

SCHIRMER'S EDITION.
Nos 114-115.

SONGS

by

E. Meyer-Helmund.

No 114. FOR SOPRANO OR TENOR.

No 115. FOR MEZZO-SOP. OR BAR.

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A SLIGHT MISTAKE.
(EIN KLEINES VERSEHEN.)
 (Jul. Stern.)

Allegretto scherzando.

Erik Meyer-Helmund.

VOICE.

Li - sa so mer - ry with
 Das wardie Li - sa, die

mf

p

Ca. * Ca.

checks ver - y red was bring - ing her own dearest lov - er to wed, and
 lu - sti - ge Maid, die hüt - te gar gern ih - ren Lieb - sten ge - freit, und

ritard. molto.

ritard. molto.

hoped kind fate would a babe her al - low and twelve heads of cat - tle re -
 wünsch - te sich ein klein Knab - lein da - zu und zwölf Stück Kü - he statt

a tempo.

a tempo.

Ca. * Ca.

place one cow. Sweet spring - time come and the
 ri - ne Kuh! Der Früh - ling kam und der

a tempo.

Ca.

cuc - koo call'd She gaz'd shy a - bout her half ap - pull'd as
 Ku - kuk rief; sie blick - te sich schüch - tern um und tief so

quick as a deer she ran through the wood, Where the tree, with the
 flink wie ein Reh-lein durchs grü - ne Gras, in den Wald nach dem

cuc - koo that call'd her stood. And she found the tree; and her
 Baum, drauf der Ku - kuk sass. Und sie fand den Baum und sie

arms round it threw while she said in 'a - larm, while she flustered grew. "Kind
 hält ihn um-fasst und es pocht ihr das Herz und sie rief voll Hast: „Ich

fate as a husband my own lov'd one al-low, Twelve ba - bies and al-so one small cow!"
wünsch' mir zum Man-ne mei-nen Schatz und da-zu zwölf Knäblein und ei-ne klei - ne Kuh!"

pp

She no - tie'd her er - ror and cried: "Oh no!" — Off flew the cuc - koo un -
Sie merk - te den Irr - thum und rief: „Ach nein!" — Der Ku - kuk flog in den

And.

head - ling; though; as he call'd, he did seem to say laughing-ly. twelve times cuc -
Wald hin - ein und er rief und es klang wie Spott und Hohn zwölf-mal Ku -

p

koo, twelve times cuc - koo, in mock - ing, pert glee.
kuk, zwölf-mal Ku - kuk im la - chen-den Ton.

p *pp*

Più lento.

At home stood the lov-er
Da-heim stand der Lieb-ste

dear as her life, and 'twas Li-sa he chose as his own dar-ling wife, The
war-tend am Thor, und er war's der die Li-se zum Weib sich er-kor; im

sta-ble just holds one small low-ing cow, twelve ba-bies, twelve
Stal-le stand brül-lend die klei-ne Kuh, zwölf Knüb-lein, zwölf

a tempo.

ba-bies has a kind stork brought now!
Knüb-lein brach-te der Storch da-zu!

BETRAYAL.

(*VERRATH.*)

(*Kaufmann.*)

Erik Meyer-Helmund.

Allegretto giocoso.

VOICE.

p
A
Die

pp

PIANO.

wa - ter - li - ly arch - ly said: "I'll tell you some - thing a - mus - ing I'll
Was - ser - li - lie hi - chert leis', ich muss euch ein Ding ver - ru - then, ich

ppp

Più lento.
misterioso.

a tempo.

tell you what two youth - ful lov - ers did, the night as a man - tle us - ing. They
muss euch ver - ru - then was ge - stern Nacht zwei jun - ge Ver - lieb - te tha - ten Die

ppp

a tempo.

* * * * *

came in a boat down the riv-er broad, with cous - ins and near - re - in - tions, And
 ka - men mit Vet - ter und Ba - sen - schaft den Strom hin - un - ter ge - gitt - ten, die

si - lent - ly sat, since they list - ners fear'd, with man - ners fit - ting their
 sa - ssen, weil Lau - scher im Boot, ganz still, mit auf - er - bau - li - chen

sta - tions. She dipp'd in the waves' deep blue her hand To
 Sit - ten. Sie tauch - te die Hand in's Wo - gen - blau, den

cool thus her puls - es heat - ed, He wish'd to feel too the
 klo - pfen - den Puls zu küh - len, er woll - te zur sel - ben

wa - ter's warmth From the place in the boat where he's seat - ed. Their
 Zeit ein - mal nach der Wär - me des Was - sers füh - len. Und

ritard. molto.

hands'neath the wa - ter now chance to meet As on - ward the boat is
 un - ter dem Was - ser be - geg - nen sich ver - stoh - len die bei - den

a tempo. *ritard. molto.*
pp a tempo. *pp ritard. molto.*

tend - ing, First slip a way and then are caught
 Hän - de und flie - hen sich und fan - gen sich,

ad lib.
 in spor - tive chase un - end - ing. The
 es nimmt das Spiel kein En - de. Die

colla parte.

pp

cous - sins did not no - tice aught of this
 Ba - sen ha - ben nichts ge - merkt von der

pp

Ad.

Più lento.

con - verse sly 'twixt the lov - ers, I though did clear - ly
 glück - li - chen Lie - bes - stun - de, ich a - ber hab es

ppp

Ad. * *Ad.* *

a tempo.

all per - ceive from depths which the dark wa - ter cov -
 wohl ge - seh'n tief hier aus dem lau - schen - den Grun -

a tempo.

Ad. * *Ad.* *

ers. _____
 de. _____

pp *ppp*

Ad.

THE FORSAKEN MAIDEN.

(DAS VERLASSENE MÄDCHEN.)

(Ed. Mörike.)

Andante.

semplice.

Erik Meyer-Helmund.

VOICE.

When ear-ly cocks are crowing, Long before the starlight doth
Früh, wenn die Hühne krähen, e - he noch die Sternlein ver-

PIANO. *pp*

dwindle, I to the hearth am go - - ing, Must fire
schwinden, muss ich am Her - de ste - - hen, muss Feu-er

kin - die.
sün - den.

mf *pp*

Poco più vivo.

Bright is the shine that came with sparks up-ward fly-ing, I gaze at the
 Schön ist der Flam-menschein, es sprü-hen die Funken, ich schaue so

Cresc. *

flame with sad-ness sigh-ing, with sadness sigh - -
 drein in Leid ver - sun - ken, in Leid ver - sun - -

ad lib.

ritard. *pp*

Vivace.

ing. Sudden it comes to me, false boy, fair
 ken. Plötzlich, da kommt es mir, treu - lo - ser

accel. *mf*

seem - ing, that I this night of thee— Have just been dreaming, have
 Kna - be, dass ich die Nacht von dir— ge-träu-met ha - be, von

f. *ritard.*

Andante.

just been dream-ing.
dir ge - träu - met.

ppp *ppp* *molto ritard.*

Adagio.

Tear, then on tear, straight-way ah! faith-less lov-er, Thus
Thrä-ne auf Thrä-non dann stür-set her-nic-der, so

pp *ppp*

comes to me the day, would it, were o-ver!
kommt der Tag her-an, o ging er wie-der!

pp *ppp*

Andante di Tempo I.

f *pp* *ritard.* *ppp*

GOOD ADVICE.

(Guter Rath.)

(Paul Heyse.)

English Version by
HELEN D. TRETBAR.

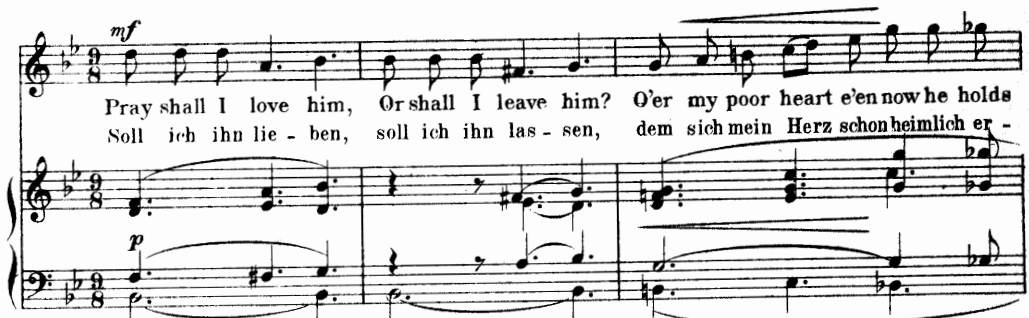
ERIK MEYER-HELMUND.

Poco Allegro e giocoso.

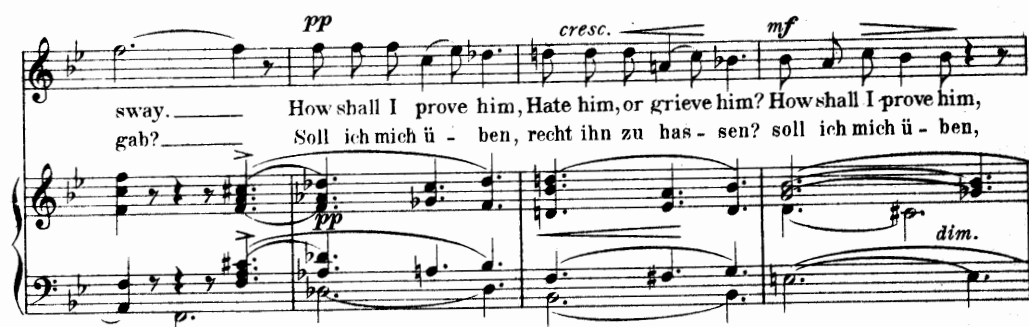
VOICE. 

PIANO. 

mf
Pray shall I love him, Or shall I leave him? O'er my poor heart e'en now he holds
Soll ich ihn lie - ben, soll ich ihn las - sen, dem sich mein Herz schon heimlich er -



pp *cresc.* *mf*
sway. How shall I prove him, Hate him, or grieve him? How shall I prove him,
gab? Soll ich mich ü - ben, recht ihn zu has - sen? soll ich mich ü - ben,



p *cresc. - rit.* *a tempo.*
Hate him, or grieve him? Coun - sel me well, but do not say
recht ihn zu has - sen? Ra - the mir gut, doch ra - the nicht



mf appassionato.

say!
abi

True, he is way-ward.
Wild ist er frei-lich,

poco rit. *a tempo.* *p*

Yet I sur-ren - der. How will I love him, what tongue can e'er say?
hef-tig von Sit - ten, kei-ner be-greift es, wie lieb ich ihn hab.

True, he is way-ward. Yet I sur-ren - der. Are not his pleadings-
Wild ist er frei-lich, hef-tig von Sit - ten, a - ber so hei-lig

dim. *poco a poco*

ho-ly and ten - der? Coun-sel me well, then but say not nay!
kann er auch bit - ten? Ra - the mir gut, doch ra - the nicht ab!

p poco a poco rit. *cresc.* *dim.* *p* *molto rit.*

Tempo I.

pp

Should my heart's choosing, End but in an - guish, Better were I' in my grave to
Lass' ich von schlimmer Wahl mich be - thö - ren, besser, ich leg - te mich gleich ins

pp

pp *cresc.*

day. _____ Counsel re - fus - ing, My life might languish,
Grab. _____ Klug ist es im - mer, auf Rath zu hö - ren,

pp

rit. * *rit.*

mf *p* *rit.*

Counsel re - fus - ing, My life might lan - guish, Coun - sel me
klug ist es im - mer, auf Rath zu höh - ren. Ra - the mir

dim. *mf*

dim. *a tempo.* *pp* *Ossia.*

well, but _____ do not say nay!
gut, doch _____ ra - the nicht ab!

p *a tempo.* *pp*

rit. * *rit.*

HAVE A CARE.

(HÜTE DICH!)

ERIK MEYER-HELMUND.

Allegro.

VOICE. *P* Night-in-gale, have a care,
Nach-ti-gall hü-te dich,

PIANO. *P* *pp*

Sing not all so sweetly, sing not all — so sweet - ly! For, thy song so full of
sin - ge nicht so lieb-lich, sin - ge nicht so lieb - lich! Ach, dein all - zuschönes

mf

dolce. *p*

rap - ture. Will but lead un-to thy cap - ture,
Sin - gen. wird dich um die Frei - heit brin - gen.

dim. *dim.* *p*

p *poco rit.* *a tempo.*

have a care, have a care, have a care! Pret-ty flow-er,
 hü - te dich, hü - te dich, hü - te dich! Schö - ne Blu - me,

pp *poco rit.* *a tempo.* *espr.*

have a care, Bloom not all so fair - ly,
 hü - te dich, blü - he nicht so glü - hend,

pp

Bloom not all so fair - ly, Of the fragrance be more
 blü - he nicht so glü - hend, duf - te nicht so voll Ent-

pp

poco rall.

spar - ing! Else thy life will pay thy dar - ing!
 zü - cken! Wer dich sieht, der will dich pflü - cken!

poco rall.

a tempo.
espressivo.



Have a care, have a care!
Hü - te dich, hü - te dich!

have a care, have a care!
hü - te dich, hü - te dich!

a tempo.



Maid - en fair, oh! have a care,
Schö - nes Mäd - chen. hü - te dich,

dolce.



Be not all so lav - ish, be not all — so lav - ish. Of thy bean - ty's
läch - le nicht so gü - tig, läch - le nicht — so gü - tig. Dei - ne Schön - heit,

dolce.



mag - ic pow - er, of thy beau - ty's mag - ic pow - er,
 dei - ne Gü - te, dei - ne Schön - heit, dei - ne Gü - te,

cresc.
 Think of night - in - gale and flow - er, Night -
 denk' an Nach - ti - gall und Blü - the, Nach -

grazioso. *p*
 - in - gale, have a care, yes, have a care!
 - ti - gall hü - te dich, ja, hü - te dich!

espress. *mf* *p* *morendo.* *pp*

I should never have thought.

„Hätt' es nimmer gedacht.“

(Karl Siebel.)

Erik Meyer-Helmund.

VOICE. *Largo.* *p*

I should nev - er have thought that the
Hätt' es nim - mer ge - dacht, dass ein

PIANO. *mf* *pp* *pp*

wa - ters' roar could thus with ice be cov - er'd o'er.
Strom so heiss im Win - ter würd zu star - rem Eis.

mf *pp*

pp

That a plain ring of gold on the fin - ger worn, with
Dass ein Ring - lein von Gold, so den Fin - ger schmückt wie'n

ppp

mill - stone weight on the soul be borne. That a
Mühlstein schwer auf die See - le drückt. *Dass nach*

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 flats (B-flat, E-flat, A-flat). The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *mf* and *pp*.

bright, sun - ny day Had storm - y night brought, a heart so sad, oh! I
pran - gen - dem Tag so stür - misch die Nacht, so krank das Herz hätt' es

The second system continues the vocal and piano parts. The vocal line has a more active melody. The piano accompaniment provides harmonic support with sustained chords and moving bass lines. Dynamic markings include *mf*, *pp*, and *p*.

this ne'er had thought. _____
nim - mer ge - dacht. _____

The third system shows the vocal line ending with a long note and a rest. The piano accompaniment continues with a melodic line in the right hand and a more active bass line in the left hand. Dynamic markings include *mf* and *pp*.

L.H.

The fourth system is primarily piano accompaniment. It features a complex texture with multiple voices in both hands, including some triplets and rapid passages. The dynamic marking is *pp*. The system concludes with a double bar line and a fermata over the final chord.

In Summer seek a love to find!

(Im Sommer such' ein Liebchen dir!)

SOPRANO or TENOR.

ERIK MEYER-HELMUND.

VOICE. *Giocoso.* *p*

In Sum-mer seek a love to find, A
Im Som-mer such' ein Lieb-chen dir im

PIANO. *p* *pp*

sweet and ten-der child, For then the days are long e-nough, The nights are fair and
Gur-ten und Ge-feld, da sind die Ta-ge lang ge-nug, da sind die Näch-te

mild! ————— Ere win-ter comes you
mild! ————— Im Win-ter muss der

must be_sure The sweet-est_bond to_ sign. For 'tis not good to
sü-ße Bund schon fest ge-schlos-sen sein du darfst nicht lan-ge

stand too long, In snow by cold moon-shine!
 steh'n im Schnee bei kal-tem Mon-den - schein!

-In
Bel

rit. *p a tempo*
 snow by cold moon-shine! And now that win-ter's come at last, Ah me! for good ad-vice! I've
 kal-tem Mon-den - schein! Und da wir nun im Win-ter sind, so hab' ich dum-mer Weis' die

rit. *pp* *a tempo*

let the gold-en time go by, And cool my heart in ice, And
 al-ler-be-ste Zeit ver-basst, nun kühl' ich's Herz mit Eis, nun

colla parte.

cool my heart in ice!
 kühl' ich's Herz mit Eis!

IT WAS NOT SO TO BE.

Es hat nicht sollen sein.

(„Trompeter von Säckingen“ von J. V. v. Scheffel)

Erik Meyer-Helmund, Op. 12. N^o 3.

Andante. *p*

VOICE.

How bad-ly is the course of life ad-just-ed,
Das ist im Le-ben häss-lich ein-ge-ri-chet,

That where sweet ro-ses bloom, sharp thorns a-bound. What though the heart has
dass bei den Ro-sen gleich die Dor-nen steh'n. und was das ar-me

dear-ly, fond-ly trust-ed. The hour of part-ing will at last come
Herz auch sehnt und dich-tet, am En-de kommt das Von-ein-an-der-

accel.

round;
geh'n. Of thy fond glanc-es once I read the mean-ing. They spoke of
In dei-nen An-gen hab' ich einst ge-le-sen: es bliz-te

PIANO. *p*

frit.

joy and hap - pi - ness for me: God bless thee
 drinn' von Lieb' und Glück ein Schein: Be - hüt' dich

Più vivo.

love! it was but i - dle dream - ing, God bless thee
 Gott! es wär' zu schön ge - we - sen, be - hüt' dich

love! it was not so to be! God bless thee
 Gott, es hat nicht sol - len sein! Be - hüt' dich

Andante.

love! it was but i - dle dream - ing, God
 Gott! es wär' zu schön ge - we - sen, be -

pp

ppp

bleas thee love, — it was not so to be!
hüt' dich Gott, — es hat nicht sol - len sein!

ppp

Tempo I.

p

Dark clouds ap - pear, the wind sighs through the heath-er,
Die Wol - ken flieh'n, der Wind saust durch die Blät - ter,

pp

A rain storm falls from out the gloom - y skies. For bit - ter part - ing
ein Re - gen - schau - er zieht durch Wald und Feld. zum Ab - scheid - neh - men

just the fit - ting weather, Grey as the sky, the world be - fore - me
just das rech - te Wet - ter, grau wie der Him - mel steht vor mir die

accel.

lies! The fu - ture may with joys or woes be teeming, Thou slender
Welt! Doch wend' es sich zum Gu - ten o - der Bü - sen, du schlanke

f rit.

maid, I will be true to thee! God bless thee
Maid, in Treu - en denk ich dein! Be - hüt' dich

rit.

Più vivo.

love! it was but i - dle dream - ing, God bless thee
Gott! es wär' zu schön ge - we - sen, be - hüt dich

love, it was not so to be! God bless thee
 Gott, es hat nicht sol - len sein! Be - hüt' dich

Andante.

love, it was but i - die dream - - ing, God
 Gott, es wär' zu schön ge - we - - sen, be -

pp

ppp

bless thee love, it was not so to be!
 hüt' dich Gott es hat nicht sol - len sein!

MAIDEN'S SONG.

(MÄDCHENLIED.)

(Erik Meyer-Helmund.)

Allegretto.

Erik Meyer-Helmund:

VOICE.

Dear - est mo - ther mine oh! be not an - gry,
 Mut - ter, Müt - ter - chen, ach sei nicht bö - se,

PIANO.

p

That I to the woods went dai - ly, Dear - est mo - ther mine the
 dass ich in den Wald ge - gan - gen, Mut - ter, Müt - ter - chen, die

sun shone bright - ly And the birds were sing - ing gai - ly!
 Sonn' schien hel - le und die klei - nen Vög - lein san - gen!

Ah!
Ach!

mf *pp*

Dear-est mo-ther mine oh! be not an-gry,
Mut-ter, Müt-ter-chen, ach sei nicht bö-se

pp

I will e'er o-be-dient be. Dear-est mo-ther mine the
will dir stets ge-hor-sam sein. Mut-ter, Müt-ter-chen die

sun shone bright-ly, But-ter-flies were dan-cing in joy-ous glee!
Sonn'schien hel-le, Schmet-ter-lin-ge kos-ten im Son-nen-schein!

rit.

376645

And I must con -
Und ich muss es

fess it mo - ther, That my lov - er there I found, He's a young and
dir ge - ste - hen, mei - nen Lieb - sten fand ich dort; s'ist ein jun - ger

gal - lant hunt - er, And to him my heart is bound!
schma - cher Jä - ger, an ihn denk' ich im - mer - fort!

f *pp* *rit.*

a tempo.

Ah! Dear - est mo - ther mine oh! be not an - gry,
 Ach! Mut - ter, Müt - ter - chen, ach sei nicht bö - se

a tempo.

I will e'er o - be - dient be. Dear - est mo - ther mine the
 will dir stets ge - hor - sam sein. Mut - ter, Müt - ter - chen, die

sun shone bright - ly, But - ter - flies were dan - cing in joy - ous
 Sonn' schien hel - le, Schmetter - lin - ge kos - ten im Son - nen -

rit. molto.

glee!
 schein!

a tempo.

Maiden with the Lips so rosy.

(Mädchen mit dem rothen Mündchen.)

Heine.

SOPRANO or TENOR.

ERIK MEYER-HELMUND.

Allegretto.

VOICE.



Maid - en, Maid - en with the lips so ro - sy
Mäd - chen, Mäd - chen mit dem ro - then Münd - chen,

PIANO.



poco rit.



and_ with eyes of a - zure blue, Thou be - lov - ed lit - tle maid - en
mit_ den_ Äug - lein süß und klar, Du_ mein lie - bes klei - nes Mäd - chen

un poco rit.



rit. *



I will e'er to thee be true! I will e'er to thee be true!
Dei-ner denk' ich im - mer - dar! Dei-ner denk' ich im - mer - dar!



Long to - day the win - ter - evening And near thee I fain would be,
 Lang ist - hent' der Win - ter - a - bend und ich - möch - te bei - dir - sein;

By thee sit - ting, with thee talk - ing In thy cham - ber's
 bei Dir si - tzen, mit dir schwa - tzen, im ver - trau - ten

se - cre - cy!
 Käm - mer - lein!

rit.

And my lips I fain would press, love, To thy ten - der lit - tle
 An die Lip - pen möcht' ich pres - sen, Dei - ne - klei - ne wei - ße

a tempo.

pp

hand, And with tears I fain would mois - ten,
 Hand, und mit Thrä - nen sie be ne - tzen

E'en thy ten - der lit - tle hand,
 Dei - ne klei - ne wei - sse Hand,

molto pp E'en thy ten - der lit - - - tle hand!
 Dei - ne klei - ne wei - - - sse Hand!
a tempo.

My Bride.

(*Mein Liebchen.*)

ERIK MEYER-HELMUND.

VOICE. *Allegro.* *ritard.* *a tempo.*

'Twas in the mer - ry month of May, When
Es war im Won - ne - mo - nat Mai. die

PIANO. *mf* *ritard.* *a tempo.*

pp

birds sing in the grove; 'Twas then that first I
Welt, die war so schön, da war's, dass ich zum

saw her face. The face of her I love. 'Twas in the
er - sten Mal mein hol - des Lieb ge - seh! Es war im

ritard.

ritard.

mer - ry month of May, The flow'rs were all a
 Won - ne - mo - nat Mai, die gan - ze Welt er -

blow - ing; The hap - py spring-time set my heart with
 blüh - te, mein jun - ges Herz zum er - sten Mal in

ho - ly love a - glow - ing. 'Twas
 sel - ger Lieb' er - glüh - te! Es

in the mer - ry month of May; At ten - der e - ven -
 war im Won - ne - mo - nat Mai, in trau - ter A - hend -

ritard. molto. *a tempo*

tide, When first I kiss'd the ro - sy lips, when first I
 stand; als ich ge - küsst zum er - sten Mal, als ich ge -

ritard. molto. *a tempo*

kiss'd the ro - sy lips, when first I kiss'd the
 küsst zum er - sten Mal, als ich ge - küsst zum

ro - sy lips of her who's now my bride, My
 er - sten Mal fein Lieb - chen's Ro - sen - mund, fein

ritard.

love, my sweet - est bride!
 Lieb - chen's Ro - sen - mund.

"Of thee I'm thinking, Margareta." „Dein gedenk' ich, Margaretha.“

ERIK MEYER-HELMUND

Adagio. Andante.

VOICE. *p*

O'er the Sea the Sun is set-ting
Son - ne taucht in Mee - res - flu - then,

PIANO. *pp* *pp*

Ad. *

Dy - ing rays the clouds are fret - ting, Night is slow - ly on - ward steal - ing,
Him - mel blitzt in letz - ten Glu - then, lang - sam will der Tag ver - schei - den,

mf

ritard. molto. *fa tempo.*

Far off even - ing bells are peal - ing, Of thee — I'm think - ing, Mar - - ga -
fer - ne A - bend - glo - cken läu - ten Dein — ge - denk' ich, Mar - - ga -

ritard. molto. *mf*

re - ta, Of thee — I'm think - ing, Mar - - ga - re - ta,
re - tha, Dein — ge - denk' ich, Mar - - ga - re - tha,

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

Of thee— I'm think-ing Mar-ga-
Dein— ge - denk' ich Mar-gu-

p

re - tu!
re tha!

ca.

On a rug-ged cliff I stand, A stran-ger in a for-eign land: The
Haupt gelehnt an Fel-sens Kan - te frem der Mann in frem den Lan - de,

pp

froth - y tide be - neath me stream - ing. O'er my spir - it
um den Fuss die Wel - len schün - men durch die See - le

ritard. molto.

ritard. molto.

2044

steals a dream - ing Of thee I'm think - ing, Mar - ga - re - ta,
 zieht ein Träu - men. Dein ge - denk' ich, Mar - ga - re - tha,

The first system of the musical score features a vocal line in G major with a 4/4 time signature. The lyrics are: "steals a dream - ing Of thee I'm think - ing, Mar - ga - re - ta, zieht ein Träu - men. Dein ge - denk' ich, Mar - ga - re - tha,". The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line. Dynamics include *f* and *mf*. There are triplets in the piano part. A rehearsal mark is present at the end of the system.

Of thee I'm think - ing, Mar - ga - re - ta!
 Dein ge - denk' ich, Mar - ga - re - tha!

The second system continues the vocal line with the lyrics: "Of thee I'm think - ing, Mar - ga - re - ta! Dein ge - denk' ich, Mar - ga - re - tha!". The piano accompaniment features a more active right hand with chords and a steady left hand. Dynamics include *pp*. A rehearsal mark is present at the end of the system.

Of thee I'm think - ing, Mar - ga - re -
 Dein ge - denk' ich, Mar - ga - re -

The third system continues the vocal line with the lyrics: "Of thee I'm think - ing, Mar - ga - re - Dein ge - denk' ich, Mar - ga - re -". The piano accompaniment features a more active right hand with chords and a steady left hand. Dynamics include *p*. There are triplets in the piano part. Rehearsal marks are present at the end of the system.

ta!
 tha!

The fourth system concludes the vocal line with the lyrics: "ta! tha!". The piano accompaniment features a more active right hand with chords and a steady left hand. Dynamics include *ppp*. A rehearsal mark is present at the end of the system.

Old German Love Rhyme.

Altdentscher Liebesreim.

(Werner von Tegetmeier.)

Erik Meyer-Helmund.

Semplice ed esp.

VOICE.

I am thine.
 Ich bin Dein,

p

pp

Mine art thou, of this be as - sur - ed now
 Du bist mein, dess sollst Du ge - wiss sein,

I am thine, Mine art thou, of this be as - sured now.
 ich bin Dein, Du bist mein, dess sollst Du ge - wiss sein.

dolce.

pp

I am thine, Mine art thou, of this be as -
 Ich bin Dein, Du bist mein, dess sollst Du ge -

pp

sured now In my hearts cham - ber
 wiss sein Du bist be - schlos - sen

mf

mf

mf

In my hearts cham - ber Thou art locked safe - ly, in my hearts cham - ber.
 in mei-nem Her - zen, Du bist be - schlos - sen in mei-nem Her - zen.

p

p

p

mf *più lento.* *dim.*
 But I have lost the lit - tle key.
 Ver - lo - ren ist das Schlü - sel - lein,

espress.

mf

Tempo I.

poco rit.

And thou with-in wilt ev-er have to be
nun musst Du im-mer-dar da-rin-nen sein.

pp *colla parte.* *dolce* *p*

I am thine, and mine art thou.
Ich bin Dein und Du bist mein

dolcissimo.

I am thine mine art thou of this be as-
Ich bin Dein, Du bist mein dess sollst Du ge-

pp

rit. *a tempo.*

sur-ed now.
wiss sein.

rit. *a tempo.* *espr.* *ppp*

The Appeal.

(Geständniss.)

ERIK MEYER - HELMUND.

Moderato.

VOICE.

The first system of the musical score. It consists of a vocal line (VOICE.) and a piano accompaniment (PIANO.). The piano part is marked with *mf* and *p*. The key signature is B-flat major and the time signature is 3/4.

PIANO.

The second system of the musical score. It includes the vocal line with lyrics and the piano accompaniment. The piano part is marked with *pp*. The lyrics are: "Maid - en, heark - en / Mäd - chen, hör' mich".

Maid - en, heark - en
Mäd - chen, hör' mich

The third system of the musical score. It includes the vocal line with lyrics and the piano accompaniment. The piano part is marked with *pp*. The lyrics are: "to my prayer Lis - ten to me / ru - hig an, weil ich dir was".

to my prayer Lis - ten to me
ru - hig an, weil ich dir was

I im - plo - re My heart will sure - ly break.
 an - gen will. Mein Herz heht in der Brust.

p

And all for thy dear sake! "Maid - en. I
 mein Blut wallt un - ge - stüm! „Mäd - chen, ich

mf

pp
 love thee As I have nev - er, nev - er, lovd be - fore!"
 lie - be dich, ich lie - be dich wie ich noch nie ge - liebt!"

ritard. molto.

pp

f

Fain would I serve thee. My la - dy love, my queen.
 Sei du mein ei - gen, du klei - ne Kö - ni - gin.

pp

p

Lo! where be - fore thee pros - trate I'm kneel - ing, Ah
 Zu dei - nen Füß - chen sink — ich nie - der.

ritard.

mf

trust me, and I will faith - ful prove, —
 Mäd - chen, hör' mich ru - hig an: —

p a tempo

pp *ritard.*

Be but my own; my wife! my love!
 Sei du mein ei - gen, sü - sses Lieb!

pp

The daily question.

Du fragst mich täglich.

Erik Meyer-Helmund.

Con molto espressione.

VOICE.

Thy dai - ly ques - tion love, is "lov'st thou me?"
Du fragst mich täg - lich: - Lieb - chen, liebst du mich?"

PIANO.

The first system of the musical score. The voice part is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. The piano part begins with a piano (*p*) dynamic. The lyrics are written below the voice staff.

The same re - ply I make thee ev - er; "I love thee, dear.
Und tausend - mal muss ich dir sa - gen: „Ich lie - be dich

The second system of the musical score. The voice part continues with the lyrics. The piano accompaniment continues with a piano (*p*) dynamic. The lyrics are written below the voice staff.

so ten - der - ly," Wilt thou be - lieve me nev - er?
so in - ni - glich?" wo - zu das vie - le Fro - gen?"

The third system of the musical score. The voice part concludes with the lyrics. The piano accompaniment continues with a piano (*p*) dynamic. The lyrics are written below the voice staff.

I've told my sto - ry to yon - der moon, See, there she wan - ders a -
 Ich hab' ja Al - les dem Mond er - zählt von un - serm Lie - bes ge -

Ed.

bove thee; Fly up, sweet maid, and bid the Moon tell How
 trie - be; mein Schatz geh' hin und frag den Mond, — wie

p

fer - vent - ly I love — thee! And if she will not tell thee
 in - - nig ich dich lie - - be! Und soll - te er's ver - ges - sen

pp

Ed. Ed.

tru - - ly, Then ask the stars that nightly shine; One
 ha - - ben, so frag' die gold - nen Ster - ne - lein! Ich

pp

Ed.

sum-mer - eve I show'd them all The treas - ures of my se - cret
 weih' ste ei - nes A - bends all' in's sü - sse - ste Ge - heim - niss

shrine. Thy dai - ly ques - tion, love, is
 ein. Du fragst mich täg - lich. Liebchen

ritard. molto. *a tempo.*

ritard. molto. *a tempo.*

pp

"lov'st thou me?" The same re - ply I make thee ev - er:
 liebst du mich?" und tau - send - mal muss ich dir sa - gen:

"I love thee, dear. so ten - der - ly." Wilt thou be - lieve me
 .. Ich lie - be dich so in - ni - glich," wo - zu das vie - le

pp

nev - - er?" I've plight-ed faith to thee, my own sweet love;
 Fra - - gen?.. Ich hab' ja ew-ge Treu ver - spro-chen dir

My ver - y soul to thee I've giv - en! —
 wohl un - ter hei - ssen Won - ne küs - sen! —

My glow - ing eyes may tell thee more. —
 in mei - nen An - gen siehst du mehr

— Than moon or stars in Heav - en!
 — als Mond und Ster - ne wis - sen.

The Double Loss!

(*Leichter Verlust.*)

(E. Meyer-Helmund.)

Allegretto scherzando.

ERIK MEYER-HELMUND.

VOICE.

p

A - las! A - las! I've lost my heart To a lit - tle maid's blue
Ich hab' mein Herz ver - lo - ren an ein blon-des Mäg - de -

PIANO.

p

eyes; My heart is young, and she so fair, How could it be oth - er -
lein; mein Herz ist jung, sie ist so lieb, wie konnt'es auch an - ders

wise?
sein.

mf con umore

Ah! yes, and I lost my cap to - day.
Ich hab' mei - nen Hut ver - lo - ren.

mf

Borne a-way by sport-ive breeze In - to the ver - y gar - den Where she paced'neath the
 fort - trug ihn mir der Wind, er welt' ihn in den Gar - ten zu mei - nem hol - den

with comic fervor.

trees. Oh! give me back, my dar - ling,
 Kind. Gieb mir zu - rü - ck, mein Lieb - chen,

Give - me - back my cap! My heart is thine al - rea - dy, Lost!
 gib - mir zu - rü - ck den Hut, mein Herz kannst du be - hal - ten es

lost thro' my mis - hap!
 ist dir gar zu - gut!

ad lib. *a tempo.*

THE MAGIC SONG.

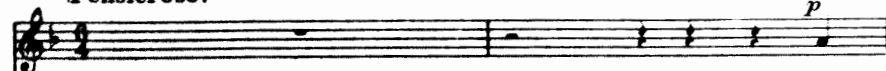
(Das Zauberlied.)

(v. Dyherra.)

Erik Meyer-Helmund.

Pensieroso.

VOICE.



p
Of
Wenn

PIANO.



ca.

thee I think, and dream — i - ly I go — my wea - ry
 dein ich denk', dann sinn' — ich oft in träu - me - ri - schem

way ——— Know not what I had hoped of Thee.
 Gang ——— weiss nicht, was ich von dir ge-hofft,

Norwhence my deep dis - may. _____
 weiss nicht, wa - rum mir bang. _____

espr.

p *mf*

Know not what I had _____
 Weiss nicht, was ich von _____

p

hoped of thee, Nor whence my deep dis - may. _____
 dir ge-hofft, weiss nicht, wa - rum mir bang. _____

doles. *cresc.*

I on-ly know, — that since — that hour, — By thy fair charms en-
 Weiss ei - nes nur, — seit - dem — ich schied, — von deinem Reiz, be-

pp *cresc.*

poco a poco accelerando e cresc. - -

rap - tured, By thy fair charms — en - rap - - tured: —
 zwun - gen, von dei - nem Reiz — be - zwun - - gen: —

poco a poco accelerando e cresc. - - poco rit.

Più moto.
con passione.

That with thy song's sweet ma - - gic power. My heart thoust
 du hast mit dei - nem Zau - - ber - lied dich in mein

Più moto.

f *marcato.*

fair - ly cap - tured, — That with thy song's sweet ma - gic
 Herz — ge - sun - gen, — du hast mit dei - nem Zau - ber.

power — My heart thou'st fair - ly cap - tured. —
 lied — dich in mein Herz — ge - sun - gen. —

cresc.

cresc. *ff*

poco a poco dim. e rit.

Tempo I.

p

And ev - ermore in soft - refrain, My
Und im - merdar er - klingt nun leis', die

Tempo I. *tranquillo.*

The first system features a vocal line on a single staff and a piano accompaniment on two staves. The piano part consists of a steady eighth-note bass line in the left hand and a more active treble line with slurs and dynamic markings. The vocal line is simple and follows the lyrics.

soul with pleas - ure fil - ling, I hear that sweet me - lo - dious - strain With
See - le mir - be - rü - ckend, gar hold die süß - me - lod' - sche Weis', er -

The second system continues the vocal and piano parts. The piano accompaniment features a prominent bass line with slurs and a treble line with chords and moving lines. The vocal line continues with the lyrics.

joy - my mem'ry thril - ling.
Inn' - rangsvoll be - glü - ckend,

The third system concludes the vocal and piano parts. The piano accompaniment includes dynamic markings like *espr.* and *mf*. The vocal line ends with the lyrics.

I hear that sweet me-lo - dious strain, With joy — my mem' - ry thrill - ling.
 gar hold die süß - me - lod' - sche Weis', er - lan' - rungsvoll be - glü - ckend.

dolcissimo. *cresc.*
 For since that day — that ho - - ly hour, — By thy fair charms en -
 Denn seit dem Tag, — an dem — ich schied, — von ew' - ger Lieb' be -

poco a poco accelerando e cresc.
 rap - tured, By thy fair charms en - rap - - tured: —
 zwun - gen, von ew' - ger Lieb' — be - zwun - - gen: —

poco a poco accelerando e cresc. poco rit.

Piu moto.
con molto passione.

That ten - der song's sweet ma - - gic power
Hör' ich, ach, nur dein Zau - - ber - lied,

Piu moto.

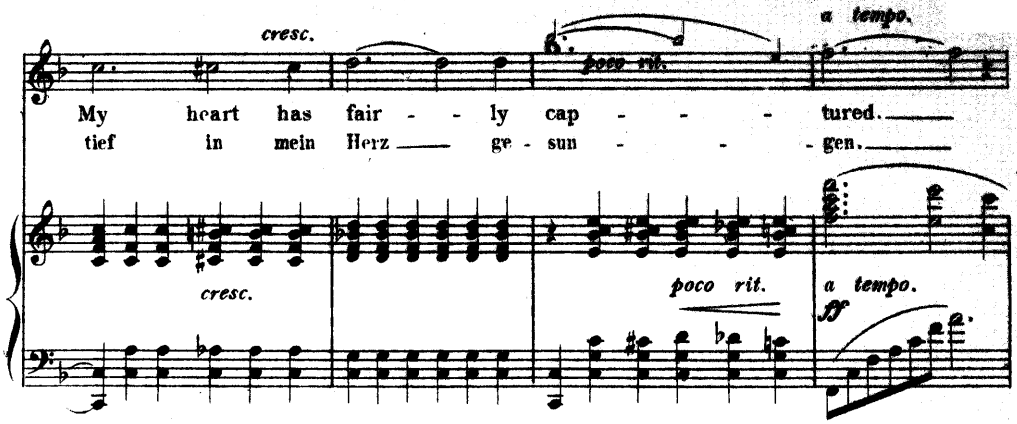
My heart has fair - - ly cap - - tured, _____
tief in mein Herz _____ ge - sun - - gen, _____

That ten - der song's sweet ma - - gic power _____
hör' ich, ach, nur dein Zau - - ber - lied _____

cresc. *poco rit.* *a tempo.*

My heart has fair - - ly cap - - - tured. _____
tief in mein Herz — ge - sun - - - gen. _____

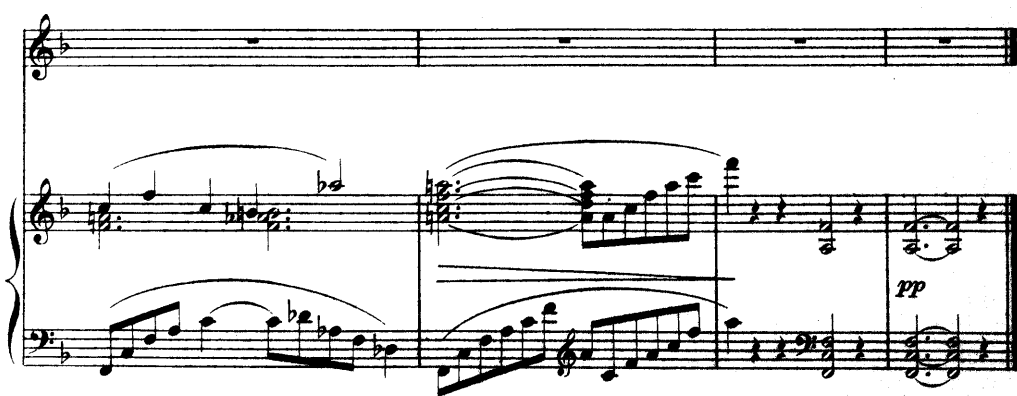
cresc. *poco rit.* *a tempo.* *ff*



poco a poco *morendo* *al fine.*



pp



The Shepherd's Reproach.

(Im Volkston.)

ERIK MEYER-HELMUND.

VOICE.

Semplice. *p*

I love thee, darling, I love thee More dearly than ever be-
 Ich hab' noch nie so wie hen - te mein her-zi-ges Schatzerge-

PIANO.

Lento. *pp*

fore; How hast thou the heart to re - prove me, And say, I love thee no more? What!
 liebt, mein Schatzer! ist mir a-ber bö - se und sagt, ich hätt' es be - trübt. Mein

turn from me in an - ger, And nev - er tell me why? Oh! smile once more up -
 Schatz ist auf mich bö - se und sagt mir nicht wa - run, und wenn es nicht bald

on me, Or I will lie down and die!
 gut wird, so bring ich mich sel - ber um.

WARNING.

(Warnung.)

(E. M. Helmund.)

English Version by
HELEN D. TRETBAR.

ERIK MEYER-HELMUND.

Poco Allegro.

VOICE. *mf*

PIANO. *f* *p*

Ye
Ihr

giocoso.

maid - ens fair, take heed, be - ware! For Spring will soon ap -
Mäg - de - lein, nehmt euch in Acht, der Früh - ling naht her -

p

cresc.

pear, And bring a wa - ry thief of hearts, And
an, mit ihm der lock' - re Her - zens - dieb, mit

bring a wa - ry thief of hearts, His might ye well may fear.
ihm der lock - re Her - zens - dieb, ihr wisst doch, was der kann,

f

His might ye well may fear! *p* Ye
 ihr wisst doch, was er kann! Ihr

maid-ens fair, give heed, be - ware, One vic-tim he hath
 Mäg-de-lein, nehmt euch in Acht, mich hat er aus-er-

pp

dolce. *3* *3*
 captur'd, To win my fav - or he took care, In love I
 ko-ren, er traf mich gut, ich bin schon jetzt ver - liebt, ver -

rit. *a tempo.*
 am. en - rap-tur'd, en - rap - tur'd! Ye maid-ens fair, take heed, be -
 liebt bis ü - ber die Oh - ren. Ihr Mäg-de-lein, nehmt euch in

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

ware! And be not too e - lat - ed,
Acht, und lauft nicht in die Fal - le,

marcato.

Guard well your hearts a-against his snare, To love we all are
nehmt euch in Acht vor Jung und Alt, ver - liebt sind wir ja

fat - ed, To love we all are fat -
Al - le, ver - liebt sind wir ja Al -

poco rit. *a tempo.*

colla parte. *f*

marcato.

- ed, we all are fat - - ed. Ye
- le, sind wir ja Al - - - lel. Ihr

mf

p *pp*

Maidens fair, take heed, be - ware! Your hearts he will en -
 Mäg - de - lein, nehmt euch in Acht, ver - schliesst die Her - ze -

trance, Oh! lock them well to all things. Oh! lock them well to
 lein, verschliesst die Thü - ren Al - len, ver - schliesst die Thü - ren

cresc.

all things, But song and mer - ry dance, But
 Al - len, den Spiel - mann lasst hin - ein, den

song and mer - ry dance.
 Spielmann lasst hin - ein!

pp *ff*