

HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook

ROBERT SCHUMANN, Op. 24, No. 9

PIANO

Affettuoso, non allegro (*Innig, nicht rasch*)

con Pedale

The piano introduction consists of two staves in D major, 3/4 time. The right hand features a melody with triplet eighth notes and a descending line. The left hand provides a harmonic accompaniment with chords and single notes. The piece is marked 'Affettuoso, non allegro' and 'con Pedale'.

With myr - tle and ro - ses, fair to be - hold, With
Mit Myr - then und Ro - sen, lieb - lich und hold, mit

The first system of the vocal score shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is in D major, 3/4 time, with a melody that includes triplet eighth notes. The piano accompaniment consists of two staves with chords and single notes. The lyrics are in English and German.

sweet breath - ing cy - press and leaf of gold Would I cov - er this book from the
duft - gen Cy - pres - sen und Flit - ter - gold möcht ich zie - ren dies Buch wie men

rit.

The second system of the vocal score shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line is in D major, 3/4 time, with a melody that includes triplet eighth notes. The piano accompaniment consists of two staves with chords and single notes. The lyrics are in English and German. A 'rit.' (ritardando) marking is present above the vocal line.

light of day, And there my songs en - shroud - ed would lay. My
Tod - ten - schrein, und sar - gen mei - ne Lie - der hin - ein. O

rit. *p*

The third system of the vocal score shows the vocal line and piano accompaniment for the third line of lyrics. The vocal line is in D major, 3/4 time, with a melody that includes triplet eighth notes. The piano accompaniment consists of two staves with chords and single notes. The lyrics are in English and German. A 'rit.' (ritardando) marking is present above the piano accompaniment, and a 'p' (piano) marking is present above the vocal line.

rit. *a tempo*

love could I lay there, then were I blest!
 kömmt' ich die Lie - be sar - gen hin - zul

rit. *mf a tempo*

p

For where love is en-tombed springs the flow - er of rest; It
 Auf dem Gra - be der Lie - be wächst Blüm - lein der Ruh', da

p

grows there for all, yet mine ne'er will bloom Till my life is past, and I
 blüht es her - vor, da pflückt man es ab, doch mir blüht's nur, wenn ich

p

rit.

lie in the tomb, and I lie in the tomb.
 sel - ber im Grab, wenn ich sel - ber im Grab.

rit.

f a tempo

For here are these songs, that as wild - ly rose As the
 Hier sind nun die Lie - der, die einst so wild, wie ein

f *f*

la - va stream which wild Aet - na out-throws; From in - ner most depths of my
 La - va - strom, der dem Aet - na ent - quillt, her - vor ge - stürzt aus dem

rit. *rit.*

be - ing they gushed, And sparks flashed mad - ly as on-ward they rushed. Now
 tief - sten Ge - müth, und rings viel blit - zen - de Fun - ken ver - sprüht. Nun

f *p* *p*

si - lent they lie; like death they seem, All pal - lid and dim in a
 lie - gen sie stumm und tod - ten - gleich, nun star - ren sie kalt und

pp

p

pp

mis - ty dream; But the old - en glow - to new life would leap If the
 ne - bel - bleich. Doch auf's New die al - te Gluth sie be - lebt, wenn der

rit.

mf a tempo

f

rit.

mf a tempo

f

soul of love should o - ver them sweep, But the old - en glow to
 Lie - be Geist einst ü - ber sie schwebt, doch auf's New die al - te

f

new - life would leap If the soul of love should o - ver - them
 Gluth - sie be - lebt, wenn der Lie - be Geist einst ü - ber - sie

f

rit.

f rit.

Più mosso (schneller) *p rit.*

sweep. And fore - bod - ings a - rise in my
 schwebt. Und es wird mir im Her - zen viel

heart, that say: The soul of love shall melt them one day,
 Ah - nung laut: der Lie - be Geist einst ü - ber sie thaut;

p

If e'er this book should reach thy hand, Thou
 einst kommt dies Buch in dei - ne Hand, du

rit. *p*

dear - est love, thou dear - est love, in a dis - tant land. The
 sü - sses Lieb, du sü - sses Lieb im fer - nen Land. Dann

poco a poco meno mosso
(langsamer und immer langsamer)

spell shall be bro - ken that binds my lays, The pal - lid let - ters on
löst sich des Lie - des Zau - ber - bann, die blas - sen Buch - sta - ben

thee will gaze, Im - plor - ing - ly look in thy love - ly eyes, And
schaun dich an, sie schau - en dir fle - hend ins schö - ne Aug', und

breath of my love, of my tears. and sighs.
flü - stern mit Weh - muth und Lie - bes - hauch.

DEDICATION

(WIDMUNG)

(Composed in 1840)

(Original Key, A♭)

FRIEDRICH RÜCKERT (1788-1866)

Translated by Alexander Blaess

ROBERT SCHUMANN, Op. 25, No. 1

"Myrtles" (Myrthen)

Animato, affetuoso (Innig, lebhaft)

VOICE

Thou art my life, my soul and
Du mei-ne See-le, du mein

PIANO

La.

*

La.

*

heart,
Herz,

Thou both my joy and sad-ness art,
du mei-ne Wonn', o du mein Schmerz,

Thou art my
du mei-ne

La.

La.

*

La.

*

heav'n, my match-less lov-er, The world of bliss where-in I
Welt in der ich le-be, mein Him-mel du, da-rein ich

La.

*

La.

*

La.

hov - er, Thou art the grave where-in I cast For ev - er
 schwe - be, o du mein Grab, in das hin - ab ich e - wig

con Pedale

all my sor - row past. Thou bring-est
 mei - nen Kum - mer gab! Du bist die

rit.
p a tempo

rest and peace a - bid - ing;
 Ruh, du bist der Frie - den,

Heav'n is through thee me kind - ly
 du bist vom Him - mel mir be -

guid - ing; So has thy love to me ap - peal'd, — I see my
 schie - den: Das du mich liebst, macht mich mir werth, — dein Blick hat

in - most self re - veal'd; — Thou lift - est
 mich — vor mir ver - klärt, — du hebst mich

rit.

a tempo me — be - yond my - self; good gen - ius thou, my bet - ter
 lie - bend ü - ber mich, mein gu - ter Geist, mein bess' - res

a tempo

p

rit.

self. Thou art my life, my soul and heart, Thou both my
 Ich! Du mei - ne See - le, du mein Herz, du mei - ne

a tempo

f

joy and sad-ness art, Thou art my heav'n, my match-less
 Wonn', o du mein Schmerz, du mei-ne Welt, in der ich

La *

lov - er, The world of bliss where-in I hov - er, Good gen - ius
 le - be, mein Him - mel du, da - rein ich schwe - be, mein gu - ter

cresc. (steigend) *e* *und* *accel. (eilend.)* *rit.*

La * La * La *

thou, my bet - ter self!
 Geist, mein bess' - res Ich!

a tempo *p* *rit.*

a tempo *rit.*

THE ALMOND TREE (DER NUSSBAUM)

(Composed in 1840)

JULIUS MOSEN (1720-1794)
Translated by Frederic Field Bullard

(Original Key, G)

ROBERT SCHUMANN, Op.25, No 3
"Myrtles" (Myrthen)

Allegretto *p*

VOICE

There grows by the house an
Es grü - net ein Nuss - baum.

PIANO *p*
con Pedale

al - mond tree,
vor dem Haus,

Sight - ly, light - ly spread - ing its shim - mer - ing fo - liage
duf - tig, luf - tig brei - tet er blätt - rig die Blät - ter

free;
aus.

p And Viel

*) Schumann wrote "Blätter;" the original poem reads "Aeste;"

ma - ny and sweet the blos - soms there.
 lieb - li - che Blü - then ste - hen dran;

Mild and soft — the wind comes, and stirs each blos - som
 lin - de Win - de kom - men, sie herz - lich zu um -

fair.
 fahn.

p The blos - soms are whis - pring
 Es flü - stern je zwei zu

two and two,
 zwei ge - paart,

Quiv - ring, shiv - ring sweet - ly, till, kiss - ing, they blush a -
 nei - gend, beu - gend zier - lich zum Kus - se die Haupt - chen

new. *p a tempo*
 zart. *rit.* They're whis-per-ing of a
 Sie flu - stern von ei - nem

maid - en, Who pon - ders and won - ders by
 Magd - lein, das dach - te die Nach - te und

night and day, *rit.* Ah! but she knows not
 Ta - ge lang, wuss - te ach! sel - ber nicht

why.
was.

p *a tempo* They whis - per, they
Sie flü - stern, sie

whis - per,
flü - stern,

(Who'll
wer

tell the trend of their ten - der tune?)
mag ver - stehn so gar lei - se Weis?

rit.

a tempo

Whis - per "be - troth - al and
flü - stern von Bräut' gam und

a tempo

p rit.

com - ing June!
näch - stem Jahr,

and com - ing June!
vom näch - sten Jahr.

a tempo

The maid - en lis - tens,
Das Mäd - lein hor - chet,

the tree still
es rauscht im

p a tempo

sings;
Baum;

Yearn - ing, burn - ing, sinks she
seh - nend, wä - nend sinkt es

pp

smil - ing on slum - bers wings.
lä - chelnd in Schlaf und Traum.

THE LOTUS FLOWER

(DIE LOTOSBLUME)

(Composed in 1840)

HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook

(Original Key, F)

ROBERT SCHUMANN, Op. 25, No. 7
"Myrtles" (Myrthen)

Larghetto (Ziemlich langsam)

VOICE

The Lo - tus flow'r doth lan - guish
Die Lo - tos - blu - me äng - stigt

Un - der the sun's fierce light; With droop - ing head — she
sich vor der Son - ne Pracht, und mit ge - senk - tem

wait - eth, She dream - i - ly waits for the night. The
Haupt - te er - war - tet sie träu - mend die Nacht. Der

moon is her — true lov - er, He wakes her with fond - em -
Mond, der ist — ihr Buh - le, er weckt sie mit sei - nem

PIANO

p

pp

brace; For him she glad-ly un-veil-eth Her sweet and flow'r-like
 Licht, und ihm, ent-schlei-ert sie freund-lich ihr from-mes Blu-men-ge-

accel. poco a poco
(nach und nach schneller)

face. She blooms and glows and bright-ens, And mute-ly ga-zes a-
 sicht. Sie blüht und glüht und leuch-tet, und star-ret stumm in die

bove; — She weeps and ex-hales — and trem-bles With
 Höh, — sie duf-tet und wei-net und zit-tert vor

love and the sor-rows of love, With love and the sor-rows of love.
 Lie-be und Lie-bes-weh, vor Lie-be und Lie-bes-weh.

MY SOUL IS DARK

(MEIN HERZ IST SCHWER)

(From the "Hebrew Melodies")

(Composed in 1840)

(Original Key, E minor)

ROBERT SCHUMANN, Op. 25, No. 15

"Myrtles" (Myrthen)

LORD BYRON (1788-1824)

Molto adagio (Sehr langsam)

PIANO

The piano introduction consists of two staves in E minor, 4/4 time. The tempo is 'Molto adagio (Sehr langsam)'. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with a trill on the first note of the first measure, while the left hand provides a harmonic accompaniment. The piece concludes with a fermata over the final chord.

p rit.

My soul is
Mein Herz ist

The first system shows the vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The piano accompaniment continues from the introduction, with a *rit.* marking at the end of the system.

a tempo *sf*

dark—
schwer!

Oh!
Auf!

quick - ly, quick - ly string—
von der Wand die Lau - te,

The second system continues the vocal and piano accompaniment. The vocal line has a fortissimo (*sf*) dynamic. The piano accompaniment is marked *a tempo* and *sf*.

The harp I— yet can brook to hear—
nur sie al - lein mag ich noch hö - ren:

And let thy mag-ic
ent - lo - cke mit ge-

The third system continues the vocal and piano accompaniment. The piano accompaniment features a fortissimo (*sf*) dynamic.

fin - gers fling Its melt - ing mur - murs o'er mine ear. —
 schick - ter Hand ihr Tö - ne die das Herz be - thö - ren!

rit.

f

rit.

If in this heart a hope be dear, —
 Kann noch mein Herz ein Hof - fen näh - ren,

p

That sound shall charm it forth — a - gain: If
 es zau - bern die - se Tö - ne her, und

in these eyes there lurk a tear, 'Twill
 birgt mein trock'nes Auge Zähren, sie

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a quarter note, followed by a half note, and then a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

flow, and cease to burn my brain.
 flie - ssen, und mich bremt's nicht mehr.

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains the eighth-note pattern in the right hand, with some chords in the left hand. The system ends with a double bar line.

p

The third system shows the piano accompaniment continuing. It features a dynamic marking of *p* (piano) at the beginning. The right hand has a more complex texture with some sixteenth-note runs, while the left hand continues with a steady bass line.

rit. *p a tempo*

The fourth system concludes the piano accompaniment. It includes dynamic markings of *rit.* (ritardando) and *p a tempo* (piano, ad tempo). The right hand features a melodic line with some grace notes, and the left hand has a bass line with some chords. The system ends with a double bar line.

p

But bid the strain be
 Nur tief sei, wild, der

wild and deep, Nor let thy
 Töne ne Fluss, und von der

"HER DAHEM"

notes of joy be first:
 Freude weg gekehret!

rit. *a tempo* *rit.*

I tell thee, minstrel, I must weep, Or else this heavy
 Ja, Säng-ger, dass ich wei-nen muss, sonst wird das schwe-re

rit. *a tempo* *sf* *colla voce*

heart will burst; —
Herz ver - zeh - ret.

a tempo

rit. *p*

p

For it hath been by
Denn sieh, von Kum - mer

sor - row nurs'd, — And ached — in
ward's ge - näh - ret, mit stum - mem

sleep - less si - lence long; And
Wa - chen trug — es lang, und

sempre più animato
(nach und nach schneller)

now 'tis doomed to know, ——— to know the
jetzt, und jetzt, von Ae - - sser - sten be -

worst, ——— And break at once or
leh - ret, da brech' es o - der

yield to song.
heil' im Sang.

rit. ——— *p*

OUT OVER THE FORTH

(IM WESTEN)

(Composed in 1840)

(Original Key, F)

ROBERT BURNS (1759 - 1796)

ROBERT SCHUMANN, Op. 25, No 23
"Myrtles" (Myrthen)

Semplice (Einfach)

VOICE

p

Out o - ver the Forth I look to the north, But
 Ich schau ü - ber Forth hin - ü - ber nach Nord: was

PIANO

p

what is the north and its High-lands to me? The south nor the east give
 hel - fen mir Nord und Hoch - lands Schnee? Was O - sten und Süd, wo die

ease to my breast, The far for-eign land, or the wild roll - ing sea; But I
 Son - ne glüht, das fer - ne Land und die wil - de See? Aus

rit.

f

rit.

Più mosso (lebhafter)

look to the west when I gae to rest, That
 Wes - ten winkt, wo die Son - ne sinkt,

sf *Ped.* *

hap - py my dreams and my slum - bers may be; For
 was mich im Schlum - mer und Trau - me be - glückt. Im

rit.

far in the west lives he I lo'e best, The
 We - sten wohnt der mir Lie - be lohnt,

a tempo *sf* *Ped.* *

lad that is dear to my ba - bie and me.
 mich und mein Kind - lein an's Herz ge - drückt.

rit.

THOU'RT LOVELY AS A FLOWER

(DU BIST WIE EINE BLUME)

(Composed in 1840)

(Original Key, A \flat)

HEINRICH HEINE (1799-1856)
Translated by Charles Fonteyn Manney

ROBERT SCHUMANN, Op. 25, No. 24
"Myrtles" (Myrthen)

VOICE *Lento (Langsam)* *p*

Thou'rt love - ly as a
Du bist wie ei - ne

flow - er, So fair and pure — thou art;
Blu - me, so hold und schön — und rein;

I gaze on thee, and sad - ness
ich schaw dich an, und Weh - muth

Fills my de - vot - ed
schleicht mir in's Herz hin -

PIANO *p*

heart. *p* My hands, in ten-der de - vo - tion, I'd
 ein. Mir ist, als ob ich die Hän - de auf's

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is three sharps (F#, C#, G#). The vocal line begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. The system concludes with a fermata over the final chord.

rest up - on thy hair, *rit.* Pray - ing that God ev - er
 Haupt dir le - gen sollt, be - tend, dass Gott dich er -

The second system continues the vocal and piano parts. The vocal line features a *rit.* (ritardando) marking. The piano accompaniment maintains its rhythmic pattern, with some chords marked with an 'x' to indicate specific voicings. The system ends with a fermata.

keep thee *rit.* So love-ly, pure and fair.
 hal - te so rein und schön und hold. *a tempo*

The third system shows the vocal line with a *rit.* marking followed by a return to *a tempo*. The piano accompaniment includes a *p* (piano) dynamic marking and a *rit.* section. The system concludes with a fermata.

rit.

The fourth system is primarily piano accompaniment, continuing the *rit.* (ritardando) section. It features a variety of chordal textures and melodic lines in both hands, leading to a final fermata.

THE JASMINE TREE (JASMINENSTRAUCH)

(Composed in 1840)

(Original Key, A)

FRIEDRICH RÜCKERT (1788-1866)
Translated by Frederic Field Bullard

ROBERT SCHUMANN, Op. 27, No. 4

Leggiero (Leicht) *p*

VOICE

Green, green is the jas - mine tree
Grün ist der Jas - mi - nen - strauch

PIANO

p

La. *

When at night re - pos - - ing. Then the sun - beams
A - bends ein - ge - schla - fen. Als ihn mit des

ten - der - ly Kiss it to - un - clos - ing,
Mor - gens Hauch Son - nen - lich - ter tra - fen,

pp

And 'tis waked to snow - y white: "What be - fell me
 ist er schnee - weiss auf - ge - wacht: „Wie ge - schah mir

mf

in the night?" Thus it is when flow - ers
 in der Nacht?" Seht, so geht es Bäu - men,

Dream in Spring - tide's bow - ers.
 die im Früh - ling träu - men.

WANDERER'S SONG

(WANDERLIED)

(Composed in 1840)

(Original Key, Bb)

JUSTINUS KERNER (1786-1862)

Translated by Arthur Westbrook

ROBERT SCHUMANN, Op. 35, No 3

Vivace (Sehr lebhaft)

VOICE

PIANO

f

Once more fill the cup, and the
Wohl - auf! noch ge - trun - ken den

bright wine shall flow! Fare-well, then, O loved ones, now forth I must go; Fare-
fun - keln - den Wein. A - de nun, ihr Lie - ben! ge - schie - den muss sein. A -

p

well, ver-dant hills, and broad mead - ows of home! I now must de-part thro' the
de nun, ihr Ber - ge, du vä - ter - lich Haus! Es treibt in die Fer - ne mich

rit. *f* *a tempo*

rit. *f* *a tempo* *sf*

wide world to roam. _____ The sun ne'er is still in the
 mäch - tig hin - aus. _____ Die Son - ne, sie blei - bet am

f *f* *ff* *sf*

Ped.

heav - ens a - bove; O'er land and o'er sea on his way doth he rove; The
 Him - mel nicht stek'n; es treibt sie, durch Län - der und Mee - re zu geh'n. Die

p

wave nev - er stays when it beats on the shore; The storm rush - es on with a
 Wo - ge nicht haf - tet am ein - sa - men Strand, die Stür - me, sie brau - sen mit

rit. *a tempo*

rit. *f* *a tempo* *sf*

wild, rest - less roar. _____ With
 Macht durch das Land. _____ Mit

f *f* *ff*

fast drift-ing clouds wings the bird swift-ly on, Yet, still far from home, sings his
 ei - len - den Wol - ken der Vo - gel dort zieht und singt in der Fer - ne ein

sf *p*

own na - tive song. And so must the youth leave the place of his birth To
 hei - math - lich Lied. So treibt es den Bur - schen durch Wäl - der und Feld, zu -

rit. *f*

wan - der a - broad like the wan - der - ing earth.
 glei - chen der Mut - ter, der wan - dern - den Welt.

a tempo *sf* *f* *f* *p*

Poco più lento
(Etwas langsamer)

In far dis - tant lands sing the birds that he knew; From
 Da grü - ssen ihn Vö - gel be - kannt ü - ber'm Meer, sie

p

home field and for - est o'er o - ceans they flew; And fair, bloom - ing flow - ers a
 flo - gen von Flu - ren der Hei - math hier - her; da duf - ten die Blu - men ver -

per - fume ex - hale, Like fra - grance of spring in his dear na - tive vale. How
 trau - lich um ihn, sie trei - ben vom Lan - de die Lüf - te da - hin. Die

oft sang those birds near his cot - tage at morn, Those flow'rs he had gath - er'd, his
 Vö - gel, die ken - nen sein vä - ter - lich Haus, die Blu - men, die pflanz't er der

love to a - dorn. So Love still doth lead him with soft, gen - tle hand, And
 Lie - be zum Strauss, und Lie - be, die folgt ihm, sie geht ihm zur Hand: so

rit.
 makes him a home e'en in far dis - tant land, And makes him a home e'en in
 wird ihm zur Hei - math das fer - ne - ste Land, so wird ihm zur Hei - math das
rit.

far dis - tant land. *f*
 fer - ne - ste Land. Once Wohl -

Tempo I

more fill the cup, and the bright wine shall flow! Fare - well, then, O loved ones, now
 auf! noch ge - trun - ken den fun - keln - den Wein! A - de nun, ihr Lie - ben! ge -

f *p*

forth I must go; Fare - well, ver - dant hills, and broad mead - ows of home! I
 schie - den muss sein. A - de nun, ihr Ber - ge, du vä - ter - lich Haus! Es
rit. *f*

a tempo *rit.* *ff a tempo*

now must de-part, — the wide world to roam, I now must de - part thro' the
 treibt in die Fer-ne mich mäch - tig hin - aus, es treibt in die Fer - ne mich

a tempo *rit.* *f a tempo*

Pa * *Pa* *

wide world to roam. —
 mäch - tig hin - aus!

ff *mf*

Pa * *Pa* *

f *f* *f*

Pa *

SILENT LOVE (STILLE LIEBE)

(Composed in 1840)

JUSTINUS KERNER (1786-1862)
Translated by Frederic Field Bullard

(Original Key, E \flat)

ROBERT SCHUMANN, Op.35, No 8

Affettuoso (Innig)

PIANO

The piano introduction is in 2/4 time, E-flat major. It begins with a forte (*sf*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The piece concludes with a *rit.* (ritardando) marking.

p

Could I speak thy praise in mu - sic, Tho' it made an end - less
Könnst' ich dich in Lie - dern frei - sen, säng' ich dir das läng - ste

The first system of the vocal and piano accompaniment. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment is in 2/4 time, with a steady accompaniment pattern. The lyrics are written below the vocal staff.

song, I should nev - er, nev - er wear - y, Sing - ing thee for whom I
Lied, ja ich würd' in al - len Wei - sen dich zu sin - gen nim - mer

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment includes a *rit.* marking at the end of the system.

long.
müd?

The third system of the vocal and piano accompaniment. The vocal line begins with the lyrics "long. müd?". The piano accompaniment features a *rit.* marking and concludes with a triplet of notes.

a tempo
p

Yet it ev - er brings me sad - ness That I must be ev - er
Doch was im - mer mich be - trüb - te, ist, dass ich nur im - mer

rit.

dumb, Hid - ing, O my best be - lov - ed! In my heart the songs that
stumm tra - gen kann dich, Herz - ge - lieb - te! in des Bu - sens Hei - lig -

come.
thum.

p

And de - spair - ing love has ven - tured In this
Die - ser Schmerz hat mich be - zwun - gen, dass ich

rit. *p*

5

Pa.

song to thee to go, Full of bit - ter, bit - ter
 sang dies klei - ne Lied, doch von bit - term Leid durch -

rit.
 sor - row, Such as thou shalt nev - er know.
 drun - gen, dass noch keins auf dich ge - rieth.

rit.

p

SILENT TEARS (STILLE THRÄNEN)

51

(Composed in 1840)

(Original Key, C)

JUSTINUS KERNER (1786-1862)
Translated by Charles Fonteyn Manney

ROBERT SCHUMANN, Op. 35, No. 10

Molto adagio (Sehr langsam)

VOICE

PIANO

p

con Pedale

When thou _____ from
Du bist _____ vom

sleep _____ a - wak - est,
Schlaf _____ er - stan - den

O'er flow - 'ry
und wan - delst

meads _____ to roam;
durch _____ die Au,

Wher - e'er _____ thy
da liegt _____ ob

p

path thou tak - est Spreads heav - en's
al - len Lan - den der Him - mel

rit. *a tempo* *p*
cloud - less dome. While thou in
wun - der - blau. So lang du

rit. *a tempo* *pp*

peace hast slum - ber'd, Care - free, till
oh - ne Sor - gen ge - schlum - mert

dawn, of day, The
schmer - zen - los, der

heavns, with tears un - num - ber'd, Have
 Him - mel bis zum Mor - gen viel

The first system of music consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

wept the night a - way. Thro'
 Thrä - nen nie - der - goss. In

p

The second system continues the vocal line with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment includes a dynamic marking of *p* (piano) and a *f* (forte) marking later in the system. There are also some performance markings like asterisks and a 'Ped.' (pedal) marking.

nights of pain and year - ing How
 stil - len Näch - ten wei - net oft

The third system shows the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a dynamic marking of *p* (piano) and continues with chords and a bass line.

ma - ny weep a - lone,
 man - cher aus den Schmerz,

The fourth system shows the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment includes a dynamic marking of *alio* (likely *allegro*) and continues with chords and a bass line.

Whose hearts, ye think at morn - ing,
und mor - gens dann ihr mei - net,

Neu - er have sor - row
stets fröh - lich sei sein

known,
Herz;

Whose
und

hearts, — ye think — at morn - ing, —
 mor - gens dann — ihr mei - net, —

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs) and consists of block chords. Below the piano part, there are markings: 'Ped.' with a circle, an asterisk, 'Ped.' with a circle, an asterisk, 'Ped.' with a circle, an asterisk, and 'Ped.' with a circle, an asterisk.

Ne - er have sor - row known. —
 stets fröh - lich sei sein Herz. —

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings: 'ff' (fortissimo) at the beginning and 'p' (piano) later. The piano accompaniment features more complex textures with some melodic lines in the right hand. Below the piano part, there are markings: 'Ped.' with a circle, an asterisk, 'Ped.' with a circle, an asterisk, and 'Ped.' with a circle, an asterisk.

The third system shows the piano accompaniment continuing. It features flowing melodic lines in both hands, with some chords and arpeggios. Below the piano part, there are markings: 'Ped.' with a circle, an asterisk, 'Ped.' with a circle, an asterisk, and 'Ped.' with a circle, an asterisk.

The fourth system concludes the piano accompaniment. It includes a 'rit.' (ritardando) marking and a 'p Adagio' marking. The piano part features a final melodic flourish with a five-fingered scale-like passage. Below the piano part, there are markings: 'Ped.' with a circle, an asterisk, 'Ped.' with a circle, an asterisk, and 'Ped.' with a circle, an asterisk.

BYGONE PLEASURES

(ALTE LAUTE)

(Composed in 1840)

(Original Key, Ab)

JUSTINUS KERNER (1786 - 1862)
Translated by Frederic Field Bullard

ROBERT SCHUMANN, Op. 35, No. 12

Lento e piano (Langsam und leise)

VOICE

Lis - ten! the birds are
Hörst du den Vo - gel

PIANO

p *pp*

sing - ing!
sin - gen?

Look! ev - 'ry flow'r's in bloom!
Siehst du den Blü - then - baum?

Heart! is the spring not bring - ing
Herz! kann dich das nicht brin - gen

Its joy to end your
aus dei - nem ban - gen

gloom? What say you? By - gone pleas - ures,
Traum? Was hör' ich? al - te Lau - te

Dear to my soul - ful youth; That time — of joy - ous
weh - müth - ger Jüng - lings - Brust, der Zeit, — als ich — ver -

meas - ures, Of tryst — and trust — and truth! Gone are the days of
trau - te der Welt — und ih - rer Lust. Die Ta - ge sind ver -

rit. *p a tempo*

glad - ness; Noth - ing can make me whole, —
gan - gen, mich heilt kein Kraut der Flur; —

Till from this dream of sad - ness — An - gels shall wake my soul.
und aus dem Traum, dem ban - gen, — weckt mich ein En - gel nur.

Adagio *pp*

TO THE SUNSHINE

(AN DEN SONNENSCHIN)

(Composed in 1840)

(Original Key, A)

ROBERT REINICK (1804 - 1852)

Translated by Arthur Westbrook

ROBERT SCHUMANN, Op.36, No. 4

In folk tone (Im Volkston)

VOICE *mf*

O shin - ing sun! O shin - ing sun! My
 O Son - nen - schein! o Son - nen - schein! Wie

PIANO *mf*

con Pedale

heart is by thy bright - ness won; With - in me stirs a
 scheinst du mir in's Herz hin - ein, weckst drin - nen lau - ter

love di - vine, Which bursts this swell - ing breast of mine.
 Lie - bes - lust, dass - mir so en - ge wird die Brust!

f

Ped.

p

Too nar-row now my house and home.
 Und en-ge wird mir Stub' und Haus,

p *f*

* *Red.*

p

Forth thro' the gate-way must I roam, Lured on to mead-ows
 und wenn ich lauf' zum Thor hin-aus, da lockst du gar in's

p

* *Red.*

sch

fresh and green, Where maid-ens young and fair are seen, The fair-est of all
 fri-sche Grün die al-ler-schön-sten Mäd-chen hin, die al-ler-schön-sten

frit. *p*

maid-ens! O shin-ing sun! thou
 Mäd-chen! *a tempo* O Son-nen-schein! du

frit. *p*

Red. *

v

bid'st me now Be glad and joy - ous e'en as thou, Ca - ressing ev - 'ry
 glau - best wohl dass ich wie du es ma - chen soll, der je - de schmu - cke

su *f* *v*

flow' - ret bright Which turns its beau - ty toward thy light. Yet thou must know the
 Blu - me küss, die e - ben nur sich dir *(er-schliesst?)* Hast doch so lang' die

f

world a - right, And not for me is such de - light. Why
 Welt er - blickt, und weisst, das sich's für mich nicht schickt; was

p

mock me then, when hope is done? O shin - ing sun! O shin - ing sun!
 machst du mir denn sol - che Pein? O Son - nen - schein, o Son - nen - schein!



INTERMEZZO

(Composed in 1840)

JOSEPH von EICHENDORFF (1788 - 1857)

(Original Key, A)

ROBERT SCHUMANN, Op. 39, No 2

Translated by Arthur Westbrook

Lento (Langsam)

VOICE

Thine im - age fair I cher - ish
 Dein Bild - niss wun - der - se - lig

PIANO

p

con Pedale

Deep in my lov - ing heart; Each hour thy smile so
 hab' ich im Her - zens - grund, das sieht so frisch und

joy - ous Doth bid all care de - part. My
 fröh - lich mich an zu je - der Stund? Mein

poco a poco accel. -
 (nach und nach schneller und schneller)

heart soft - ly is sing - ing An old and love - ly song,
 Herz stü - in sich sin - get ein al - tes, schö - nes Lied,

Which, on the breez - es wing - ing, To thee is borne a - long. Thine
 das in die Luft sich schwin - get und zu dir ei - lig zieht. Dein

rit. *a tempo*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a series of eighth notes and rests, followed by a half note. The piano accompaniment consists of chords and moving lines in both hands. The tempo markings *rit.* and *a tempo* are placed above the vocal line.

im - age fair I cher - ish Deep in my lov - ing heart; Each
 Bild - niss wun - der - se - lig hab' ich im Her - zens - grund, das

p

The second system continues the musical score. The vocal line has a similar rhythmic pattern. The piano accompaniment includes a dynamic marking *p* (piano) in the lower left. The tempo markings *rit.* and *a tempo* are also present.

hour thy smile so joy - ous Doth bid all care, all care de - part.
 sieht so frisch und fröh - lich mich an zu je - der je - der, Stund!

rit. *a tempo*

The third system of the score shows the vocal line and piano accompaniment. The piano accompaniment has dynamic markings *rit.*, *p*, and *a tempo* placed above the staff.

rit. *p*

The fourth system shows the piano accompaniment for the final part of the piece. It includes dynamic markings *rit.* and *p* above the staff.

IN THE FOREST (WALDESGESPRÄCH)

(Composed in 1840)

(Original Key, E)

JOSEPH von EICHENDORFF (1788-1857)
Translated by Alexander Blaess

ROBERT SCHUMANN, Op. 39, No. 3

Allegretto (Ziemlich rasch)

VOICE

PIANO

mf

p.

mf

f

trmf

sf

late,— cold grows the night;— Dost thou not rue thy lone-ly
spät,— es ist schon kalt,— was reit'st du ein - sam durch den

ride? Thou art so fair; sad is thy plight; Oh, fol-low me! and be my
Wald? Der Wald ist lang, du bist al - lein, du schö - ne Braut! ich führ' dich

p

"Mans plead-ing way and lur - ing
 „Gross ist der Män - ner Trag - und
 bridel!" heim!"

p

Con Pedale

Con - ceal de - ceit and ar - ti - fice.
 List, voß Schmerz mein Herz ge - bro - chen ist,

Knowst not my pale and heart - worn face? Oh,
 wohl irrt das Wald - horn her - und hin, o

flee! — Oh, flee — from this ac - curs ed place!"
 fliek! — o fliek! — du weisst nicht, wer ich bin."

He ^K

"Thy combbe - jewelled - oer snow - white brow - En - clasps a wealth of
 „So reich ge - schmückt - ist Ross - und Weib, - so wun - der - schön, so

gold - en hair, of gold - en hair, - I know thee now! Heav'n
 wun - der - schön der jun - ge Leib; - jetzt kenn ich dich, Gott

rit. *f* *a tempo*

help my soul! A witch art thou, the Lo - re - ley!" "Thou
 steh' mir bei! du bist die He - xe Lo - re - lei!" „Du

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

know'st me well. From tow' - ring cliff I scan the Rhine And
 kenn'st mich wohl, du kenn'st - mich wohl - von ho - hem Stein schaut

lure the skip- per and his skiff. The hour is late, the
 still mein Schloss tief in den Rhein. Es ist schon spät, es

night grows cold, Fair day thou'lt nev-er-more be-
 ist schon kalt, kommst nim - mer - mehr aus die - sem

hold, nev - er - more, nev - er - more thou wilt be - hold!"
 Wald, nim - mer - mehr, nim - mer - mehr aus die - sem Wald!"

MOONLIGHT (MONDNACHT)

67

(Composed in 1840)

(Original Key, E)

JOSEPH von EICHENDORFF (1788-1857)
Translated by Arthur Westbrook

ROBERT SCHUMANN, Op. 39, No. 5

Teneramente, misterioso (*zart, heimlich*)

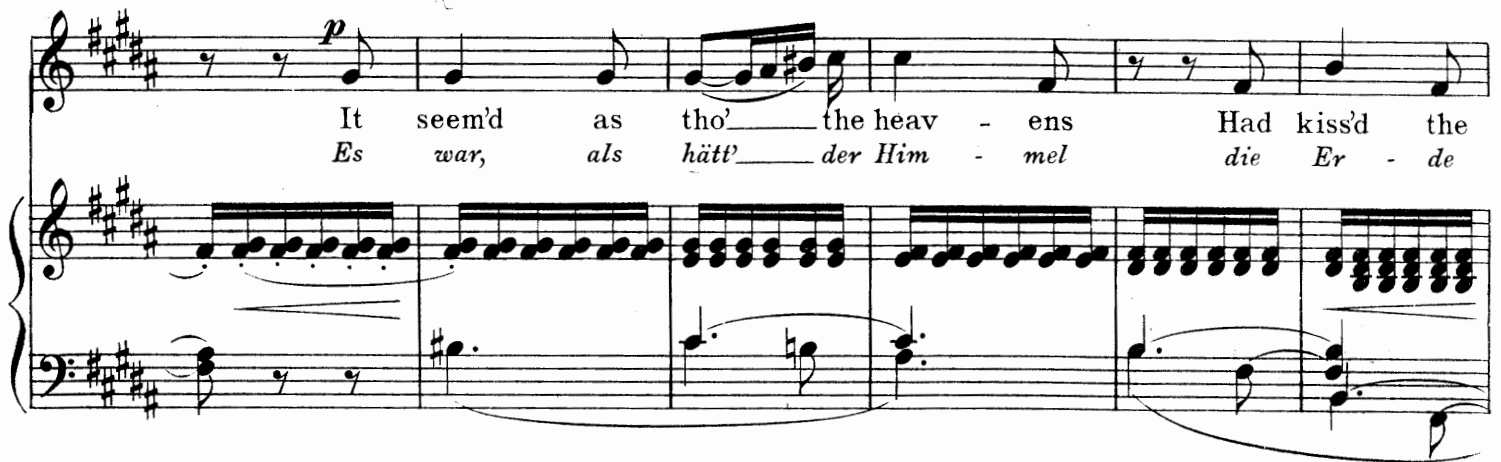
PIANO



p *rit.* *a tempo*

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a harmonic accompaniment. The tempo markings *p*, *rit.*, and *a tempo* are placed below the staves.

Lead.



p

It seem'd as tho' the heav - ens Had kiss'd the
Es war, als hätt' der Him - mel die Er - de

The first system of the vocal part features a melody in the treble clef with lyrics in English and German. The piano accompaniment is shown in the grand staff below.



earth to rest, That she, 'mid moon - lit flow - ers,
still ge - küsst, dass sie im Blü - then - schim - mer

The second system continues the vocal melody and piano accompaniment.



Might dream of re - gions blest. *a tempo*
von ihm nur träu - men müsst?

rit. *p*

The third system concludes the piece with a return to the piano accompaniment. The tempo marking *a tempo* is placed above the vocal line, and *rit.* and *p* are placed below the piano accompaniment.

The breeze stray'd
Die Luft ging

o'er the mead - ows, And stir'd the wav - ing corn;
durch die Fel - der; die Aeh - ren wog - ten sacht;

'Mid rus - tling for - est shad - ows The stars shone
es rausch - ten leis' die Wäl - der; so stern - klar

mild - ly on. My soul with out - spread
war die Nacht. Und mei - ne See - le

pin - ions, Long - ing from earth to roam,
 spann - te weit ih - re Flii - gel aus,

rit. *a tempo*

Soar'd thro' the night's do - min - ions To
 flog durch die stil - len Lan - de, als

seek her heav - nly home.
 flö - ge sie nach Haus.

p

pp

IN A FAIR AND FOREIGN LAND (SCHÖNE FREMDE)

(Composed in 1840)

JOSEPH von EICHENDORFF (1788-1857)
Translated by Frederic Field Bullard

(Original Key, B)

ROBERT SCHUMANN, Op. 39, No. 6

Affettuoso, con moto (Imig, bewegt) *p*

VOICE

The tree - tops are shiv - 'ring and
Es rau - schen die Wi - pfel und

PIANO

p

con Pedale

sway - ing, As if thro' the dusk pro -
schau - ern, als mach - ten zu die - ser

poco rit.

found On the moss-grown, half - ru - ined ter - race The syl - van gods made their
Stund' um die halb - ver - sun - ke - nen Mau - ern die al - ten Göt - ter die

poco rit.

a tempo *p*

round. O night of the myr - tle
Rund. Hier hin - ter den Myr - then -

a tempo

blos - soms And lan - guid mys - tic - al light, What
 bäu - men in heim - lich däm - mern - der Pracht, was

mes - sage strange are you bring - ing To
 sprichst du wirr, wie in Träu - men, zu

me, O dream - la - den night? The
 mir, phan - ta - sti - sche Nacht? Es

stars are shin - ing high a - bove me: With
 fun - keln auf mich al - le Ster - ne mit

Ad. *

love glowseachra - diant sphere. The reel - ing ze - nith is
 gli - hen - dem Lie - bes - blick, es re - det trun - ken die

sf
Ped.

** sf*
Ped.

** Ped.*

tell - ing Of a hap - pi - ness great and
 Fer - ne wie von künf - ti - gem gro - ssen

Ped.

** Ped.*

near!
 Glück!

Ped.

Ped.

Ped.

rit.

** Ped.*

MEMORIES (IN DER FREMDE)

73

JOSEPH von EICHENDORFF (1788-1857)
Translated by M. X. Hayes

(Original Key, A minor)

ROBERT SCHUMANN, Op. 39, No. 8

Con tenerezza, misterioso (Zart, heimlich)

VOICE

p

I hear the brook-let mur - mur A -
Ich hör' die Bäch - lein rau - schen im

PIANO

mf

mid the dark-'ning wood; To sleep its bab - bling
Wal - de her und hin, im Wal - de, in dem

lulls me In this sweet so - li - tude. The
Rau - schen ich weiss nicht, wo ich bin. Die

night - in - gale - is sing - ing Soft - ly her lone - ly
Nach - ti - gal - len schla - gen hier in der Ein - sam -

lay, To me sweet mem-'ries bring - ing Of the
keit, als woll - ten sie was sa - gen von der

rit.

days now pass'd a - way. Be - neath the moon-beams
al - ten, schö - nen Zeit. Die Mon - des - schim - mer

p a tempo

a tempo p

ra - diance Yon cas - tle seems more near, That
flie - gen, als sah' ich un - ter mir das

lies in yon - der val - ley; And yet it is far from
Schloss im Tha - le lie - gen, und ist doch so weit von

here. I seem to see the gar - den Of
 hier! Als miiss - te in dem Gar - ten voll

ro - ses white and red, As if still my love were wait - ing; And
 Ro - sen weiss und roth, mei - ne Lieb - ste auf mich war - ten, und

rit.

yet, she has long been dead, My love has long been
 ist doch so lan - ge todt, und ist doch lan - ge

dead, My love has long been dead.
 todt, und ist doch lan - ge todt.

rit.

SPRING NIGHT

(FRÜHLINGSNACHT)

(Composed in 1840)

JOSEPH von EICHENDORFF (1788-1857)

Translated by Isabella G. Parker

(Original Key, F#)

ROBERT SCHUMANN, Op. 39, No. 12

Allegro moderato, appassionato

(Ziemlich rasch: leidenschaftlich)

VOICE

O'er the gar - den's scent - ed
Ue - ber'm Gar - ten durch die

con Pedale

bow - ers
Lüf - te Heard I now the bird - song
hört' ich Wan - der - vö - gel

sweet.
ziehn, Spring re - turns with fair
das be - deu - tet Früh - est lings

flow - ers
düf - te, Fresh - ly bloom - ing at our
un - ten fängt's schon an zu

a tempo *p*

feet. *p* Now for joy my tears are flow - ing, Such de -
 blüh'n. Jauch - zen möcht' ich, möch - te wei - nen, ist mir's

a tempo *p*

light! ah, can it be? 'Tis an old - en won - der,
 doch, als könnt's nicht sein! Al - te Wun - der wie - der

show - ing In the soft moon - light to me.
 schei - nen mit dem Mon - des - glanz her - ein.

rit. *sf* *rit.* *a tempo*

Moon and star the sto - star - ry
 Und der Mond, die Ster - ne

sf

tell - ing, Rus-ting grove in dream - y
sa - gen's, und im Trau - me rauscht's der

tone, Night - in - gale the song is
Hain, und die Nach - ti - gal - len

swell - ing: "She is thine, she is thine own."
schla - gen's: „Sie ist dei - ne, sie ist dein!“

MARCH VIOLETS (MÄRZVEILCHEN)

79

(Composed in 1840)

(Original Key, G)

From the Danish of
HANS CHRISTIAN ANDERSEN (1805-1875)
Translated by Frederic Field Bullard

ROBERT SCHUMANN, Op. 40, No. 1

Non allegro, affettuoso (*Nicht schnell, innig*)

VOICE

PIANO

The heav'n's a - bove are clear and blue. The
Der Him - mel wölbt sich rein und blau, der

frost is here, with flow - ers, too. The win - dow - pane with
Reif stellt Blu - men aus zur Schau. Am Fen - ster prangt ein

flow - ers is bright, And, gaz - ing in, stands a
 flim - men - der Flor. Ein Jüng - ling steht, ihn be -

love - lad - en wight. For there, 'mid the flow'rs, — he's
 trach - tend, da - vor. Und hin - ter den Blu - men

'ware of a prize, So blue and so smil - ing; a pair — of eyes, March
 bli - het noch gar ein blau - es, ein lä - cheln - des Au - gen - paar, März -

vio - lets, full fair - er than those of the May: A
 veil - chen, wie je - ner noch kei - ne ge - sek'n. Der

warm breath melts the frost a - way, And soon the ice - flow - ers
 Reif wird, an - ge - haucht, zer - geh'n. Eis - blu - men fan - gen zu

melt and run. Now God be good to the love - lorn one!
 schmel - zen an, und Gott sei gnä - dig dem jun - gen Mann,

a tempo
 Now God be good to the love-lorn one!
 und Gott sei gnä - dig dem jun - gen Mann!

mf *rit.* *a tempo*

Più mosso (etwas schneller)

mf *rit.*

LOVE'S SECRET LOST

(VERRATHENE LIEBE)

(Composed in 1840)

(Original Key, G)

ADELBERT von CHAMISSO (1781-1838)
Translated by Frederic Field Bullard

ROBERT SCHUMANN, Op. 40, No. 5

Leggiero (Leicht)

VOICE

The night that I kiss'd you, dear
Da Nachts wir uns küsst - en, o

PIANO

p

La *

maid - en, No soul could have seen us, to tell; And,
Mäd - chen, hat Kei - ner uns zu - ge - schaut. Die

La *

as for the stars in the heav - ens, We trust - ed the stars full
Ster - ne sie stan - den am Him - mel, wir ha - ben den Ster - nen ge -

La *

well, *traut.* But that lit - tle star that fell, dear, Be -
traut. *Es* *ist* *ein* *Stern* *ge - fal - len,* *der*

La *

tray'd us both to the sea; The sea told all to the
hat dem Meer uns ver - klagt, *da hat das Meer es dem*

oar, dear; The oar told the boat - man in glee. And
Ru - der, das Ru - der dem Schif - fer ge - sagt. *Da*

mf

La *

he, the boat - man, he sang it To a lass with gold - en
sang der - sel - bi - ge Fi - scher es sei - ner Lieb - sten.

curls; And now in the high - ways and by - ways 'Tis
vor. Nun sin - gen's auf Stra - ssen und Märk - ten die

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 is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest followed by a quarter note G5, then a quarter note A5, and continues with eighth notes. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. A dynamic marking of *f* (forte) is placed above the piano part.

sung by the boys and the girls!
 Kna - ben und Mäd - chen im Chor.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a quarter note G5, then a quarter note A5, and continues with eighth notes. The piano accompaniment features a more active melody in the right hand. Dynamic markings of *f* are present. The system concludes with a *La* marking and an asterisk.

The third system shows the piano accompaniment continuing. It features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *f* is present. The system concludes with a *La* marking and an asterisk.

The fourth system continues the piano accompaniment. It features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *dim.* (diminuendo) is present. The system concludes with a *La* marking and an asterisk.

SINCE MINE EYES BEHELD HIM

(SEIT ICH IHN GESEHEN)

(Composed in 1840)

ADELBERT von CHAMISSO (1781 - 1838)
Translated by Arthur Westbrook

(Original Key, Bb)

ROBERT SCHUMANN, Op. 42, No 1
"Woman's Love and Life"
(Frauenliebe und Leben)

Larghetto

VOICE

Since mine eyes be - held him As one
Seit ich ihn ge - se - hen, glaub' ich

PIANO

p

blind I seem; When I gaze a - round me I see
blind zu sein; wo ich hin nur bli - cke, seh' ich

rit. *a tempo*

on - ly him; Ev - er thus his im - age Does my
ihn al - lein; wie im wa - - chen Trau - me schwebt sein

rit. *a tempo*

day - - dream fill, From the gloom a -
 Bild mir vor, taucht aus tief - - stem

ris - ing, Shin - ing bright - er, bright - er still.
 Dun - kel hel - ler, hel - ler nur em - por.

pp *pp*

But for him to dark - ness All my
 Sonst ist licht - und farb - los al - les

p

light would turn, In my sis - ters' play-time I no
 um mich her, nach der Schwe - stern Spie - le nicht be -

rit. *a tempo*

more can join. In my lone - - ly cham - ber I but
 gehr' ich mehr, möch - te lie - - ber wei - nen still im

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo markings 'rit.' and 'a tempo' are placed above the vocal line. The lyrics are written below the vocal line.

weep and dream; Since mine eyes be -
 Käm - mer lein; seit ich ihn ge -

The second system continues the musical piece. It includes the same vocal and piano parts. The lyrics are written below the vocal line.

held him As one blind I seem.
 se - hen, glaub' ich blind zu sein.

The third system continues the musical piece. It includes the same vocal and piano parts. The lyrics are written below the vocal line. The piano accompaniment includes dynamic markings 'pp' and 'pp'.

p

The fourth system shows the piano accompaniment for the final part of the page. It includes a dynamic marking 'p'.

HE, THE NOBLEST OF THE NOBLE (ER, DER HERRLICHSTE VON ALLEN)

(Composed in 1840)

ADELBERT von CHAMISSO (1781-1838)
Translated by Arthur Westbrook

(Original Key, E flat)

ROBERT SCHUMANN, Op. 42, No 2
"Woman's Love and Life"
(Frauenliebe und Leben)

Affettuoso, vivace (Innig, lebhaft)

VOICE

He, the no-blest of the no-ble, Oh, how
Er, der Herr-lich-ste von Al-len, wie so

PIANO

p

gen-tle, oh, how kind! Lips so ten-der, eyes so
mil-de, wie so gut! Hol-de Lip-pen, kla-res

ra-diant, Stead-fast heart and loft-y mind.
Au-ge, hel-ler Sinn und fe-ster Muth.

As from bound-less depths of az-ure Bright and splen-did beams yon
So wie dort in blau-er Tie-fe, hell und herr-lich, je-ner

star, In my heav'n he shines a - bove me, Bright and
Stern, al - so Er - an - mei - nem Him - mel, hell und

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "star, In my heav'n he shines a - bove me, Bright and Stern, al - so Er - an - mei - nem Him - mel, hell und". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

splen - did, seen a - far.
herr - lich, hehr und fern.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "splen - did, seen a - far. herr - lich, hehr und fern." The piano accompaniment includes a section marked "Ped." (pedal) with asterisks, indicating a sustained pedal point.

On - ward speed, thy course pur -
Wand - le, wand - le dei - ne

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "On - ward speed, thy course pur - Wand - le, wand - le dei - ne". The piano accompaniment includes a section marked "Ped." (pedal) with asterisks, indicating a sustained pedal point.

su - ing; Si - lent watch - er I'll re -
Bah - nen, nur be - trach - ten dei - nen

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "su - ing; Bah - nen, Si - lent watch - er I'll re - nur be - trach - ten dei - nen". The piano accompaniment includes a section marked "Ped." (pedal) with asterisks, indicating a sustained pedal point.

main; Hum - bly gaz - ing on thy bright - ness,
Schein, nur in De - muth ihn be - track - ten,

rit. Thrill'd with min - gled joy and pain. *a tempo* Ne'er thou'lt know my heart's de -
se - lig nur und trau - rig sein! Hö - re nicht mein stil - les

vo - tion, Tho' for thee my ev - 'ry pray'r; I am
Be - ten, dei - nem Glü - cke nur ge - weiht; darfst mich,

but a low - ly maid - en, Thou a star of splen - dor.
nied' - re Magd, nicht ken - nen, ho - her Stern der Herr - lich -

rare, _____ Thou a star of splen - dor rare. On - ly
 keit, _____ ho - her Stern - der Herr - lich - keit! Nur die

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a long note on 'rare,' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. A 'p' dynamic marking is present at the end of the system. A 'Ced.' marking and an asterisk are located at the bottom right of the piano part.

she most pure and worth - y Must find fa - vor in thine
 Wür - dig - ste von Al - len darf be - glü - cken dei - ne

The second system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady rhythmic pattern. A 'p' dynamic marking is at the beginning. A 'Ced.' marking and an asterisk are at the bottom center.

eyes, _____ And a thou - sand times I'll bless her, Thus ex -
 Wahl, _____ und ich will die Ho - he seg - nen vie - le

The third system shows the vocal line with a melodic phrase. The piano accompaniment has a consistent rhythmic accompaniment. A 'Ced.' marking and two asterisks are at the bottom left.

alt - ed to the skies. I should weep for ver -
 tau - send mal. Will mich freu - en dann und

The fourth system concludes the vocal and piano parts. The vocal line has a long note on 'alt - ed'. The piano accompaniment continues with the same rhythmic pattern. A 'Ced.' marking and an asterisk are at the bottom left.

glad - ness, Hap - py still would be my lot, Tho' my
 wei - nen, se - lig, se - lig bin ich dann, soll - te

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking 'p' is present in the piano part. The system concludes with a double bar line and a repeat sign.

heart should break in sun - der; Break, O heart! It mat - ters
 mir das Herz auch bre - chen, brich, o Herz, was liegt da -

The second system continues the musical score. The vocal line has a 'rit.' (ritardando) marking above it. The piano accompaniment also has a 'rit.' marking. The piano part features a consistent eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

not!
 ran?

The third system shows the vocal line with a 'not!' and 'ran?' lyric. The piano accompaniment includes an 'a tempo' marking. The piano part continues with the eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

He, the no-blest of the no - ble, oh, how gen - tle, oh, how
 Er, der Herr - lich - ste von Al - len, wie so mil - de, wie so

The fourth system features the vocal line with the lyrics 'He, the no-blest of the no - ble, oh, how gen - tle, oh, how' and 'Er, der Herr - lich - ste von Al - len, wie so mil - de, wie so'. The piano accompaniment continues with the eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

kind! Lips so ten - der, eyes so ra - diant, Stead-fast
 gut! Hol - de Lip - pen, kla - res Au - ge, hel - ler

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

heart and loft - y mind; Oh, how gen - tle, oh, how
 Sinn und fe - ster Muth, wie so mil - de, wie so

rit.

The second system continues the vocal and piano parts. It includes a *rit.* (ritardando) marking above the vocal line. The piano accompaniment continues with similar textures, showing some chromatic movement in the right hand.

kind!
 gut!

a tempo

rit.

The third system shows the vocal line starting with a treble clef and the lyrics. The piano accompaniment includes a *a tempo* marking and a *rit.* marking. There are some performance markings like *ped* and *** in the piano part.

The fourth system is a piano accompaniment consisting of two staves. It features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand, concluding the piece.

I DARE NOT, CANNOT BELIEVE IT

(ICH KANN'S NICHT FASSEN, NICHT GLAUBEN)

(Composed in 1840)

(Original Key, C minor)

ADELBERT von CHAMISSE (1781-1838)

Translated by Arthur Westbrook

ROBERT SCHUMANN, Op. 42, No. 3

"Woman's Love and Life"

(Frauenliebe und Leben)

Con passione (Mit Leidenschaft)

VOICE

f

I dare not, can - not be - lieve it! A
 Ich kann's nicht fas - sen, nicht glau - ben, es

PIANO

dream has held me in thrall; ——— Oh, why has his
 hat ein Traum mich be - rückt; ——— wie hätt' er doch

love thus crown'd me, And lift - ed me high o - ver all?
 un - ter Al - len mich Ar - me er - höht und be - glückt?

rit.

Meno mosso (Etwas langsamer)

p

Me - thought he said to me soft - ly, For
 Mir war's er ha - be ge - spro - chen: ich

rit. *a tempo*

ev - er, love, I'm thine. Me - thought still must I be
 bin auf e - wig dein, mir war's ich träu - me noch

dream - ing, Such joy can nev - er be mine, Such
 im - mer, es kann ja nim - mer so sein, es

rit. *f a tempo*

joy can nev - er be mine. Oh, let me nev - er a -
 kann ja nim - mer so sein. O lass im Trau - me mich

a tempo

wak - en, Still cra - dled up - on his breast; With
ster - ben ge - wie - get an sei - ner Brust, den

tears of un - end - ing rap - ture In death would I
se - li - gen Tod mich schlür - fen in Thrä - nen un -

Adagio

colla voce

glad - ly find rest. I dare not, can - not be - lieve it!
end - li - cher Lust. Ich kann's nicht fas - sen, nicht glau - ben,

a tempo *p*

a tempo *f* *p*

A dream has held me in thrall; Oh, why has his
es hat ein Traum mich be - rückt; wie hätt' er doch

p

rit.

love thus crown'd me, And lift - ed me high o - ver all?
 un - ter Al - len mich Ar - me er - höht und be - glückt?

a tempo

sf

p *rit.*

I dare not, can - not be - lieve it! A
 Ich kann's nicht fas - sen, nicht glau - ben, es

dream has held me in thrall. _____
 hat ein Traum mich be - rückt. _____

THOU RING UPON MY FINGER

(DU RING AN MEINEM FINGER)

(Composed in 1840)

ADELBERT von CHAMISSO (1781-1838)
Translated by Frederic Field Bullard

(Original Key, E \flat)

ROBERT SCHUMANN, Op. 42, No. 4
"Woman's Love and Life"
(Frauenliebe und Leben)

Fervently (*Innig*)

VOICE

PIANO

p

Thou ring up-on my fin-ger, Thou dear lit-tle ring of
 Du Ring an mei-nem Fin-ger, mein gol-de-nes Rin-ge-

gold, I—press thee de-vot-ed-ly to my lips, De-
 lein, ich—drü-cke dich fromm an die Lip-pen, dich

vot-ed-ly thee up-on my heart I hold. The dream must needs—be
 fromm an die Lip-pen, an das Her-ze mein. Ich hatt' ihn aus-ge-

end-ing, My child-hood's fair—and plac-id dream, And
 träu-met, der Kind-heit fried-lich schö-nen Traum, ich

I was lone - ly and wan - d'ring In space that un - end - ing
fand al - lein mich ver - lo - ren in ö - den, un - end - li - chen

seemed. Thou ring up - on my fin - ger, 'Twas
Raum. Du Ring an mei - nem Fin - ger, da -

then that thou cam'st to me And taught me all the
hast du mich erst be - lehrt, hast mei - nem Blick er -

won - der Of Life and of Im - mor - tal - i - ty. I'll
schlo - ssen des Le - bens un - end - li - chen, tie - fen Werth. Ich

poco a poco più animato
(nach und nach rascher)

serve him glad - ly, I'll live for him, My joys with his en -
will ihm die - nen, ihm le - ben, ihm an - ge - hö - ren

rit. *a tempo*

hance. To him I will yield me, and find me il - lu - mined, and
ganz; hin - sel - ber mich ge - ben und fin - den ver - klärt mich, und.

rit. *a tempo*

rit. *a tempo*

find me il - lu - mined in his — fond glance. Thou — ring up - on my
fin - den ver - klärt mich in sei - nem Glanz. Du — Ring an mei - nen

rit. *a tempo*

fin - ger, Thou dear lit - tle ring of gold, I — press thee de - vot - ed - ly
 Fin - ger, mein gol - de - nes Rin - ge - lein, ich — dri - cke dich fromm an die

to my lips, De - vot - ed - ly thee up - on my heart I hold. *rit.*
 Lip - pen, dich fromm an die Lip - pen, an das Her - ze mein.

a tempo

DEAREST LOVE, WHY GAZE?

(SÜSSER FREUND, DU BLICKEST)

(Published in 1840)

ADELBERT von CHAMISSO (1781-1838)

Translated by Charles Fonteyn Manney

(Original Key, G)

ROBERT SCHUMANN, Op. 42, No. 6

"Woman's Love and Life"
(Frauenliebe und Leben)

Lento, con molto espressione
(Langsam, mit innigem Ausdruck)

VOICE

p Dear - est love, why gaze on me with
Sü - sser Freund, du bli - ckest mich ver -

PIANO

p

won - dring eyes, Canst not guess the source from which my
wun - dert an, kannst es nicht be - grei - fen, wie ich

tears a - rise? Let th'un - wont - ed pearl - y drops still o - ver - flow;
wei - nen kann; lass der feuch - ten Per - len un - ge - wohn - te Zier

Hap - pi - ness un - bound - ed in my heart they show. How my
freu - dig hell er - zit - tern in dem Au - ge mir. Wie so

p

breast with mingled joy and fear doth swell! Would that
bang mein Bu - sen, wie so won - ne - voll! Wüsst' - ich

words could bear thee what I have to tell: Come, my love, and hide thy
nur mit Wor - ten, wie ich's sa - gen soll; komm und birg dein Ant - litz

face up - on my heart, Let a whis - per in thine ear my joy im - part.
hier an mei - ner Brust, will in's Ohr - dir flü - stern al - le mei - ne Lust.

Now dost know the rea - son
Weisst du nun die Thrä - nen,

*La ** *La **

why my tears o'er - run? Should I hide them from thee, O thou
 die ich wei - nen kann, sollst du nicht sie se - hen, du ge -

p

dear - est, thou dear - est one?
 lieb - ter, ge - lieb - ter Mann?

poco animato
 (lebhafter)

p

Clasp me to thy bos - om, Feel my beat - ing heart, Let me
 Bleib' an mei - nem Her - zen, füh - le des - sen Schlag, dass ich

close and clos - er hold thee, ne'er to part - close and clos - er!
 fest und fe - ster nur dich drü - cken mag, fest und fe - ster!

sf

Here— be - side my bed the cra - dle
 Hier— an mei - nem Bet - te hat die

dim. *p*

shin-eth white, Where my hap - py dream still hid - eth from the light; Soon will
 Wie - ge Raum, wo — sie still ver - ber - ge mei - nen hol - den Traum; kom - men

p *pp*

come the hour when dawn will soft - ly break, And thine im - age, smil - ing, from my
 wird der Mor - gen, wo der Traum er - wacht, und dar - aus dein Bild - niss mir ent -

rit. *rit.*

dream will wake - thine im - age!
 ge - gen lacht, - dein Bild - niss!

p *rit.* *Adagio* *pp*

pp

NOW HAST THOU TURNED MY JOY TO BITT'REST PAIN (NUN HAST DU MIR DEN ERSTEN SCHMERZ GETHAN)

(Composed in 1840)

ADELBERT von CHAMISSO (1781-1838)
Translated by Arthur Westbrook

(Original Key, D minor)

ROBERT SCHUMANN, Op. 42, No 8
"Woman's Love and Life"
(Frauenliebe und Leben)

Adagio

VOICE

Now hast thou turn'd my joy to bit - trest
Nun hast du mir den er - sten Schmerz ge -

PIANO

pain. I can but weep! In sleep thou li - est, cold, un - pit - ying
than, der a - ber traf. Du schläfst, du har - ter, un - barm - herz - ger

man - The - ter - nal sleep. For - sa ken, in a bar - ren world I
Mann, den To - des - schlaf. Es bli - cket die Ver - lass' - ne vor sich

go, And all for - lorn, — for - lorn. My
hin, die Welt ist leer, — ist leer. Ge

love for thee was all my life, and now my
 lie bet hab' ich und ge - lebt, ich bin nicht

life — seems gone. In si - lence I with - draw in -
 le - bend mehr. Ich zieh' mich in mein Inn' - res

to my breast; The veil doth fall. There
 still zu - rück, der Schlei - er fällt, da

rit.
 I have thee and mem'ries ev - er blest, O thou mine all!
 hab' ich dich und mein ver - lor' - nes Glück, du mei - ne Welt!

rit.
pp

Adagio

As in the first song (of the Cycle)
(Tempo wie das erste Lied)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, often beamed together. A piano (*p*) dynamic marking is present in the second measure of the upper staff. A star symbol (*) is located below the first measure of the lower staff.

The second system continues the musical piece with two staves. It maintains the same key signature and time signature. The notation includes various rhythmic patterns and phrasing slurs.

The third system consists of two staves. A piano-piano (*pp*) dynamic marking is placed in the second measure of the upper staff. The music continues with similar rhythmic and melodic motifs.

The fourth system consists of two staves. A piano-piano (*pp*) dynamic marking is placed in the second measure of the lower staff. The notation shows a continuation of the piece's melodic and harmonic development.

The fifth and final system on the page consists of two staves. It concludes the piece with a final cadence. The notation includes various rhythmic patterns and phrasing slurs.

'Twas in the lovely month of May (IM WUNDERSCHÖNEN MONAT MAI)

109

(Composed in 1840)

HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook


(Original Key, F# minor)

ROBERT SCHUMANN, Op. 48, No. 1
"Poet's Love" (Dichterliebe)

Adagio, dolce (Langsam, zart)

PIANO

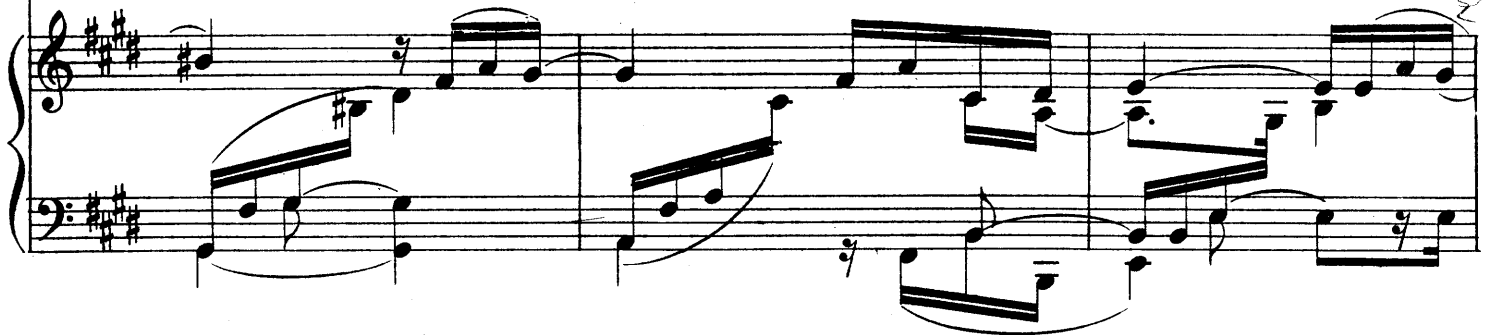
p



Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in F# minor, 2/4 time. The music is marked 'p' (piano) and 'Adagio, dolce'.

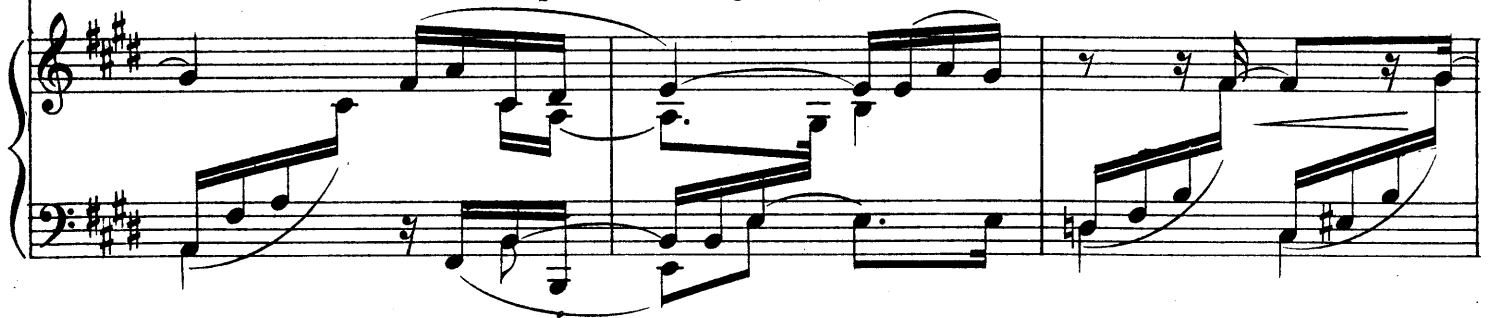
con Pedale
onda

'Twas in the love - ly month of May, When
Im wun - der - schö - nen Mo - nat Mai, als



Musical notation for the first line of the song, including the vocal line and piano accompaniment. The piano part continues with the same accompaniment as the introduction.

all the buds were blow - ing, I felt with - in my
al - le Knos - pen spran - gen, da ist in mei - nem



Musical notation for the second line of the song, including the vocal line and piano accompaniment.

bos - om The flame of love was glow - ing.
Her - zen die Lie - be auf - ge - gan - gen.



Musical notation for the third line of the song, including the vocal line and piano accompaniment. The piano part concludes with a 'rit.' (ritardando) marking.

p a tempo

'Twas in the love-ly month of
 Im wun - der-schö-nen Mo - nat

a tempo

May, When all the birds were sing - ing, I
 Mai, als 5 al - le Vö - gel san - gen, da

came un - to my dar - ling, My love and long - ing
 hab' ich ihr ge - stan - den mein Seh - nen und Ver -

bring - ing.
 lan - gen.

rit.

WHERE'ER MY TEARS ARE FALLING

(AUS MEINEN THRÄNEN SPIESSEN)

(Composed in 1840)

(Original Key, A)

HEINRICH HEINE (1799 - 1856)

Translated by Arthur Westbrook

ROBERT SCHUMANN, Op. 48, No. 2

"Poet's Love" (Dichterliebe)

Moderato (Nicht schnell)

VOICE

Where -'er my tears are fal - ling A blos - som its fra - grance ex -
 Aus mei - nen Thrä - nen sprie - ssen viel blü - hen - de Blu - men her -

PIANO

hales, And all my sighs are chang - ing To songs of night - in - gales. And
 vor, und mei - ne Seuf - zer wer - den ein Nach - ti - gal - len - chor. Und

if thou dost love me, dear - est, Ev -'ry blos - som shall be thine, And the
 wenn du mich lieb hast, Kind - chen, schenk ich dir die Blu - men all; und vor

night - in - gales neath thy win - dow Shall sing their songs di - vine.
 dei - nen Fen - ster soll klin - gen das Lied der Nach - ti - gall.

pp *pp* *pp* *rit.* *pp*

* *Se.*

THE ROSE AND THE LILY, THE SUN AND THE DOVE

DIE ROSE, DIE LILIE, DIE TAUBE, DIE SONNE

(Composed in 1840)

HEINRICH HEINE (1799-1856)

Translated by Frederic Field Bullard

(Original Key, D)

ROBERT SCHUMANN, Op. 48, No. 3

"Poet's Love" (*Dichterliebe*)

Giojoso (Munter)

mf

VOICE



The Rose and the Lil - y, the Sun and the Dove, Oh, I
 Die Ro - se, die Li - lie, die Tau - be, die Son - ne, die

PIANO

*mf*

loved each and all for the joy of love... But I love them no more; I
 liebt' ich einst al - le in Lie - bes - won - ne. Ich lieb' sie nicht mehr, ich

love but the maid - en, the fine one, the kind one, be - nign and di - vine one. For
 lie - be al - lei - ne die Klei - ne, die Fei - ne, die Rei - ne, die Ei - ne; sie

rit.

she is per - fect joy of love, - Is the Rose and the Lil - y, the
 sel - ber al - ler Lie - be Won - ne, ist Ro - se und Li - lie und

Sun and the Dove; And I love but the maid-en, the fine one, the kind one, be -
 Tau - be und Son - ne, ich lie - be al - lei - ne die Klei - ne, die Fei - ne, die

rit.

nign and di - vine one, di - vine one!
 Rei - ne, die Ei - ne, die Ei - ne!

rit. *a tempo*

mf

WHEN GAZING IN THINE EYES SO DEAR

(WENN ICH IN DEINE AUGEN SEH')

(Composed in 1840)

(Original Key, G)

HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook

ROBERT SCHUMANN, Op. 48, No. 4
"Poet's Love" (*Dichterliebe*)

Lento (*Langsam*)

VOICE

When gaz - ing in thine eyes so dear, My
Wenn ich in dei - ne Au - gen seh', so

PIANO

pain and grief all dis - ap - pear; But when I kiss thy lips, — ah,
schwin - det all' mein Leid und Weh; doch wenn ich küs - se dei - nen

then No thought re - mains of by - gone pain. And
Mund, so werd' ich ganz und gar ge - sund. Wenn

when I lean up-on thy breast, No dream of heav'n could be— more
 ich mich lehn' an dei- ne Brust, kommt's ü- ber mich wie Him- mels-

Pa *

blest; But when thou say'st: "I love but thee!" I fall to
 lust; doch wenn du sprichst: ich lie- be dich! so muss ich

rit.

rit.

weep- ing bit- ter- ly.
 wei- nen bit- ter- lich.

p

rit.

pp

rit.

I'LL NOT COMPLAIN (ICH GROLLE NICHT)

(Composed in 1840)

HEINRICH HEINE (1799-1856)

Translated by John S. Dwight

(Original Key, C)

ROBERT SCHUMANN, Op. 48, No. 7

"Poet's Love" (Dichterliebe)

Moderato (Nicht zu schnell)

VOICE

mf

I'll not com-plain, tho' break my heart in
 Ich grol-le nicht, und wenn das Herz auch

PIANO

mf

twain. O love for ev - er lost!
 bricht, e - wig ver - lor' - nes Lieb,

O love for ev - er lost! I'll not com-
 e - wig ver - lor' - nes Lieb! ich grol le

plain, I'll not com-plain. How-e'er thou
 nicht, ich grol le nicht. Wie du auch

shin'st in dia-mond splen-dor bright, There falls no ray in-to thy
 strahlst in Di - a - man - ten-pracht, es fällt kein Strahl in dei-nes

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a fermata over the first measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and accents (>).

heart's deep night, I know full well.
 Her - zens Nacht, das weiss ich längst.

The second system continues the musical score. The vocal line includes a *f rit.* (ritardando) marking. The piano accompaniment features a *rit.* (ritardando) marking and a *sf* (sforzando) dynamic. The piano part includes a series of slurs and accents over the accompaniment.

I'll not com-plain, tho' break my heart in
 Ich grol - le nicht, und wenn das Herz auch

The third system of the musical score. The vocal line starts with a *f* (forte) dynamic. The piano accompaniment is marked *f a tempo* (forte at tempo). There is a handwritten circle around the first measure of the piano part with the word "basso" written inside.

twain. In dreams I saw thee wan - ing, And saw the
 bricht. Ich sah dich ja im Trau - me, und sah die

The fourth system of the musical score. The vocal line begins with a *p* (piano) dynamic. The piano accompaniment also starts with a *p* dynamic. The piano part features a series of slurs and accents over the accompaniment.

night with - in thy bos - om reign - ing, And saw the
 Nacht in dei - nes Her - zens Rau - me, und sah die

cresc. snake that on thy heart doth gnaw, How all for -
 Schlang' die dir am Her - zen frisst, ich sah, mein

rit.

a tempo lorn thou art, my love, saw. I'll not com - plain, I'll not com -
 Lieb, wie sehr du *a tempo* lend bist. Ich grol - le nicht, ich grol - le

f

plain.
 nicht.

f f f

NOW WE'VE PIPING AND PLEASURE (DAS IST EIN FLÖTEN UND GEIGEN)

119

(Composed in 1840)

HEINRICH HEINE (1799-1856)
Translated by Frederic Field Bullard

(Original Key, D minor)

ROBERT SCHUMANN, Op. 48, No. 9
"Poet's Love" (Dichterliebe)

Allegro non troppo (Nicht zu rasch)

VOICE

PIANO

mf

Why,
Das

p

La

now we've pip - ing and pleas - ure, And trump - ets
ist ein Flö - ten und Gei - gen, Trom - pe - ten

sound - ing with - al, and trump - ets sound - ing with -
schmet - tern da - rein, Trom - pe - ten schmet - tern da -

al!
rein;

p

p

She's danc - ing a bri - dal meas - ure, The
 da tanzt wohl den Hoch - zeit - rei - gen die

maid - en whom mine I call, the maid - en whom
 Herz - al - ler - lieb - ste mein, die Herz - al - ler -

f

mine I call.
 lieb - ste mein.

p

But now we've
 Das ist ein

p

dis - cord and sigh - ing, but now we've dis - cord and
 Klin - gen und Dröh - nen, das ist ein Klin - gen und

sigh - ing, The shawm and the muf - fled drum!
 Dröh - nen, ein Pau - ken und ein Schal - mein;

And
 da -

lol a - sob - bing and cry - ing, and lol a -
 zwi - schen schluch - zen und stöh - nen, da - zwi - schen

sob - bing and cry - ing, The dear lit - tle an - gels
schluch - zen und stöh - nen, die lieb - li - chen En - ge -

come!
lein.

dim.

pp

A YOUTH OFT LOVES A MAIDEN (EIN JÜNGLING LIEBT EIN MÄDCHEN)

(Composed in 1840)

(Original Key, Eb)

HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook

ROBERT SCHUMANN, Op. 48, No 11
"Poet's Love" (Dichterliebe)

VOICE *mf*

A youth oft loves a
Ein Jüng - ling liebt ein

PIANO *mf*

maid - en, Who sighs for an - oth - er in - stead; And he, in turn, loves an -
Mäd - chen, die hat ei - nen An - dern er - wählt; der And' - re liebt ei - ne

oth - er, To whom he is hap - pi - ly wed.
And' - re, und hat sich mit die - ser ver - mäht.

The maid whose love is slight - ed Weds the first who comes her
Das Mäd - chen nimmt aus Aer - ger den er - sten be - sten

rit.

way, Then he who in vain has wooed her To grief falls a wretch-ed
Mann, der ihr in dem Weg ge-lau-fen; der Jüng-ling ist ü-bel

rit.

a tempo

prey. It is but an old, sor-ry sto-ry, Yet new t'will e'er re-
d'ran. Es ist ei-ne al-te Ge-schich-te, doch bleibt sie im-mer

a tempo

rit.

main; The last poor youth who suf-fer'd, It broke his heart in twain.
neu; und wem sie just pas-si-ret, dem bricht das Herz ent-zwei.

rit. *a tempo*

f

f

IN DREAMS MY TEARS WERE FALLING

(ICH HAB' IM TRAUM GEWEINET)

(Composed in 1840)

(Original Key, E \flat minor)

HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook

ROBERT SCHUMANN, Op. 48, No 13
"Poet's Love" (Dichterliebe)

Teneramente (Leise)

VOICE



In dreams my tears were fall - ing;
Ich hab' im Traum ge - wei - net,

PIANO

I dreamt in the grave you were laid. Then I a -
mir träum - te, du lä - gest im Grab. Ich wach - te

woke, and the tear - drops Still a - down my pal - lid cheek
auf, und die Thrä - ne floss noch von der Wan - ge her -

p a tempo

stray'd. In dreams my tears were fall - ing;
ab. Ich hab' im Traum ge - wei - net,

pp a tempo

p

I dreamt you were false to me. Then I a -
 mir träumt' du ver - lie - ssest mich. Ich wach - te

rit.

woke, but, re - mem - bring, I wept full bit - ter - ly.
 auf, und ich wein - te noch lan - ge bit - ter - lich.

a tempo

pp

In dreams my tears were fall - ing; I dreamt that you still loved
 Ich hab' im Traum ge - wei - net, mir träum - te, du wärst mir noch

rit.

a tempo

well. Yet when I woke, nev - er ceas - ing, Si - lent my tear - drops
 gut. Ich wach - te auf, und noch im - mer strömt mei - ne Thrä - nen -

a tempo

fell.
flut.

sf *pp*

ALL NIGHT LONG I'M DREAMING (ALLNÄCHTLICH IM TRAUME)

(Composed in 1840)

(Original Key, B)

ENRICH HEINE (1799-1856)
Translated by Frederic Field Bullard

ROBERT SCHUMANN, Op. 48, No. 14
"Poet's Love" (*Dichterliebe*)

VOICE

All night long I'm dream-ing, love, of you, And
All - nächt - lich im Trau - me seh' ich dich, und

PIANO

see you so smil - ing - hear you call - ing: And
se - he dich freund - lich, freund - lich grü - ssen, und

then cry out in bit - ter pain, Be - fore you pro - strate
laut auf - wei - nend stürzt' ich mich zu dei - nen sü - ssen

rit. fall - ing
Fü - ssen.

a tempo You gaze, love, at
Du sie - hest mich

me long - ing - ly then. Your blond head
an weh - mü - thig - lich und schüt - telst,

shak - ing, your gaze you low - er, And
schüt - telst das blon - de Köpf - chen; aus

from your eye - lids fall like rain The tears, a pear - ly
dei - nen Au - gen schlei - chen sich die Per - len - thrä - nen -

rit. *a tempo pp*

show - er. You whis - per
tröpf - chen Du sagst mir

soft - ly one word at morn, And give me your
heim - lich ein lei - ses Wort, und gibst mir den

wreath of pale cy-press blos-soms: But I a - wake! and the
Strauss, den Strauss von Cy - pres - sen; ich wa - che auf, und der

wreath is gone, The word, too, I've for - got - ten.
Strauss ist fort, und's Wort hab' ich ver - ges - sen.

THE SONGS OF BITTER SORROW (DIE ALTEN, BÖSEN LIEDER)

HEINRICH HEINE (1799-1856)

Translated by Frederic Field Bullard

(Published in 1840)

(Original Key, C# minor)

ROBERT SCHUMANN, Op. 48, No. 16

"Poet's Love" (*Dichterliebe*)Lento assai
(Ziemlich langsam)

VOICE

PIANO

The songs of bit - ter
Die al - ten, bö - sen

sor - row, The dreams so full of hate. Come,
Lie - der, die Träu - me bö - sen und arg, die

let us now in - ter them All in a cof - fin
lasst uns jetzt be - gra - ben, holt ei - nen gro - ssen

great. How much I'd lay with - in it You'll
Sarg. Hin - ein leg' ich gar Man - ches, doch

learn ere I am done: The cof - fin must be
 sag' ich noch nicht was; der Sarg muss sein noch

deep - er Than the Hei - del - berg - er Tun; And
 grö - sser wie's— Hei - del - ber - ger Fass. Und

rest on a bier gi - gan - tic Of planks full thick and
 holt ei - ne Tod - ten - bah - re, und Bret - ter fest und

strong, And that must be yet long - er Than
 dick; auch muss sie sein noch län - ger als—

May - ence Bridge is long, Then bring to me twelve
 wie zu Mainz die Brück. Und holt mir auch zwölf

gi - ants, And they shall strong - er be Than
 Rie - sen, die mü - ssen noch stär - ker sein, als

was the might - y Christ - opher Whom at Co - logne we
 wie der star - ke Chri - stoph, im Dom zu Cöln am

see. And these shall the cof - fin car - ry, To
 Rhein. Die sol - len den Sarg fort - tra - gen, und

sink to an ocean cave; For such a mighty
 sen - ken in's Meer hin - ab: denn sol - chem gro - ssen

cof - fin De - serves a mighty grave. Say, can you tell why the
 Sarg ge - büht ein gro - sses Grab. Wisst ihr, war - um — der

cof - fin Should be so deep and great? Be -
 Sarg wohl so gross und schwer mag sein? Ich

Adagio

cause with-in I'd bu - ry To - geth - er love and hate.
 senk' auch mei - ne Lie - be und mei - nen Schmerz hin - ein.

Andante espressivo

The musical score is written for piano in a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. It consists of five systems of staves. The first system includes a *ped.* marking and an asterisk. The second system continues the melodic and harmonic development. The third system features a *ped.* marking and two asterisks. The fourth system includes a *rit.* marking. The fifth system concludes the piece. The notation includes various note values, rests, and dynamic markings.

THE TWO GRENADIERS (DIE BEIDEN GRENADIERE)

(Composed in 1840)

(Original Key)

ROBERT SCHUMANN, Op. 49, No 1

HEINRICH HEINE (1799-1856)

Translated by Arthur Westbrook

Moderato (Mässig)

VOICE

PIANO

To France were re-turn-ing two gren-a-
Nach Frank - reich zo-gen zwei Gre-na-

diers,
dier,'

Their Rus - sian cap - tiv - i - ty leav - ing; And
die wa - ren in Russ - land ge - fan - gen. Und

when they came to the Ger-man fron - tiers, Their heads were bow'd down with
als sie ka - men in's deut - sche Quar - tier, sie lie - ssen die Kö - pfe

griev - ing. 'Twas there that they both heard the sor - row - ful tale, Dis -
han - gen. Da hör - ten sie Bei - de die trau - ri - ge Mähr: dass

as - ter their coun - try had shak - en, De - feat - ed and scat - ter'd the
 Frank - reich per - lo - ren ge - gan - gen, be - siegt und ge - schla - gen das

val - iant host, And the Emp'-ror, the Emp'-ror been ta - ken.
 ta - pfe - re Heer, und der Kai - ser, der Kai - ser ge - fan - gen. *a tempo*

Then sor - row'd to - gether the gren - a - diers, Such dole - ful news to be
 Da wein - ten zu - sammen die Gre - na - dier' wohl ob der kläg - li - chen

learn - ing; And one spoke out a - mid his tears, "Once more my old wounds are
 Kun - de. Der Ei - ne sprach: „Wie weh' wird mir, wie brennt mei - ne al - te

burn-ing." The oth-er said: "My song is done; I would that I were
 Win-del" Der An-dre sprach: „Das Lied-ist aus, auch ich möcht mit dir

dy-ing; But I've a wife and child at home On me for bread re-
 ster-ben, doch hab' ich Weib und Kind zu Haus, die oh-ne mich ver-

ly-ing." "Nor wife nor child give care to me! What mat-ter if they are for-
 der-ben." „Was schert mich Weib, was schert mich Kind, ich wa-ge weit bes-ser, Ver-

sa-ken? Let them beg their bread if they hun-gry be; My
 lan-gen; lass sie bet-teln gehn, wenn sie hung-rig sind— Mein

poco a poco agitato
(nach und nach bewegter)

Em - pror, my Em - pror is ta - ken! Oh, grant me, broth - er, but one
Kai - ser, mein Kai - ser ge - fan - gen! Ge - währ' mir, Bru - der, ei - ne

prayer, If I my hours must num - ber - Take
Bitt': Wenn ich jetzt ster - ben wer - de, so

with thee my corpse to my na - tive land; In France let me calm - ly
nimm mei - ne Lei - che nach Frank - reich mit, be - grab' mich in Frank - reichs

più mosso (schneller)

slum - ber. My cross of hon - or with its band
Er - de. Das Eh - ren - kreuz am roth - en Band

Leave on my bos - om ly - ing; My mus - ket place with - in my
 sollst du auf's Herz mir le - gen; die Flin - te gieb mir in die

hand, My sword a-round me ty - ing. Thus
 Hand, und gürt' mir um den De - gen. So

will I lis - ten with - in the tomb, A sen - try still and un - stir - ring, Till the
 will ich lie - gen und hor - chen still, wie ei - ne Schild - wach, im Gra - be, bis

roar of can - non re - sounds thro' the gloom, And tramp of the horse - men
 einst ich hö - re Ka - no - nen - ge - brüll und wie - hern - der Ros - se Ge -

spur-ring. Then o-ver my grave will my Em-per-or ride, While
 tra-be. Dann rei-tet mein Kai-ser wohl ü-ber mein Grab, viel

swords with clash are de-scen-ding, While swords with clash are de-
 Schwer-ter klir-ren und bli-tzen, viel Schwer-ter klir-ren und

scen-ding; Then, armed to the teeth, will I rise from my grave, My
 bli-tzen; dann steig' ich ge-waff-net her-vor aus dem Grab-den

rit.
 Em-pror, my Em-pror de-fend-ing!"
 Kai-ser, den Kai-ser zu schüt-zen!"

Adagio

IN THE GARDEN

(VOLKSLIEDCHEN)

(Composed in 1842)

(Original Key, G)

FRANZ RÜCKERT (1758 - 1866)

Translated by Charles Fonteyn Manney

ROBERT SCHUMANN, Op. 51, No 2

Semplice (Einfach)

VOICE

In the gar - den at ear - ly morn - ing,
 Wenn ich früh in den Gar - ten geh' in

PIANO

p

Deck'd with rib - bons gay, This my first thought at
 mei - nem grü - nen Hut, ist mein er - ster Ge -

fp

dawn - ing - What does my love to - day?
 dan - ke, was nun mein Lieb - ster thut?

No stars too bright - ly shine To
Am Him - mel steht kein Stern, den

flash my love a greet - ing. This ver - y heart of
ich dem Freund nicht gönn - te. Mein Herz gäb' ich ihm

mine For him a - lone is beat - ing. In the gar - den at
gern, wenn ich's her - aus thun könn - te. Wenn ich früh in den

ear - ly morn - ing, Deck'd with rib - bons gay, This my
Gar - ten geh' in mei - nem grü - nen Hut, ist mein

fp

first thought at dawn - ing - What does my love to -
 er - ster Ge - dan - ke, was nun mein Lieb - ster

day? This my first thought at dawn - ing - What
 that, ist mein er - ster Ge - dan - ke, was

rit.

a tempo

does my love to - day?
 nun mein Lieb - ster that?

a tempo *fp*

fp

WHEREFORE SHOULD I WANDER?

(ICH WAND'RE NICHT)

(Composed in 1842)

(Original Key, Bb)

C. CHRISTERN

Translated by Frederic Field Bullard

ROBERT SCHUMANN, Op. 51, No. 3

Giojoso (Heiter)

VOICE *mf*

Now where-fore should I
Wa - rum soll ich denn

PIANO *sf* *p*

wan - der And with the oth - ers roam?
wan - dern mit An - dern glei - chen Schritt,

sf *p* *sf*

Ped. *

Our paths lie far a - sun - der The while my love's at
ich pass' nicht zu den An - dern, und Lieb - chen geht nicht

rit. *p* *rit.*

a tempo

home. They sing in count-less
mit. Man singt in tau-send

sf a tempo *p*

Lead *

meas-ures Of peaks and crags in air:
Wei-sen von Ber-gen, Fel-sen-höhn:

Lead *

ad lib. *a tempo*

What care I for such pleas-ures, My home-land is so fair,
al-lein wa-rum noch rei-sen, die Hei-math ist so schön,

colla voce *dim.* *a tempo* *sf*

Lead *

rit.

My home-land is so fair!
die Hei-math ist so schön!

rit. *p* *sf a tempo*

Lead *

mf

I love to hear the sto - ries Of those who've been a-broad.
 Ich will ja al - les glau - ben, was drau - ssen wächst und blüht,

p *sf* *p* *sf*

Ad. * *Ad.* *

They tell me of the glo - ries Of vine - yards' gold - en
 Das Gold der sii - ssen Trau - ben wie's Son - nen - fun - ken

p *rit.*

a tempo

hoard. What then? Their no - blest
 sprüht. Al - lein, der Trank der

sf a tempo *p*

Ad. * *Ad.* *

vint - age Is car - ried to my door.
 Re - ben, er kommt ja auch hie - her,

Ad. * *Ad.* *

ad lib. *a tempo*

I've wife and wine and mu - sic. Now say, what would you more,
 wo mir mein hol - des Le - ben ihn reicht, was will ich mehr,

colla voce *dim.* *a tempo* *sf*

rit.

Now say, what would you more?
 was will, was will ich mehr?

rit. *p* *sf a tempo*

mf

I'll nev - er seek for pleas - ure The world that yon - der lies.
 Ich geh' nicht ins Ge - wim - mel der gro - ssen, wei - ten Welt;

p *sf* *p* *sf*

rit.

The skies of clear - est az - ure Are in my love's dear
 den klar - sten, blau - sten Him - mel zeigt Lieb - chens Au - gen -

rit.

p

a tempo

eyes. More joys than Spring's en-chant-ment Her
 zelt. Und -mehr als Früh - lings-won - ne ver -

a tempo

sf *p*

La * *La* * *La* *

smiles to me be - tide. Oh, ten-der, fond com - pan-ion! I'll
 spricht ihr Lächeln mir, o - zar-te mei - ne Son - ne, ich

ad lib.

colla voce *dim.*

La *

a tempo *rit.*

nev - er leave thy side, I'll nev - er leave thy
 wand' - re nicht von hier, ich wand' - re nicht von

a tempo *rit.*

sf *p*

La *

side.
hier.

a tempo

sf *dim.*

La *

MESSAGES (AUFTRÄGE)

(Composed in 1850)

CH. LÉGRU

Translated by Frederic Field Bullard

(Original Key, A)

ROBERT SCHUMANN, Op. 77, No. 5

Leggiero, con tenerezza (Leicht, zart) *p*

VOICE

Wait a mo-ment, wait a
Nicht so schnell-le, nicht so

PIANO

p

Con Pedale

lit-tle! Not so swift-ly, ti-ny rip-ple!
schnel-le! wart' ein we-nig, klei-ne Wel-le!

For I'd have thee bear a mes-sage To my true love's
will dir ei-nen Auf-trag ge-ben an die Lieb-ste

feet. When to her you've made your pas-sage, Give her greet-ings sweet!
mein. Wirst du ihr vor-ü-ber-schwe-ben, grü-ße sie mir fein!

p *fp*

Say, I'd fain to her be waft - ed,
Sag' ich wä - re mit - ge - kom - men,

On thy bos - om gent - ly raft - ed,
auf dir selbst her - ab ge - schwom - men:

For the bliss of her kiss Bold - ly to be
für den Gruss ein - en Kuss kühn mir zu er -

sue - ing; Short the day, long the way. Thou must do my woo -
bit - ten, doch der Zeit Dring - lich - keit hätt' es nicht ge - lit -

a tempo

ing. ten. *p* Not so swift - ly! stop, I
Nicht so ei - lig! halt! er -

Pa tempo

pray thee, Lit - tle light - winged dove, oh, stay thee!
lau - be, klei - ne, leicht - be - schwing - te Tau - bel

fp *fp*

For there is a mes - sage ten - der in my heart that
Ha - be dir was auf - zu - tra - gen an die Lieb - ste

p

bides! Thou - sand greet - ings I would
mein! Sollst ihr tau - send Grü - sse

p

send her, Hun - dreds more be - sides.
sa - gen hun - dert o - ben - drein.

Say, I'd fain have flown to meet her O - ver hill and stream, to greet her
Sag' ich wär' mit dir ge - flo - gen, ü - ber Berg' und Strom ge - zo - gen.

For the bliss of her kiss Bold - ly to be
für den Gruss ei - nen Kuss kühn mir zu er -

sue - ing; Short the day, long the way; Thou must do my woo -
bit - ten; doch der Zeit Dring - lich - keit hätt' es nicht ge - lit -

a tempo *p*

ing. Oh, de-lay not, if thou love me, Slen-der
 ten. War-te nicht, dass ich dich trei-be, O du

p a tempo *fp*

cres-cent moon a-bove me! Down the star-ry
 trä-ge Mon-des-schei-bel! Weisst's ja, was ich

fp *p*

heav-en slid-ing, Go, my love to meet. Thro' her
 dir be-foh-len für die Lieb-ste mein: durch das

p *p*

cham-ber win-dow glid-ing, Give her greet-ings sweet!
 Fen-ster-chen ver-stoh-len grü-ße sie mir fein!

fp

p

Say, I'd fain on thee be fly- ing; To be near her
 Sag', ich wär' auf dich ge- stie- gen, sel- ber zu dir

I'd be try - ing. For the bliss. of her kiss. —
 hin - zu - flie - gen: für den Gruss. ei - nen Kuss. —

Is du

Bold - ly to be sue - ing, Is for thee: But for me thou must do my woo -
 kühn mir zu er - bit - ten, du seist Schuld, Un - ge - duld hätt' mich nicht ge - lit -

rit.

sf

rit.

a tempo

ing!
 ten!

a tempo *fp* *fp*

THE SAND-MAN (DER SANDMANN)

(Composed in 1849)

GUSTAVE HERRMANN KLETKA (1813-1886)

(Original Key, A minor)

ROBERT SCHUMANN, Op. 79, No 13

Translated by Frederic Field Bullard

"Song Album for the Young"

Non troppo allegro (Nicht zu schnell)

PIANO

pp

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Non troppo allegro (Nicht zu schnell)' and the dynamics are 'pp'.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano range, and the piano accompaniment continues from the introduction. The lyrics are: "Two dain - ty lit - tle shoes I wear; Zwei fei - ne Stief - lein hab' ich an,". The dynamics are marked 'p'.

The second system of the song features a vocal line and piano accompaniment. The vocal line continues with the lyrics: "Their soles are soft be - mit wunder - wei - chen". The piano accompaniment provides a steady accompaniment. The dynamics are marked 'p'.

The third system of the song features a vocal line and piano accompaniment. The vocal line concludes with the lyrics: "yond com - pare; A Söhl - chen dran; ein". The piano accompaniment provides a steady accompaniment. The dynamics are marked 'p'.

sack up - on my back I bear; Hush! now I'm trip - ping
 Säc - lein hab' ich hin - ten auf, husch! tripp' ich rasch die

up the stair. And when I reach the
 Trepp' hin - auf. Und wenn ich in die

nurs - 'ry there, And find the chil - dren all at pray'r,
 Stu - be tret', die Kin - der be - ten ihr Ge - bet:

Two grains of sand of smal - lest size
 von mei - nem Sand zwei Kör - ne - lein

I drop in - to their lit - tle eyes;
 strew' ich auf ih - re Äu - ge - lein,

And then they sleep the whole night long, While God doth watch and
 da schla - fen sie die gan - ze Nacht in Got - tes und der

rit.

una corda
 (Verschiebung)

an - gels throng.
 Eng - lein Wacht.

a tempo

pp a tempo

tre corde

When of my sand two ker - nels fine
 Von mei - nem Sand zwei Kör - ne - lein

p

I drop with-in the chil-dren's eye;
streu' ich auf ih-re Au-ge-lein:

To lov-ing chil-dren tis a sign That they shall sleep with
den from-men Kin-dern soll gar schön ein fro-her Traum vor-

fp

dreams di-vine. Then up and off, with
ü-ber-geh'n. Nun risch und rasch mit

cresc.

sack and stick A-down the stairs with foot-steps quick!
Sack und Stab nur wie-der jetzt die Trepp' hin-ab.

I can no long - er lin - ger here -
 Ich kann nicht län - ger mü - ssig steh'n,

fp

Red. *

Must go to ma - ny chil - dren dear
 muss heut' noch zu gar Vie - len geh'n -

fp

fp

E'en now in dreams you're smil - ing back, And yet I have hard - ly
 da nickt ihr schon und lacht im Traum, und öff - ne - te doch mein

rit.

rit.

una corda
(Verschiebung)

oped my sack!
 Säck - lein kaum.

pp *allegretto*

tre corde

Red.

* *

LADY BIRD (MARIENWÜRMCHEN)

161

(Composed in 1849)

Aus „Des Knaben Wunderhorn“
From "The Child's Horn-of-Plenty"

(Original Key, F)

ROBERT SCHUMANN, Op. 79, No. 14
Song Album for the Young

Allegretto (Nicht schnell)

VOICE

Come, La - dy - bird, and seat your - self Up - on my hand, up -
Ma - ri - en - würm - chen, se - tze dich auf mei - ne Hand, auf

PIANO

p *fp* *fp*

on my hand; Be sure I will not harm you, No, I'll not
mei - ne Hand, ich thu' dir nichts zu Lei - de, nichts, nichts zu

fp

ten. *ten.* *fp*

harm you! I will not harm you, pret - ty dear, Show your ti - ny wings and
Lei - de. Es soll dir nichts zu Leid ge - scheh'n, will nur dei - ne bun - ten

nev - er fear, ti - ny wings so gay and pret - ty.
Flü - gel seh'n, bun - te Flü - gel mei - ne Freu - del!

f *p* *fp*

p

Go, La - dy - bird, fly home, fly home; 'Tis all on fire, your
 Ma - ri - en - wü - rm - chen, — flie - ge weg, dein Häus - chen brennt, die

The first system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic. The lyrics are: "Go, La - dy - bird, fly home, fly home; 'Tis all on fire, your Ma - ri - en - wü - rm - chen, — flie - ge weg, dein Häus - chen brennt, die". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two sharps. It features chords and moving lines in both hands, with dynamics *p* and *fp* indicated.

fp

chil - dren cry So sore - ly, oh, so sore - ly, Cry, cry so
 Kin - der schrei'n so seh - re, wie so seh - re, schrei'n, schrei'n so

The second system of the musical score. The vocal line continues with the lyrics: "chil - dren cry So sore - ly, oh, so sore - ly, Cry, cry so Kin - der schrei'n so seh - re, wie so seh - re, schrei'n, schrei'n so". The piano accompaniment includes a *ten.* (tenuto) marking and a *fp* dynamic.

sore - ly! The cun - ning spi - der spins them in; Go, La - dy - bird, fly
 seh - re. Die bö - se Spin - ne spinnt sie ein, Ma - ri - en - wü - rm - chen,

The third system of the musical score. The vocal line continues with the lyrics: "sore - ly! The cun - ning spi - der spins them in; Go, La - dy - bird, fly seh - re. Die bö - se Spin - ne spinnt sie ein, Ma - ri - en - wü - rm - chen,". The piano accompaniment features a complex texture with moving lines in both hands.

p

in, fly in To your chil - dren cry - ing sore - ly.
 flieg' hin - ein, dei - ne Kin - der schrei - en seh - re.

The fourth system of the musical score. The vocal line concludes with the lyrics: "in, fly in To your chil - dren cry - ing sore - ly. flieg' hin - ein, dei - ne Kin - der schrei - en seh - re." The piano accompaniment includes dynamics *f* and *p*.

p

Fly, La - dy - bird, now — fly a - way A - cross the hedge, a -
 Ma - ri - en - wü - rm - chen, — flie - ge hin zu Nach - bars Kind, zu

fp

cross the hedge; The neigh - bors will not — harm you, No, they'll not
 Nach - bars Kind, sie thun dir nichts zu — Lei - de, nichts, nichts zu

harm you! They will not harm you, pret - ty dear, Then show your ti - ny wings and
 Lei - de. Es soll dir da kein Leid ge - scheh'n, sie wol - len dei - ne bün - ten

p

nev - er fear, And greet them all so gai - ly.
 Flü - gel seh'n und grüss' sie al - le bei - de.

'TIS SPRING

(ER IST'S)

(Composed in 1849)

EDUARD MÖRIKE (1804-1875)
Translated by Frederic Field Bullard

(Original Key, A)

ROBERT SCHUMANN, Op. 79, No. 24
"Song Album for the Young"

Affettuoso (Innig)

VOICE

Spring-time flaunts his—
Früh-ling lässt sein

PIANO

p

ban - ner blue, Borne on high by ev - 'ry zeph - yr;
blau - es Band wie - der flat-tern durch die Lüf - te.

cresc.

Sweet—the per - fumes, wel - come
Sü - sse, wohl - be - kann - te

sf

ev - er, Thro' the land that float a - new.
Düß - te strei - fen ah - nungs - voll das Land.

poco rit.
p (etwas zurückhaltend)

Now the vio-lets dream;
Veil - chen träu - men schon,

a tempo
p

Soon they will be wak - ing. Hark! a harp - tone near!
wol - len bal - de kom - men. Horch, ein Har - fen - ton!

f *sf*

Spring - time, thou art here, Yes, — thou'rt here! thou'rt
Früh - ling, ja du bist's, ja — du bist's, du

più mosso (schneller)

here! Thou — this joy art mak - ing, Yes, thou'rt here!
bist's! Dich — hab' ich ver - nom - men, ja du bist's!

più mosso (schneller)
p

p

Thou this joy — art mak - ing;
 Dich hab' ich — ver - nom - men,

cresc.

Spring - time thou art — here,
 Früh - ling ja du — bist's,

Yes, thou'rt here, thou art
 ja du bist's, ja du

cresc. *f*

here, art here, art here! Thou — this joy art mak - ing. Yes, —
 bist's, du bist's, du bist's, dich — hab' ich ver - nom - men, ja

thou'rt here!
 du bist's!

Ped. *

SNOW - BELLS (SCHNEEGLÖCKCHEN)

167

FRIEDRICH RÜCKERT (1788 - 1866)
Translated by Frederic Field Bullard

(Composed in 1849)
(Original Key, E flat)

ROBERT SCHUMANN, Op. 79, No. 27
"Song Album for the Young"

Moderato (*Nicht schnell*) (♩ = 80)

VOICE

The snow, that yes-ter-day in show-ers
Der Schnee der ge-ster-n noch in Flöck-chen

PIANO

legato (*sehr gebunden*)
pp

La *

cresc.

From heav - en fell, Hangs on these ten - der stems as
vom Him - mel fiel, hängt nun ge - ron - nen heut' als

fp

flow - ers, Each flake a bell! The
Glöck - chen am zar - ten Stiel. Schnee -

La *

snow - bells chime: we hear them ring - ing A - cross the
glöck - chen läu - ten; was be - deu - tet's im stil - len

fp

mead? Oh, hith-er haste! Glad news they're bring - ing!
 Hain? O komm ge - schwind! Im Hai - ne läu - tet's

'Tis Spring, in - deed! Then come, ye leaves and buds and
 den Früh - ling ein. O kommt, ihr Blät - ter, Blüt' und

p

flow - ers - From dreams a - wake, And to your
 Blu - me, die ihr noch träumt, all' zu des

cresc.

shrines in Spring's fair bow - ers Your-selves be - take!
 Früh - lings Hei - lig - thu - mel kommt un - ge - säumt!

sp

A YOUNG FOLKS' SONG

(JUNG VOLKERS LIED)

169

(Composed in 1851)

(Original Key, E)

EDUARD MÖRIKE (1804-1875)

ROBERT SCHUMANN, Op. 125, No. 4

Translated by Frederic Field Bullard

Vivace (Sehr lebhaft)

VOICE

PIANO

The musical score is written in E major and 2/4 time. It consists of three systems. The first system shows the beginning of the piece with a piano introduction. The second system contains the first line of lyrics: "My moth - er tossed me up and down, / Und die mich trug im Mut - ter - arm,". The third system contains the second line of lyrics: "And crushed me with em - bra - ces. Oh, / und die mich schwang in Kis - sen, die". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. There are several asterisks and "La" markings in the piano part, likely indicating performance instructions or editorial changes.

she was free and young and brown, Lit - tle cared for
 war ein schön, froh, brau - nes Weib, woll - te nichts vom

beard - ed fa - ces. She danced and laughed the
 Manns-volk wis - sen. Sie scherz - te nun und

live-long day, And mocked each ar - dent woo - er. "I'd
 lach - te laut, und liess die Frei - er ste - hen. „Möcht'

ra - ther wed the wind so free Than mar - ry such as you!"
 lie - ber sein des Win - des-braut, als in die E - he gehn!"

The wind he came, the wind be-guiled And
 Da kam der Wind, da nahm der Wind als

The first system of the musical score. It features a vocal line in G major with lyrics in English and German. The piano accompaniment is in the same key and includes dynamic markings of *f* and *p*. There are two asterisks (*) below the piano part, one under the first measure and one under the second measure.

won her, so she told me. To him she bore a lust-y
 Buh-le sie ge-fan-gen, von dem hat sie ein lu-stig

The second system of the musical score. It continues the vocal line and piano accompaniment. The piano part features a crescendo leading to a *f* dynamic. There are two asterisks (*) below the piano part, one under the first measure and one under the second measure.

child; And, young folks, here be-hold me!
 Kind, Jung Vol-ker, mich, em-pfan-gen.

The third system of the musical score. It continues the vocal line and piano accompaniment. The piano part features a *f* dynamic. There are two asterisks (*) below the piano part, one under the first measure and one under the second measure.

The fourth system of the musical score, which is a piano accompaniment system. It features a *f* dynamic and concludes with a double bar line. There are four asterisks (*) below the piano part, one under each of the four measures.

THY FACE SO FAIR (DEIN ANGESICHT)

(Composed in 1850)

(Original Key, Eb)

HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook

ROBERT SCHUMANN, Op.127, No 2

Lento (Langsam) *p*

VOICE

Thy face so fair in dreams I see, A
Dein An - ge - sicht, so lieb und schön, das

PIANO

vi - sion pure it comes — to me; So gen - tle 'tis, so
hab' ich jüngst im Traum — ge - sehn, es ist so mild und

an - gel - fair, And — yet so pale, so — pale — with care. The
en - gel - gleich, und — doch so bleich, so — schmer - zen - reich. Und

rit. *p*

a tempo

lips a-lone are ro-sy-bright; Death soon will kiss them
 nur die Lip-pen, die sind roth; bald a-ber küsst sie

a tempo

rit. *a tempo*

cold and white, — And quench the light of Par-a-dise, That
 bleich der Tod. — Er-lö-schen wird das Him-mels-licht, das

rit. *a tempo*

rit. *a tempo*

shines from out those earn-est eyes. Thy face so fair in
 aus den from-men Au-gen bricht. Dein An-ge-sicht, so

rit. *a tempo*

dreams I see, A vi - sion pure it comes — to me; So
 lieb und schön das hab' ich jüngst im Traum — ge - seh'n, es

gen - tle 'tis, so an - gel-fair, And yet so pale, so pale with
 ist so mild und en - gel-gleich und doch so bleich, so schmer - zen -

care.
 reich.

rit.