



Song Classics

SOPRANO

Edited by
HORATIO PARKER

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GERMAN FRENCH
AND
ITALIAN
SONG CLASSICS

EDITED BY

HORATIO PARKER

FOUR VOLUMES

VOLUME I SOPRANO

VOLUME II MEZZO SOPRANO AND ALTO

VOLUME III TENOR

VOLUME IV BARITONE AND BASS

THE JOHN CHURCH COMPANY

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PREFACE

Art-Song and Folk-Song both make a well-nigh universal appeal to music lovers irrespective of the people or language to which they owe their birth, and, however rich in each kind the musical literature of any country may be, the songs of other nations are always welcome.

French songs have long gone far beyond the boundaries of France, those of Russia are used everywhere, German songs are indispensable to singers in every country, and English speaking singers are perhaps peculiarly dependent upon songs in other languages if they are to gain the breadth of view and degree of versatility which are expected from true artists.

This collection of the most notable lyrics in German, Italian and French has been prepared to meet the needs of our large and ever increasing class of earnest aspirants to true artistry. The songs are presented always with the original text in order that their full flavor and significance may be preserved and because a poem which does not suffer by translation is a thing hardly conceivable.

It is true that in the Italian opera music which was so widely used for study in Victorian days, the text is frequently unimportant to the point of being practically negligible. To cite a single instance: except for those who know it on the stage, the music of the Mad Scene, from Lucia, is nearly impersonal. The text might be pastoral or amatory without being noticeably inappropriate to the music. But in the best art-lyrics text and music are inextricably interwoven, and of such is this collection.

Knowledge and use of the three languages in which such lyrics are commonest is needful to our singers for a proper knowledge and use of their own native tongue in singing. It is therefore not in response to the fashion of singing in foreign languages but in recognition of every singer's need of broader culture than singing in English alone can give that the original text is uniformly retained.

German songs are most numerous, as is natural in view of the high development and universal appeal of the German Lied. French songs claim a welcome by virtue of a lightness and grace all their own. Modern Italian songs of artistic importance are not easily found but the old Italian composers have left models for all time in Pergolesi's *Nina*, Lotti's *Pur Dicesti* and many similar gems which seem to embody all admirable and lasting qualities which songs may possess.

Students, and teachers as well, should remember that of these noble songs each is an earnest of like treasures which will reward any diligent seeker in the fields represented by the collection now offered for their use and guidance.

Horatio Parker

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An eine Aeolsharfe

To an Aeolian harp

Von MÖRICKE

JOH. BRAHMS, Op. 19, No 5

*Poco lento**Recit.*

An - ge - lehnt an die E - pheu - wand die - ser al - ten Ter - ras - se,
Half con - ceal'd by the i - vied wall of this ter - race de - sert - ed

a tempo

Du, ei - ner luft - ge - bor - nen Mu - se ge - heim niss - vol - les Sai - ten -
thou dost a - bide, mys - ter - ious voice of some air born muse th'har - mo - nious

a tempo

spiel, fang' an, fan - ge wie - der
breath: once more, ah once more be -

*pp dolce**sempre rit.*

an dei - ne me - lo - di - sche Kla - ge.
gin sigh - ing me - lo - di - ous sor - row.

a tempo

Ihr kom - met Win - - de fern her -
 Ye come, oh breez - es, hith - er

a tempo

p legato

ü - ber ach von des Kna - ben der mir so lieb war,
 waft - ed from yon-der hill - side in woods em - bow - er'd

a tempo

p legato

frisch grü - nen-dem Hü - gel. Und Früh - lings
 where dwelt my be - lov'd one Your wings have

a tempo

p legato

blü - then un - ter - we - ges strei - fend ü - ber - sät - tigt mit
 brush'd the bloom of man - y flow - ers, and are heav - y with

a tempo

poco cresc.

Wohl ge - rü - chen wie süß,
 balm - - y o - dours; how sweet,

dolce

wie süß, be - drängt ihr dies Herz!
 how sweet your breath to this heart!

Und säu - - selt her in die Sai - ten,
 The strings a - wake to your sigh - ing,

an - ge - zo - - gen von Wohl - lau - ten - der Weh - muth,
 ye draw forth all my soul's lin - ger - ing sad - ness,

cresc poco

wach send im Zug mei ner Sehn - - sucht und
surg - ing a - loft with my pas - - sion, ye

hin - - ster - bend wie - der.
lull it to slum - ber.

dim.

Recit. *a tempo*

A-ber auf ein-mal, wie-der Wind hef-ti-ger her-stösst, ein holder
But in an in-stant came a gust sud-den-ly sweep-ing, and in a

p *a tempo* *p*

Schrei der Har - fe wie-der - holt mir zu sü - ssem Er -
cry of an - guish from the harp spoke the self - same e -

schre - cken mei-ner See - - le plötz li-che Re - gung,
mo - - tion that had stirr'd my spir - it to sor - row;

8-----

poco più lento

und hier, die vol - le Ro - se streut ge
and lo, a crim-son ro - se's scat - tered

8-----

poco più lento

schüt - telt all' ih - re Blät - ter vor mei - ne Fü - sse!
pet - als a - round my feet lie in o - d'rous show - er!

dim.

Mein gläubiges Herze frohlocke

My heart ever faithful, sing praises

Andante con moto

J. S. BACH

Mein gläu - bi-ges Her - ze froh - lo - cke, sing, scherze,
My heart ev-er faith-ful, Sing prais - es, be joy-ful,

mein gläu - bi-ges Her - ze froh - lo - cke, sing, scherze, dein Je - sus ist nah; mein
My heart ev-er faith-ful, Sing prais - es, be joy - ful, Sing prais - es, be joy - ful, Thy Je - sus is near; My

lo - cke, sing, scherze, froh - lo - cke, sing, scherze, dein Je - sus ist nah; mein
prais - es, be joy - ful, Sing prais - es, be joy - ful, Thy Je - sus is near; My

gläu - bi-ges Her - ze froh - lo - cke, sing, scherze, fro - lo - cke, sing, scherze, dein
heart ev-er faith-ful, Sing prais - es, be joy - ful, Sing prais - es, be joy - ful, Thy

Je - sus ist nah!
Je - sus is near!

Weg Jam - mer, weg Kla - gen, weg Jam - mer, weg Kla - gen, ich
A - way with com - plain - ing, A - way with com - plain - ing, faith

will euch nur sa - gen, mein Je - sus ist da; weg Jam - mer, weg Kla - gen, ich
ev - er main - tain - ing, My Je - sus is here; A - way with com - plain - ing, faith

will euch nur sa - gen, mein Je - sus ist da, mein Je - sus ist da;
ev - er main - tain - ing, My Je - sus is here, My Je - sus is here;

weg
A -

Jam-mer, weg Kla-gen, weg Jam-mer, weg Kla-gen, ich will euch nur sa - gen, mein
way with com-plain-ing, A - way with com-plain-ing, faith ev - er main-tain-ing, My

p

Je - sus ist da; mein gläu - bi-ges Her - ze froh - lo - cke, sing, scher-ze,
Je - sus is here; My heart ev-er faith-ful, Sing prais-es, be joy-ful,

mf

mein gläu - bi-ges Her - ze froh-
My heart ev-er faith-ful, Sing

p

lo - cke, sing, scher-ze, froh-lo - cke, sing, scher-ze, dein Je - sus ist da, froh-
prais-es, be joy-ful, Sing prais-es, be joy-ful, Thy Je - sus is here, Sing

lo-cke, sing' scher-ze, froh-lo - cke, sing' scher -
 prais-es, be joy-ful, Sing prais - es, be joy -

dim.

- - - ze, mein gläu-bi-ges Her-ze froh-lo - cke, sing, scher-ze, froh-
 - - - ful, My heart ev-er faith-ful, Sing prais-es, be joy-ful, Sing

p

lo - cke, sing' scher - ze, dein Je - sus ist da.
 prais - es, be joy - ful, Thy Je - sus is here.

mf

cresc.

Kennst du das Land?

(Knowst thou the Land?)

GOETHE.

(Mignon.)

L. van BEETHOVEN, Op. 75, No 1.

Moderato.

f *mp*

Kennst du das Land wo die Ci-tro-nen blüh'n, im dun-keln Laub die
Knowst thou the land where fair the or-ange grows, And where the fruit is

f *p*

Gold-o-ran-gen glüh'n, ein sanf-ter Wind vom blau-en Him-mel
gold, and fair the rose? Where gen-tle breez-es waft the song of

cresc. *f*

weht, die Myr-the still und hoch der Lor-beer steht?
birds, Where all the year is mild as lov-ers' words?

cresc. *ff* *p*

p *Più mosso.* *cresc.*

Kennst du es wohl? Da-hin! da-hin möcht' ich mit dir, o
Knowst thou it well? 'Tis there! 'tis there, My heart's true love o-

p *cresc.*

p *cresc.*

mein Ge - lieb - ter zieh'n. Da - hin! da - hin möcht ich mit dir, o mein Ge -
 bey - ing, I would live and die, 'Tis there, my heart's true love o - bey - ing, I would

p *p*

p *Tempo I.* *f*

lieb - ter, zieh'n. Da - hin! da - hin! Kennst du das.
 live and die, 'Tis there! 'Tis there! Know'st thou the

dim. *cresc.* *f*

mp

Haus? Auf Sä - len ruht sein Dach, es glänzt der Saal, es schimmert das Ge - mach, und
 house, grand with its walls of pride, Its state - ly halls where rich - est splen - dours bide? Where

p *p*

cresc.

Mar - mor - bil - der steh'n und seh'n mich an: was hat man dir, du ar - mes
 mar - ble stat - ues all a - round you see, That was my home ere fate en -

cresc.

3 3

f *p*

Kind, — ge - than?
 com - passed me?

p

Kennst du es wohl?
 Know'st thou it well?

Più mosso.

cresc.

Da hin! — da hin — möcht' ich mit dir, o mein Be - schü - tzer,
'Tis there! 'tis there, — my heart's true love o - bey - ing, I would live and

p *cresc.* *p*

p *cresc.*

zieh'n. Da - hin! da - hin möcht' ich mit dir, o mein Be - schü - tzer,
die. 'Tis there! my heart's true love o - bey - ing, I would live and

p

p *Tempo I.* *f*

zieh'n. Da - hin! da - hin! Kennst du den
die. 'Tis there! 'Tis there! Know'st thou the

dim. *cresc.* *f*

mp *cresc.*

Berg und sei - nen Wol - ken - steg? Das Maul-thier sucht im Ne - bel sei - nen
heights whose peaks in clouds a - bide, — Whose mist - y shroud the mu - le - teer doth

f *p* *p*

f

Weg; in Höh - len wohnt der Dra - chen al - te,
hide? 'Tis there the fear - ful drag - on makes his

f

Brut; es stürzt der Fels und ü - - ber
home, And down the moun - tain - side the

ihn die Fluth. Kennst du ihn wohl?
tor - rents foam. Knowest thou it well?

ff *p*

Più mosso. cresc.

Da - hin! da - hin geht un-ser Weg! o Va - ter, lass uns
'Tis there! 'tis there! To our dear home, O fa - ther, let us

cresc.

p *p*

p cresc.

zieh'n! Da - hin! da - hin geht un - ser Weg! o Va - ter, lass uns
go! 'Tis there! To our dear home, O fa - ther, O let - us

p

zieh'n! Da - hin lass uns zieh'n!
go! 'Tis there I would go!

Chant Hindou

Hindoo Song

ARMAND OCAMPO

HENRI BEMBERG

Andante molto moderato

f *p*

Red. *

p dolce

Brah - ma, Dieu des croy-
Brah - ma, God of the

f *pp* *p*

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

dolente

ants, — maî - tre des ci - tés sain - tes, N'en - tends - tu
Hind — Mas - ter of cit - ies ho - ly, Hear thou my

Red. * Red. * Red. *

pas mes longs san - glots? _____ À ton fleu - ve sa -
 prayer, Hear thou my prayer. _____ With thine own sa - cred

cresc. * *cresc.* *

cré _____ je ré - pè - te mes plain - tes Qu'il
 stream _____ Do I min - gle my tears, - That its

cresc. * *cresc.* * *cresc.* * *cresc.* *

dim. *rit.*
 va te por - ter dans ses flots! _____
 wave - lets may bear them to thee. _____

dim. *col canto* *p*

cresc. * *cresc.* *

Più lento
p *dolciss.*

Il a quit - té ce mon - de, M'ai - mant quand je l'ai -
My love in death is ly - ing, He whom I did a -

Led. * *Led.* * *Led.* *

cresc.
mais, Et ma peine est pro - fon - de, Je
dore, And from my bit - ter cry - ing, I

Led. * *Led.* * *Led.* *

rit. *più animato*
souffre à ja - mais! Il a quit - té ce
rest nev - er - more. My love in death is

Led. * *Led.* * *Led.* *

cresc.
mon - de, Il a quit - té la vi - e, Et
sleep - - ing, He heed - eth not my weep - ing, His

Led. * *Led.* * *Led.* *

dolente

moi, _____ je ne vois plus ses yeux,
 eyes _____ no more up - on - me smile,

Je n'en-tends plus sa voix, ma lè - vre re - froi-
 Nor ten - der voice be - guile No more Love's con - se -

f

di - - e N'a plus ses bai - sers a - mou-
 cra - - tion These fro - zen lips shall

rit.

col canto

più agitato

reux; _____ Il ne me res - te rien, _____
 fire. _____ Gone is my heart's de - sire, _____

più agitato

cresc.

de ses fol - les é - trein - tes, Rien, rien, Brah-
 In my soul des - o - la - tion Dead! Dead! O

cresc.

f

Red. *

lunga molto rit. **Tempo I**

ma, que mes san - glots! À ton fleu - ve sa -
 Brah - ma is my love To thine own sa - cred

col canto *molto rit.* *p*

Red. *

cré Je ré - pè - te mes plain - tes, Qu'il
 stream Do I cry ev - er weep - ing, O, re -

rall. *p*

Red. *

molto rit.

va te por - ter dans ses flots.
 ceive thou my prayer, or I die.

col canto

Red. *

Più lento
p molto legato

dolciss.

Il a quit - té ce mon - de, M'ai-mant quand je l'ai -
My love in death lies sleep - ing, He whom I did a -

p molto legato

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

mais, Et ma peine est pro - fon - de, Je
dore, And from e - ter - nal weep - ing, I

rit. p. *p* *dim.*

pp *p*

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

souffre à ja - mais! à ja - mais,
cease nev - er - more! nev - er - more,

col canto *p*

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

à ja - mais!
nev - er - more!

pp *p* *pp*

Red. una corda *

Ständchen

Serenade

FRANZ KUGLER

J. BRAHMS

Anmuthig bewegt – Allegretto grazioso

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The piano part begins with a piano (*p*) dynamic. The vocal line has a whole rest in the first measure.

The second system of the musical score. The vocal line continues with the lyrics "Der Mond steht ü - ber dem" and "The moon - light sil - vers the". The piano accompaniment continues with a piano (*p*) dynamic and a *dolce* marking. The system ends with a double bar line.

The third system of the musical score. The vocal line continues with the lyrics "Ber - ge, so recht für ver - lieb - te Leut; im" and "val - ley, Where lov - ers de - light to stray, And". The piano accompaniment continues with a piano (*p*) dynamic. The system ends with a double bar line.

Gar - ten rie - selt ein Brun - nen, sonst Stil - le
 soft - ly rip - ples the brook - let, Thro gar - dens

pp

weit und breit.
 bloom - ing gay.

p

Ne - ben der Mau - er im Schat - ten da stehn der Stu - den - ten
 Yon - by the wall in the gloam - ing Three gal - lant stu - dents

drei, mit Flöt' und Geig' und Zi - ther, und
 rove, With flute, gui - tar and vi - ol And

sin - gen und spie - en da - bei, _____ sin - gen und
 songs to their la - dy - love, _____ Songs to their

spie - len da - bei.
 la - dy - love.

Die Klän - ge schlei - chen der Schön - sten sacht in den
 The mu - sic light - ly ca - ress - es A maid - en

p *dolce*

Traum hin - ein, sie
pass - ing fair, She

schaut den blon - den Ge - lieb - - ten und
dreams of gold - en - tress - - es, And

lis - pelt: „ver - giss - nicht -
mur - mürs: „for - get - me

pp

meine!
ne'er."

p

Per la gloria d'adorarvi

Eyes so tender

G. B. BONONCINI

Andante

The piano introduction is in 3/4 time, key of B-flat major. It begins with a treble clef staff containing whole rests. The left hand starts with a half note B-flat, followed by a half note D-flat, and then a half note F. The right hand enters with a half note B-flat, followed by a half note D-flat, and then a half note F. The music continues with various chords and melodic lines, including a trill in the right hand.

The vocal entry begins with a half note B-flat, followed by a half note D-flat, and then a half note F. The piano accompaniment continues with chords and melodic lines, including a trill in the right hand. The lyrics are: Per la glo - ria d'a - do - Eyes so ten - der, eyes of

The vocal line continues with a half note B-flat, followed by a half note D-flat, and then a half note F. The piano accompaniment continues with chords and melodic lines, including a trill in the right hand. The lyrics are: rar - vi vo-glio a - mar-vi, o lu - ci ca - re; per la splen - dor Shine a - - bove me, Let me love thee; Shine in

glo - ria d'a - do - rar - vi vo - glio a - - mar - vi o lu -
 scem - ing Thro' my dream - ing, Shine a - - bove me, Let

pp dolce

ci ca - re. A-man-do pe-ne - rò, — ma sem-pre v'a-me-
 me love thee. O shine up-on my night, — And fill my soul with

mf *f*

rò, — sì, sì, nel mio — pe-na - re:
 light, — Ah! Ah! my soul — with light.

A-man-do pe-ne - rò, — ma sem-pre v'a-me - rò, — sì,
 I love thee tho' in vain, — For lov-ing is but pain, — Ah!

mf *f*

sì, nel mio pe-na - re, pe - ne - rò, v'a - me - rò,
 Ah! tho' love were vain Still I love, still I love,

lu - ci ca - re, pe - ne - rò, v'a - me - ro, lu - ci ca - -
 still I love thee Eyes so bright, eyes so bright, Still I love

re.
 thee.

Sen - za spe - me di - di -
 In - my soul - thy ten - der

let - to va - no af - fet - to è so - spi - ra - re, sen - za
glanc - es wak - en Ev - er thy lov - er's bliss, All my

spe - me di di - let - to va - no af - fet - to è so -
days has hope for - sak - en, All my - days has hope for

spi - ra - re, ma i vo - stri dol - ci ra - i chi va - gheggiar può
sak - en, Yet with night re - turns thy kiss. Like stars they shine in

ma e non, e non v' a - ma - re?
heav - en, Far, far they shine a - bove me,

mai vo-stri dol-ci ra-i chi va-gheg-giar può ma-i e
With beau-ty's rays God-giv-en, Who would, who would not love thee, Ah!

mf *f*

non, e non—v'a-ma-re? pe-ne-rò, v'a-me-rò, lu-ci ca--
Ah! Who would not love thee. Tho' in vain, all my pain, O dear

f

re, pe-ne-rò, v'a-me-rò, lu-ci ca-re!
eyes, Still I love, love but thee, O dear eyes.

p *ff deciso*

ff rall.

Pastorale

Pastoral

J. F. REGNARD

GEORGES BIZET

Andantino (♩ = 52) *p*

Un jour de prin - temps,
One morn - ing in May

p

Tout le long d'un ver - ger
Thro' a gar - den did stray

Co - lin va chant - tant,
A shep - herd who sang

Pour ses maux sou - la - ger: — "Ma ber - gè - re, ma ber - gè - re,
For to so - lace his woe — "Lit - tle sweet-heart, lit - tle sweetheart

pp

Tra la la la la la la la, Ma ber-gè-re, ma ber-gè-re,
Tra la la la la la la la, Lit-tle sweet-heart, lit-tle sweet-heart

espressivo.
poco sf *poco rit.*
Tra la la la la la la la, Lais-se-moi, lais-se-moi
Tra la la la la la la la, Could I steal but a kiss,
poco sf *suivez*

p *a tempo*
prendre un ten-dre bai-ser. Oh— lais-se-moi, ma ber-gè-re,
Would you take it a-miss? Lit-tle sweetheart, a kiss I'd be steal-ing
p *a tempo* *pp*

rit. molto *a tempo* *con anima*
prendre un ten-dre bai-ser. Ma ber-gè-re
I'd be steal-ing from thee. Would you take it a-
colla voce *mf*

molto rall.

re - lais - se - moi pren - dre un ten -
 miss Did I steal but one kiss One kiss

colla voce *p*

a tempo

- dre bai - ser!"
 from thee?"

pp

p

La belle, à l'ins-
 To Co - lin re -

poco sf *dim.* *p* *p*

tant.
 ply - ing,

Ré-pond à son ber-
 Sings Do - ris a -

ger: _____
sigh - ing: _____

"Tu veux, en chan-tant, _____
"De-light-ful thy song _____

Un bai-ser dé-ro-ber? _____ Non Co-lin, non Co-lin,
But to steal it were wrong, _____ Nay Co-lin, Nay Co-lin,

pp

tra la la la la la la la _____ Non Co-lin, non Co-lin,
Tra la la la la la la la _____ Nay Co-lin, Nay Co-lin,

poco sf *poco rit.*

tra la la la la la la la, _____ Tu vou-drais, en chan-tant;
Tra la la la la la la la, _____ 'Tis a sin, 'Twere a-miss

poco sf *colla voce*

p *a tempo*

prendre un ten - dre bai - ser? Non, non, non, non, Co - lin, ne le prends pas,
 To be steal - ing a kiss Nay, nay, nay, nay, my Co - lin I love thee

p rit. *a tempo* *pp*

molto rit. *a tempo* *con anima*

Je vais te le don - ner! Non, non, non, — Co -
 Take thy kiss for thy song — nay, nay, nay, my

colla voce *a tempo* *mf*

molto rall.

lin, ne le prends pas, — Je vais te le — don -
 Colin thy song is di - vine, — My kiss, sweet - heart, — is

colla voce *pp*

ner!"

thine."

a tempo

p *pp calando*

Amarilli.

Moderato affettuoso. (♩ = 66)

GIULIO CACCINI.
(1546)

A - ma - ril - li mia bel - la non cre - dio del mio cor dol -
 A - ma - ril - li, my dear one, doubt not my love for thee, Sweet:—

p *dolcissimo e legato sempre* *f*

- ce de - si - o d'es - ser tu — l'a-mor mi - o.
 - pain is mine — Long - ing for — thee, be - lov - ed.

mf

Cre - di - lo pur e se ti moi fas - sa - le du - bi - tar non ti
 A - ma - ril - li! thou art my life's bright star, — Thee I worship a -
dolce.

va - le A - primi il pet - to e vedrai Scrit-tojn-eo - -
 far, Thy name a - lone Deep is grav-en on my heart,

p smorz.

re, A - ma - ril - - - li, A - ma - ril - - -
 A - ma - ril - - - li, A - ma - ril - - -

pp *dolciss.* *cresc.*

li, A - ma - ril - li, è il mio amo - - - re, Am-a - ril - -
 li, A - ma - ril - li, my be - lov - - - ed, A - ma - ril - -

più cresc. *rit.* *ppp* *ppp dolce.*

li — è il mio a - mo - - - re.
 li, — my be - lov - - - ed.

rit.

Ritournelle

FRANCOIS COPPÉE

C. CHAMINADE

Andante

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The piano part begins with a series of chords in the right hand, marked *p* *legatissimo* *marcato il basso*. The left hand plays a simple bass line. The system ends with a double bar line and a fermata over the final chord.

Second system of the musical score. It continues the piano accompaniment. The right hand has a melodic line with a fermata, marked *p* *tranquillo*. The lyrics 'Dans la plai - ne blonde et' and 'In the mead - ows fair, thro'' are written below the staff. The piano part continues with chords in the right hand and a bass line in the left hand. The system ends with a double bar line and a fermata over the final chord.

Third system of the musical score. It features a vocal line in the treble clef and piano accompaniment in the grand staff. The lyrics are 'sous les al - lé - es, Pour mieux faire ac - cueil au doux mes - si - dor, -' and 'lanes so shad - y, So to greet the fair re - turn - ing Spring,'. The piano part continues with chords in the right hand and a bass line in the left hand. The system ends with a double bar line and a fermata over the final chord.

cresc.

Nous i - rons chas - ser les cho - ses ai - lé - es,
 Let us go and chase our wing - ed fan - ciës,

cresc.

f *p* *pp* *3*

Moi, la strophe et toi, le papil - lon d'or.
 I my muse, and thou the birds a - wing!

mf *p* *pp*

dolce *3*

Et nous choi - si - rons les routes ten - tan - tes, Sous les
 We will choose the lanes that are the fair - est, 'Neath the

R.H.

ad. *

sau - les gris et près des ro - seaux, Pour
 wil - lows where the brook is heard, There

R.H. *L.H.*

mieux é - cou - ter les cho - ses chan - tan - tes,
to hear the strains that fill the for - est,

Red. *

dolce
Pour mieux é - cou - ter les cho - ses chan - tan - tes,
There to hear the strains that fill the for - est,

Moi, le rythme et toi,
I my muse, and thou.

R.H. *R.H.* *pp legatissimo*

Red. *

dim.
le chœur des oi - seaux.
the song of each bird.

p dolce marcato

Red. *

R.H. *R.H.* *L.H.* *R.H.* *L.H.* *pp*
dim.

Red. *

Sui - vant tous les deux les ri - ves charmé - es
 As we wan - der thro' the ways en - chant - ed,

Que le fleu - ve bat de ses flots par - leurs,
 Near the riv - er fed by sum - mer show'rs,

Nous vous trou - ve - rons, cho - ses par - fum - é - es, Moi, glanant des vers,
 We will seek of Na - ture's gems the rar - est, I will seek my muse,

cresc. animato

animato cresc.

toi, cueil - lant des fleurs. Et l'a - mour ser - vant no - tre fan - tai - si - e,
 thou the wood - land flow'rs. And our love will throw o'er all a glam - our,

più f *f vibrato*

più f *f sonore*

Fe - ra ce jour là l'é - té plus charmant Je se - rai po - ète et
 Mak-ing still more fair earth and sea and sky: I'll be po - et, thou my

cresc.

p ³ toi po - é - si - e, Tu se - ras plus belle et moi plus ai -
 muse - in - spir - ing, Thou shalt be more won - drous fair, more lov - ing

p marcato cresc.

p marcato rit. cresc.

a tempo f
 mant.
 I.

ff a tempo ³ *sempre f* 7

Red. *

p pp

Eglogue

Eclogue

VICTOR HUGO

LEO DELIBES

Andante

p

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

dim.

ten.

Viens! u-ne flûte in-vi-si-ble Sou-pi-re dans les ver-gers:
 Sil-ver-y mu-sic is steal-ing, Borne by the breez-es a-long:

p

rall.

La chan-son — la plus pai-si-ble Est la chan-son des ber-
 Hark! the shep-herd home-ward bound-ing Sweet-ly is sing-ing his

esp. *rall.*

a tempo

gers, La chan-son la plus_ pai - si - ble Est la chanson des ber-
 song. Hark! the shep-herd home-ward bound-ing Sweet-ly is sing-ing his

a tempo

rall.

gers, — Est la chanson des ber - gers. —
 song, — Sweet-ly is sing-ing his song. —

rall. e dim.

a tempo

dim.

pp

Que nul soin ne te tour - men - te, Ai - mons, ai - mons -
 Let us then drive a - way sor - row, As home - ward to -

pp

ten.

nous — tou-jours! La chan-son — la plus char-man - te
 geth - er we rove, Like the shep - herd sol - ace bor - row,

esp.

rall. *a tempo*

Est la chan-son des a - mours, La chan-son la plus — char-
 Sing-ing a sweet song of love, Like the shep - herd sol - ace

rall. *a tempo*

rall.

man - te Est la chan-son des a - mours, —
 bor - row, Sing-ing a sweet song of love, —

rall.

Est la chanson des a - mours!
 Sing-ing a sweet song of love.

Er ist gekommen.

(He came.)

F. RUCKERT.

R. FRANZ.

Allegro agitato.

mf *cresc.* - - - *scen* - - - *do.*

Er ist ge-kom - men in Sturm und Re - gen, ihm schlug be -
 Through win - ter storm - y He came - un-shak - en, My heart did

mf *cresc.* - - - *scen* - - - *do.*

And. * *And.* * *simile.*

f *mf* *mf* *cresc.*

klo - men mein Herz ent - ge - gen. Wie könnt'ich ah - nen, dass sei - ne
 warm - ly To him a - wak - en, Nought I re - flect - ed That path di -

f *mf* *mf* *cresc.*

f

Bah - nen sich ei - nen soll' - ten mei - nen We - - - gen?
 rect - ed To me with mine should aye be tak - - - en.

f *mf* *melodia ben.*

marcato. *cresc.* - - - *scen* - - - *do.* *f*

mf *cre - - scen - - - do.* *f*

Er ist ge-kom - men in Sturm und Re - gen, er hat ge-nom - men mein
Through win-ter storm - y. He came un-shak - en, He - stood be-fore me, My

mf *mf* *cresc.*

Herz ver-we - geß, Nahm er das mei - ne? nahm ich das sei - ne? die
heart was tak - en. Was his the cap - ture? Was mine the rap - ture? To

mf *cre - scen - - do.*

f *mf*

bei - den ka - men sich ent - - ge - - gen.
each the oth - er's love did a - wak - - en.

mf

cre - - scen - - do.

Er ist ge -
Through win - ter

cre - - - - - scen - - - - - do *f*

kom - men in Sturm, und Re - gen, Nun ist ent - glom - men des
storm - y He came un - shak - en, Spring's bles-sings o'er me to

mf *p* *mf*

Früh - lings Se - gen, Der Lieb - ste zieht wei - ter ich seh' es hei - ter, denn
life a - wak - en, Though far is my dear - est, Still is he near - est, Our

f

mein bleibt er auf al - len, al - len We - gen.
path to - geth - er al - way shall be tak - en.

f marcato. *mélodia ben marcato.*

cresc. *f* *ff* *mf*

Villanelle.

(A Rural Song.)

EVA DELL' ACQUA.

Andante.

p

J'ai vu pas-ser l'hi-ron-
Swift-ly the swal-lows are

del-le — Dans le ciel pur du ma-tin: — Elle al-lait, a ti-re
fly-ing, Far in the depths of the sky: — Song-ster to song-ster re-

d'ai-le, Vers le pa-ys où l'ap-pel-le, Vers le pa-ys où l'ap-
ply-ing, As on light wings they are hie-ing, As on light wings they are

pel-le — Le so-leil et, le jas - min. — J'ai vu pas-ser l'hi-ron -
hie-ing, — Where are the flow'ers ev-er blooming, — Swift-ly the swal-lows now

del - - - le J'ai long-temps sui-vi des yeux
fly, — Swift-ly the swal-lows now fly. Oft-en have my wist-ful eyes

Le vol de la vo-ya-geu-se De-puis, mon à-me rè-veu-se
Watch'd. the fly-ing of the swal-low, And my long-ing soul would fol-low

L'ac-com-pa-gne par les cieux Ah! — Ah! —
Up-ward as it wing'd its way. Ah! — Ah! —

Au pa-ys mys-te-ri-eux. Ah!
To the land of the un-known. Ah!

Et j'au-rais vou-lu comme el - le
And my long-ing soul would fol - low

Suiv-re le mè-me che-min.
Up-ward as it wing'd its way.

J'ai vu pas-ser l'hi-ron-
Oh, swift the swal-lows are

del - le, Elle al - lait — à ti - re d'ai - le
fly - ing, far a - way — in the blue heav - ens.

del - le, Elle al - lait à ti - re d'ai - le
fly - ing, far a - way in the blue heav - ens.

d'ai - le
swal - lows

à ti - re d'ai - le J'ai vu pas-ser l'hi - ron - del-le —
Swift fly the swal - lows. Swift-ly the swal-lows are fly-ing —

Dans le ciel pur du ma - tin: — Elle al - lait, à ti - re d'ai - le,
Far in the depths of the sky — Song-ster to song-ster re - ply - ing.

Vers le pa - ys où l'ap - pel - le, Vers le pa - ys où l'ap - pel-le —
As on light wings they are hie - ing, As on light wings they are hie-ing, —

Le so-leil et le jas - min. — J'ai vu pas-ser l'hi - ron - del - le,
 Where are the flow'rs ev - er blooming, Swift - ly the swal-lows now fly, —

J'ai vu pas-ser l'hi - ron - del-le! J'ai vu pas - ser l'hi - ron -
 Swift - ly the swal-lows now fly. Oh, swift the swal - lows are

rit.

del - - le! l'hi - ron - del - - le!
 fly - - ing! Swift the swal-lows now — fly!

Ah! l'hi - ron - del -
 Ah! the swal -

Ah! l'hi - ron - del
 the swal -

le!
 low!

animato.

Im wunderschönen Monat Mai

The Lovely Month of May

HEINRICH HEINE

ROBERT FRANZ Op. 25, No 5

Andantino con grazia

p

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

mf

al-le Knos-pen spran-gen, da ist in mei-nem
all the buds were spring-ing, And from my heart great

Her-zen die Lie-be auf-ge-gan- - - -
joy came My soul of love was sing - - - -

cresc.

gen.
ing.

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

p

Red. *

al - le Vö - gel san - gen, da hab' ich ihr ge -
bird songs were a - wak - ing, With long-ing heart I

mf

Red. *

stan - den mein Seh - nen und Ver - lan - - -
sought thee, Love's off - 'ring to thee tak - - -

Red. *

gen.
ing.

p *pp*

Red. * *Red.* *

Chantez riez et Dormez

Sing, Smile and Slumber

C. GOUNOD

Moderato

p

Quand tu chan - tes ber - cé - e le
When thy song — on the still ev - 'ning

soir en - tre mes bras, en - tends tu
air soar - eth so high, Dost thou know

— ma pen - sé - e qui te — re - pond tout bas;
— that my heart beats an ech - o in re - ply?

★ Play either the large or small notes.

ton doux chant me rap - pel le les plus beaux de mes jours
 Thy sweet voice doth re - call joys that have long since gone by

cresc.
 Ah! Chan-tez, chan-tez, ma bel - le, chan-
 Ah! Then sing ah sing en - chan - tress, then

cresc. *dim.*
 tez chan - tez, tou - jours, chan - tez, chan - tez, ma
 sing for - ev - er - more, then sing ah sing, en -

dim. *p*
 bel - le, chan - tez tou - jours chan - tez ma - bel - le chan -
 chantress, for - ev - er - more, ah sing, ah sing, ah

tez — tou — — — — — jours —
sing for - ev - er - more

Quand tu ris, — sur ta bouche l'a-mour s'e-pa-nou-
Ah! that smile — on thy sweet lips when joy-ous thou

it — — — — — et sou dain —
art — — — — — Bids all thoughts —

— le fa-rou-che soup-con s'é - va - nou - it —
— but of thee from my mem - o - ry de - part —

ah! le ri - re fi - de - lé prouve un coeur sans dé - tours! _____
 Ah! so truthful a smile comes from a faith - ful heart _____

cresc.

cresc. Ah! _____ ri - ez, ri - ez, ma bel - le, ri -
 Ah! _____ Then smile, ah smile en - chan - tress, then

p

ez ri - ez tou - jours, _____ ri - ez, _____ ri - ez, ma
 smile for - ev - er - more _____ Then smile _____ ah! smile en -

dim.

bel - le, ri - ez tou - jours, ri - ez _____ ma _____ bel - le ri -
 chantress, for - ev - er - more, Ah _____ smile, ah _____ smile ah! _____

dim. *p*

ez tou - jours!
smile for - ev - er - more

Quand tu dors, calme et pu - re dans l'om - bre sous mes
When then moon in the shad - ow - y grove calm - ly doth

yeuz shine
Ton ha - lei - ne mur - mu - re des
With thy low - mur - murs thou dost thy

mots har - mo - ni - eux
self to dreams re sign
ton beau corps se ré -
Doth thy form so

vè - le sans viole et sans a - tours
grace - ful and fair in slum - ber re - clîne
Ah!
Ah!

cresc.

Bonne Nuit.

C. DISTEL.

(Sweet good-night.)

J. MASSENET

Andantino.

p

La ter - re dort au ciel pur, Les é -
 The sleep - ing earth si - lent lies 'Neath the

dolciss.

pp 2 Ped.

toi - les dans l'a - zur_ De - scend - ent veil - ler sur el - le; Sur - ter - re
 tran - quil a - zure skies, O'er her stars their guard are hold - ing; On the earth what

un jar - din fleu - rit Mais les fleurs ont pli - é l'ai -
 bloom - ing gar - dens rise, But the blos - soms - soft their wings are fold -

dim.

le. Bon - ne nuit, bon - ne nuit, bon - ne nuit!
 ing. Sweet good night, sweet good night, sweet good night!

pp

Un pe-tit toit mon-te seul Au jar-din sous le til-leul,—
A lit-tle cot, scarce 'tis seen, Hides a-mid a gar-den green,

Il porte une hum-ble tou-rel-le, Un oi-se-let dans son nid
It bears an hum-ble wee tow-er, Where a bird-ling watch-es o'er the scene

Ga-zouille et fait sen-ti-nel - - - le. Bon-ne
Trit-tring in its leaf-y bow - - - er: Sweet good

nuit, bon-ne nuit, bon-ne nuit!
night, sweet good night, sweet good night!

pp

Dans la tou - relle une en - fant S'est en - dor - mie en rê - vant —
 This tow - er holds, hap - py nest, A sleep - ing child, sweet - ly blest, —

A la fleur frai - che comme el - le, Le ciel la garde et re - luit
 Dreams she of the flow'rs al - so sleep - ing, May Heav'n, re - flect - ed in her breast,

En son â - me jeu - ne et bel - - le. Bon - ne nuit, bon - ne
 From all harm her young life be keep - - ing! Sweet good night, sweet good

nuit, bon - ne nuit!
 night, sweet good night!

pp

Fleur jetée

The Broken Flower

ARMAND SILVESTRE

GABRIEL FAURÉ, Op. 39, No 2

Allegro

Em -
The

por - te ma fo - li - e au gré du vent
storm is wild - ly beat - ing, The night - winds moan;

mf
Fleur en chan - tant _____ cueil - li - e
Poor flow'r, thy life _____ is fleet - ing,

p

cresc.
Et je - té - een rê - vant _____ Em -
And I must dream a - lone. _____ Go,

f
 por - te ma fo - li - e au gré du
 bear the love I cher - ish, Where night - winds

vent
 sigh.

p

p
 Com - me la fleur fau - ché - e pé -
 E'en as thy bloom doth per - ish, So

p

rit l'a - mour La
 love must die. The

cresc.

main qui t'a tou - ché - e fuit ma
hand that brought thee hith - er, Will re -

main sans re - tour,
turn no — more;

cresc. molto
Com - me la fleur fau - ché - - e pé -
As thy sweet blos - soms with - - er, Love's

cresc.

rit l'a - mour La
dream is o'er. The

dim.

main qui t'a tou - ché - e fuit ma
hand that brought thee hith - er, Will re -

main sans re - tour
turn no more;

p

Que le vent qui te sè - che, ô pau - vre fleur,
Go, whis - per thou my sor - row, O, blos - som frail;

f

mf *cresc.*

Tout-à - l'heu - re si frai - che Et de-main sans cou-
Ere the dawn of to - mor - row, Thou wilt lie cold and

p

f *sempre*

leur. — que le vent qui te sè - che, ô — pau - vre
 pale. — As the tem - pest, poor flow - er, Thy — pet - als

fleur, — que le vent qui te sè - che,
 dried; — With the love of an hour, —

sè - che mon cœur. —
 My heart has died. —

Im Kahne

Afloat

EDVARD GRIEG

p

Mö - ven,
Sea gulls,

p

And. at each measure

Mö - ven in wei - ssen Flo - cken! Son - nen - schein!
sea - gulls on white wings fly - ing, Gold - en sun!

pp

En - ten stol - zie - ren in gel - ben So - cken
Ducks, yel - low - sock'd, with its bright rays vy - ing,

slent. pp

tranq. sempre p

schmuck und fein. Fahr', fahr' zum Fi - scher-strand,
One by one! Sail, sail. where fish - ers stand,

un poco rit. *pp*

Red.

ru - hig ist es am Schee - ren-rand; rings die See liegt so stil - le,
 Cast - ing nets on the shin - ing strand, Calm the wave - lets and stil - ly.

Red.

p poco rit. a tempo

Wo - wo - wil - le.
 Where, where will ye?

tranq. pp poco rit. p a tempo

Red.

p

Lö - se, lö - se, mein Schatz, die dich - te
 Un - bind, un - bind, sweet - heart, thy dain - ty

pp

Lo - cken-pracht, Dann lass uns tan - zen, die
 gold - en curls, Light - ly we'll dance in the

a tempo

war-me, lich-te Ju - ni - nacht. Wart', wart'! zu Sank-te Hans
 mel-low moon-light, sweet-est of girls. Bide, bide, till good Saint John

a tempo
dolce
un poco rit.

Ad.

anim. *f*

giebt es Hoch-zeit mit lust'gem Tanz, Gei-gen in Hül - le und Fül - le.
 Bless our bri - dal with song and dance, Mu - sic in green field shall thrill ye.

anim. *f*

Red. *Red.*

p poco rit. *a tempo*

Wo - wo - wil - le.
 When, when will ye?

tranq. *poco rit.* *p a tempo*

pp *Red.* *Red.* *Red.* *simile*

p

Wie - ge, wie - ge mich, blan - ke Wel - le, im - mer -
 Bear me, bear me, O flow - ing wa - ters, to her — I

fort! *pp*
love.

Lieb-lich naht, wie die schlan-ke Ga-zel-le, mein
Swift she comes like a slen-der ga-zelle or a

sempre p
Schätz-lein dort. Wieg', wieg' in Traum mich ein, du bist mein und
nest-ling dove. Lull, lull in dreams us twain, Lov-ers true we'll

un poco rit. *dolce*

ich bin dein. Gei-gen, schwei-get nun stil-le! Wo - wo -
aye re-main; Vi - ols shriek not so shril-ly! What, what

p poco rit. *trang.* *pp* *poco rit.*

a tempo
wil - le. will ye?

p a tempo *ppp*

Temple ouvre-toi!

Open Thy Gates

CH. GOUNOD

Allegro moderato

p *cresc.*

De - puis dix
A wan - der -

dim. *p*

jours, j'er - re de ville en vil - le A - vec mon en -
er, A - lone up - on the high - way; My sweet babe a -

fant dans les bras! — Des au - tels —
sleep in my arms, — At the al - tar,

le pi-eux a - si - le Le dis-pu-te - rait au tré-
 at the al - tar kneel - ing, Bit - ter - ly I weep for my

cresc. *dim.*

pas; — Mais plus d'au-tels, plus d'a-bris tu - té-lai - res,
 sin; — Vain - ly I seek for a ref - uge to hide me,

p

cresc.
 Tous se sont fer - més de - vant moi! — O der -
 Out - cast, out - cast, out - cast am I! — Ho - ly

cresc. *f dim.* *p*

Red. *

nier re - fu - ge des mè - res, Ou - vre - toi! saint
 Sav - ior, hear a moth-er's plead - ing, O - pen thine arms, Re -

p

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

cresc.

temple ou - vre - toi! O der - nier re - fu - ge des
 ceive my soul, I pray. Ho - ly Sav - ior, hear a moth-er's

p *cresc.*

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

mè - res, Ou - vre - toi, saint tem - ple! ou - vre -
 plead - ing, O - pen thine arms, Re - ceive me, Lord, I

f *p* *dim.*

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

toi! Mon cœur bri - sé n'a plus qu'une es - pé -
 pray! My bleed - ing heart One last fond hope may

ran - ce. O vier - ge cé - leste, i - ci - bas Tu con -
 cher - ish, Ma - ry, moth - er, hear, ere I dic; Thou a -

nus — aus - si ma souf - fran - ce, Ton en - fant est mort
lone — Know - est all my an - guish, Thou whose tears did fall

dans tes bras. — U - nis ta voix a mes
for thy Son. — Plead thou for me, Heed my

hum - bles pri - e - res, Du haut des cieux
hum - ble pe - ti - tion, High in Heav - en

dis a - vec moi! — O der - nier re -
lift up thy voice; — Ho - ly Sav - ior,

fu - ge des mè - res Ou - vre - toi saint
 heed a moth-er's plead - ing, O - pen thine arms, Re -

p

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

temple ou - vre - toi! O der - nier re -
 ceive my soul, I pray! Thou, who heed - est

cresc. p cresc.

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

fu - ge des mè - res, Ou - vre - toi saint
 e'en the spar-row's fall - ing, O - pen thine arms, Re -

f p

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

tem - ple ou - - vre - toi! —
 ceive my soul, I pray! —

p

Vom Monte Pincio

At Monte Pincio

BJÖRNSTJERNE BJÖRNSSON

EDVARD GRIEG

Poco Andante

A - bend wie mil - de!
Twilight is full - ing,

p *mf* *pp*

*Red. **

cresc.

Son - ne wie roth! Al - les er - füllt sich mit far - bi - gem Glan - ze,
Crim-son the sun! Red as a rose all the land-scape is glow-ing,

cresc.

*Red. **

più cresc.

schwel - gend im Lich - te ver - klärt sich das Gan - ze,
Ra - diant with light of the sun - set's be - stow - ing,

più cresc.

*Red. **

dim.

klärt sich der Berg wie ein Ant-litz im Tod.
White, like a spir - it, the mountain doth shine.

p

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

pp un poco mosso

Kup - peln in duf - ti - ger Fer - ne er - glü - hen,
Spires in the dis - tance the va - pors be - tray - ing,

pp un poco mosso

*Red. * Red. Red. **

blau - schwar - ze Ne - bel die Fel - der um - zie - hen,
Soft pur - ple clouds o'er the mead - ows are sway - ing,

*Red. * Red. * Red. **

pp stretto e cresc. molto

wal - len ein - her wie Ver - ges - sen - heit wallt,
Mov - ing in waves at the will of the blast,

una corda stretto e cresc. molto ppp

tre corde

*Red. * Red. Red.*

f rit. *< ff* **Vivo** *p*

we-ben ein Kleid, das Jahr-tau-sen-de alt. Al-les glüht roth und warm,
 O'er thee the cloak of the cen-tur-ies cast. Heav-en-sent vi-sion fair!

f rit. *p leggiero*

*Red. ** *Red. **

poco rall.

A-bend-schein, Vol-kes-schwarm; Al-les glüht: Horn-mu-sik, Blu-men-duft, hei-sser Blick.
 Joy thrills the trav-el-er. Sil-ver-y bu-gles call, Per-fume and love en-thrall!

poco rall.

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

Sempre vivo

f

Al-les be-gehrt rings um-strahlt und um-tö-net,
 Beau-ty and mel-o-dy fill us with rap-ture.

f

** Red. **

un poco rit. **Presto**

sehn-lich nach dem, was ver-söh-net.
 Par-a-dise tru-ly is here.

un poco rit. *p leggiero*

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

Al - les glüht roth und warm. A - bend-schein,
 Sun - set skies, Ros - y rau Day-light dies,

Vol - kes-schwarm: Al - les glüht. Horn - mu - sik,
 Con-course gay, Mu - sic sweet, Star-light's gleam,

Blu - men-duft, hei - sser Blick.
 Flow'rs re - peat Love's young dream.

pp
ppp

Led. * *Led.* * *Led.* * *Led.* *

Led. * *Led.*

morendo

morendo

ppp

Led. *

Andante

Stil - ler nun wird es, es
Dark-ness now deep-ens in

p *mf* *pp*

Red. *

dun - kelt das Blau, und aus der däm-mern-den Vor-zeit Ge-stal-ten
heav-en's blue dome. See as in dreams, the pale war-riors as-sem-ble!

cresc. *cresc.*

sieht sich der Him-mel die Zu-kunft ent-fal-ten, un - si-cher schimmernd in
Read by the star-light, the fu-ture, and trem-ble, Writ-ten in blood on the

più cresc. *dim.* *più cresc.* *dim.*

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

brü - ten - dem Grau. Doch, ei - ne Leuch-te, wird
gray of the years. Rouse thee, O Ro - man, the

pp poco mosso *p* *pp poco mosso*

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

cresc. molto

Ro - ma er - star - ken, hel - len die Nacht von I -
 day - light is dawn - ing Bit - ter thy night, but more

cresc. molto

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

pp stretto e molto cresc.

ta - li - ens Mar - ken; Glo - cken - ge - läu - te, Ka -
 glo - rious thy morn - ing. Bells loud - ly peal - ing and

stretto e molto cresc.
pp

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

f rit. *ff*

no - nen ge-dröhn! Flam-mend wird wie-der die Vor-zeit er-steh'n.
 can - non pro-claim Camp-fires re-flect the in - vin-ci-ble Name!

rit.

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

Vivo
p

Tö - ne denn Hoch - zeit - sang, Zi - ther - spiel, Flö - ten - klang!
 Hark! 'tis a wed - ding song, Zith - er and Flute pro - long;

p

Ad. * *Ad.* *

poco rall.

Gib von der Zei - ten Bund Gläu - bi - gen Her - zens-kund!
 Call me from dreams a - way, Back to an - oth - er day.

poco rall.

Red. * Red. * Red.

Sehn-sucht I - ta - li - as träu-met vom
 These, fair I - tal - ia, thy vi - sions of

pp *f*

* Red. *

un poco ritard.

Zie - le, wach wer - den sanft-'re Ge - füh -
 pow - er, Wrought by Mount Pin - cio's spell.

un poco ritard.

Presto

le.

p leggiero

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

p > *Tö - ne denn*
Gai - ly now

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

Hoch-zeit-sang. *Zi - ther-spiel, Flö - ten-klang!*
fes - tal song, *Zith - er clear, flute pro-long;*

* *Ad.* *

pp > *Tö - ne denn* *Hoch-zeit-sang.* *ppp* *morendo* *Zi - ther-spiel,*
Sil - ver strain, *sound a - gain!* *Soft - ly play!*

morendo

Flö - ten-klang!
Dawns the day!

ppp *ppp*

Sans Toi.

(Without thee.)

VICTOR HUGO.

GUY d'HARDELLOT.

Andante con moto. *mf*

sempre legato pesante e molto sostenuto. De quoi puis-je a-voir en-
With-out thee life has no

ben legato.

vi - e, De quoi puis je a-voir ef - froi, Que fe-rai - je de la
charm, dear, With-out thee I know but pain; Lone - ly thro' the day I

vi - e, Si tu n'es plus près de moi? Que veux-tu que je de -
can - der Till I see thy smile a - gain. How could I ex-ist with -

vien - ne, Si je n'entends plus ton pas? Est - ce ta vie ou la
out thee, Shouldst thou from my pres-ence go? Is it not thy spir-it,

pp *f*

mien - ne Qui s'en va? Je ne sais pas. Qui s'en va? Je
 dear one, Gives me life? I do not know. Gives me life? I

molto rall. *mf* *a tempo.*

ne sais pas. Tu por - tes dans la lu - miè - re, Tu
 do not know. When be-neath the bright sun stray - ing, Or -

dim. *p* *molto rall.* *legato* *a tempo.*

ff

por - tes dans les buis - sons Sur une ai - le ma pri - è - re Et sur
 in the shad-y groves a - mong, Round thee, like thy guard - ian an - gels, Hor - er

cresc. *ff*

f *mf* *p*

l'au - tre mes chan - sons, Sur une ai - le ma pri - è - re Et sur
 both my pray'r and song. Round thee, like thy guard - ian an - gels, Hor - er

p

rit.

l'au - tre mes, chan - sons. De quoi puis - je a - voir en -
 both my pray'r and song. With - out thee life has no

ben legato. *p*

rit. *con grazia.*

agitato.

vi - e, De quoi puis-je a-voir ef - froi, Qui fe-rai - je de la
 charm, dear, With - out thee I know but pain; Lone - ly thro' the day I

agitato.

Pa tempo.

vi - e, Si tu n'es plus près de moi? Que fe-rai - je seul, fa -
 wan - der, Till - I see thy smile a - gain. Sad of heart I am with -

Pa tempo.

agitato.

rou - che, Sans toi du jour et des cieux? De mes bai - sers sans ta
 out thee, And gone the light from out the skies; Life is naught with-out thy

agitato.

ff *poco rit.* *con dolore.*

bou - che, Et de mes' pleurs sans tes yeux? Et de mes
 kiss - es, And tears my lot with-out thine eyes! Tears my

ff *poco rit.*

rall. *mo - ren - do.*

pleurs sans tes yeux?
 lot with - out thine eyes!

rall. *una corda.* *mo - ren - do.* *pp*

Si mes vers avaient des ailes.

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VICTOR HUGO. (*With haste my song would be flying.*)

REYNALDO HAHN.

Andante moderato.

Mes vers fui-raient, doux et
With haste my song would be

frê-les,
fly-ing,

Vers vo-tre jar-din si
To thy gar-den all so

beau, fair,
Si mes vers a-
Had it wings to

vaient des ai-les
bear it to thee,

Com-me l'oi-
Like birds of

p

mf

pp

dim.

R.H.

L.H.

poco meno lento.

seau!
air!

p *3* Ils vo - le - raient,
Quick to thy hearth é - tin -
with love's

cel - - - les,
mes - - - sage,

Vers vo - tre foy - er qui
To thy room, with thee its

f rit,
goal,

p Si mes vers a -
Had it wings to

dim.

poco ritenuto.

pp vaient des ai - les Com - me l'es - prit.
bear it to thee, As hath the soul.

a tempo.

pp *più lento, ritard. sin' al fine.*

Près de vous, purs et fi -
In thy heart, its home, con-

dé - les, Ils ac - cour-raient, nuit et
tent - ed, There 'twould rest like as a

molto ritenuto.

jour — Si mes vers a - vaient des ai - les,
dore, — Had it wings to bear it to thee,

colla voce.

ancor più lento. lunga.

ppp Lento.

Si mes vers a-vaient des ai - les Com-me l'a - mour! —
Had it wings to bear it to thee, As hath my love. —

Bind' auf dein Haar.

(My mother bids me bind my hair.)

JOSEPH HAYDN.

Allegro.

mf

f

Bind'
My'

p

piv f

mf

auf dein Haar, die Mut-ter spricht, und Bän-der win-de drein; mit
moth-er bids me bind my hair With bands of ros-y hue, Tie

ro-sen-ro-then Schlei-fen licht, so schmück'dein Mie-der fein,
up my sleeves with rib-bands rare, And lace my bod-dice blue,

f

mit ro - sen - ro - then: Schlei - fen - licht, so schmück', so
Tie up my sleeves with rib - bands rare, And lace, and

fz

schmück' dein Mie - der fein. Willst
lace my bod - dice blue. For

trau - ern du, mein Kind, al - lein, weil al - les tanzt so
why, she cries, sit still and weep, While oth - ers dance and

gern? Ach, a - ber ach das
play? A - las! I scarce can

p *rf* *p*

Her - ze mein seufzt: weh! mein Lieb' ist fern! Ach,
go or creep While Lu - bin is a - way. A -

rit. *mp*

a - ber ach, das Her - ze mein seufzt: weh! mein Lieb' ist fern! mein
 las! I scarce can go or creep, While Lu - bin is a - way, while

p *mf* *dim.*

Lieb', mein Lieb' ist fern! Ist so fern! Ist so fern! O
 Lu - bin is a - way, is a - way; is a - way 'Tis

slen - p tan - do. pp mf

p slen - tan - do. pp mf

schö - ne Zeit, da er mir nah', den ein - zig ich ge - liebt, ich
 sad to think the days are gone, When 'those we love are near! I

si - tze auf dem Stei - ne da und seuf - ze schwer be - trübt.
 sit up - on this mos - sy stone, And sigh when none can hear,

fz

Ich si - tze auf dem Stei - ne da und seuf - ze, seuf - ze schwer be -
 I sit up - on this moss - y stone, and sigh, And sigh when none can

fz fz

trübt.
hear.

Ich spin - ne, doch ich
And while I spin my

weiss es kaum; ich sing' mein klei - nes Lied, doch
flax - en thread, And sing - my sim - ple lay, The

al - les todt und wie ein Traum, seit er, der Lieb - ste schied, doch
vil - lage seems a - sleep or dead, Now Lu - bin is a - way, The

al - les todt und wie ein Traum, seit er, der Lieb - ste schied, seit
vil - lage seems a - sleep or dead, Now Lu - bin is a - way, now

er, der Lieb - ste schied, seit er schied, seit er schied.
Lu - bin is a - way, is a - way, is a - way.

slen - tan - do. pp

Frühlingsnacht

Spring Night

ADOLPH JENSEN

Vivace

Ue-ber'm Gar - ten, durch die Lüf - te
O'er the gar - den thro' the e - ther,

hört ich Wan - der - vö - gel zieh'n, dass be - deu - tet Fröh - lings -
See the birds of pas - sage fly; And they tell of bright spring -

düf - te, un - ten fängt's schon an zu blüh'n.
weath - er, Flow - ers com - ing bye and bye.

Jauch - zen möcht' ich,
And ' my heart like

p *f* *cresc. molto* *f* *dim.* *p.*

möch - te wei - nen, ist mir's doch als könnt's nicht sein!
 them is soar - ing, With a joy as pure and free,

p.

Al - te Wun - der wie - der schei - nen mit dem Mon - den - glanz her -
 All my heart its bliss out - pour - ing, Which the spring - time brings to

p ad lib.

ein. Und der Mond, die Ster - ne sa - gen's, und in
 me. And the moon and stars are say - ing, With a

p *cresc.*

Träu - men rauscht's der Hain, und die Nacht - ti - gal - len
 voice al - most di - vine, And the night in - gales re -

schla-gen's, sie — ist dei - ne, sie — ist dei - ne!
 peat it, "She — is thine, — she — is thine —

dim.

p
 sie — ist dein!
 she — is thine!"

p

p
 Dass — be-deu-tet Früh-lings-
 She — is mine, yes, she — is

p

düf - te.
 mine! —

pp

Red.

*

Die Liebende schreibt

The Lover's Message

GOETHE

F. MENDELSSOHN

Op. 86, No. 3

Andante con moto

Ein Blick von dei - nen Au - gen in die
Thine eyes with mine in love's fond rap - ture

mei - nen, ein Kuss von dei - nem Mund auf mei - nem Mun - de, wer da - von
meet - ing, One ten - der kiss to still my heart's wild beat - ing; For thee a -

hat, wie ich, ge - wis - se Kun - de, mag dem was an - ders wohl er - freu - lich
lone I live, thou'rt mine for - ev - er, And naught but death from thine my soul can

schei - nen? Ent - fernt von dir, ent - frem - det von den Mei - nen,
sev - er; Es - tranged from thee, and from my loved ones' keep - ing,

cresc. *p*

führ' ich nur die Ge - dan - ken in die Run - de, und im - mer tref - fen
 To thee each day my thoughts for aye re - turn - ing, Re - call the words we

cresc. *f* *p*

sie auf je - ne Stun - de, die ein - - - - - zi - -
 breathed in ac - cents burn - ing, Our vows of

ge; da fang' ich an zu wei - - -
 love; with long - ing I am weep - - -

f *p*

- - - - - nen.
 - - - - - ing.

p

Die Thrä - - ne trock - - net wie - -
 Yet thro' my tears, a bow

p
 - der un-ver-se - hens: er liebt ja, denk' ich;
 of prom-ise shin - ing, "He loves thee, doubt - ing

cresc.
 her in die - se Stil - le, und soll - test du nicht in die
 heart, why dost thou sor - row?" Be - liev - ing wait, thy lone - li -

cresc.

sf
 Fer - - ne rei - - chen?
 ness di - vin - ing,
dim.
sf

Ver-nimm das Lis - - peln
Thy Love, re - turn - - ing,

die - ses Lie - be - we - hens; mein ein - zig Glück auf
joy will bring to - mor - row. Be this my task, thy

Er - den ist dein Wil - - le, dein freund - li - cher zu mir;
light - est wish ful - fill - ing, Each day to prove me.

gieb mir ein Zei - - - chen,
That thou dost love me,

gib mir ein
That thou dost

cresc.

Zeichen, gib
love me, That

f *3* *dim.*

f *f* *dim.*

mir ein Zeichen!
thou dost love me!

p *p* *espress.*

pp

Die Loreley.

(Loreley.)

F. LISZT.

Moderato.

Ich weiss nicht, was soll's be - deu - ten, dass ich so trau - rig,
 I scarce know what means this sor - row, Why so un - hap - py

Allegretto.

so trau - rig bin.
 that tear - drops flow.

Ein
 A

Mährchen aus al - ten Zeiten das kommt mir nicht aus dem Sinn, das
 sto - ry my heart re - mem - bers, A tale of long years a - go, A

kommt mir nicht — aus dem Sinn.
 tale of long — years a - go.

una corda.

dim. *poco rit.*

Led. *

Adagio.

dolce sempre legato.

Die Luft ist kühl und es dunkelt
The wind is cool in the twilight

Led. *

und ru - hig ru - hig fließt der Rhein, und
And smooth-ly, smooth-ly flows the Rhine, And

Led. *

ruhig fließt der Rhein, der Gipfel des
smooth-ly flows the Rhine. The peak of the

un poco cresc.

Led. *

Berges fun - kelt im Abendsonnen -
mountain is glow - ing As part - ing sun - beams

p

Led. *

ritenuto.

schein shine, im As A-bend-son - nen - schein.
part-ing sun - beams shine.

smorz. *PPP* *sempre una corda.*

sotto voce.

espress. Die schön - ste Jung-frau
A maid of won-drous

sit - zet dort o - ben wun-der-bar, ihr gold'nes Geschmeide blit - zet sie
beau - ty, Be - hold! is sit - ting there, Her pre-cious jew-els all glit - ter, She

poco rall. *sempre dolce.*

kämmt ihr gold'nes Haar: sie kämmt es mit gold'nem Kam - me und
combs her gold-en hair: With comb of pure gold she combs it And

poco rall. *sempre dolcissimo.*

singt ein Lied da - bei das hat ei - ne wunder - sa - me,
sings a song the while, A song that is quite en - chant - ing,

cresc.

cresc. molto.

ge - walt' - ge Me-lo - dei, ge - walt' - ge Me-lo -
 And hearts — may soon be - guile, And hearts — may soon be -

string. *tre corde.*

Allegro agitato molto.

dei Den Schiffer im kleinen
 guile. The Sail-or hears it in
 trem.

f *ff* *mf*

Schiffe er - greift es mit wil-dem Weh, er
 pass-ing, Is spell-bound as ac-cents flow, He

schaut nicht die Fel - sen - rif-fe, er schaut nur hin-auf
 gaz - es whence comes the sing-ing, Nor thinks of the rocks,

p *cresc.* *p* *cresc.*

hin - auf in die Höh'. Ich
 the rocks, down be-low. The

ff

glaub - be die Wel - len ver - schlin - gen am
wa - ters all quick - ly o'er - whelm him, And

En - - de Schif - fer und Kahn,
lost is he to the sight.

Red. * *Red.* *string.* *Red.* * *Red.* *

string.

Red.

Und
And

ff

Meno mosso. * *Red.* *rit.*

das hat mit ih - rem Sin - gen die Lo - re - ley, die Lo - re - ley ge - than.
this was done by the Lore - ley, Who sweet - ly sang, who sweet - ly sang that night.

p

Espressivo. Tempo I

Und das hat mit
And this was done

una corda.

Red. sempre legato. * *Red.* *

ih-rem Sin - - gen die Lo - re-ley die
by the Lore - - ley, Who sweet-ly sang, who

Lo - re-ley ge - than die Lo - re-ley — ge - than.
sweet-ly sang that night, Who sweet-ly sang — that night.

sempre dolce.

und das hat mit ihrem Sin - - gen (gen) die
And this was done by the Lore - - ley, (ley) Who

Lo - re-ley die Lo - re-ley — ge - than, die
sweet-ly sang, who sweet-ly sang — that night, who

Lo - re-ley ge - than.
sweet-ly sang that night.

pp *smorz.* *ppp*

„Niemand hat's geseh'n“

Nobody Saw

GRUPPE

C. LOEWE

Op. 9, No 4

Vivace

mf

Die Trepp' hin-un - ter ge - schwun - gen komm' ich in vol - lem
A down the stair-way bound — ing, Came I — with laugh-ter

Lauf, die Trepp' em - por ge - sprun - gen kommt er — und fängt mich
gay, And spring-ing up — to — meet — me, Came he — the — oth - er

auf. Und wo die Trep-pe so dun- kel ist, da ha - ben wir uns ge-
way. And in the shad-ow so dark and grim, He held — me close, so

herzt, ge-küsst, viel-mal uns ge - herzt, viel-mal uns ge-küsst, ge-
close to him And kiss'd me once And kiss'd me twice And

herzt, ge-küsst, und nie-mand hat's ge - seh'n, und
kiss'd me thrice! I hope that no one saw! I

Ad. *

nie-mand hat's ge - seh'n, nein, nie-mand hat's ge - seh'n.
hope that no one saw! I hope that no one saw!

mf
Ich
My

kom'n' in den Saal ge - gan - gen, da - wimmel't von Gä-sten bunt, wohl
guil - ty - cheeks were burn - ing As - I - in the par - lor came, To

p

glüh-ten mir die Wan - gen, wohl glüh-te mir der Mund. Ich
smil - ing guests a - turn - ing, My - heart all fill'd with shame. I

p

meint', es sä-he mir's je - der an, was wir da mit ein-an-der ge - than, ich
thought²⁹ Ah, me, they have seen it all! Their scorn on me this mo-moment should fall Ah,

p

meint', es sä - he mir's je - der an, es sä - he mir's je - der
me, ah mar - ry! What shall I do? His fol - ly he well shall

an; *p* doch nie-mand hat's ge - seh'n, doch nie-mand hat's ge -
rue! I'm sure that no one saw! I'm sure that no one

Red. *

sf seh'n, nein, nie-mand hat's ge - seh'n.
 saw! I'm sure that no one saw!

f

mf Ich
 I

p musst' hin - aus in den Gar - ten. und woll - te die Blu - men
 in the Gar - den hid me Where bright the flow - ers

seh'n, ich konnt' es nicht er - war - ten in den
shone, For laugh - ing glanc - es child me, And

Gar - ten hin - aus zu geh'n. Da blüh - ten die
I must be a - lone. The ros - es a -

Ro - sen ü - ber - all, da
blush - ing hid their face. The

san - gen die Vög - lein mit lau -
sweet birds were twit - t'ring of my

tem. *dimin.* Schall, als hät - ten sie's ge -
dis - - - grace, I - care not if they

p

Red.

seh'n, als hät - ten sie's ge - seh'n, als hät - ten sie's ge -
saw! I - care not if they saw! I - care not if they

sf

sf

seh'n.
saw!

f

Pur dicesti, o bocca bella

Lips of Roses

ANTONIO LOTTI
(1667-1740)

Allegretto

mf graziosamente

The first system of the piano introduction is in G major, 2/4 time. It features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes. The tempo is marked 'Allegretto' and the dynamics are 'mf graziosamente'.

f mf p f

The second system of the piano introduction continues the melodic and harmonic development. It includes dynamic markings of *f*, *mf*, *p*, and *f* across the system.

p

Pur di - - ce - sti, o boc - ca, boc - ca bel - la, o
Lips of ros - es, O dew - y, per - fum'd ros - es, O

sempre p

The vocal entry begins with a piano (*p*) dynamic. The lyrics are written below the vocal line. The piano accompaniment continues with a *sempre p* (piano) dynamic.

f

boc - ca, boc - ca bel - - la, quel so - a - ve e
dew - y, per - fum'd ros - es, Gates of Par - a -

The second system of the vocal and piano accompaniment. The vocal line starts with a forte (*f*) dynamic. The lyrics continue, with the piano accompaniment providing a steady harmonic background.

ca - ro si, si, che fa
dise to me. Ah! In thy

tut - to il mio pia - cer, il moi pia - cer.
smil - ing all joy mine, all joy is mine.

Pur di - ce sti, o
Lips of ros - es, O

a tempo
mf ben cantando

boc - ca, boc - ca bel - la, o boc - ca, boc - ca bel - la,
dew - y, per - fum'd ros - es, O dew - y, per - fum'd ros - es,

ppp

mf *ppriten. un poco*

quel so - va - - ve e ca - - ro sì, sì, quel so -
 Gates of Par - a - dise to me, Ah! Gates of

mf *ppriten. un poco*

mf a tempo

a - ve e ca - ro sì, che fa tut - to il mio pia -
 Par - a - dise to me. In thy smil - ing all joy is

mf a tempo

f *p* *psmors*

cer, il mi-o pia - - cer, il mio pia -
 mine, all joy is mine, all joy is

f *p*

pp *ten.*

cer, quel so - a - ve e ca - ro sì, sì,
 mine. Gates of Par - a - dise to me, Ah

pp *ten.* *ten.* *ten.*

mf che_ fa tut - to il mio pia - cer, — che_ fa tut - to il
In_ thy smil - ing all joy is mine, — In_ thy smil - ing all

mf a tempo *mf rit.* *dim.*

mio — pia - - cer, — il mio pia - cer.
 joy — is — mine, — all joy is — mine.

p *p* *mf ben cantando*

mf Per o -
 I do —

cresc. *f* *sempre p*

f nor di sua fa - cel - la con un - ba - cio A-mor t'a - pri,
swear that Cu - pid found thee, Wok'd thee ear - ly with a kiss

f

pp *rit.* *mf*

con_ un_ ba - cio A - mor t'a - pri, — dol - ce —
 Wak'd thee ear - - ly with a kiss, — There - fore

pp *rit.* *mf*

rit. *a tempo* *pp*

fon - te del go - - der, ah! — ah!
 thou hast heav'n-ly — bliss, ah! — ah!

pp a tempo

cresc. *rit.* *f* *rall.*

ah! — si, — del go - der.
 ah! — thou hast heav'n - ly — bliss.

cresc. *f* *rall.*

p

Pur di —
 Lips of —

p *sempre p*

ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca
ros - es, O dew - y, per - fum'd ros - es, O dew - y, per - fum'd

bel - la, quel so - a - ve e ca - ro — si,
ros - es, Gates of Par - a - dise to — me.

si, che fa — tut - to il mio pia - cer, il
Ah! In thy — smil - ing all joy is mine, all

mio pia - cer.
joy is — mine.

rit. *a tempo* *mf* *ben cantando*

p *riten.* *pp*

Pur di - ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca
 Lips of — ros - es, O dew - y, per - fum'd - ros - es, O dew - y, per - fum'd

riten. *ppp*

mf

bel - la, quel — so - va - ve e ca - - ro sì, sì,
 ros - es, Gates — of Par - a - dise — to me, Ah!

mf

pp *riten. un poco* *mf a tempo*

quel so - a - ve e ca - ro sì, che fa tut - to il
 Gates of Par - a - dise to me, In — thy smil - ing all

pp *riten. un poco* *mf a tempo*

f *p* *p smorz*

mio pia - cer, il mi - o pia - - cer, — il mio pia -
 joy is mine, all joy — is — mine, — all joy is —

f *p*

pp tr *tr* *tr* *mf a tempo*

cer, quel so - a - ve e ca - ro sì, sì, che fa
mine. Gates of Par - a - dise to me, Ah! In thy

pp *ten.* *ten.* *ten.* *mf a tempo*

f *3* *3* *3* *3* *3*

tut - to il mio pia - cer, che fa tut - to il mio pia -
smil - ing all joy is mine, In thy smiling all joy is

mf *dim.* *p*

s. *p* *tr*

cer, il mio pia - cer.
mine, all joy is mine.

p *mf ben cantando*

cresc. *f*

Das erste Veilchen

The First Violet

EGON EBERT

F. MENDELSSOHN

Andante con moto

Als ich das
When I be -

er ste Veil - chen er - blickt, wie war ich von
held the first vio - let bloom, I gazed on its

Far - ben und Duft ent. - zückt! Die Bo - tin des
beau - ty, I breath'd its per - fume; The her - ald of

Len - zes drückt' ich voll Lust _____ an mei - ne
 Spring - dawn close - ly was prest, _____ And fond - ly

schwel - len - de hof - fen - de Brust, die Bo - tin des
 cher - ish'd to live on my breast; The her - ald of

p

Len - zes drückt' ich voll Lust _____ an
 Spring - dawn close - ly was prest, _____ And

cresc. *p*

mei - ne schwel - len - de hof - fen - de
 fond - ly cher - ish'd to live _____ on my

Brust.
breast.

cresc. *dim. rit.* *pp*

pp

Der Lenz ist vor - ü - ber, das Veil - chen ist todt,
The Spring is de - part - ed, the vio - let is dead,

a tempo *pp*

— das Veil - chen ist todt; rings stehn viel Blu - men, blau und
— the vio - let is 'dead! Flow - ers more gay now deck its

cresc. *sf* *p* *cresc.*

roth, ich ste - he in - mit - ten, und se - he sie kaum, ich ste - he in -
bed. Un - heed - ed they blos - som, in mem - 'ry I see The vio - let, the

sf *cresc.*

dim.

mit-ten und se - he sie kaum, das Veil -
vio-let, in mem-'ry I see, The vio -

f *pp*

- chen, das Veil - chen er - scheint mir im Früh - lings - traum, das
let, the vio - let that first bloom'd so sweet-ly for me, The

sf *p* *pp*

ad lib.

Veil - - - chen er - scheint mir, er - scheint mir im
vio - - - let that first bloom'd, that first bloom'd so

Red. *

Früh - lings - traum.
sweet - ly for me.

p *dim. e ritard.* *pp*

Das Veilchen

(The Violet)

GOETHE.

Allegretto.

W. A. MOZART.

p

Ein Veil-chen auf der Wie - se stand, in sich ge-bücht und un - be-kannt; es war ein
A vio-let on the sward had grown, Con-veal'd and to the world-unknown, Yet still a

f *p*

her-zig's Veil-chen! Da kam ein' jun - ge Schä-fe-rin, mit leich - tem Schritt und mun-tern Sinn da-
love-ly flow-er. A shep-herd-ess with smil-ing face, Came trip-ping with an eas - y grace, A-

p

her! da - her! die Wie-se her, und sang
long! a - long! the ver-dant mead and sang.

Ach, denkt das Veil - chen, wär' ich nur die schön-ste Blu - me der Na - tur, ach! nur -
"Ah," thought the vio - let, "might I be The fair-est flow'r that man could see E'en on -

- ein kleines Weilchen Bismich das Liebchen ab - gepflückt und an den Bu-sen matt gedrückt, ach
- ly for a sea-son! Till me the girl had pluck'd in haste. And in her beauteous bos - om plac'd, Al -

nur! ach nur! ein Vier-tel Stünd-chen lang! Ach! a-ber ach! das Mäd-chen
though, al-though but for a lit-tle while! But, O a-las! the maid-en

kam, und nicht in Acht das Veil-chen nahm, zertrat das ar-me Veil-chen! Es
pass'd Un-mind-fui of the flow'r that crept So low - ly on the mead-ow! It

sank, und starb, und freut sich noch und sterb' ich denn, so sterb' ich doch durch sie, durch
sunk and died but yet was glad, That press'd be-neath her feet it had Been doom'd to

sie, - zu ih-ren Füß - sendoch. das ar-me Veil-chen! Es war ein her-zig's-Veil-chen
meet with such a bliss-ful fate. O sweet-est vio-let! It was a love-ly vio-let.

An die Musik

To Music

SCHOBER

F. SCHUBERT

Moderato

Du hol - de
O love - ly

Kunst, in wie viel grau - en Stun - den,
art! my joy and in - spi - ra - tion,

wo mich des Le - bens wil - der Kreis um - strickt,
Whose won - drous pow'r drives all our cares a - way,

hast du mein Herz — zu —
Thou hast my heart — thro'

war - mer Lieb' ent - zun - den, hast mich in ei - ne—
all my life's du - ra - tion, The world re - joic - es—

cresc.

bess' - re Welt ent - rückt, in ei - ne bess' - re Welt ent - rückt.
in thy mag - ic sway, The world re - joices in thy ma - gic sway.

p

Oft hat ein
I've sound-ed.

sp *sp* *pp*

Seuf - zer, dei - ner Harf' ent - flos - sen, ein sü - sser
all the depths of earth - ly pleas - ure, But thou art

hei - li - ger Ak - kord von dir, den Him - mel
 bet - ter than all else to - me, A fore taste

bess' - rer Zei - ten mir er - schlo - ssen, du hol - de Kunst, ich
 thou - of Heav - en's rich - est treas - ure, O love - ly art, I

cresc.

dan - ke dir da - für, du hol - de Kunst, ich dan - ke dir.
 give my life to thee, O love - ly art - my life - to thee.

p

fp

Cade la sera

Shadows of Evening

L. MILIOTTI

col sentimento della meditazione

pp

Ca - de la se - ra ca - de la se -
Shad - ows of eve - ning O'er us are fall -

2^{da}.

ra! Me - sta so - let - ta Can - ta d'a - mo - re
ing Si - lent, save on - ly Mour - ful and lone - ly

can - ta d'a - mor l'u - si - gno - let - ta can - ta d'a - mo - re
Soft - ly the night - in - gale is call - ing In notes di - vine

cresc.

pp *poco più*

l'u - si - gno - let - - ta Ah! la na - tu - ra ver lei fu
 Love strains en - thrall - - ing mes - sage God - giv - en In mu - sic

smorz. *sonore* *m. s.*

portando pp *rall. portando*

pi - a le - fe - ce do - na dell'ar - mo - ni - a le fe - ce do - no dell'ar - mo -
 tell - ing Our hearts im - pell - ing To love and Heav - en Our hearts im - pell - ing To love and

pp

Tempo I

ni - - a.
 Heav - - en.

sf

Ca - de la se - ra, ca - de la se - ra!
 Shad - ows of eve - ning, O'er us are full - ing!

legg.

pp

D'a-mi-ca brez-za al ba - cio dol-ce la ro-sa o-lez - za
 The gen-tle breez-es are sigh - ing Un-to the blush-ing red ros - es

pp

d'a mi - ca brez-za al ba - cio dol-ce la ro-sa o-lez - -
 The sweet rose soft-ly re-ply - ing Their per-fum'd pet-als un-clos - -

pp

rall.

dolciss. poco più *portando pp*

za. Ah! la na - tu - ra ti fù pie-to - sa ti dièil pro - fu - mo ver-gi - ne
 es. Oh! red, red ros-es, Our sens-es steal-ing, Fair Na-ture's mes-sage To us re -

m.s.

rall. a piacere *portando*

ro - sa, ti dièil pro - fu - mo ver-gi - ne ro - - sa.
 veal - ing, Fair Na-ture's mes-sage To us re - veal - - ing.

rall. col canto

Tempo I

pp

Ca - de la se - ra,
Shad - ows of eve - ning

con dolore

ca - de la se - ra! Col sol mo - ren - - te
Dark - ly are fall - ing Day's light is dy - - ing

an - cheil mio co - re mo - rir si sen - te,
Low my heart ly - ing Dies too in sor - row,

*rall.**f con passione*

mo - rir si sen - te. An - cheil mio co - re, mo - rir si
Sees no to - mor - row My heart's deep sor - row Knows no to -

pp *ff* *string.* *cresc.*

p *poco più* *cresc.* *pp*

sen - - te. Ah! sol cru - de - le con lui na - tu - ra le fe - ce
 mor - - row Ah! sun so cru - el Thy child thus grieving A-lone in

ff *calando* *rall. assai* *m.s.*

do - no del - la sven - tu - ra le fe - ce do - no del - la sven -
 sor - row And dark - ness leav - ing, A-lone in sor - row And dark - ness

Più sostenuto *pp con malinconia*

tu - - ra. Ca - de la se - ra,
 leav - - ing. Dark - ly nights shad - ows

sf

rall. e perdendosi

ca - de la se - ra!
 O'er us are fall - ing.

pp dim. e rall. *ppp*

Du bist die Ruh'.

(My Sweet Repose.)

FR. RÜCKERT.

F. SCHUBERT, Op. 59, No. 3.

Andante.

pp

pp

Du bist die Ruh', der Frie - de
My sweet re - pose, my sooth - ing

mild, die Sehn - sucht du und was sie stillt;
peace, As - suage my woes, oh! make them cease;

ich wei - ße dir voll Lust und Schmerz, zur Woh - nung
Re - side with me 'mid joys and sighs, Thy home shall

hier mein Aug' und Herz, mein Aug' und Herz.
be my heart and eyes, my heart and eyes.

p

pp

L.H.

p

Kehr' ein bei mir und schlie ße du still hin - ter
Still all my woes to wake no more, Be - hind thee

pp

dir die Pfor - ten zu, treib' an - dern Schmerz -
close the noise - less door, Bid grief and pain -

pp

aus die - ser_ Brust, voll sei dies Herz_ von dei - ner
in_ haste de - part, Do thou re - main_ to_ cheer this

pp

p

Lust, _ von dei - ner_ Lust. _
heart, _ to_ cheer this heart! _

pp

p *cresc.*
 Dies Au - gen - zelt, von dei - nem
 Shed o'er my sight - thy glo - rious

Glanz al - lein er - hellt, — o — füll' es ganz, —
 ray, Come, heart's de - light, — come here and stay, —

f *1* *p* *pp*

pp *p*
 o — füll' es ganz! — Dies Au - gen - zelt, von
 come here and stay. — Shed o'er my sight thy

cresc. *f* *1* *pp*
 dei - nem Glanz al - lein er - hellt, — o — füll' es
 glo - rious ray, Come, heart's de - light, — Come here and

cresc. *f* *1* *pp*

ppp
 ganz, — o — füll' es ganz! —
 stay, — come here and stay.

Psyche

Psyche

PIERRE CORNEILLE

E. PALADILHE

Andante quasi Andantino

p *rfz molto* *ff*

Ped. *

dim. *p* *pp*

Je suis ja-loux, Psy-ché,
I jeal-ous am O Psy-che

cresc. *f* *dim.*

de tou-te la na-tu - re! Les ray-ons du so-leil — vous
Yes, of all Na-ture 'round me! The warm rays of the sun — Kiss

bai - sent trop sou-vent, Vos che-veux souffrent trop les ca-res-ses du
 you too oft, dear one! And your locks ev-'ry wind is ca-ress-ing in

p

Red. *

vent. Quand il les flat-te, j'en mur-mu - re! L'air
 fun! While they thus flat-ter, no joy do I see! The

p

Red. *

mê - me que vous res-pi - rez — A-vec trop de plai-sir pas-se sur vo-tre
 air which you so light-ly breathe With too much of de-light o'er your lips fondly

f *dim.*

Red. * *Red.* *

rfz **Animato**

bou - che, Vo-tre ha-bit de trop près vous tou-che! Vo-tre ha-
 press - es, And your dress, more or less, ca-ress - es! And your

p

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

Tempo I

poco rit. *dim.*

bit de trop près vous tou - che!
dress, more or less, ca - ress - es!

Et si-tôt que vous sou-pi-
Then as soon as I hear you

dim. *poco rit.* *p* *p*

*Red. * Red. * Red. **

cresc.

rez, Je ne sais quoi qui m'ef - fa - rou - che,
sigh, I know not what my heart ex - press - es,

cresc.

rit.

Craint, par-mi vos sou - pirs, des sou - pirs é - ga -
Lest some sigh goes a - stray, and is lost on its

f *dim.* *p* *suivez*

rés! —
way! —

p *a tempo*

*Red. * Red. * Red. **

Haiden-Röslein

Hedge Roses

F. SCHUBERT

Con tenerezza

Sah ein Knab' ein Rös-lein steh'n, Rös-lein auf der Hai - den,
On his way a boy es - pied Pret - ty blush - ing ro - ses,

pp

war so jung und mor - gen - schön, lief er schnell es nah' zu seh'n,
Fresh and bright, the hedge - row's pride: To ad - mire he turns a - side.

sah's mit vie - len Freu - den. Rös-lein, Rös-lein, Rös-lein roth,
And to pluck pro - po - ses. Ro - ses, ro - ses, ro - ses red.

ritard.

crese. *pprit.*

a tempo

Rös-lein auf der Hai - den.
Pret - ty blush - ing ro - ses.

a tempo

Kna - be sprach: ich bre - che dich, Rös - lein auf der Hai - den!
 Thus he speaks, I gath - er thee, Gay - est of the ro - ses!

Rös - lein sprach: ich ste - che dich, das du e - wig denkst an mich,
 Rose says: bet - ter let me be Or you will get stung by me,
cresc.

ritard.
 und ich wil's nicht lei - den, Rös - lein, Rös - lein, Rös - lein roth,
 Then her spikes dis - clo - ses. Ro - ses, ro - ses, ro - ses red,
pprit.

a tempo
 Rös - lein auf der Hai - den.
 Pret - ty blush - ing ro - ses.
a tempo

Und der wil - de Kna - be brach's Rös - lein auf der Hai - den;
Still the rude boy pulls a - way This fair queen of ro - ses,

Rös - lein wehr - te sich und stach, half ihr doch kein Weh und Ach,
With a wound he has to pay, But in vain the rose does pray,

musst' es e - ben lei - den. Rös - lein, Rös - lein, Rös - lein roth,
Him in vain op - po - ses. Ro - ses, ro - ses, ro - ses red.

ritard.
cresc.
pprit.

Rös - lein auf der Hai - den.
Pret - ty blush - ing ro - ses.

a tempo
a tempo

Se tu m'ami

If 'tis I alone thou lovest

G. B. PERGOLESI

Andante animato, quasi allegretto

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The bass line starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The introduction ends with a half note B-flat and a quarter note A.

The first line of the song is in 2/4 time. The vocal melody starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The piano accompaniment starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The lyrics are: "Se tu m'a - mi, se tu so - spi ri Sol per / If for me a - lone thou'rt long - ing, Shep - herd".

The second line of the song is in 2/4 time. The vocal melody starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The piano accompaniment starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The lyrics are: "me, gen - til pa - stor, — Ho do - lor de' tuoi mar - ti - ri, / dear, thy love to tell, — Much thou griev'st me with thy yearn - ing,".

p Ho di - let - to del tuo a - mor! *f* Ma se pen - si, *mf* che so - let - to
Fear-ing that thou lov'st too well, But that e'en thy love re - turn-ing,

p *mf*

rit. *a tempo scherzoso*
 Io ti deb - ba ri - - a - mar, Pa - sto - rel - lo, sei sog - get - to
I an - oth - er swain - may see, Shep - herd dear - est, well thou fear - est,

rit. *a tempo*

Fa - cil - men - te a t'in - gan - nar, *p* Pa - sto - rel - lo sei sog - get - to
Oth - ers too may smile on thee! Shep - herd dear - est well thou fear - est,

p

Fa - cil - men - te a t'in - gan - nar, *p* Fa - cil' - men - te a t'in - gan - nar!
Oth - ers too may smile on thee, Sweet - ly smile on thee and me!

p

p

Bel - la ro - sa por - po - ri - na Og - gi Sil - via sce - glie - rà,
 Crim - son rose - bud bright - ly blush - ing, Syl - via pleas - es for a day,

p

cresc.

Con la scu - sa del - la spi - na Do - man poi la sprez - ze - rà,
 Finds a thorn her fin - gers bruis - ing She im - pa - tient flings a - way,

f

mf

Do - man poi la sprez - ze - rà! Ma de - gliuo - mi - ni il con - si - glio
 Ere to - mor - row flings a - way! Thus would man in - con - stant ev - er,

f *mf*

p

Io per me non se - gui - rò; Non per - chè mi pia - ce il gi - glio,
 Seek a per - fect love to gain, Does he deem the lil - y fair - est,

p *cresc.*

mf

Gli al-tri fio - ri sprez - ze - rò!
Oth - er flow'rs may bloom in vain.

mf *p* *mf*

mf a tempo

Se tu_ m'a - mi,
If 'tis_ I a - - -

rit. *mf a tempo*

p *rit.*

se tu so - spi - ri Sol per me, gen - til pa - stor, —
lone thou lov - est, Shep-herd dear, thou griev'st me sore, —

p *rit.*

mf a tempo *p*

Ho do - lor de' tuoi mar - ti - ri, Ho di - let - to de tuo a - mor;
Tru - ly thou my fond heart mov - est, That I can - not love thee more,

mf a tempo *p*

f *mf* *rit.*

Ma se pen - si che so - let - to Io ti deb - ba ri - - a - mar,
 But my thoughts to swain a - dor - ing, Ev - er more would still in - cline,

f *mf* *rit.*

a tempo scherzoso

Pa - sto - rel - lo, sei sog - get - to Fa - cil - men - te a
 Though un - heed - ed, their im - plor - ing, If a - lone thy

a tempo

p

t'in - gan - nar! Pa - sto - rel - lo, sei sog - get - to Fa - cil - men - te a
 heart were mine, Shep - herd dear - est, shep - herd dear - est, If a - lone thy

p

p *rit.*

t'in - gan - nar, Fa - cil - men - te a t'in - gan - nar!
 heart were mine, If a - lone thy heart were mine.

p *col canto*

Le bonheur est chose légère

Happiness is a Thing of Changes

J. BARBIER M. CARRÉ

C. SAINT-SAËNS

Allegretto

p tendrement

tendrement
Le bon-heur est cho - se lé -
Hap - pi - ness is a thing of —

gè - re, Pas - sa - gè - re On croit l'at - teindre On le pour -
chang-es, Swift it rang - es, When one to - day Thinks it will

suit, on le pour - suit Il s'en - fuit!
stay, It, to dis - may, Flies a - way!

Hé - las! vous en vou - lez un au - tre Que le no - tre Il
A - las! in its pur - suit still turn - ing, Ev - er yearn - ing, 'Mid

faut a vos ar - dents dé - sirs Des plai - sirs, Dieu vous pré - ser - ve des a -
hopes and fears and fond de - sires, One as - pires, God keep you from all cares and

lar - mes Et des lar - mes Qui peu - vent as - som - brir le
sor - row Each glad mor - row! Let not fears dark - en glad - some

cours Des beaux jours. Le bon -
days To your gaze! Hap - pi -

heur est cho - se lé - gè - re Pas - sa - gè - re. On croit l'at -
ness is a thing of chang - es, Swift it rang - es! When one to -

teindre on le pour-suit, on le pour-suit, Il s'en-fuit!
 day thinks it will stay, it, to dis-may, flies a-way!

Si ja-mais — vo-tre cœur re-gret-te, La re-
 If it be — that your heart is griev-ing That'tis

cresc.

traï-te Qu'au-jour-d'hui vous a-ban-don-nez, Re-ve-nez!
 leav-ing What to-day proved your fond re-treat, Pause, my sweet!

De tous les cha-grins de votre â-me Je ré-cla-me Pour no-tre fi-dèle
 Ev-'ry grief of yours that your spir-it Shall in-her-it, For friendship's sake, one

a-mi-tié, La moi-tié.
 half I'd bear, Glad-ly share!

Le bon - heur est cho - se lé - gè - re, Pas - sa -
 Hap - pi - ness is a thing of chang - es Swift it

ge rang - - - re On croit l'at - teindre on le pour -
 rang - - - es When one to - day, thinks it will

suit, on le pour - suit Il s'en - fuit!
 stay, It, to dis - may, Flies a - way!

Il s'en - fuit!
 Flies a - way!

Il
 Flies

poco rit. *a tempo*

s'en - - - fuit!
 a - - - way!

poco rit. *a tempo*

Le Violette.

(The Violet.)

A. SCARLATTI.
1659 - 1725

Allegretto.

Ru-gia-do-se, o - do -
Sweet-est per-fume fills the

rose, vi-o - let-te gra-zi - o - se Rugia-do-se, o - do -
hours, 'Tis thy offering, best of flow-ers, Mod-est vio-lét, 'tis thy

ro-se, vi-o - let-te gra-zi - o - se, vi-o - let-te gra-zi - o - se, Voi vi sta-te ver-go-
treas-ure, Giv-en to us with-out meas-ure, Giv-en to us with-out meas-ure, Ah, that we a les-son

gnose mezzo ascose mezzo asco - se fra le foglie, e sgrida-te
learning, From thy low-ly, from thy low-ly, mod-est blooming, All life's weary

le mie vo-glie che son tropp'ambizi - o - se e sgridate
ways perfuming, All its false ambitions spurning, All life's weary

le mie voglie che son trop - po son tropp ambizi - o - se : Rugia-
 ways perfuming, All its false, yes, its false ambitions spurning, Sweetest

do-se o - do-ro-se, vi - o - let - te, vi - o - let - te gra - zi - o - se
 per-fume fills the hours, 'Tis thy off-ring, best of flow-ers, best of flow-ers,

mf

ru - gia-do-se o - do-ro-se, vi-o - let - te, vi - o - let - te grazi-o -
 Sweet per-fum-ing, mod-est bloom-ing, I would greet thee, dear-est, best of all the flow-

se, vi - o - let - te gra - zi - o - se Voi vi sta-te vergo-gnose
 ers, Dear-est, best of all the flow-ers. Ah, that we a les-son learning,

rit. *a tempo.*

mezzo a - sco - se mezzo a - sco - se fra le fo - glie e sgrì - dà - te le mie
 From thy low-ly, from thy low-ly, mod-est bloom-ing, All life's wea-ry way per-

vo-glie, che son tropp' am-bi - zi - o - se e sgrì-da-te le mie
fah-reeg, All its false am-bi-tions, spurning, All life's wea-ry way per-

vo-glie, che son trop - po, son tropp' am-bi - zi - o - se. Ru-gia-
fum-ing, All its false, yes, its false am-bi-tion spurning. Sweet-est

do-se o - do-ro-se vi-o - let-te, vi-o - let-te gra-zi-o - se,
per-fume fills the hours, 'Tis thy off'ring, best of flow-ers, best of flow-ers.

ru-gia-do-se, o - do-ro - se, vi-o - let - te, vi-o - let - te gra-zi-o -
Love-ly vio-let, mod-est bloom-ing, I would greet thee, dear-est, best of all the flow-

riten.
 se, vi-o - let-te, vi-o - let - te gra-zi-o - - - se!
ers, Mod-est vio-let, love-ly flow-er, love-ly flow- - er!
riten.

Der Nussbaum

The Almond Tree

JULIUS MOSEN

R. SCHUMANN

Allegretto

p

Es grü - net ein Nuss - baum
There blos - soms a tree be -

p

vor dem Haus,
fore the door,

duf - tig, luf - tig brei - tet er blätt' - rig die Blät - ter
Green with ten - der leaf - lets, that flut - ter the gar - den

aus.
o'er;

p

Viel
Its

lieb - li-che Blü - then steh - en dran,
branch - es are lad - en with sweet - est flow'rs,

lin - de Win - de kom - men, sie herz - lich zu um-
Fanned by the gen - tle breez - es, thro' Sum - mer's gold - en

fahn.
hours;
Es flü-stern je zwei zu
And un - der its cool and

zwei ge-paart,
shad - y boughs,
nei - gend, beu - gend
Walk a man — and

zier - lich zum Kus - se die Häupt - chen zart.
 maid - en, with kiss - es and ten - der vows.

Sie flü - stern von ei - nem
 Then soft - ly the leaf - lets

ritenuto

p

Mägd - lein, das däch - te die Näch - te und
 whis - per Of maid - en and lov - er by

Ta - - ge lang,
 night and day;

wuss - te ach sel - ber nicht
 Whis - per to - geth - er and

ritard.

ritard.

was.
say: Sie
"O"

flü - stern, sie flü - stern
maid - en, O maid - en, wer
O

p

mag ver-stehn so gar lei - se Weis'
lit - tle maid - en, we hear, we hear;

ritard.

flü - - stern von Bräut - gam und
Wed - - ding for thee in a

näch - - - sten Jahr,
twelve - month shall be,

p ritard. vom näch - sten Jahr,
Twelve-month shall be."

ritard.

a tempo

Das Mägd - lein hor - - - chet,
Then lit - tle maid - - en

es rauscht im
a - list' - ning

a tempo p

Baum
near,

Seh - nend wä - nend "sinkt
Smil - ing sinks in slum - - ber, And

pp

lä - 'chelnd in Schlaf und Traum.
dreams of her lov - 'er dear.

Ave Marie

Ave Marie

F. SCHUBERT

Lento

pp

A - - - ve Ma - ri - - -
A - - - ve Ma - ri - - -

a! Jung - - frau mild, er - hö - re - ei - ner Jung - frau
a! maid - - en mild, o Lis - ten to a maid - en's

Fle - - hen, aus die - sem Fel - sen, starr und wild, soll
pray - er; Thou canst hear though from the wild, Thou canst

mein Ge - bet zu dir hin - we - - hen. Wir
save, thou canst save a - mid de - - spair, Safe

schla - fen si - cher bis zum Mor - gen, ob Men - schen noch so grausam
 may we sleep beneath thy care, Though ban - ished, out - cast, and re -

sind. O Jung - frau, sieh' der Jung - frau Sor - gen, o
 vil'd. Maid - en! hear a maid - en's pray er;

Mut - ter, hör' ein bit - tend Kind! A - - ve Ma -
 Moth - er, hear a sup - pli - ant child! A - - ve Ma -

ri - - - a!
 ri - - - a!

A - - ve Ma - ri - -
 A - - ve Ma - ri - -

a! un - - - be - fleckt! Wenn
a! un - - - de - fil'd! The

wir auf die-sem Fels hin-sin - ken zum Schlaf, und uns dein Schutz be-
flin - ty couch we now must share. Shall seem with down of ei - der

deckt, wird weich der har - te Fels uns dün -
pil'd, If Thy pro - tec - tion hov - er there.

ken. Du lä - chelst, Ro - sen-düf - te we - hen in
The murk - y cav - ern's heav - y air shall

die - ser dum-pfen Fel - sen-kluft; o Mut - ter, hör' des Kin-des
 breathe of balm if thou hast smiled; Then, Maid - en! hear a maiden's

Fle - hen, o Jung - frau, ei - ne Jung-frau ruft!
 pray - er, Moth - er, list to a sup-pli-ant child!

fp *pp*

A - - - ve Ma - ri - - - a!
 A - - - ve Ma - ri - - - a!

A - - - ve Ma - ri - - a!
A - - - ve Ma - ri - - a!

Rei - - ne Magd! Der Er - - de und der Luft Dä-
Stain - - less styled! Foul de - mons of the earth and

mo - nen, von dei - - nes Au - ges Huld ver - jagt, sie
air, From this their wont - ed haunt ex - iled, Shall

kön - nen hier nicht bei uns woh - - - nen! Wir
flee be - fore thy pres - - ence fair! We

woll'n uns still dem Schicksal beu - gen, da uns dein heil'-ger Trost an-
bow us to our lot of care, — Be - neath thy guid-ance rec-on-

weht; der Jung - frau wol - le hold dich nei - gen, dem
ciled, Hear for a maid a maid-en's pray - er, And

Kind das für den Va-ter fleht! A - - ve Ma-ri - -
for a fa-ther hear a child! A - - ve Ma-ri - -

a!
a!

dimin.

Die Allmacht

The Almighty

PYRKER

F. SCHUBERT

Adagio maestoso

p *ff* *p*

Gross ist Je - ho - va, der Herr! denn Him - mel und
Great is Je - ho - vah, the Lord! both heav - en and

cresc. *f*

Er - de ver - kün - den sei - ne Macht, Gross ist Je - ho - va, der
earth ut - ter wit - ness of His might. Great is Je - ho - vah, the

p *ff*

Herr, denn Him - mel und Er - de ver - kün - den sei - ne Macht. Du
Lord, both heav - en and earth ut - ter wit - ness of His might. Thou

p *ff* *p*

hörst sie im brau - sen - den Sturm, in des Wald - stroms laut auf - raus - schenden
 hear'st Him in wild ra - ging storm, In the wood - stream's loud forth - fol - low - ing

Ruf; gross ist Je - ho - va, der Herr, du
 shout: Great is Je - ho - vah, the Lord, thou

decresc.

hörst sie im brau - sen - den Sturm, in des Wald - stroms laut auf - brau - sen - den
 hear'st Him in wild ra - ging storm, in the wood - stream's loud forth - fol - low - ing

Ruf; gross ist Je - ho - va, der Herr, gross ist sei - ne Macht, du
 shout: Great is Je - ho - vah, the Lord, Might - y is His power. Thou

cresc. *f* *cresc.* *ff* *decresc.*

hört sie in des grü-nen-den Wal-des Ge-säu-sel, siehst sie in wogen-der Saa-ten
 hear'st Him in the green-springing for-est's wide mur-mur, See'st Him in show-er-y gold-en

pp

Gold, in lieb-li-cher Blu-men glü-hen-dem Schmelz, im Glanz des
 seeds, In love-shap-en bloom of young-pet-alled flowers, In glance of

pp

ster-ne-be-sä-e-ten Him-mels, im Glanz des ster-ne-be-
 fields star-ry-sown of the heav-ens, in glance of fields star-ry-

cresc. *f* *p*

sä-e-ten Him-mels, in lieb-li-cher Blu-men
 sown of the heav-ens, In love-shap-en bloom of—

glü - hen-dem Schmelz, im Glanz des ster - ne - be - sä - e - ten
 young - pet - alled flowers, In glance of fields star - ry - sown of the

cresc.

Him - mels, im Glanz des ster - ne - be - sä - e - ten Him - mels,
 heav - ens, in glance of fields star - ry - sown of the heav - ens.

f decrease. *p* *cresc.*

furcht - bar tönt sie im Don - ner - ge - roll und flammt in des
 Fear - ful tones He in thun - der's dark roll: And flames in the

f *cresc.*

Blit - zes schnell hin - zu - cken-dem Flug, doch
 light - ning's swift white - win - now - ing flood: Yet

decrease.

kün - det das po - chen - de Herz dir fühl - ba - rer noch Je - ho - va's
tells thee thy deep yearn - ing heart more won - drous - ly still, Je - ho - vah's

pp

Macht, doch kün - det das Herz dir fühl - ba - rer noch Je - ho - va's
might, yet tells thee thy full heart all - deep - er still, Je - ho - vah's

cresc.

Macht, des e - - wi - gen Got - - tes, blickst du
might. To God the e - ter - - nal, Look'st thou

ff — *decresc.* *p* *pp*

fle - hend em - por und hoffst auf Huld und Er - bar - -
wor - ship - ing forth, and hop'st for hon - our and strong —

fp *pp*

men, blickst du fle - hend em - por, und
Love! *Look'st* thou wor - ship - ing forth, and

hoffst auf Huld und Er - bar - men.
hop'st for hon - our and strong *Love!*

con sforza
 Gross ist Je - ho - va, der Herr, gross ist Je - ho -
Great is Je - ho - vah, the Lord, Great is Je - ho -

- va, der Herr.
 - vah, the Lord.

Gretchen am Spinnrade

Margaret at the Spinning-wheel

F. SCHUBERT

Allegro non troppo

Mei- ne Ruh' ist
O my heart is

hin, mein Herz ist schwer, ich fin- de, ich
sad, my rest is o'er, And nev- er a-

fin- de sie nim- mer und nim- mer-mehr!
las! shall I find it, ne'er find it more.

Wo ich ihn nicht hab', ist
And when he's not near, my

mir das Grab, die gan- ze Welt ist
grave lies here, 'Tis all dis- tress and

pp *cresc.* *decresc.* *pp* *mf*

mir ver-gällt, mein ar - mer Kopf ist
bit - ter-ness. My poor weak head seems

cresc.

mir ver - rückt, mein ar mer Sinn ist
tem - pest - toss'd, My poor weak sen - ses

cresc.

mir zer - stückt. Mei-ne
seem quite lost. O, my

decresc. *pp*

Ruh' ist hin, mein Herz ist schwer, ich
heart is sad, my rest is o'er, And

fin - de, ich fin - de sie nim - mer und nim - mer-
nev - er, a - las! shall I find it, ne'er find it

cresc.

mehr!
more.

Nach ihm — nur
'Tis he — a -

decresc *pp*

schau' ich zum Fen - ster hin - aus, nach ihm — nur
lone from the win - dow I seek, With him — a -

geh' ich aus — dem Haus. Sein ho - - her
lone go out — to speak. His no - - ble

pp

Gang, — sein' ed - le Ge - stalt, sei - nes Mun - des
form, — his bear - ing so high, And his smile — so

poco a poco cresc

Lä - cheln, sei - ner Au - - gen Ge - walt, und sei - - ner
ra - diant, his all - pow - - er - ful eye, His witch - - ing

Re - de Zau - - ber-fluss, sein
words, for me such bliss. His

f *cresc.* *accel.* *sf*

Hän - de-druck, und ach, sein Kuss!
hand's fond grasp, and O, his kiss!

ff *sf* *sf* *pp*

Mei-ne
O, my

Ruh' ist hin, mein Herz ist schwer, ich
heart is sad, my rest is o'er, And

fin - de, ich fin - de sie nim - mer und nim - mer -
nev - er, a - las! shall I find it, ne'er find it

cresc.

mehr!
more.

Mein Bu - sen
I long - my

p *poco a poco*

drängt sich nach ihm hin, ach dürft' ich
arms round him to cast, Could I but

cresc. ed accel.

fas - sen und hal - - ten ihn, und küs - - sen
seize him and hold him fast, And kiss and

f *ff*

ihn, so wie ich wollt', an sei - - nen
kiss as I de - sir'd, 'Till on his

Küs sen ver - ge - - hen sollt', o könnt' ich ihn
kiss - es my life ex - pir'd, O, could I but

f

küs - sen so wie ich wollt', an sei - - nen
kiss him as I de - sir'd, 'Till on his

Küs - sen ver - ge - - hen sollt', an sei - - nen
kiss - es my life ex - pir'd, 'Till on his

Küs - sen ver - ge - - hen sollt'.
kiss - es my life ex - pir'd.

decresc. e ritard.

Mei - ne Ruh' ist hin, mein
O, my heart is sad, my

pp

Herz ist schwer.
rest is o'er.

dimin. ppp

Die Lotosblume.

(The Lotus flower.)

H. HEINE.

ROB. SCHUMANN, Op. 25, No. 7.

Più tosto Andante.

p

Die Lo - tos - blu - me äng - stigt
 The Lo - tus flow'r is, pin - ing

p

sich vor der Son - ne Pracht,
 Un - der the sun's fierce light,

mp

und mit ge - senk - tem
 See her fair head - de -

cresc.

Haup - te er - war - tet sie träu - mend die Nacht.
 clin - ing, She longs for the cool - ness of night.

pp

Der
 The

p

Mond, der ist - ihr Buh - le, er weckt sie mit sei - nem
 Moon - god fain - would woo her, He wak - ens her with his

pp

poco cresc.

Licht, und ihm ent-schlei - ert sie freund - lich ihr
rays, Her charms so soft - ly un - veil - ing, Her

from - mes Blu - men - ge - sicht. Sie blüht und glüht und
meek eyes meet his gaze. Now bloom - ing, kin - dling,

leuch - tet, und star - ret stumm in die Höh', sie
pal - ing, She gaz - eth mute - ly a - bove, Her

rit. p

duf - tet und wei - net und zit - tert vor Lie - be und Lie - bes -
sighs in sweet per - fume ex - hal - ing, She trem - bles with tim - id

rit.

rit.

weh, vor Lie - be und Lie - bes - weh.
love, She trem - bles with tim - id love.

rit.

Er ist's A Song of Spring

E. MÖRIKE

ROB. SCHUMANN, Op. 79, No 23

Innig.

Früh-ling lässt sein blau-es Band,
Spring time joys will soon be here,

wie-der flattern durch die Lüf-te;
Bring-ing man-y pleas-ures dai-ly;

Sü-sse, wohl-be-kann-te
At this sea-son of the

Düf-te strei-fen ah-nungsvoll das Land;
year! All things mortal must sing gaily;

Etwas zurückhaltend.
p Veil-chen träumen
Vi-o-lets so

im Tempo

schon, wol-len bal-de kommen; horch! ein Har-fen-ton! Frühling, ja du
shy, Will full soon be wak-ing; Hark! from near and far! The most welcome

pp *cresc.*

Schneller

bist's, ja du bist's, du bist's! Dich hab' ich ver-nommen, ja du bist's!
 cry, Spring is here, is here! ra-diant all earth making, Spring is here!

f *f* *p* *Schneller*

p *cresc.*

Dich hab' ich ver-nom-men Früh-ling, ja-du
 Ra-diant all earth making, Spring time, ah, is

cresc.

bist's, ja du bist's, ja du bist's, du bist's, du bist's, dich hab' ich ver-
 here, it is here, ah it is here, is here, Radiant all earth

f

nommen, ja du bist's!
 making, Spring is here!

f *mf* *mf*

Frühlingsnacht

Spring Night

EICHENDORFF

R. SCHUMANN

Allegro *p con passione*

Ue-ber'm Gar - ten durch — die
O'er the gar - den through — blue

p

Lüf - te, hört' ich Wan - der - vö - gel
e - ther. See the birds of pas - sage

zieh'n, das be - deu - tet Früh - lings
fly, And they tell of bright spring

ritard.

düf - te, un - ten fängt's schon an zu
weath - er, Flow - ers com - ing bye and

ritard.

blüh'n. Jauch - zen möcht' ich, möch-te
bye. And my heart like them is

p

p

Red. *

wei - nen, ist mir's doch, als könnt's nicht
soar - ing, With a joy as pure and

Red. * *Red.* *

sein! Al - te Wun - der wie - der
free! With new hap - pi - ness thus out -

schei - nen mit dem Mon - des - glanz her -
 pour - ing, Which this spring - time brings to

ritard.

f *ritard.*

ein. Und der
 me. And the

in tempo

crese. *sf*

Mond, die Ster - ne sa - gen's und im
 moon and stars are say - ing (And the

Trau - me rauscht's der Hain, und die
 words seem al - most di - vine, And the

f

Nach - ti - gal - len schla - gen's. "Sie ist
 night - in - gales re - peat it: "She is

f *cresc.*

dei - - ne, sie ist dein!"
 thine! yes, she is thine!"

ritard. al fine

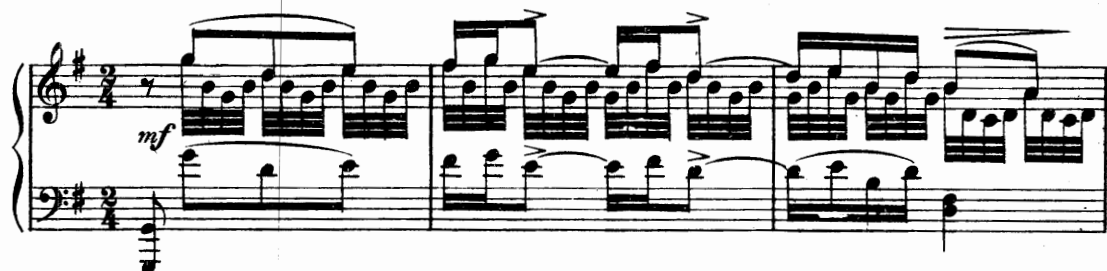
p

Printemps Nouveau

Returning Spring

H. PASSERIEU

PAUL VIDAL



p

Les cieux bleus s'ou - vrent in-fi-nis, Dans l'air plus de
Smiling heav - ens in a-zure drest Drive a-way dark

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

som-bres nu-a-ges; Les ois-eaux s'é-chap-pent des nids Et s'ap-
storm clouds appall-ing Swallows fly-ing o-ver their nest, To their

Red. *

p

pel-lent dans les feuil-la- - ges Les fleurs se mê-lent aux ga-
mates in love notes are call-ing See where the springing grasses

pp

Red. * *Red.* *

zons, A pei - ne, de la veille, é - clo - - ses;
 rise The ten - der budding flow'r un - clos - es

p *Red.* *

On voit par-tout des pa-pil-lons Vol-ti-ger, des li-las aux
 And gol-den - wing'd the but-ter-flies Among the lil-ies and the

a tempo
 ro - - ses!
 ros - es.

mf

mf
 Le so-leil, en - fin ra-di-eux, Pro - di - gue sa lu-
 High in glo - ry shines the sun O'er the world his ra-diant

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

miè - re blon - de, Il - met, par ses ray - ons joy - eux,
light be slow - ing And where the rip - pling wave - lets run

dim. Mil - le pail - let - tes d'or sur l'on - de. La bri - se passe en murmu -
With gold - en span - gles they are glow - ing The whis - p'ring zephyr flitting

p

rant, Et sem - ble a - voir trempé ses ai - les Dans
by Up - on light pin - ion per - fume - lad - en A

p *f*

quel - que par - fum pé - né - trant Qui trouble tout - es les cer -
mys - tic mes - sage seems to sigh Of happy love to youth and

f *p*

a tempo *pp*

vel - les! A - vril, le mois des doux se -
 maid - en, O, A - pril, sweet-heart of the

pp

Red. *

crets, Rè - veil - le la terre en-dor-mi - e, Les
 year, The world a-wakes at thy ca - ress - ing; To

un poco riten. *f*

bois ont des sentiers dis-crets: Viens nous en
 leaf - y bow'r I would re - pair With thee, Love,

f

col canto

dim.

nous ai-mer, ma mi - e!
 na-ture's se - cret guess - ing!

rit. a tempo

dim.

Red. *

Non, je n'irai plus au Bois

No! I shall go no more to the Wood!

J. B. WECKERLIN

Un poco allegretto



Non, je n'i-rai plus au bois, Non,
No; I'll not go to the wood, No,

non, je n'i-rai plus seu - let - te, Un seul mo-ment l'au-tre fois, Un ins-
No, a-lone I will not stray there! There, one mo-ment bodes no good For Lis-

tant que de-ve-nail Li - set - te Non, je n'i-rai plus au bois, Non,
ette to wan-der or to stay there! No, I'll not go to the wood, No

non, je n'i-rai plus seu - let - te, Je con-nais trop le dan-ger Où l'a-mour pour
No, a-lone I'll not de - lay there! Dan-ger plen-ty do I find, Love might there un-

rait m'en - ga - ger. L'au-tre jour, sous un or - meau, Je
set - tle my mind! 'Toth-er day, un-der a tree, I

vís près de moi, sur l'her-bet - te, Un jeu - ne ber-ger du ha-meau; Prête à l'é-vi -
on the grass, saw rest-ing near me, A shep-herd, and young too, was he; I tried not to

rit. ter, Il veut m'at-tra - per. *a tempo* Non, je n'i - rai plus au bois, non,
see; His eye it caught me! No; I'll not go to the wood, No,

rit. *mf a tempo*

non, je n'i-rai plusseu - let - te, Je con-nais trop le dan-ger Où l'a-mour pour-
No, I'll not a-lone de - lay there; Dan-ger plen-ty do I find Love might there un-

p

rait m'en - ga - - ger. Tir - cis, d'un air ten - - dre,
set - tle my mind! Then he, with look ten - - der,

dolce

dolce

Me re - gar - dait. Un bai - ser en - flam - mé Sou -
Gave me a glance; And a kiss tried to steal; But

dain vint m'ap - pren - dre Ce qu'il de - man - dait. Sans pi -
none I'd sur - ren - der, All this came by chance; And he

sf *ten.* *p*

tié pour ma pei-ne, Il me prit dans ses bras Quand nous
 cared for my frown But smiled as I looked down. And when

cresc.

a tempo

vî - mes Cli - mè - ne Sans elle, hé - las!
 he saw Cli - me - ne, From me he'd flown!

p

poco più lento sin' al fine

pp

Non, je n'i - rai plus au bois, Non, non, je n'i - rai plus seu - let - te,
 No, I'll not go to the wood, No, no, a - lone I will not stray there;

pp suivez

rit.

Je con-nais trop le dan - ger Où l'a-mour pour-rait m'en - ga - ger.
 Dan-ger sure-ly there I find, And Love it un - set - tles one's mind!

rit.

Citronenfalter im April

Butterfly in April

MÖRIKE

H. WOLF

Zart, nicht schnell Tenderly, not fast *p*

Grau-sa-me Früh- lings-
Oh cru-el sun that's

pp *durchweg* *pp*

son - ne, du weckst mich vor der Zeit, dem nur in Mai-en-
shin-ing, why art thou so un-kind, for joys of May I'm

won - ne die zar - te Kost ge - deiht! —
pin - ing, no food can I now find. —

Ist nicht ein lie - bes Mäd - chen hier, das auf der
If but a maid - en I could find, whod of-fer

pp

Ro - sen - lip - pe mir — ein Tröpf - chen Ho - nig beut, —
 me her lips so kind, — I'd suck sweet hon - ey there, —

immer ein wenig zurückhaltend

so muss ich jäm - mer - lich ver - gehn, und wird der Mai mich nim - mer sehn in
 but I must die, oh sad to say, and shall not live to sport in May in

pp

Tempo I

mei - nem gel - ben Kleid, — in mei - nem gel - ben
 yel - low robes so fair, — in yel - low robes so

poco rit.

dolce

dim.

poco rit.

Kleid.
 fair.

a tempo

pp

p

pp

ppp

Die Bekehrte

The Elfin's Song

HUGO WOLF

Leicht bewegt, nicht schleppend

p Bei dem Glanz der
At the ros - y

A - bend-rö - the ging ich still den Wald ent - lang,
sun - set hour Thro the mys - tic wood I strayed

pp

ritard. *a tempo* Da - mon sass und blies die Flö - te, dass es
El - fin blew from fair - y bow - er On a

p *pp* *p* *pp* *p*

von den Fel - sen klang, so la la! ral-la-
sil - v'ry flute he played Tra la la la la

mf *p*

verhüllend

la! ——— ral-la - la la la ral-la - la la!
 la ——— Tra la la la la la la la la

mf

Und er zog mich zu sich nie - der,
 Elf-in came: and drew me near - er,

pp *P(dolce)*

küß-te mich so hold, so süß, und ich sag te:
 Kissed me hold and kissed me sweet, And the song rang

mf *p*

bla - se wie - der! und der gu - te Jun - ge blies,
 ev - er dear - er, As its notes he did re - peat

pp *p* *pp*

so la la! _____ ral-la - la! _____ la la
 Tra la la _____ Tra la la _____ la la

la!
 la.

ritard. *a tempo*
 Mei - ne Ruh' ist nun ver - lo - ren,
 Now are joy and peace de - part - ed

ritard.
 mei - ne Freu - de floh da - von,
 For the sil - ver song has flown.

a tempo

und ich hör' vor mei - nen Oh - ren im - mer nur den
a tempo
 And I wan - der bro - ken - heart - ed Thro' the mag - ic

p *pp* *p* *pp* *p*

poco rit. *a tempo*

al - ten Ton, so la la!
 wood a - lone. Tra la la

mf *p*

ral - la - la! ral - la - la la la ral - la - la la!
 Tra la la Tra lu la la la la la la la

mf

la la!
 Tra la.

p *pp*

Mignon

Mignon

HUGO WOLF

Langsam und sehr ausdrucksvoll

The musical score is written for voice and piano. It consists of four systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo and mood are indicated as 'Langsam und sehr ausdrucksvoll'.

System 1: The piano introduction begins with a series of chords in the left hand and a melodic line in the right hand. The tempo is marked 'p' (piano).

System 2: The vocal entry begins with the lyrics: 'Kennst du das Land, wo die Ci - tro - nen blühen, —'. The English translation is 'Dost know the land where or - ange blos - soms fair, —'. The piano accompaniment is marked 'pp' (pianissimo) and 'ppzart' (pianissimo, characteristic). The tempo is marked 'p sehr ausdrucksvoll poco a poco cresc.' (piano, very expressive, gradually increasing).

System 3: The vocal line continues with the lyrics: '— im dunklen Laub die Gold - o - rangen glühen, —'. The English translation is '— With gold - en fruit, per - fume — the balm - y air?'. The piano accompaniment is marked 'mf' (mezzo-forte) and 'p' (piano).

System 4: The vocal line concludes with the lyrics: 'ein sanf - ter Wind vom blau - en Him - mel weht, —'. The English translation is 'Where zeph - yrs light 'neath az - ure skies do blow, —'. The piano accompaniment is marked 'p' (piano).

a) Play the C's in the Bass with the Right Hand

die Myr - the still und hoch — der Lor - beer steht,
Where myr - tle twines and lau - rel green — doth grow?

cresc. *p*

Belebt *Ruhiger*

Kennst du — es
Ah, — dost thou

(leidenschaftlich) *poco rit.* *p*

Belebt *Ruhiger*

wohl?
know?

Kennst du — es
Ah, — dost thou

molto cresc. *più f* *poco rit.* *p*

wohl?
know?

pp dim.

Im Hauptzeitmass (♩ = ♩)
leidenschaftlich hingebend

Da - - hin! Da - - hin!
A - - way! A - - way!

p *f* *p*

(♩ wie vorher ♩)

möcht' ich mit dir, o mein Ge - lieb - - ter,
Would I with thee O, my be - lov - - ed

fp molto cresc. *f* *f* *pp*

zieh'n.
flee!

p

Kennst du das Haus? auf Säulen ruht sein Dach,
Seest thou a home? Its mar - ble col - umns shine,

ausdrucksvoll *pp poco a poco cres*

es glänzt der Saal, es schim - - mert das Ge-mach,
 With clas-sic dome and man - y a chamber fine;
 - cen - do

und Mormorbil-der stehn und sehn mich an: ———
 And car-ven statues smile and seem to say: ———

was — hat man dir, — du ar - mes Kind, ge - than?
 "Wel - come, dear child, — too long wert thou a - way."

Belebt

(leidenschaftlich) *poco rit.*

Ruhiger *Belebt*

Kennst du es wohl?
Ah, canst thou see?

p *molto cresc.* *più f*

Ruhiger

Kennst du es wohl?
Ah, canst thou see?

poco rit. *p*

pp *dim.*

Im Hauptzeitmass (♩. = ♩)
(leidenschaftlich hingebend)

Da - hin! Da - hin!
A - way! A - way!

p *f* *p*

(*♩ wie vorher ♩*)

möcht' ich mit dir, o mein Be-schü-tzer
 Would I with thee, O, my pro-tect-or,

fp molto cresc. *f* *f* *pp*

zieh'n.
 flee!

p

Kennst du den Bergund sei-nen Wol-kensteg? Das Maulthier
 Dost know the mount where snow-y cloud-lets sway O'er mist-y
 (*ausdrucksvoll*)

pp

sucht im Ne-bel sei-nen Weg; in Höh-len
 paths where lamb-kins lose their way? The caves where

cresc. *mf* *pp*

wohnt der Dra - chen al - te Brut; es stürzt der Fels — und ü -
 ser-pents dwell — with poi-soned brood, And o'er — the rock — there pours —

p *molto cresc.* *f*

— ber ihn die Fluth. —
 — the sil - ver flood? —

più f *ff* *f* *p*

Belebt *Ruhiger* *Belebt*

Kennst du ihn wohl?
 Ah, dost thou know?

ff (leidenschaftlich) *poco rit.* *p* *molto cresc.*

Ruhiger

Kennst du ihn wohl?
 Ah, — dost thou know?

ff *poco rit.* *dim.* *p*

Im Hauptzeitmass (♩ = ♩)

(leidenschaftlich hingebend)

Da - hin!
A - way!

pp *dim.* *p* *f*

Da - hin! _____ geht _____ un - ser
A - way! _____ Let _____ us _____ de -

p *fp molto cresc.* *f*

(♩ wie vorher. ♩)

Weg! O Va - ter, lass uns ziehn! _____
part! O, Fa - ther, let us go! _____

f *pp* *p*

Red. *

lass uns zieh'n! _____
Let us go! _____

pp *ppp*

Träume

Dreaming

RICHARD WAGNER

Sehr mässig bewegt, aber nie schleppend.

The musical score is presented in four systems, each consisting of a vocal staff (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in both hands, often with slurs and ties. Dynamics include *pp* (pianissimo) in the first system, *dolcissimo* in the second, *un poco cresc.* in the third, and *dim.* (diminuendo) in the fourth. The vocal staff contains rests in the first system and melodic lines in the subsequent systems, with some notes marked with accents.

p

Sag', welch wun-der-ba - re Träu - me
 Say, what dreams are these that hold me?

pp

hal - ten mei-nem Sinn um-fan - gen,
 As with gold-en chains en-fold me?

dass sie nicht wie lee - re Schäu - me sind in
 In my dark est hour ea - ress me And with

ö - des Nichts ver-gan-gen? Träu - me die in
 mag-ie pow'r pos-sess me? Dream - ing Ev-'ry

je - der Stun - de, je - dem Ta - ge schö - ner blüh'n und mit ih - rer
 hour thou'rt near me Thoughts of thee each day do bless, Like ce - les - tial

poco cresc.

Him - mels - kun - de se - lig durchs Ge - mü - the ziehn?
 vis - ions charm me, Fill my soul with hap - pi - ness.

mf *dim.* *più p* *pp*

Träu - me, die wie heh - re Strah - len in die
 Dream - ing I in thought be - hold thee, In my

p *animated (belebt)* *cresc.* *mf*

pp *red.* *

See - le sich ver - sen - ken, dort ein e - wig Bild zu ma - len:
 arms would fain en - fold thee, As an an - gel bright, su - per - nal

dim.

p ritenuto *accel. (steigernd)* *f a tempo* *quicker (bewegt)*

All ver-ges-sen, Ein-ge-den-ken! Träu-me, wie wenn
 Lost to life in bliss e-ter-nal. Dream-ing I, the

pp cresc. *f* *Red.* *

Früh-lings-son-ne aus dem Schnee die Blü-then küsst, dass zu nie ge-
 Springtime call-ing Thee, my flow'r, from out the snow, With my kiss-es

p *cresc.* *p*

slacken (nachlassend)

ahn-ten Won-ne sie der neu-e Tag be-grüsst, dass sie
 thee en-thrall-ing, Life and love on thee be-stow—Ev-er

dim. *p.*

immer mehr nachlassend

wach-sen dass sie blü-hen, träu-mend spen-den ih-ren Duft,—
 bright-er bloom dis-clos-ing, Ev-er breath-ing sweet per-fume,—

p dolce *tenderly p (weich)* *Red.* * *Red.* * *Red.* *

sanft an dei - ner Brust ver - glü - hen, und dann sin - ken in die
On my faith - ful heart re - pos - ing, Lie till death's dark night of

più p *morendo*

The first system of the musical score. It consists of a vocal line (soprano) and a piano accompaniment (grand staff). The vocal line has a melodic line with lyrics in German and English. The piano accompaniment features a steady bass line and a more active treble line. Dynamics include *più p* and *morendo*.

Gruft.
gloom.

pp

The second system of the musical score. The vocal line is mostly silent, indicated by a long rest. The piano accompaniment continues with a rhythmic pattern of eighth notes. Dynamics include *pp*.

più p

The third system of the musical score. The vocal line is mostly silent, indicated by a long rest. The piano accompaniment continues with a rhythmic pattern of eighth notes. Dynamics include *più p*.

pp

The fourth system of the musical score. The vocal line is mostly silent, indicated by a long rest. The piano accompaniment continues with a rhythmic pattern of eighth notes. Dynamics include *pp*.

Solvejgs Lied

Sunshine Song

IBSEN

E. GRIEG

Un poco Andante

Der Win - ter mag schei - den, der Früh - ling ver - geh'n, der
 Tho' win - ter de - part and the spring - time die, the

Früh - ling ver - geh'n, der Som - mer mag ver - wel - ken, das
 spring - time die; The sum - mer days fail and the

Jahr ver - weh'n, das Jahr ver - weh'n,
 year roll by, the year roll by,

cresc.
 du keh-rest mir zu - rü - cke, ge - wiss, du wirst mein, ge -
 I know thou wilt not fail, thou wilt come to me, Wilt

cresc.

wiss, du wirst mein, ich hab' es ver - spro - chen, ich
 come a - gain to me, Thy faith - ful word is pledged to me and

har - re treu - lich dein, ich har - re treu - lich dein. (humming) A —
 mine is pledged to thee, And mine is pledged to thee. (to himself) Ah! —

pp

p

Allegretto con moto

pp una corda

Ped.

Tempo I

pp

pp

p

Gott hel - fe dir, wenn du die Son - ne noch siehst, die
God guard thee, my dar - ling, God keep thee, my sweet, God

p tre corda

Son - ne noch siehst. Gott seg - ne dich, wenn du zu
 keep thee, my sweet, God bless thee when thou kneel - est in

Fü - ssen ihm kniest, zu Fü - ssen ihm kniest,
 pray - er at his feet, In pray - er at his feet,

poco animato

Ich will dei - ner har - ren bis du mir nah', bis du mir nah', und
 Faith - ful I'll wait, my love, till thy face I see, Till thy face I see, But

poco animato

cresc.

har - rest du dort o - ben, so tref - fen wir uns da so!
 if thou come not soon love, May I not come to thee, May

cresc. *f poco sostenuto*

p *pp*

tref - fen wir uns da! — A —
I not come to thee? — Ah! —

pp una corde

Red.

Tempo I

pp

pp

tre corde

p *dim.* *pp*