

Fifty Selected Songs

by

Schubert, Schumann, Brahms,
Wolf, and Strauss

For High Voice

Original Texts with English Versions by
FLORENCE EASTON

→ For High Voice—Library Volume 1754
For Low Voice—Library Volume 1755

G. SCHIRMER, *Inc.*

CONTENTS

FRANZ SCHUBERT

	Page		Page
RASTLOSE LIEBE (Restless Love).....	1	DER SCHMETTERLING (The Butterfly)...	30
DIE ALLMACHT (Omnipotence).....	6	HEIDENRÖSLEIN (Hedge-Roses).....	33
IM ABENDROTH (In the Red of Evening) ..	13	UNGEDULD (Impatience).....	36
NACHT UND TRÄUME (Night and Dreams)	16	LIEBHABER IN ALLEN GESTALTEN (The Lover's Metamorphoses).....	40
WOHIN? (Whither?).....	20		
NACHTVIOLEN (Evening Violets).....	27		

ROBERT SCHUMANN

DIE LOTOSBLUME (The Lotus-flower) ...	42	SCHNEEGLÖCKCHEN (Snowbells).....	68
MEIN SCHÖNER STERN! (My lovely star!).	45	DU BIST WIE EINE BLUME (You are just like a flower).....	70
WIDMUNG (Dedication).....	48	MIT MYRTHEN UND ROSEN (With myrtle and roses).....	72
FRÜHLINGSNACHT (Spring Night).....	52	MONDNACHT (By Moonlight).....	78
DER NUSSBAUM (The Walnut Tree)....	56		
AUFTRÄGE (Messages).....	62		

JOHANNES BRAHMS

VON EWIGER LIEBE (Of Eternal Love) ...	82	DER TOD, DAS IST DIE KÜHLE NACHT (Oh, death is still and cool as night)	110
STÄNDCHEN (Serenade).....	90	IN WALDESEINSAMKEIT (Forest Solitude).	113
O KOMME, HOLDE SOMMERNACHT (O come, delightful summer night).....	94	WIE MELODIEN ZIEHT ES MIR (My thoughts like haunting music).....	116
AUF DEM KIRCHHOFE (In the Churchyard)	97	MEINE LIEBE IST GRÜN (My Love is Green)	120
BOTSCHAFT (The Message).....	100		
VERGEBLICHES STÄNDCHEN (The Vain Suit)	106		

HUGO WOLF

IN DER FRÜHE (At Daybreak).....	126	AUF DEM GRÜNEN BALCON (From her balcony green).....	148
LEBE WOHL! (Farewell).....	128	NIMMERSATTE LIEBE (Insatiable Love) ...	154
NUN WANDRE, MARIA (Go forth now, sweet Mary).....	130	IN DEM SCHATTEN MEINER LOCKEN (In the shadow of my tresses).....	158
UND WILLST DU DEINEN LIEBSTEN STERBEN SEHEN (If you desire to see a dying lover)	134	BESCHIEDENE LIEBE (The Unpretentious Lover).....	162
VERBORGENHEIT (Secrecy).....	136		
MIGNON.....	139		

RICHARD STRAUSS

MORGEN (Tomorrow).....	166	ZUEIGNUNG (Dedication).....	194
CÄCILIE (Cecilia).....	169	ICH TRAGE MEINE MINNE (I wear my love)	198
STÄNDCHEN (Serenade).....	176	HEIMLICHE AUFFORDERUNG (Secret Invita- tion).....	202
HEIMKEHR (Homecoming).....	184	RUHE, MEINE SEELE! (Rest Now, Weary Spirit).....	210
TRAUM DURCH DIE DÄMMERUNG (Dream in the Twilight).....	187		
ALLERSEELEN (All Souls' Day).....	190		

Rastlose Liebe

Restless Love

1

Johann Wolfgang von Goethe
English version by Florence Easton

Franz Schubert, Op. 5, No. 1
Composed 1815
Original key

Schnell, mit Leidenschaft
Allegro appassionato

Piano



p *cresc.* *fp*

The piano introduction consists of two staves. The right hand plays a series of eighth-note chords in a descending sequence, while the left hand plays a steady eighth-note accompaniment. Dynamics range from piano (*p*) to fortissimo (*fp*), with a crescendo (*cresc.*) indicated.

Voice

Dem Schnee, dem Re - gen, dem Wind ent -
Through snow, through rain - drops, the wind re -



f *sf* *segue*

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part has a driving eighth-note accompaniment. Dynamics include forte (*f*), sforzando (*sf*), and a *segue* marking.

ge - gen, im Dampf der Klüf - te, durch Ne - bel - düf - te,
sist - ing, Through clouds of thun - der, through fogs un - end - ing,



sf *sf* *sf*

The second line continues the vocal melody and piano accompaniment. The piano part maintains the driving eighth-note accompaniment. Dynamics are marked as sforzando (*sf*).

im - mer zu! im - mer zu! oh -
Ev - er on! ev - er on! no -



ff *cresc.* *ffz*

The third line concludes the vocal melody and piano accompaniment. The piano part features a powerful fortissimo (*ff*) dynamic and a final fortissimo (*ffz*) ending. A crescendo (*cresc.*) is also indicated.

ne where Rast und Ruh!
rest or peace!

fz *ff*

Lie - ber durch Lei - den wollt' ich mich schla - gen, als so
Rath - er I'd suf - fer tor - ments un - end - ing, Than so

p *fp* *fp* *cresc.*

— viel — Freu - den des Le - bens er - tra - gen.
— to en - dure all the pas - sions of liv - ing.

f *p*

Al - le das Nei - gen von Her - zen zu Her - zen,
All the de - sires — of one for an - oth - er,

pp

ach, wie so ei - gen schaf - fet es Schmer - zen.
Ah! in such dif - f'rent ways one can suf - fer.

Wie, soll ich flieh'n? Wäl - der-wärts zieh'n?
Where shall I flee? on to the woods?

Al - - les, al - - les ver -
Noth - - ing, noth - - ing can

ge - bens.
help - me.

Kro - ne des Le - bens, Glück oh - ne Ruh',
Life's sweet - est gar - land, rest - less de - light,

mf *fp* *p* *fp*

Lie - be bist du, o Lie - be bist du.
Love is your name, yes, love is your name.

cresc.

Glück oh - ne Ruh', Lie - be bist du,
Rest - less de - light, love is your name,

p *sf* *sf*

Kro - ne des Le - bens, Glück oh - ne Ruh', Lie - be bist
Life's sweet - est gar - land, rest - less de - light, Love is your

f *p* *fp* *cresc.*



du, o Lie - be bist du, o Lie
name, O love is your name, O love,

f *ff*

This system contains the first line of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "du, o Lie - be bist du, o Lie name, O love is your name, O love,". The piano part includes dynamic markings *f* and *ff*.



- be, Lie - be bist du.
love is your name.


cresc. *sf* *p*

This system contains the second line of the musical score. The vocal line continues with the lyrics: "- be, Lie - be bist du. love is your name." The piano accompaniment includes dynamic markings *cresc.*, *sf*, and *p*.



sf *cresc.* *ff* *ff*

This system contains the third line of the musical score. The piano accompaniment features a complex texture with dynamic markings *sf*, *cresc.*, and *ff* in both the upper and lower staves.



ff *ff*

This system contains the fourth line of the musical score. The piano accompaniment continues with dynamic markings *ff* in both the upper and lower staves.

Die Allmacht

Omnipotence

Johann Ladislaus Pyrker
English version by Florence Easton

Franz Schubert, Op. 79, No. 2
Composed 1825
Original key

Langsam, feierlich
Lento, solenne

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a piano (*p*) dynamic. The second system continues the grand staff with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic. The music features complex chordal textures with triplets and sixteenth notes.

The first vocal line is in a treble clef. The lyrics are: "Gross ist Je - ho - va der Herr, denn Him - mel und Great is Je - ho - vah, the Lord! for Heav - en and". The piano accompaniment is in a grand staff, starting with a piano (*p*) dynamic and moving to a fortissimo (*f*) dynamic. The music is in a solemn, slow tempo.

The second vocal line is in a treble clef. The lyrics are: "Er - de ver - kün - den sei - ne Macht, gross ist Je - ho - va der Earth pro - claim His won - drous pow'r. Great is Je - ho - vah, the". The piano accompaniment is in a grand staff, starting with a piano (*p*) dynamic and moving to a fortissimo (*ff*) dynamic. The music continues with complex chordal textures.

Herr, denn Him - mel und Er - de ver - kün - den sei - ne Macht. Du
 Lord! for Heav - en and Earth— pro - claim His won - drous pow'r. You

p *ff* *p*

hörst sie im brau - sen - den Sturm, in des Wald - stroms laut auf - rauschendem
 hear it in wild, rag - ing storm, in the roar of the stream's thun - der - ing

Ruf; gross ist Je - ho - va der Herr, du hörst sie im brau - sen - den
 call; Great is Je - ho - vah, the Lord! You hear it in wild, rag - ing

p

Sturm, in des Wald - stroms laut auf - rauschendem Ruf;
 storm, in the roar of the stream's thun - der - ing call;

gross ist Je-ho - va der Herr, gross ist sei - ne Macht, du
Great is Je-ho - vah, the Lord! Might - y is His pow'r. You

f *ff* *p*

hörst_ sie in des grü - nen-den Wal - des Ge - säu - sel, siehst_ sie in
hear_ it in the mur - murs of wood - lands and for - ests, see it in the

pp

wo - gen - der Saa - ten Gold, in lieb - li - cher Blu - men_
wav - ing of gold - en corn; in sweet - scent - ed flow - ers'_

pp

glü - hen-dem Schmelz, im Glanz des Ster - ne - be - sä - e - ten
bril - liant ar - ray, in stars that fill all the blue skies of

Him - mels, im Glanz des Ster - ne - be - sä - e - ten Him -
Heav - en, in stars that fill all the blue skies of Heav -

f *p*

mels; in lieb - li - cher Blu - men glü - hen-dem Schmelz, im
en; in sweet - scent - ed flow - ers' - bril - liant ar - ray, in

f

Glanz des Ster - ne - be - sä - e - ten Him - mels, im -
stars that fill all the blue - skies of Heav - en, in -

Glanz des Ster - ne - be - sä - e - ten Him - mels.
stars that fill - all the blue - skies of Heav - en.

Furcht - bar tönt sie im Don - ner - ge - roll und flammt in des
Fear - ful sounds - His thun - der's re - port, and flames from His

Blit - zes schnell hin - zu - cken - dem Flug, doch
light - nings wild - ly dart through the sky. But

kün - det das po - chen-de Herz dir fühl - ba - rer noch Je - ho - vas -
 great - er by far_ your_ beat - ing heart still pro - claims Je - ho - vah's -

Macht, doch kün - det das Herz dir fühl - ba - rer noch Je - ho - vas
 pow'r, your heart-beat pro - claims_ great - er by far Je - ho - vah's

Macht, des e - - wi - gen Got - tes,
 pow'r, the ev - er - last - ing Lord _____ God.

blickst du fle - hend em - por und hoffst. auf Huld und Er -
 Look to Him _____ on High and hope_ for grace and for

bar - - men; blickst du fle - hend em -
mer - - cy. Look to Him on

por und hoffst auf Huld und Er - bar - - men.
High and hope for grace and for mer - - cy.

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

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

Im Abendroth

In the Red of Evening

Carl Lappe
English version by Florence Easton

Franz Schubert
Composed 1824
Posthumous

Langsam, feierlich
Lento, solenne

The piano introduction is in 3/4 time, starting with a whole rest in the treble clef. The bass clef begins with a *pp* dynamic, playing a series of chords. A triplet of eighth notes appears in the right hand, followed by a *fp* dynamic marking. The piece concludes with a triplet of eighth notes in the right hand.

The vocal line begins with a *p* dynamic. The lyrics are: "O wie schön ist deine Welt, Vater, wenn sie gold-en / O how fair this world of Thine, Fa-ther, with its gold-en". The piano accompaniment continues with chords, including a triplet of eighth notes in the right hand.

The vocal line continues with the lyrics: "strah-let! / shim-mer! Wenn dein Glanz her-nie-der fällt, / When Thy glance up-on it falls,". The piano accompaniment features a triplet of eighth notes in the right hand.

und den Staub mit Schim-mer ma - let,
e - ven dust is made to glim - mer.

wenn das Roth das in der Wol - ke blinkt, in mein stil - les
When the crim - son - tint - ed clouds in the sky seem to rest on my

pp

Fen - ster sinkt!
win - dow - pane,

Könnt' ich kla - gen,
Could I mourn - ing,

könnt' ich za - gen, ir - re sein an dir und mir?
could I fear - ing, lose the way that leads to Thee?

cresc.

p

p

Nein, ich will im Bu - sen_ tra - gen dei - nen
 No, with - in my breast I'll_ cher - ish what from

p *cresc.*

Him - mel schon all - hier, Und dies Herz, eh' es zu - sam - men - bricht,
 Heav'n Thou send - est me. And my heart, be - fore it breaks with grief,

f *p*

trinkt noch Gluth und_ schlürft noch Licht, trinkt noch Gluth und_
 knows through Thee both_ warmth and light, knows through Thee both_

pp

schlürft noch Licht.
 warmth and light.

dim.

Nacht und Träume

Night and Dreams

Matthäus Edler von Collin
English version by Florence Easton

Franz Schubert, Op. 43, No. 2
Composed 1825

Sehr langsam
Adagio molto

pp

bb

Heil' - - ge Nacht, _____ du sin - kest
Ho - - ly night, _____ thy spell is

nie - der, nie - der wal - len auch die
end - ed, End - ed too is all sweet

Träu - me wie dein Mond - licht durch die
dream - ing. When thy moon-beams fall a -

Räu - me, durch - der - Men - schen
round us, On - each - heart a

stil - le stil - le Brust.
peace - ful still - ness lies.

Die be - lau - schen sie mit
We a - wait thee with such

Lust, die be - lau - schen sie mit
joy, we a - wait thee with such

Lust, ru - fen, wenn der Tag er-wacht,
joy, Call - ing at the break of day,

keh - - re wie - der, hol - de Nacht! Hol -
 "O _____ re - turn, — love - ly night! Won -

- - de Träu - me, keh - ret wie - der,
 - - drous dreaming, O re - turn! _____

hol - de Träu - me, keh - ret wie -
 Won - drous dream - ing, O _____ re -

der!
 turn!"

Wohin? Whither?

Wilhelm Müller
English version by Florence Easton

Franz Schubert
"Die Schöne Müllerin", Op. 25, No. 2
Composed 1823
Original key

Massig
Moderato

The first system of the musical score is in G major and 2/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note A4. The lyrics 'Ich' and 'I' are written below the vocal line.

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics: 'hört' ein Bäch - lein rau - schen wohl aus dem Fel - sen - heard a stream - let rush - ing from out the moun - tain -'. The piano accompaniment remains consistent with the first system.

The third system of the musical score continues the vocal and piano parts. The vocal line has the lyrics: 'quell, hin - ab zum Tha - le rau - schen, so - side, That down in - to the val - ley so -'. The piano accompaniment remains consistent with the previous systems.

frisch und wun - der - hell. Ich weiss nicht, wie mir
cool and clear did glide. I know not what com -

wur - de, nicht wer den Rath mir gab, ich
pelled me, this pow'r can - not ex - plain, But

muss - te auch hin - un - ter mit mei - nem Wan - der -
some - thing seemed to tell me to fol - low in its

stab, ich muss - te auch hin - un - ter mit
train, Yes, some - thing seemed to tell me to

mei - nem Wan - der - stab. Hin - un - ter und im - mer
fol - low in its train. So down through the vale I

wei - ter, und im - mer dem Ba - che nach; und
wan - dered, and fol - lowed the rush - ing stream, And

im - mer fri - scher rausch - te und im - mer hel - ler der
ev - er heard I - rus - tling, and saw the wa - ters -

cresc.

Bach, — und im - mer fri - scher rausch - te und
gleam, — And ev - er heard I - rus - tling, and

im - mer hel - ler der Bach. Ist
 saw the wa - ters — gleam. Is

das denn mei - ne Stra - sse? O Bäch - lein, sprich, wo -
 this the road to fol - low? O stream - let, say, O

hin? wo - hin? sprich, wo - hin? Du
 where? O where? say, O where? Thy

hast mit dei - nem Rau - schen mir ganz be - rauscht den
 rus - tling has be - witched me and caught me in its

Sinn, du hast mit dei - nem Rau - schen mir
spell, Thy rus - tling has be - witched me and

ganz be - rauscht den_ Sinn. Was sag' ich denn vom
caught me in_ its_ spell. What seemed to me like

Rau - schen? das kann kein Rau - schen sein; Es_
rus - tling per - haps was just a_ dream, The

sin - gen wohl die_ Ni - xen dort un - ten ih - ren_
wa - ter - sprites are_ sing - ing deep down be - neath the_

pp

Reih'n, es sin - gen wohl die Ni - xen dort
stream, The wa - ter - sprites are sing - ing deep

un - ten ih - ren Reih'n. Lass sin - gen, Ge - sell, lass
down be - neath the stream. So sing, then, my rus - tling

pp

rau - sehen, und wan - d're fröh - lich nach, es
com - rade, I'll glad - ly fol - low thee, I

geh'n ja Müh - len - rä - der in je - dem kla - ren
hear the mill - wheels turn - ing in wa - ters fresh and

p

Bach, — es geh'n ja Müh - len - rä - der in —
 free, — I hear the mill - wheels turn - ing in —

je - dem kla - ren Bach. Lass sin - gen, Ge - sell, lass
 wa - ters fresh and free. So — sing, then, my rus - tling

dim.

rau - schen, und wan - d're fröh - lich nach, fröh - lich
 com - rade, I'll — glad - ly fol - low thee, fol - low

nach, fröh - lich nach. —
 thee, fol - low thee. —

Nachtviolen

Evening Violets

Johann Mayrhofer
English version by Florence Easton

Franz Schubert
Composed 1822
Posthumous

Langsam

Lento

The piano introduction consists of three systems of music. The first system shows a treble clef staff with a whole rest. The second system shows the right hand of the piano with a melody of eighth and sixteenth notes, and the left hand with a bass line of eighth notes. The third system continues the piano accompaniment with a *pp* dynamic marking.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: Nacht - vi - o - len, Nacht - vi - o - len, dunk - le Au - gen, see - len - vol - le, Eve - ning vio - lets, eve - ning vio - lets, you en - chant me with your beau - ty.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: se - lig ist es, sich ver - sen - ken in dem samt - nen Blau, O the rap - ture, just to gaze up - on your pet - als blue.

in dem samt - nen Blau.
on your pet - als blue.

Grü - ne Blät - ter stre - ben freu - dig
Leaves of bright green spread their shad - ows

euch zu hel - fen, euch zu schmü - cken; doch ihr bli - cket ernst und schwei - gend
to de - fend you, to a - dorn you, But you gaze so calm and si - lent

in die lau - e Fröh - lingsluft.
through the soft, warm air of spring.

Mit er - hab - nen
With your sad mien

Woh - lichts - strah - len tra - fet ihr mein treu - es Herz, und nun blüht in
so ex - alt - ed, you have won this heart of mine. Now there glows through

stum - men Näch - ten fort die hei - li - ge Ver - bin -
night's en - chant - ing spell a mag - ic that u - nites

dung, nun blüht in stum - men Näch - ten fort die hei - li - ge Ver -
us, Now glowsthroughnight's en - chant - ing spell a mag - ic that u -

bin - dung.
nites us.

Der Schmetterling

The Butterfly

Friedrich von Schlegel
English version by Florence Easton

Franz Schubert, Op. 57, No. 1
Composed 1815
Original key

Etwas geschwind
Poco allegro

p

1. Wie soll ich nicht tan - zen? Es
2. Wie gross ist die Freu - de, sei's
1. And why should I not dance? For
2. How great is my plea - sure At

pp

macht kei - ne Mü - he, und rei - zen - de Far - ben
spät o - der frü - he, leicht - sin - nig zu schwe - ben
me it is ea - sy. Gay col - ors of ev - 'ry hue
morn - ing or eve - ning To flut - ter with - out a care

schim - mern hier im Grü - nen. Im - mer schö - ner glän - zen
 ü - ber Tal und Hü - gel! Wenn der A - bend säu - selt,
 Flit a - cross the mead - ows. Noth - ing quite so love - ly
 O'er the dale and hill - side. When the night - winds rus - tle

mei - ne bun - ten Flü - gel, im - mer sü - sser
 seht ihr Wol - ken glü - hen; wenn die Lüf - te
 As my gay wings flut - t'ring. Sweet and sweet - er,
 Clouds are turned to crim - son; In the gold - en

hauch - en al - le klei - nen Blü - ten. Ich
 gol - den, scheint die Wie - se grü - ner. I
 Ti - ny blos - sommspread their fra - grance.
 Twi - light all the air grows sweet - er.

na - sche die Blü - ten, ihr könnt — sie nicht hü - ten, ich
 pil - fer the flow - ers no mat - ter how you guard them, I

na - sche die Blü - ten, ihr könnt — sie nicht hü - ten.
 pil - fer the flow - ers no mat - ter how you guard them.

Heidenröslein

Hedge - Roses

Johann Wolfgang von Goethe
English version by Florence Easton

Franz Schubert, Op. 3, No. 3
Composed 1815
Original key

Lieblich

Con tenerezza

Sah ein Knab' ein Rös-lein steh'n, Rös-lein auf der Hei - den,
Once a boy es - pied a_ rose, bloom-ing in the mead - ow,

pp

war so jung und mor - gen-schön, lief er schnell, es nah' zu_ seh'n,
Young and sweet with morn-ing dew, he drew near, the bet - ter to view,

sah's mit vie - len_ Freu - den. Rös - lein, Rös - lein, Rös - lein roth,
Gazed up - on it with plea - sure. Rose-bud, rose-bud, rose - bud red,

rit.

cresc. *pprit.*

a tempo

Rös-lein auf der Hei - den. Kna - be sprach: "ich
rose-bud in the mead - ow. Said the boy, "I'll

a tempo

bre - che dich, Rös - lein auf der Hei - den!" Rös - lein sprach: "ich
tram - ple you, Rose - bud in the mead - ow!" Said the rose, "My

ste - che dich, dass du e - wig denkst an mich, und ich will's nicht lei - den."
thorns are few, but their sting you'll sure - ly rue, and I shall not suf - fer."

cresc.

rit. *a tempo*

Rös-lein, Rös-lein, Rös - lein roth, Rös-lein auf der Hei - den.
Rose-bud, rose-bud, rose - bud red, rose-bud in the mead - ow.

pprit. *a tempo*

Und der wil - de Kna - be - brach 's Rös - lein auf der
And this wil - ful boy then tore rose - bud from the

p

Hei - den, Rös - lein wehr - to sich und stach, half ihr doch kein
mead - ow, But the rose - bud used her thorns, and al - though he

Weh und Ach, musst' es e - ben lei - den. Rös - lein, Rös - lein,
groans and mourns, He - a - lone must suf - fer. Rose - bud, rose - bud,

rit.

cresc. *pp rit.*

Rös - lein roth, Rös - lein auf der Hei - den.
rose - bud red, rose - bud in the mead - ow.

a tempo

a tempo

Ungeduld Impatience

Wilhelm Müller

English version by Florence Easton

Franz Schubert

"Die Schöne Müllerin", Op. 25, No. 7

Composed 1823

Etwas geschwind

Poco allegro

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece begins with a piano (*p*) dynamic and includes triplet markings over the first few measures.

Continuation of the piano accompaniment, showing a dense texture of chords and moving lines in both hands.

The first line of the vocal melody, starting with a rest followed by a series of eighth and sixteenth notes.

1. Ich	schnitt' es gern	in al - le Rin - den ein,	ich
2. Ich	möcht' mir zie - henei - nen jun - gen Staar,	bis	
1. I'd	carve it deep on ev - 'ry tree	I saw,	On
2. If	I could on - ly take a star	from Heav'n	And

Continuation of the piano accompaniment, featuring a forte (*fp*) dynamic in the first measure and a piano (*p*) dynamic later.

The second line of the vocal melody, continuing the melodic line with various note values.

grüb' es gern	in je - den Kie - sel - stein,	ich möcht' es sä'n	auf je - des
dass er spräch' die Wor - te	rein und klar,	bis er siespräch' mit mei - nes	
ev - 'ry stone	I'd write it bold and clear,	I'd like to plant it in each	
teach it words that I	so long to say,	Then with my voice	asthough I

Final section of the piano accompaniment, concluding with sustained chords and moving bass lines.

fri - sche Beet, mit Kres - sen - sa - men, der es schnell ver - rät, auf
 Mun - des Klang, mit mei - nes Her - zens vol - lem, hei - ssen Drang, dann
 bor - der gay And bid it flow - er on the self - same day. On
 sang my - self, And with my heart's im - pas - sioned, ea - ger love, I'd

je - den wei - ssen Zet - tel möcht' ich's schrei - ben: } Dein ist mein
 säng' er hell durch ih - re Fen - ster - schei - ben: } Yours is my
 ev - 'ry leaf of ev - 'ry tree I'd write these words: }
 bid it sing to you be - neath your win - dow: }

Herz, dein ist mein Herz, und soll es
 heart! Yours is my heart, and will be

e - wig, e - wig - blei - ben!
 ev - er, - ev - er, - ev - er - more!

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, featuring a vocal line and piano accompaniment.

3. Den Mor - gen-win - den möcht' ich's hau - chen ein, ich
 4. Ich meint', es müsst' in mei - nen Au - gen steh'n, auf
 3. I wish the morn - ing breeze could tell my thoughts, I
 4. I know my eyes re - veal my love for her, My

Fourth system of musical notation, featuring a vocal line and piano accompaniment.

möcht' es säu - selnd durch den re - gen Hain; o leuch - tet' es aus je - dem
 mei - nen Wan - gen müsst' man's bren - nen seh'n, zu le - sen wär's auf mei - nem
 wish the rain - drops could re - veal my love, I wish that all the flow'rs like
 blush - es tell the world my heart's de - sire, You read it on my lips that

Blu - men - stern! trüg' es der Duft zu ihr von nah' und fern! ihr
 stum - men Mund, ein je - der A - themzug gäb's laut ihr kund: und
 stars would shine And all their per - fumesblend for her a - lone! Then
 say no word, With ev - 'ry breath I draw, I tell my love, And

Wo - gen, könnt' ihr nichts als Rä - der trei - ben. } Dein ist mein
 sie merkt nichts von all' dem ban - gen Trei - ben. } Yours is my
 quick - ly as the stream I'd bid them fly to her! }
 she sees naught of all my heart's com - mo - tion! }

Herz, dein ist mein Herz, und soll es e - wig,
 heart! Yours is my heart, and will be ev - er,

e - wig - blei - ben! ben!
 ev - er, - ev - er - more! more!

Fine

Liebhaber in allen Gestalten

The Lover's Metamorphoses

Johann Wolfgang von Goethe
English version by Florence Easton

Franz Schubert
Composed 1815
Posthumous
Original key

Etwas lebhaft
Poco allegro

1. Ich	wollt, ich wär ein	Fisch,	so	hur - tig	und
2. Ich	wollt, ich wä - re	Gold,	dir	im - mer	im
3. Doch	bin ich, wie ich	bin,	und	nimm	mich nur
1. I	would I were a	fish,	so	fresh	and so
2. I	would that I were	gold,	I'd	ne'er	leave your
3. A - las,	I'm what I	am,	so	take	me, pray

frisch;	und	kämst	du	zu	an - geln,	ich
Sold;	und	tät'st	du	was	kau - fen,	—
hin!	Willst	bess' - re	be - si - tzen,	so		
fleet;	And	should	you	come	fish - ing,	I'd
side;	What - e'er	you	would	pur	chase,	I'd
do,	But	if	you	want	bet - ter,	then

wür - de nicht man - geln. Ich wollt, ich wär ein
 käm ich ge - lau - fen. Ich wollt, ich wä - re
 lass dir sie schni - tzen. Ich bin nun wie ich
 see that you caught me. I would I were a
 see that you had it. I would that I were
 make him to mea - sure. A - las, I'm what I

Fisch, so hur - tig und frisch, ich
 Gold, dir im - mer im Sold, ich
 bin; so nimm mich nur hin, ich
 fish, so fresh and so fleet, I
 gold, I'd ne'er leave your side, I
 am, so take me, pray do, A -

wollt, ich wär ein Fisch, so hur - tig und frisch.
 wollt, ich wä - re Gold, dir im - mer im Sold.
 bin nun wie ich bin; so nimm mich nur hin!
 would I were a fish, so fresh and so fleet.
 would that I were gold, I'd ne'er leave your side.
 las, I'm what I am, so take me, pray do.

Die Lotosblume

The Lotus-flower

Heinrich Heine
English version by Florence Easton

Robert Schumann, "Myrthen", Op. 25, No. 7
Composed 1840
Original key

Ziemlich langsam
Piuttosto lento

p

Die Lo - tos - blu - me äng - stigt
The lo - tus - flow'r is anx - ious,

sich vor der Son - ne Pracht, und mit ge - senk - tem
fear - ing the sun - shine bright, And with her head - bowed

Haupt er - wartet sie träu - mend die Nacht. Der
hum - bly she bliss - ful - ly waits for the night. The

Mond, der ist — ihr Buh - le, er weckt sie mit sei - nem
 moon, he is — her loved one, he wakes her with shin - ing

pp

Licht, und ihm ent-schlei - ert sie freund - lich ihr
 light, And she un - veils with sweet can - dor her

from - mes Blu - men - ge - sicht. Sie blüht und glüht und
 love - ly face to his sight. She blooms, and glows, in

*nach und nach
 a poco a poco*

*schneller
accel.*

leuch - tet, und star - ret stumm in die Höh', sie
rap - ture, and turns her face to the sky, And

rit. p

duf - tet und wei - net und zit - tert vor Lie - be und Lie - bes -
weep - ing in ec - sta - sy, trem - bles with long - ing and an - guish of

rit. p

rit.

weh, vor Lie - be und Lie - bes - weh.
love, with long - ing and an - guish of love.

rit.

Mein schöner Stern!

My lovely star!

45

Franz Rückert
English version by Florence Easton

Robert Schumann, Op. 101, No. 4
Composed 1849

Langsam
Lento *p*

Mein schö - - ner Stern! ich
My love - - ly star! I

bit - te dich, o las - se du dein heit - res
beg of thee, let not thy clear and ra - dian

Licht nicht trü - ben durch den Dampf in
light be - come ob - scured by va - - p'rous

con pedale

mir, viel - mehr den Dampf in mir zu
clouds. In - stead, what now I fail to

Licht, mein schö - ner Stern, ver - klä - ren hilf!
see, my love - ly star, re - veal to me!

dim.

dim.

Mein schö - - ner Stern! ich
My love - - ly star! I

p

bit - te dich, nicht sinkt her - ab zur Er - de dich, weil -
beg of thee, be - cause thou see'st my sor - ry plight and -

— du mich noch hier un - ten siehst, heb
 — know-est well my sad - dened heart, take

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics in German and English. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The key signature is one flat (B-flat major).

auf viel - mehr zum Him - mel mich, mein schö - ner Stern, wo
 me at last un - to thy care, my love - ly star, to

dim.

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The piano accompaniment includes a dynamic marking of *dim.* (diminuendo) in the right hand. The key signature remains one flat.

du schon bist!
 dwell with thee!

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line has a final cadence. The piano accompaniment continues with the same rhythmic and melodic patterns. The key signature is still one flat.

The fourth system of the musical score is primarily piano accompaniment. It features a complex texture with many chords and moving lines in both hands, leading to a final cadence. The key signature is one flat.

Widmung

Dedication

Franz Rückert
English version by Florence Easton

Robert Schumann, "Myrthen," Op. 25, No. 1
Composed 1840
Original key

Innig, lebhaft

Allegretto con anima

Du mei-ne See - le, du mein
You gen-tle spir - it, heart so

mf

Tea * *Tea* * *Tea* * *Tea* *

Herz,
true;

du mei-ne Wonn',
You my de - light,

o du mein
my an - guish

Tea * *Tea* * *Tea* *

Schmerz,
too;

du mei-ne Welt,
You are my world

in der ich le - be, mein Him - mel
in which I'm liv - ing, My Heav'n a -

Tea * *Tea* *

du, da - rein ich schwe - be; o du mein Grab, in das hin -
 bove, all bless - ings giv - ing, You are my grave where-in, con -

Ped * *Ped* *

ab ich e - wig mei - ne Kum - mer gab! cealed for - ev - er, all my grief is laid!

rit.

Ped *

p
 Du bist die Ruh', du bist der
 You bring me rest and peace un -

p

Frie - den, du bist vom Him - mel
 end - ing, You are the res - pite

mir be-schie - den. Dass du mich liebst, macht mich mir
 Heav'n is send - ing. Your lov - ing glance en - no - bles

werth, dein Blick hat mich vor mir ver - klärt, du hebst mich
 me, You make me all I hope to be, Your faith ex -

rit.

lie - bend ü - ber mich, mein gu - ter Geist, mein bess'-res
 alts me, heals my mind, My bet - ter self in you I

p

rit.

Ich! Du mei-ne See - le, du mein Herz, du mei-ne
 find. You gen-tle spir - it, heart so true, You my de-

f a tempo

a tempo

Wonn', o du mein Schmerz, du mei-ne Welt, in der ich
light, my an-guish too; You are my world in which I'm

Tea * *Tea* *

le - be, mein Him - mel du, da - rein ich schwe - be, mein gu - ter
liv - ing, My Heav'n a - bove, all bless - ings giv - ing, My guid - ing

Tea * *Tea* * *Tea* * *Tea* *

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

Tea *Tea* *Tea* *Tea* * *Tea* *

Tea *Tea* *Tea* *Tea* *Tea* *Tea* *

Frühlingsnacht

Spring Night

Joseph von Eichendorff
English version by Florence Easton

Robert Schumann,
"Liederkreis", Op. 99, No. 12
Composed 1840

Ziemlich rasch, leidenschaftlich
Piuttosto allegro, appassionato

p

Ü - ber'm Gar - ten durch die
O'er the gar - den, through the

Lüf - te hört' ich Wan - der - vö - gel
breez - es, wings of wand'ring birds are

zieh'n, das be - deu - tet Früh - lings -
heard, And they tell us spring is

düf - te, un - ten fängt's schon an zu
com - ing, earth re - veals once more her

rit.

a tempo blüh'n. Jauch - zen möcht' ich, möch - te
flow'rs. Joy per - vades me, though I'm

a tempo

p

p

rit.

wei - nen, ist mir's doch, als könnt's nicht
weep - ing that a - gain 'tis come to

rit.

rit.

sein! Al - te Wun - der wie - der
pass! All the won - ders of Cre -

rit. *

schei - nen mit dem Mon - des - glanz her -
a - tion with the moon's bright rays re -

sf *rit.*

ein. Und der
turn. For the

a tempo

sf

Mond, die Ster - ne sa - gen's, und im
moon has told the stars, And the

Trau - me rauscht's der Hain, Und die
woods have heard it too, And the

f

Nach - ti - gal - len schla - gen's: „Sie ist
nigh - in - gales are sing - ing, “Your be -

f

dei - - ne, sie ist dein!“
lov - - ed, she is yours!”

f

ritard. *p*

ritard. *p*

Der Nussbaum

The Walnut Tree

Julius Mosen
English version by Florence Easton

Robert Schumann, "Myrthen", Op. 25, No. 3
Composed 1840
Original key

Allegretto *p*

Es
Out -

ped *ped* *ped*

grü - net ein Nuss - baum vor dem Haus,
side a small house there stands a tree,

ped *ped* *ped* *ped* *ped simile*

duf - tig, luf - tig brei - tet er
Light - ly, bright - ly, spread - ing its

blätt' - rig die Aes - te aus.
leaf - y boughs gay and free.

p
Viel lieb - li-che Blü - then ste - hen dran,
Its branch - es are filled with blos - soms rare,

lin - de Win - de
Gen - tle breez - es em -

kom - men sie herz - lich zu um - fah'n.
brace them and take them to their care.

p

Es flüs - tern je zwei zu
 They whis - per in pairs, each

zwei ge-paart,
 pair a - part,

nei - gend, beu - gend zier - lich zum Kus - se die Häupt - chen
 Bend - ing, gen - tly em - brac - ing, and mur - mur - ing, heart to

zart. heart. *rit.* *a tempo* *p*

Sie They

flüs - tern von ei - nem Mägd - lein, das däch - te die
whis - per of one young maid - en, who won - ders and

Näch - te und Ta - ge lang,
pon - ders by night and day,

rit.
wuss - te ach sel - bernicht was.
she her-self hard - ly knows why. *poco a poco* *a tempo*

p
Sie flüs - tern, sie flüs - tern;
They whis - per, they whis - per;

wer mag ver-steh'n so gar
but who can tell what they're

lei - se Weis'?
whis - p'ring of?

poco a poco
rit.

flüs - tern von Bräut' - gam und näch - - stem
Whis - p'ring of bride - groom and wed - - ding

a tempo

Jahr,
day,

vom näch - sten Jahr.
of wed - ding day.

p ritard.
ritard.

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

quasi a tempo

p

es rauscht im Baum. Seh - nend, wä - nend
to rus - tling leaves; Long - ing, yearn - ing,

pp

sinkt es lä - chelnd in Schlaf und
sigh - ing, smil - ing, she sleeps and

Traum.
dreams.

Aufträge

Messages

Ch. l'Égru
English version by Florence Easton

Robert Schumann, Op. 77, No. 5
Composed 1850
Original key

Leicht, zart

Leggiero, tenero

p

Nicht so schnell-le, nicht so
Not so quick-ly, not so

p

con Pedale

schnell-le! wart' ein we-nig, klei-ne Wel-le!
quick-ly, wait a min-ute, ti-ny stream-let!

fp *fp*

will dir ei-nen Auf-trag ge-ben an die Lieb-ste
I would like to send a mes-sage to my love so

p

mein. Wirst du ihr vor-ü-ber schwe-ben, grü-ße sie mir fein!
true. Should you chance to pass her dwell-ing, greet her please for me!

p *fp*

Sag', ich wä - re mit - ge - kom - men,
Say I would have jour - neyed with you,

p

auf dir selbst her - ab ge - schwom - men: für den Gruss
down your course would swim so glad - ly; for a smile

p

ei - nen Kuss kühn mir zu er -
and a kiss I would ask her

bit - ten; doch der Zeit Dring - lich - keit hätt' es nicht ge - lit -
bold - ly, but the time it would take, ah! I could not spare

sf *rit.* *fp*

a tempo *p*

ten. it! Nicht so ei - lig! halt, er -
Not so swift - ly, wait, per -

p a tempo

lau - be, klei - ne leicht be - schwing - te Tau - be!
mit me, ti - ny light - winged dove, pray, hear me!

fp *fp*

Ha - be dir was auf - zu - tra - gen an die Lieb - ste
I would like to send a mes - sage to my love so

p

mein! Sollst ihr tau - send Grü - sse
true. Give to her a thou - sand

p

sa - gen, hun - dert o - ben-drein!
greet - ings, then a hun-dred more!

fp *p*

Sag, ich wär' mit dir ge-flo-gen, ü - ber Berg und Strom ge - zo - gen;
Say I would have flown be-side you, o'er the hills and streams that part us;

für den Gruss ei - nen Kuss kühn mir zu er -
for a smile and a kiss I would ask her

p

bit - ten; doch der Zeit Dring - lich - keit hätt' es nicht ge - lit -
bold - ly; but the time it would take, ah, I could not spare

fp *rit.* *fp*

a tempo *p*

ten. it! War-te nicht, dass ich dich trei-be, o du
Do not wait or I shall chide you, Oh, you

p a tempo *fp*

trä - ge Mon - des-schei - be! weisst's ja, was ich
i - dle, la - zy moon - beam! You know well what

fp *p*

dir be - foh - len für die Lieb - ste mein: durch das
I com-mand - ed for my love so true; through her

p *p*

Fen - ster-chen ver - stoh - len grü - sse sie mir fein!
win - dow soft - ly steal - ing, greet - ing her for me!

fp

p

Sag, ich wär' auf dich ge - stie - gen, sel - ber zu ihr
 Say I would have rid - den with you, just to see her,

hin zu flie - gen: für den Gruss ei - nen Kuss
 just to greet her: for a smile and a kiss

du seist
 but, a - rit. -
 kühn mir zu er - bit - ten; du seist Schuld, Un - ge - duld hätt' mich nicht ge - lit -
 I would ask her bold - ly; but, a - las, I have no time for ser - ious woo -

sf *rit. -*

a tempo

ten!
 ing!

a tempo *fp* *fp*

Schneeglöckchen

Snowbells

Franz Rückert
English version by Florence Easton

Robert Schumann, Op. 79, No. 27
Composed 1849
Original key

Nicht schnell
Non allegro

p

Der Schnee, der ge-stern noch in Flöck-chen
The snow that yes-ter - day so soft - ly

pp

cresc.

vom Him - mel fiel, hängt nun ge - ron - nen heut als
from Heav - en fell, now, al-most melt - ed, hangs like

fp

Glöck-chen am zar-ten Stiel. Schnee-glöck-chen läu - tet; was be-
snow-bells on ev-'ry bough. The ring - ing snow-bells bring a

p

rit. *

cresc.

deu - tet's im stil - len Hain? O komm ge -
 mes - sage that all may hear: "Come quick - ly,

fp

schwind! Im Hai - ne läu - tet's den Früh - ling ein. O
 come, the bells are say - ing, "and wel - come Spring! O

fp

cresc.

kommt, ihr Blät - ter, Blüt und Blu - me, die ihr noch träumt, all zu des
 come, sweet flow - ers, leaves, and blos - soms, a - wake from sleep! Re - joice, and

fp

Früh - lings Hei - lig - tu - me! kommt un - ge - säumt!
 wor - ship Na - ture's boun - ties, for Spring is here!"

fp

Du bist wie eine Blume

You are just like a flower

Heinrich Heine
English version by Florence Easton

Robert Schumann, Op. 25, No. 24
Composed 1840
Original key

Langsam
Lento

p

Du bist wie ei - ne
You are just like a

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

ich schau' dich an, und Weh - muth schleicht mir in's Herz hin -
I gaze on you and sad - ness Steals through my si - lent

p

ein. prayer. Mir I ist, feel als ob ich die Hände auf's My
 I feel as though I should bless you,

Tri * *Tri* *

ritard. *a tempo*

Haupt hands dir le - gen up - on your sollt', hair, be - tend, dass Gott dich er - Praying that God always

Tri * *Tri* *

ritard.

hal - te keep you so rein und schön und hold. So pure and sweet and fair.

Tri * *Tri* *

(a tempo)
p

ritar - dan - do

Mit Myrthen und Rosen

With myrtle and roses

Heinrich Heine
English version by Florence Easton

Robert Schumann,
"Liederkreis", Op. 24, No. 9
Composed 1840
Original key

Innig, nicht rasch
Con affetto, non allegro

f
con pedale

Mit Myr - then und Ro - sen, lieb - lich und hold, mit
With myr - tle and ros - es, love - ly and pure, with

ritard. *a tempo*

duft' - gen Zy - pres - sen und Flit - ter - gold möcht' ich zie - ren_ dies Buch wie 'nen
sweet - scent - ed cy - press and let - ters of gold, this pre - cious book I would a - dorn like a

ritard. *a tempo*

ritard. *a tempo* *p*

Tod - ten-schrein, und sar - gen mei - ne Lie - der hin - ein. O
 shrine to the dead, and place with - in the cas - ket my songs. Oh,

ritard. *a tempo* *p*

ritar - dan - do *p*

könnt' ich die Lie - be sar - gen hin - zu! Auf dem
 could .I my love too bur - y with them! On the

ritar - dan - do mf a tempo

Gra - be die Lie - be wächst Blüm - lein der Ruh', da blüht es her - vor, da
 grave of my loved one the flow - ers find peace, pro - fuse - ly they bloom, are

p

ri - tar -

pflückt man es ab, doch mir blüht's nur, wenn ich sel - ber im Grab, wenn ich
 plucked from their bed. For me they'll bloom when I lie in my grave, when I

ri - tar -

- dan - do
 sel - ber im Grab.
 lie in my grave.

- dan - do

f a tempo

Hier sind nun die Lie - der, die einst so wild, wie ein
 Here, take now my love songs, that once as wild as the

f

f

sf

La - va - strom, der dem Aet - na ent - quillt, her - vor ge - stürzt aus dem
 la - va - stream of Aet - na poured forth. In tu - mult they gushed from the

rit.

a tempo

rit.

a tempo

tief - sten Ge - müth, und rings viel blit - zen - de Fun - ken ver - sprüht. Nun
 depths of my soul, and struck like light - nings wher - e'er they were heard. But

p

sf

p

lie - gen sie stumm und tod - ten-gleich, nun star - ren sie kalt und
 now they lie mute, like things long dead, all hard - ened with sor - row,

pp

p *pp*

ne - bel-bleich. Doch auf's Neu' die al - te Gluth sie be-lebt, wenn der
 pale - and numb. But a - gain the flame of old comes to life, when the

rit. *mf a tempo* *f*

rit. *mf a tempo* *f*

Lie - be Geist einst ü - ber sie schwebt, doch auf's Neu' die al - te
 soul of Love once more weaves her spell. But a - gain the flame of

f *f* *f*

Gluth sie be-lebt, wenn der Lie - be Geist einst ü - ber sie
 old comes to life, when the soul of Love once more weaves her

rit. *rit.*

Schneller

*Più mosso**p poco meno mosso*

schwebt.
spell.

Und es wird mir im Her - zen viel
And I feel in my heart hope and

p poco meno mosso

Ah - nung laut, der Lie - be Geist einst ü - ber sie thaut;
faith re-born, the soul of Love in - spires me a-new.

p poco meno mosso

p
einst kommt dies Buch in dei - ne Hand, du
Ah, if this book could reach your hands, my

ritard. *p*
sü - sses Lieb', du sü - sses Lieb' im fer - nen Land. Dann
sweet - est love, my sweet-est love, so far a - way, the

ritard.

Langsamer und immer langsamer

Poco a poco meno mosso

löst sich des Lie - des Zau - ber-bann, die blas - sen Buch - sta - ben
spell that has held — my songs would break, the cold, pale let - ters would

pp

schau'n dich an, sie schau-en dir fle - hend in's - schö - ne Aug'; und
gaze at you, im - plor - ing - ly gaze in your love - ly eyes, and

ritard.

ritard.

pp *

flü - stern mit Weh - muth und Lie - bes - hauch.
whis - per of long - ings and Love's — de - sires.

Adagio *a tempo*

p a tempo

pp *p*

Mondnacht

By Moonlight

Joseph von Eichendorff
English version by Florence Easton

Robert Schumann,
"Liederkreis", Op. 39, No. 5
Composed 1840
Original key

Zart, heimlich
Con tenerezza, misterioso

The piano introduction consists of two systems of music. The first system shows the right hand with a series of chords and the left hand with a simple bass line. The second system features a more complex texture with arpeggiated chords in the right hand and a melodic line in the left hand. Dynamics include *p* (piano) and *con pedale* (with pedal). Performance markings include *ritard.* (ritardando) and *a tempo*.

Es war, als hätt' der Him - mel
It seemed as though the heav - en

The vocal line begins with a *p* dynamic. The piano accompaniment continues with arpeggiated chords in the right hand and a melodic line in the left hand.

die Er - de still ge - küsst,
so soft - ly kissed the earth,

The vocal line continues with a *w* (vibrato) marking. The piano accompaniment features a dense texture of arpeggiated chords in the right hand and a melodic line in the left hand.

dass sie im Blü - then-schim - mer
that she, a - mid her flow - ers,

von ihm nur träu - men müsst'.
must dream of him a - lone.

ritard.

a tempo *ritard.* *a tempo*

p

Die Luft ging durch die Fel - der, die
The breeze swept through the mead - ows, the

Aeh - ren wog - ten sacht, es
wheat - sheaves gen - tly waved; the

rausch - ten leis' die Wäl - der, so
for - est soft - ly mur - mured, the

stern - klar war die Nacht. Und
stars were clear and bright. My

ritard. *a tempo*

mei - ne See le spann - te
spir - it broke from bond - age,

rit.

a tempo

weit ih - re Flü - gel aus,
 and, with its wings out - spread,

a tempo

flog durch die stil - len Lan - de, als flö - ge
 flew through the land in si - lence, as though it

— sie nach Haus.
 — flew toward home.

p

pp

Von ewiger Liebe

Of Eternal Love

Joseph Wentzig
English version by Florence Easton

Johannes Brahms, Op. 43, No. 1
Composed 1864

Mässig
Moderato

The piano introduction consists of two staves. The right hand has a treble clef and a key signature of three sharps (F#, C#, G#). The left hand has a bass clef and the same key signature. The music is in 2/4 time. It begins with a piano (*p*) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. The introduction concludes with a fermata over the final chord.

The first system of the vocal and piano accompaniment. The vocal line is on a treble clef staff with a key signature of three sharps. The piano accompaniment is on a grand staff (treble and bass clefs) with the same key signature. The lyrics are: "Dun - kel, wie dun - kel in Wald und in Feld! Dark - ness, what dark - ness in for - est and dale!". The piano accompaniment features a prominent arpeggiated figure in the left hand and sustained chords in the right hand.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "A - bend schon ist es, nun schwei - get die Welt. Night is de - scend - ing, and hushed is the vale." The piano accompaniment continues with the same arpeggiated accompaniment and chordal support.

Nir - gend noch Licht und nir - gend noch
Dark is the sky, no sound and no

Rauch, ja, und die Ler - che sie schwei - get nun
light, Yes, and the lark's song is si - lent to -

auch.
night.

p

Kommt aus dem Dor - fe der Bur - sche her - aus,
Out from the vil - lage a lov - er and maid

gibt das Ge - leit der Ge - lieb - ten nach Haus,
Stroll towards her home in the dark - en - ing shade,

führt sie am Wei - den - ge - bü - sche vor -
Down past the wil - low trees wend - ing their

bei, re - det so viel und so man - cher -
way, So man - y plans and so much to

lei:
say:

mf

mf

„Lei - dest du Schmach und be - trü - best du dich,
 “Are you a - shamed? Have I brought you dis - tress?

lei - dest du Schmach von An - dern um mich,
 Are you a - shamed our love_ to con - fess?

poco più f

wer - de die Lie - be ge - trennt so_ ge - schwind,
 Our love so ar - dent we'll nev - er_ re - gret,

poco più f

schnell wie wir frü - her ver - ei - ni - get sind.
 Love that was plight - ed as soon_ as we met.

sempre più f e poco string.

Schei - de mit Re - gen und schei - de - mit - Wind,
Why should we part and then try - to - for - get

sempre più f e poco string.

f

schnell wie wir frü - her ver - ei - ni - get sind.“
Love that was plight - ed as soon as we met?”

f *f*

dim. e ritard.

poco a poco

Ziemlich langsam

Poco lento dolce

Spricht das Mäg - de - lein, Mäg - de - lein spricht:
Then the maid - en spoke soft - ly and sure:

pp dolce

„Un - se - re Lie - be, sie tren - net sich nicht! Fest — ist der
“Our love, be - lov - ed, will ev - er en - dure! I - ron is

un poco animato e cresc.

Stahl und das Ei - sen gar sehr, un - se - re
strong, and so might - y is steel; Strong - er, by

un poco animato e cresc.

mf

Lie - be ist fe - ster noch mehr.
far, is the love_ that we feel.

mf *dim.*

p dolce

Ei - sen und Stahl, — man schmie - det sie
I - ron and steel — will melt in the

p dolce

um, un - se - re Lie - be, wer wan - delt sie um?
flame; Our love, be - lov - ed, is ev - er the same!

p

un poco animato e cresc.

Ei - sen und Stahl, sie kön - nen zer-gehn, un - se - re
I - ron and steel can crum - ble a - way; Our love, be-

un poco animato e cresc.

Lie - be, un - se - re Lie - be muss e - wig, e - - wig be -
lov - ed, our love, be - lov - ed, for - ev - er, ev - - er must

f

stehn!“
stay!”

f *ritard. molto* *p*

Ständchen

Serenade

Franz Kugler

English version by Florence Easton

Johannes Brahms, Op. 106, No. 1

Composed 1886

Original key

Anmuthig bewegt
Allegretto grazioso

The first system of the score shows the piano introduction. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The piano part begins with a *p* dynamic marking. The introduction is in 3/4 time and features a gentle, flowing melody in the right hand and a steady accompaniment in the left hand.

The second system of the score contains the first line of lyrics. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The key signature is one sharp (F#) and the time signature is common time (C). The piano part begins with a *p* dynamic marking and a *dolce* marking. The lyrics are: "Der Mond steht ü - ber dem Ber - ge, so recht für ver - The moon hangs o - ver the hill - top, just right for young".

The third system of the score contains the second line of lyrics. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The key signature is one sharp (F#) and the time signature is common time (C). The piano part continues with a *p* dynamic marking and a *dolce* marking. The lyrics are: "lieb - te Leut'; im Gar - ten rie - selt ein folks in love; The foun - tain mur - murs in the".

Brun - nen, sonst Stil - le weit _____ und
gar - den, there's si - lence far _____ and

pp

breit.
wide.

Ne - ben der Mau - er im
Close to the wall in the

p

Schat - ten da steh'n der Stu - den - ten drei, mit
shad - ow three stu - dents are stand - ing by. With

Flöt' und Geig' und Zi - ther, und sin - gen und spie - len da -
 vi - o - lin and flute and zith - er, They're sing - ing and play - ing the

bei, sin - gen und spie - len da -
 while, sing - ing and play - ing the

cresc.

3 cresc.

bei.
 while.

f

Die Klän - ge schlei - chen der
 The sounds steal through to the

p dolce

Schön - sten sacht in den Traum hin - ein,
 maid - en, lost in her dreams of love.

sie schaut den blon - den Ge -
 She lifts her eyes to her

lieb - ten und lis - pelt: „ver - giss nicht
 lov - er, and whis - pers: “For - get me

mein!“
 not!”

O komme, holde Sommernacht

O come, delightful summer night

Melchior Grohe
English version by Florence Easton

Johannes Brahms, Op. 58, No. 4
Composed 1871

Lebhaft und heimlich

Allegro e misterioso

O kom - me, hol - de Som - mer-nacht, ver -
O come, de-light - ful sum - mer night, so

molto p
leggero
sotto voce

schwie - gen; dich hat die Lie - be recht ge-macht zum
si - lent! Now with your aid love can but be vic -

Sie - gen! O kom - me, hol - de Som - mer-nacht, ver -
tor - ious! O come, de-light-ful sum - mer night, so

mezza voce
leggero

schwie - gen; dich hat die Lie - be recht ge - macht zum
 si - lent! Now with your aid love can but be vic -

Sie - gen! Da bre - chen man - che Knos - pen los, ver -
 tor - ious! From off the branch small buds es - cape in

stoh - len, da öff - nen ih - ren
 se - cret, and all the ti - ny

sü - ssen Schoss Vi - o - len, da
 vi - o - lets sweet - ly o - pen! The

p dolce

neigt ihr Haupt im Däm - mer-schein die Ro -
 rose has bowed her head in gold - en twi -

pp
sotto voce

se, da wird mein Lieb - chen auch noch mein, das
 light, and fate de-crees that my a-dored be

lo - se, das lo -
 mine now, be mine

p

se!
 now!

ritard. *p*

Auf dem Kirchhofe

In the Churchyard

Detlev von Liliencron
English version by Florence Easton

Johannes Brahms, Op. 105, No. 4
Composed 1886

Mässig
Andante moderato

Der Tag ging re - gen - schwer und
The day was cold with rain and

sturm - be - wegt, ich war an manch' ver - gess' - nem Grab' ge -
dark with storm. By man - y lone for - got - ten graves I

al - len Grä - bern fror das Wort: Ge - we - sen.
 ev - 'ry grave these om - 'nous words: 'Tis end - ed.

Wie stur - mes - tot die Sär - ge schlum - mer -
 The storm has passed and all is calm once

ten, auf al - len Grä - bern tau - te still: Ge -
 more. On ev - 'ry grave a still - ness lies: Re -

ne - sen.
 deem - ed.

Botschaft

The Message

After Hafis, by Georg F. Daumer
English version by Florence Easton

Johannes Brahms, Op. 47, No. 1
Composed 1868
Original key

Grazioso

The first system of the musical score consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part, starting with a treble clef, a key signature of three flats (B-flat major), and a 9/8 time signature. It features a melodic line with eighth and sixteenth notes, accented with a *p* (piano) and *leggero* marking. The bottom staff is the left-hand piano part, starting with a bass clef and a key signature of three flats, featuring a steady eighth-note accompaniment.

The second system of the musical score consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part, continuing the melodic line from the first system, ending with a *f* (forte) dynamic marking. The bottom staff is the left-hand piano part, continuing the eighth-note accompaniment.

The third system of the musical score consists of three staves. The top staff is the vocal line, beginning with a *p* (piano) dynamic marking and the lyrics: "We - he, Lüft - chen, lind und lieb - lich um_ die / Blow, O breez - es, mild and love - ly, o'er the". The middle staff is the right-hand piano part, continuing the melodic line with a *p* dynamic marking. The bottom staff is the left-hand piano part, continuing the eighth-note accompaniment.

Wan - ge der Ge - lieb - ten, spie - le zart in ih - rer
brow of my be - lov - ed, Gen - tly play in her dark

Lo - cke, ei - le nicht, hin - weg zu
tress - es, Has - ten not to leave her

flieh'n! Ei - le nicht,
side, has - ten not,

cresc.

cresc.

ei - le nicht, hin - weg zu flieh'n!
 has - ten not to leave her side.

p

Thut sie
 If she

p

dann viel - leicht die Fra - ge, wie es
 then per - chance should ask you, should she

um mich Ar - - - men ste - he, mich
ask how I - - - am far - ing, ask

Ar - men ste - he,
how I'm far - ing,

f sprich, — *p* sprich: „Un - end - lich war sein We - he, höchst be -
f speak, — say: „His grief — was past en - dur - ing, Tru - ly

poco cresc.

denk - lich sei - ne La - ge, höchst be - denk - lich sei - ne
doubt - ful his con - di - tion, tru - ly doubt - ful his con -

poco cresc.

La - ge; a - ber jet - zo kann er hof - fen, wie - der
di - tion; But to - day new hope sus - tains him, he has

herr - lich auf - zu - le - ben, denn du, Hol - de,
once more some - thing to live for, since you, fair one,

p

p legato

cresc.

denkst — an ihn, denn — du, Hol — de,
 think — of him, since — you, fair one,

The first system of the musical score features a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "denkst — an ihn, denn — du, Hol — de, think — of him, since — you, fair one,". The piano accompaniment is in a grand staff (treble and bass clefs) and includes dynamic markings such as *cresc.* and *2* (fingerings).

denn — du, Hol — de, denkst, —
 since — you, fair — one, think, —

The second system continues the musical score with the lyrics: "denn — du, Hol — de, denkst, — since — you, fair — one, think, —". The piano accompaniment includes dynamic markings such as *cresc.* and *2* (fingerings).

denkst an ihn.
 think of him."

The third system concludes the musical score with the lyrics: "denkst an ihn.
 think of him." The piano accompaniment includes a dynamic marking of *f* (forte).

Vergebliches Ständchen

The Vain Suit

A. Wilhelm Zuccamaglio
 from "Deutsche Volkslieder"
 English version by Florence Easton

Johannes Brahms, Op. 84, No. 4
 Composed 1882
 Original key

Lebhaft und gut gelaunt

Con anima ed umore

Er
 He

Gu-ten A - bend, mein Schatz, gu - ten
 Pleas-ant eve - ning, my sweet, pleas-ant

A - bend, mein Kind,
 eve-ning, my child!

gu-ten A - bend, mein Kind!
 Pleas-ant eve-ning, my child!

Ich komm' aus Lieb' zu dir, ach, mach' mir auf die Thür, mach' mir auf die Thür,
 Love brings me here to you, ah, treat me kind-ly, do, o-pen wide the door,

Sie
She

mach' mir auf, mach' mir auf, mach' mir auf die Thür!
I im-plore, I im-plore, o - pen wide the door!

Mein'
My

Thür ist ver - schlos-sen, ich lass'dich nicht ein, ich
door is closed tight - ly, I'll not let you in, I'll

lass'dich nicht ein; Mut - ter, die rath' mir klug, wärst du her - ein mit Fug,
not let you in! Moth-er has made it clear, if you're but once in here,

pp

wär's mit mir vor - bei, wär's mit mir, wär's mit mir, wär's mit mir vor - bei!
All is o'er with me, all is o'er, all is o'er, all is o'er with me!

poco f

Er
He

So kalt ist die Nacht, so ei - sig der
The night is so cold, the wind just like

Wind,
ice,

so ei - sig der Wind,
the wind just like ice!

p

dass mir das Herz er-friert, mein' Lieb' er - löschen wird, öff - ne mir, mein Kind,
My heart will freeze, my dear, then love will die, I - fear, there-fore I im - plore,

Lebhafter
Più animato

öff - ne mir, öff - ne mir, öff - ne mir, mein Kind!
I im - plore, I im - plore, o - pen wide the door!

p *f*

Sie
She

Lö - schet dein' Lieb, lass sie lö - schen nur, lass sie
Love that's so frail, let it die_ a - way, let it

lö - schen nur! Lö - schet sie im - mer - zu, geh' heim zu
die_ a - way! If you are so dis-tressed, go home to

p legg.

Bett, zur Ruh', gu - te Nacht, mein Knab', gu - te Nacht, gu - te Nacht,
bed, to rest, so good-night, young man! So good-night, so good-night,

gu - te Nacht, mein Knab!
so good-night, young man!

f

Der Tod, das ist die kühle Nacht

Oh, death is still and cool as night

Heinrich Heine
English version by Florence Easton

Johannes Brahms, Op. 98, No. 1
Composed 1884
Original key

Sehr langsam

Molto lento

p

Der Tod, das ist die küh - le Nacht,
Oh, death is still and cool as night,

das Le - ben ist der schwü - le Tag. Es
and life is like the sul - try day. The

pp *dim.*

dun - kelt schon, mich schlä - fert, der Tag
dark - ness falls, I'm wea - ry; the day

rfz *rfz*

hat mich müd' ge - macht. Ü - ber mein Bett er -
 leaves me tired and sad. O - ver my bed a

p

p ben legato

hebt sich ein Baum, drin singt die jun - ge Nach - ti - gall; sie
 tree lifts its boughs; there sings a love - ly night - in - gale. She

cresc. poco a poco

cresc. poco a poco

singt von lau - ter Lie - be, von
 sings a joy - ous love - song, a

f

f

lau - ter Lie - be, ich hör' es, ich
 joy - ous love - song. I hear it, I

p

f *sf* *p*

hör' es so - gar im Traum, so - gar im
 hear it once more in dreams, once more in

più p

più p

Traum.
 dreams.

p

In Waldeseinsamkeit

Forest Solitude

Karl Lemcke
English version by Florence Easton

Johannes Brahms, Op. 85, No. 6
Composed 1878
Original key

Langsam
Lento

p

Ich sass zu dei - nen
With - in the woods' deep

Fü - ssen in Wal - des - ein - sam - keit;
shad - ows, with you, my love, at my side,

Win - des - ath - men, Seh - nen ging durch die Wip - fel
Gent - ly - waft - ed long - ings swept through the rust - ling

cresc. sempre

breit. In stum - mem Rin - gen senkt' ich das Haupt
 trees. In si - lent an - guish bowed I my head

cresc. sempre

in dei - nen Schoss, und mei - ne
 up - on your knee, And with my

be - ben - den Hän - de um dei - ne Knie ich schloss, und mei - ne
 trem - bling fin - gers, your hands I clasped in mine, and with my

be - ben - den Hän - de um dei - ne Knie_ ich schloss.
 trem - bling fin - gers, your hands I clasped in mine.

pp

p

Die Son - ne ging hin - un - ter, der Tag ver - glüh - te
 The sun then sank be - fore us with rays of love - ly

rit. sempre

all, gold. Far - ne, fer - ne,
 Far off, far off,

pp dim. rit. sempre

fer - ne off, sang ei - ne Nach - ti - gall,
 far off, sang one lone night - in - gale,

dolce

sang ei - ne Nach - ti - gall.
 sang one lone night - in - gale.

pp

Wie Melodien zieht es mir

My thoughts like haunting music

Klaus Groth
English version by Florence Easton

Johannes Brahms, Op. 105, No. 1
Composed 1886

Zart
Teneramente

Wie Me - lo - di - en zieht es mir
My thoughts like haunt - ing mu - sic drift

p sempre dolce

lei - se durch den Sinn, wie Früh - lings - blu - men blüht es und
through my mind to - day; Like flow'rs of spring they blos - som, like

schwebt wie Duft da - hin, und schwebt wie Duft da -
fra - grance, fade a - way, like fra - grance, fade a -

hin. Doch kommt das Wort und
 way. But when I try to

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, starting with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The lower staff is a piano accompaniment in treble and bass clefs, featuring a melodic line in the right hand and a bass line in the left hand, both with various rhythmic patterns and slurs.

fasst es und führt es vor das Aug', wie Ne - bel-grau er -
 hold their these thoughts so dear to me, In gray - ing mists they

The second system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lower staff is a piano accompaniment in treble and bass clefs, featuring a melodic line in the right hand and a bass line in the left hand, both with various rhythmic patterns and slurs.

blasst es und schwin-det wie ein Hauch, und
 van - ish, and like a breath they flee, and

dim.

The third system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lower staff is a piano accompaniment in treble and bass clefs, featuring a melodic line in the right hand and a bass line in the left hand, both with various rhythmic patterns and slurs. A dynamic marking of *dim.* is present in the piano part.

schwin - det wie ein Hauch.
like a breath they flee.

Und den - noch ruht im Rei - me ver -
And yet with - in my rhy - m - ing, a

bor - gen wohl ein Duft, den mild aus stil - lem Kei - me ein
hid - den per - fume lies, And mem - 'ry of that mu - sic brings

dim.

feuch - tes Au - ge ruft, den
tear - drops to my eyes, And

mild aus stil - lem Kei - me ein feuch - tes, ein feuch - tes -
mem - 'ry of that mu - sic bringstear - drops, brings tear - drops

Au - ge ruft.
to my eyes.

rit.

Meine Liebe ist grün

My Love is Green

Felix Schumann

English version by Florence Easton

Johannes Brahms, Op. 63, No. 5

Composed 1873

Original key

Lebhaft
Animato

f

Mei - ne Lie - - - be ist grün.
O my love like the li - -

f

- wie der Flie - der - busch, und mein
- lac is fresh and green, And my

Lieb ist schön wie die Son - - ne, mein
love is fair as the sun - - shine, my

Lieb ist schön wie die Sonne; die
love is fair as the sun - shine! Its

glänzt wohl her-ab auf den Flieder-busch und
rays are so warm on the li-lac bush and

p

füllt ihn mit Duft und mit Wonne, und
fill it with joy and with fra-grance, and

füllt ihn mit Duft und mit
fill it with joy and with

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics 'füllt ihn mit Duft und mit' and 'fill it with joy and with'. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests, and a key signature of three sharps (F#, C#, G#).

Won - - - ne.
fra - - - grance.

string.

The second system continues the musical score. The vocal line has the lyrics 'Won - - - ne.' and 'fra - - - grance.'. The piano accompaniment includes a section marked 'string.' with a triplet of eighth notes. The key signature remains three sharps.

f *string.*

The third system shows the piano accompaniment. It begins with a dynamic marking of *f* (forte) and includes a section marked 'string.' with a complex, flowing melodic line. The key signature is three sharps.

poco ten.
f *p*

And. *p* *

The fourth system concludes the page. It features a section marked 'poco ten.' (poco tenuto) with a dynamic marking of *f*. The piano part then transitions to a section marked *p* (piano). At the bottom, there are markings for 'And.' (Andante), *p*, and an asterisk (*). The key signature is three sharps.

f

Mei - ne See - - - le hat Schwin - -
 O my soul _____ has the wings _____

- - gen der Nach - ti - gall und
 of the night - in - gale, And

wiegt sich in blü - hen - dem Flie - der, und
 cra - dled in blos - som - ing li - lac, and

wiegt sich in blü - hen - dem Flie - - - der, und
 cra - dled in blos - som - ing li - - - lac, In

jauch - zet und sin - get vom Duft be - rauscht viel
 wild ex - ul - ta - tion, it sings with joy an

p

lie - bes - trun - ke - ne Lie - der, viel
 ir - re - sist - i - ble love - song, an

f

lie - bes - trun - ke - ne
ir - re - sist - i - ble

Lie - der.
love - song.

string.

f *string.*

poco ten. r.
f *p*

*ad. p **

In der Frühe

At Daybreak

Eduard Mörike

English version by Florence Easton

Hugo Wolf

Mörike Lieder, No. 24

Composed 1888

Original key

Sehr getragen und schwer
Very sustained, heavily and darkly

Kein Schlaf noch kühlt das An - ge mir,
 And still no sleep has cooled my eyes!

dort ge - het schon der Tag her - für an mei - nem Kam - mer - fen - ster.
 Al - read - y through my win - dow I can see that day is dawn - ing.

Es wüh - let mein ver - stör - ter Sinn noch zwischen
 My mind is so dis - tressed with anguish, that I

Zweifeln her und hin und schaffet Nacht-ge-spen-ster.
find no peace or rest, but on - ly dreams a-larm-ing.

sf *p* *sf* *p* *p* *pp*

innig und zart
(with deep, tender feeling)
p

Äng - st'ge, quä - le dich nicht län - ger, mei - ne See - lel!
Lost one, doubt thy-self no long - er, troub-led spir - it!

pp sehr weich (very soft)

Freu dich! Schon sind da und dor - ten Mor - gen -
Cour - age! For from ev - 'ry stee - ple, bells of

mf *p* *pp*

pp

glo - cken wach ge - wor - den.
morn - ing wake from slum - ber.

pp *allmählich verklingend*
(gradually dying away) *pppp*

Lebe wohl! Farewell

Eduard Mörike
English version by Florence Easton

Hugo Wolf
Mörike Lieder, No. 36
Composed 1888
Original key

Sehr langsam, innig und leidenschaftlich
Very slowly, and with passionate fervor

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat major/D minor) and the time signature is common time (C). The tempo and mood are indicated as 'Sehr langsam, innig und leidenschaftlich' (Very slowly, and with passionate fervor). The score includes dynamic markings such as *p*, *pp*, *cresc.*, *f*, *ff*, *p*, and *espress.*. The lyrics are in German and English, with the English version by Florence Easton.

System 1:
 „Le - be wohl!“ Du füh - lest nicht, —
 “Fare you well!” You do not know —

System 2:
 was es heißt, — dies Wort der Schmer - zen; mit ge -
 what de - spair — these words have brought to me. With un -

System 3:
 tro - stem An - ge - sicht sag test du's und
 daunt - ed count - en - ance you but said, with

pp

leich - tem Her - zen. Le - be wohl!
heart so care-free, "Fare you well!"

immer gesteigert
(gradually louder)

f

Ach tau - send - mal — hab ich mir es vor - ge - spro - chen,
A thou - sand times I my - self these words have spo - ken

nachlassend
(slackening the time)

p

und in nim - mer - sat - ter Qual — mir das Herz da - mit ge -
in the hope that my sad heart — might at last by them be

bro - chen!
bro - ken!

pp

Nun wandre, Maria

Go forth now, sweet Mary

Translated by Paul Heyse
from the Spanish of Ocaña
English version by Florence Easton

Hugo Wolf
Spanisches Liederbuch I, No. 8
Composed 1889
Original Key
Der heilige Josef singt
(St. Joseph sings)

Langsam and ruhig
Slowly and tranquilly

Nun
Go

wan - dre, Ma - ri - a, nun wan - dre nur fort. Schon
forth now, sweet Ma - ry, go forth with - out fear. We

krä - hen die Häh - ne und nah ist der Ort. Nun
hear the cocks crow - ing, the vil - lage is near. Go

wan - dre, Ge - lieb - te, du Klein - od mein, und
 forth now, be - lov - ed, my trea - sure rare, Be -

bal - de wir wer - den in Beth - le - hem sein. Dann
 fore us lies Beth - le - hem, soon we'll be there. You'll

ru - hest du fein und schlum - merst dort. Schon
 find rest and peace, so have no fear. We

krä - hen die Häh - ne und nah ist der Ort.
 hear the cocks crow - ing, the vil - lage is near.

Wohl seh ich, Her - rin, die Kraft dir schwin - den;
 You're wea - ry, La - dy, your strength is wan - ing;

kann dei - ne Schmer - zen, ach, kaum ver - win - den.
 But though you suf - fer, there's no com - plain - ing.

Ge - trost! wohl fin - den wir Her - berg dort;—
 Take hope! We'll sure - ly find shel - ter here;—

schon krähn die Häh - ne und nah ist der Ort.
 We hear the cocks crow, the vil - lage is near.

pp

Wär' erst be-stan-den, dein Stünd-lein, Ma-rie, die gu-te Bot-schaft
 Af-ter your dark hour of trav-ail is o'er, As grate-ful to-ken,

pp

sehr zart
(very tenderly)

gut lohnt'ich sie. Das E-se-lein hie gäb' ich drum fort! Schon
 (Oh, had we more!) The don-key we'll give, he is our best! We

pp

wie aus weiter Ferne
(as from a distance)

krä-hen die Häh-ne, komm! nah ist der
 hear the cocks crow-ing, Come! there you'll find

pp *dim.*

Ort. _____
 rest. _____

ppp

Und willst du deinen Liebsten sterben sehen

If you desire to see a dying lover

Translated by Paul Heyse
 from a popular song
 in Tommaseo's Collection of Tuscan Songs
 English version by Florence Easton

Hugo Wolf
 Italienisches Liederbuch No. 17
 Composed 1891
 Original key

Langsam und getragen
Slow and sustained

Und willst du dei-nen Lieb-sten ster-ben se-hen, so tra-ge
 If you de-sire to see a dy-ing lov-er, then do not

p *weich (softly)*

nicht dein Haar ge-lockt, du Hol-de. Lass von den Schul-tern frei sie
 bind your love-ly hair, my fair-est, But from your shoul-ders let it

nie-der-we-hen; wie Fä-den sehn sie aus von pu-rem Gol-de.
 fall a-bout you, re-sem-bling gold-en fil-a-ments, the rar-est.

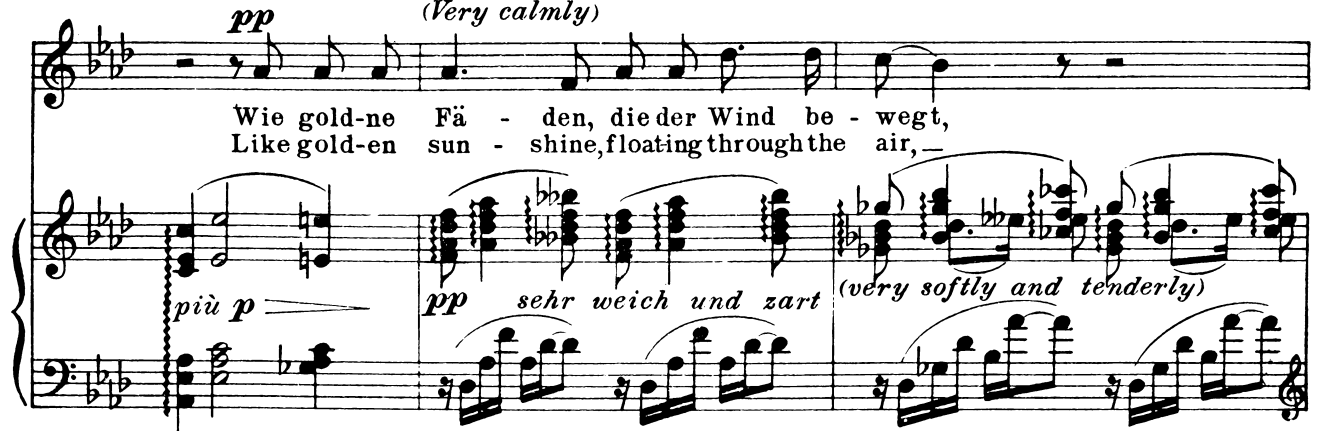
p *pp* *p*

Sehr ruhig (♩ = 44)
(Very calmly)

pp

Wie gold-ne Fä - den, dieder Wind be - wegt,
Like gold-en sun - shine, floating through the air, -

più p *pp* sehr weich und zart (very softly and tenderly)



zart
(tenderly)

schön sind die Haa - re, schön ist, die sie trägt!
your hair is love - ly, and you just as fair!

pp



Gold - fä - den, Sei - den - fä - den un - ge - zählt,
Like gold, spun soft and silk - en, won - drous rare,

p *mf* *pp*

ad.



pp

schön sind die Haa - re, schön ist, die sie strahlt!
no - where such tress - es, no - where one so fair!

pp *p* *dim.* *pp*



Verborgenheit

Secrecy

Eduard Mörike

English version by Florence Easton

Hugo Wolf
Mörike Lieder, No. 12Composed 1888
Original key

Mässig und sehr innig
Slowly and with great feeling

Lass, o Welt, o
Peace, O World, O

lass mich sein! lo - cket nicht mit Lie - bes - ga - ben,
grant me peace! Lure me not with love's sweet boun-ties.

lasst dies Herz al - lei - ne ha - ben sei - ne Won -
Let my heart, un - tram - meled, cher - ish all its rap -

rit. *a tempo*

- ne, sei - ne Pein! Was ich trau - re, weiss ich nicht, -
- ture, all its pain! Ah, I know not why I grieve,

rit. *a tempo* *mf*

es ist un - be - kann - tes We - he; im - mer - dar durch
'tis an un - known, poign - ant sad - ness. Ev - 'ry dawn, through

f *p*

Thrä - nen se - he ich der Son - ne lie - bes Licht.
tears that blind me, I be - hold the light of day.

pp

nach und nach belebter und leidenschaftlicher
(with increasing passion and animation)

Oft bin ich mir kaum be - wusst, -
Oft I feel my sen - ses wane, -

pp

und die hel - le Freu - de zü - cket durch die Schwe - re,
 then a ray of hope - enthalls me, through the dark - ness,

so mich drü - cket, won - nig - lich in mei - ner Brust.
 close - ly holds me. Joy di - vine then fills my breast.

Tempo I

Lass, o Welt, o lass mich sein! lo - cket nicht mit Lie - bes - ga - ben,
 Peace, O World, O grant me peace! Lure me not with love's sweet bounties.

lasst dies Herz al - lei - ne ha - ben sei - ne Won - ne, sei - ne Pein!
 Let my heart, un - tram - meled, cher - ish all its rap - ture, all its pain!

Mignon

139

Johann Wolfgang von Goethe
English version by Florence Easton

Hugo Wolf
Goethe Lieder, No. 9
Composed 1888-89
Original key

Langsam und sehr ausdrucksvoll
Slowly and with great expression

The first system of the score shows the piano introduction. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat major/D minor) and the time signature is 3/4. The piano part begins with a *p* (piano) dynamic. The vocal line is mostly rests, indicating the start of the piece.

The second system contains the first two lines of the song. The vocal line (treble clef) has lyrics in German and English. The piano accompaniment (grand staff) features a *pp* (pianissimo) dynamic. The piano part includes markings for *pp* ^{sart} (delicately) and *p molto espr.* (piano, molto espressivo). The piano part also includes the instruction *poco a poco cresc.* (poco a poco crescendo).

p
Kennst du das Land, wo die Zi - tro - nen blü - hen,
Know you that land where fruit so rich - ly grows,
hervortretend
(the melody well marked) *pp* ^{sart} (delicately)
pp *p molto espr.* *poco a poco cresc.*

The third system contains the second two lines of the song. The vocal line (treble clef) has lyrics in German and English. The piano accompaniment (grand staff) features a *mf* (mezzo-forte) dynamic. The piano part includes markings for *mf* and *p* (piano).

— im dunk-len Laub die Gold - o - rangen glü - hen,
— on shad-ing trees the gold - en or - ange glows,
mf *p*

ein sanf-ter Wind vom blau-en Him-mel weht,
 the balm-y air sweeps down from heav'ns so blue,

die Myr-te still und hoch— der Lor-beer steht,
 sweet myr-tle blooms, and lau-rels of ev-'ry hue,—

cresc. *f* *p*

Belebt (animated) *ruhiger (more calmly)*

leidenschaftlich (with passion) Kennst— du— es
 Know— you— that

f *poco rit.* *p*

belebt (animated) *ruhiger (more calmly)*

wohl?— land?— Kennst du— es
 Know— you— it

molto cresc. *piu f* *poco rit.* *p*

wohl?
well?

pp dim.

Tempo I°

leidenschaftlich hingebend (surrendering to passionate emotion)

Da - hin! da - hin!
'Tis there! 'tis there!

p f p

möcht! ich mit dir, o mein Ge-lieb-ter,
ah, there with you, my love, that I would

fp molto cresc. f pp

*Ad. **

ziehn.
go.

p 3

Kennst du das Haus? — auf Säulen ruht sein Dach,
 Know you that house? — its roofs by columns borne;

espr.
p *3* *pp poco a poco cresc.* *3*

— es glänzt der Saal, es schimmert das Ge-
 the hall is gay, the rooms are bright and

3 *mf*

mach, und Mar-mor-bil-der
 warm, the stat-ues seem to

p

stehn und sehn mich an: was hat man dir,
 ask, as though they knew: "O hap-less child,

mf *p*

— du ar - mes Kind, ge - tan?
 — what have they done to you?"

Belebt
 (animated)

leidenschaftlich
 (with passionate emotion)

ruhiger
 (more calmly)

Kennst du es
 Know you that

f *poco rit.* *p*

belebt
 (animated)

ruhiger
 (more calmly)

wohl?
 house?

Kennst du es
 Know you it

molto cresc. *più f* *poco rit.* *p*

wohl? _
 well? _

pp dim.

144 Tempo I°
leidenschaftlich hingebend
(surrendering to passionate emotion)

Da - hin! da - hin!
 'Tis there! 'tis there!

möcht' ich mit dir, o mein Be-schü - tzer,
 ah, there would I with you, my guard - ian,

fp molto cresc. *f* *pp*

Ad. *

ziehn.
 go.

p *3*

Kennst du den Berg und sei - nen
 Know you the moun - tains which dark
espr.

pp

Wol - ken - steg? Das Maul - tier sucht im Ne -
 clouds con - ceal? where mules through fog their drear -

- bel sei - nen Weg;
 - y way must feel;

in Höh - len
 in cav - erns

cresc. *mf* *pp*

wohnt der Dra - chen al - te Brut; es stürzt -
 deep the drag on's brood will grow; the rocks -

p *molto cresc.*

- der Fels und ü - ber ihn die Flut. -
 - are cleft, and rag - ing tor - rents flow. -

f *più f* *ff*

ff p

Belebt
(animated)

leidenschaftlich
(with passionate emotion)

ruhiger
(more calmly)

Kennst du ihn
Know you it

ff poco rit. p

belebt
(animated)

ruhiger
(more calmly)

wohl?
well?

Kennst du ihn
Know you it

molto cresc. ff poco rit. dim. p

wohl?
well?

pp dim.

Tempo I°
leidenschaftlich hingebend
(surrendering to passionate emotion)

Da - hin! da - hin!
 'Tis there! 'tis there!

p *f* *p*

geht un - ser Weg! O Va - ter, lass uns
 our way lies there! O fa - ther, let us

fp molto cresc. *f* *colla voce* *p* *pp*

ziehn! lass uns
 go! let us

p *pp*

ziehn!
 go!

pp *ppp*

Auf dem grünen Balcon

From her balcony green

Translated by Paul Heyse
from an anonymous Spanish poem
English version by Florence Easton

Hugo Wolf
Spanisches Liederbuch II, No. 5
Composed 1889
Original key

Leicht bewegt, anmuthig
With swift and delicate motion; gracefully

Auf dem grünen Bal-con mein Mäd-chen schaut nach mir durch's
From her bal-co - ny green my maid-en peeps at me who

pp dolce

ped.

Git-ter-lein. Mit den Au-gen blinzelt sie freund-lich,
waits be-low. With her eyes she coy - ly beck-ons,

cresc.

ped.

fresh pedal with each change of harmony

mit dem Fin - ger sagt sie mir: Nein!
but her fin - ger al - ways says: "No!"

f

pp

Glück, das nim - mer oh - ne
Luck so sel - dom aids young

Wan - ken jun - ger Lie - be folgt hie - nie - den, hat mir ei - ne Lust be -
lov - ers when they seek a new - ad - ven - ture. I my - self, I dared to

schie - den, und auch da noch muss ich schwan - ken. Schmei - cheln hör' ich
ven - ture, but here al - so doubts as - sail me. First she flat - ters,

o - der Zan - ken, komm'ich an ihr Fen - ster - läd - - chen.
 then she quar - rels, when I pass be - neath her win - - dow.

f *p* *dim.* *pp*

Im - mer nach dem Brauch der Mäd - chenträuft ins Glück ein
 Al - ways, as one knows with maid - ens, they must mix their

3

bis - chen Pein: _____ Mit den Au - gen blin - zelt sie freund - lich,
 joy with woe. _____ With her eyes she coy - ly beck - ons,

3 *cresc.*

mit dem Fin - ger sagt_ sie mir: Nein!
 but her fin - ger al - ways says: "No!"

Wie sich nur in ihr ver - tra - gen
 How, a - las, can I en - dure it,

ih - re Käl - te, mei - ne Gluth? Weil in ihr mein Him - mel ruht,
 all her cold - ness, all my fire, and her love my one de - sire!

seh' ich Trüb und Hell sich ja - gen. In den Wind gehn mei-ne Kla - gen,
 But, I fear, we'll ne'er be mat - ed. As a lov - er, I seem fat - ed,

The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The piano part includes dynamic markings of *f* and *p*. The vocal line has a melodic contour that rises and then falls.

dass noch nie die sü - sse Klei - ne ih - re Ar - me schlangum mei - -
 for this cold and charming beau - ty, she has nev - er once em-braced

The second system continues the musical score. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a steady bass line in the left hand. Dynamic markings include *f*, *p*, and *dim.*

ne; doch sie hält mich
 me. She's bewitched me,

The third system concludes the musical score. The piano accompaniment features a triplet of sixteenth notes in the right hand. Dynamic markings include *pp*, *ppp*, *rit.*, and *a tempo*. The vocal line has a long note followed by a short phrase.

hin so fein, _____ mit den Au - genblinzelt sie
 this I know. _____ With her eyes she coy - ly

freund - lich, mit dem Fin - ger sagt _____ sie mir:
 beck - ons, but her fin - ger al - - ways says:

Nein! _____
 "No!" _____

poco rit.

Nimmersatte Liebe

Insatiable Love

Eduard Mörike
English version by Florence Easton

Hugo Wolf
Mörike Lieder, No. 9
Composed 1888
Original key

Sehr mässig
Moderato

So
'Tis

ist die Lieb'! So ist die Lieb'! Mit Küs - sen nicht zu stil - len: wer
true, a - las, that love is not with just a kiss a - bat - ed. Who'd

ist der Tor und will ein Sieb mit ei - tel Was - ser fül - len? und
try to fill a sieve with wa - ter must be shal - low - pat - ed! And

a tempo *poco riten.* *p*

schöpfst du an die tau-send Jahr, und küs-sest e-wig, e-wig gar, du
 though you strive for years ga-lore, and kiss your loved one ev-er-more, so

a tempo
cresc. *poco riten.* *ff*

tust ihr nie zu Wil-len. Die
 sel-dom love is sat-ed! 'Tis

pp *ausdrucksvoll*
(expressively)

etwas belebter
(with more animation)

Lieb, die Lieb' hat al-le Stund' neu wun-der-lich Ge-lü-sten; wir
 true that love will ev-'ry hour for thrills a-new be yearn-ing, And

pp *p*

f. *riten.* *zart*
(tenderly)

bis-sen uns die Lip-penwund, da wir uns heu-te küss-ten. Das
 though our lips are bruised and sore, for kiss-es still they're burn-ing. The

f. *riten.* *p* *pp*

immer erregter
(with increasing emotion)

Mäd - chen hielt in gu - ter Ruh', wie's Lämm-lein un-term Mes - ser; ihr
maid - en holds so still the while, like some poor lamb ex - pir - ing; Her

cresc.

Au - ge bat: nur im - mer zu, je we - her des-to bes - ser!
eyes implore for more and more, of kiss - es nev - er tir - ing.

ritard.

f ritard. dim. *p*

So ist die Lieb', und war auch so, wie lang es Lie - be
And that is love on earth be - low, per - haps in Heav'n a -

a tempo *ritard.*

pp *p* *ritard.*

a tempo **mit Humor**
(with humor)

gibt, und an- ders war Herr Sa - lo - mo, der Wei - se, nicht ver -
bove, And e - ven wise King So - lo - mon no oth - er way found

a tempo

p

a tempo

liebt, und an- ders war Herr Sa - lo - mo, der Wei - se, nicht ver -
love, Yes, e - ven wise King So - lo - mon no oth - er way found

a tempo

rit.

f

ff

p

liebt.
love!

sf

sf

sf

p

In dem Schatten meiner Locken

In the shadow of my tresses

Paul Heyse

English version by Florence Easton

Hugo Wolf

Spanisches Liederbuch II, No. 2

Composed 1889-90

Original key

Leicht, zart, nicht schnell
In a light, delicate style and not fast

molto riten.

In dem Schat-ten mei-ner Lo-cken schlief mir mein Ge - lieb - ter.
In the shad - ow of my tress-es, fast a - sleep my loved one

pp *molto riten.*

ein.
lies.

Weck' ich ihn nun auf?
Shall I wake my love?

a tempo *pp*

a tempo *sempre ppp*

Ach
Ah,

nein!
no!

Sorg - lich
With such

f.

p *mf*

strählt' ich mei - ne krau - sen Lo - cken täg - lich in der Frü - he,
 care I comb my curl - ing tress - es ear - ly in the morn - ing,

doch um - sonst ist mei - ne Mü - he, weil die
 but in vain is all my troub - le, by the

Win - de sie zer - sau - sen.
 wind they're soon en - tan - gled!

Lo - cken - schat - ten, Win - des - sau - sen schlä - fer - ten den Lieb - sten ein.
 Tan - gled tress - es, blown by soft winds, they have lulled my love to sleep.

p Weck'ich ihn nun auf?— Shall I wake my love?— *pp* Ach Ah,

a tempo

nein!— no!— *f* Hö - ren muss ich, wie ihn grä - me, dass er I must lis - ten, as he chides me, that his

p *mf*

schmach - tet schon so lan - ge, dass ihr Le - ben geb' und grief is past en - dur - ing, that he lives and dies each

neh - me die - se mei - ne brau - ne Wan - - - ge. mo - ment, gaz - ing on my charms al - lur - - - ing.

Und er nennt mich sei - ne
"Vix - en", he has of - ten

p

p molto riten. *a tempo*

Schlan - ge, und doch schlief er bei mir ein.
called me, yet he sleeps here at my side.

a tempo
molto riten. *sempre ppp*

pp

Weck' ich ihn nun auf? Ach nein! —
Shall I wake my love? Ah, no! —

p *dim.* *pp*

ad. *

Bescheidene Liebe

The Unpretentious Lover

Anonymous
English version by Florence Easton

Hugo Wolf
Lieder aus der Jugendzeit, No. 13
Composed 1877
Original key

Launig
With humor

1. Ich bin wie and - re Mäd - chen nicht, die, wenn sie lie - ben,
1. I'm not like oth - er maids you know, who, when they love, keep

schwei - gen und ihr Ge - heim - nis hü - tend stumm, das kran - ke Köpf - chen
sigh - ing, Who nev - er once re - veal their thoughts, but spend their lives in

nei - gen. Ja, mei - ne Lie - be ist nicht stumm, mein Plaudern geb ich
cry - ing. Now that is not the way I love, I'm not a tongue - tied

nicht dar - um; ich lie - be doch ganz ei - gen, ich lie - be doch ganz
 tur - tle - dove, But love in my own fash - ion, but love in my own

ei - gen.
 fash - ion.

2. Ich bin wie and - re Mäd - chen nicht, die, wenn sie lie - ben, hof - fen, ich
 2. I'm not like oth - er maids you know, who make of love a sad - ness, I

tra - ge mei - ne Lieb zur Schau vor al - ler Welt ganz of - fen. Oft
 tell the whole world I'm in love, and let it share my glad - ness. Some -

rit. *a tempo*

hat mich schon lieb Müt - ter - lein mit dem Herz - al - ler - lieb - sten mein beim
times my sweet-heart comes to call, and moth-er finds no fault at all, Bu

Ko - sen an - ge - trof - fen, beim Ko - sen an - ge - trof - fen.
smiles at love's young mad - ness, but smiles at love's young mad - ness.

mf

3. Ich bin wie and - re Mäd - chen nicht, doch glück - lich, wie ich glau - be, denn
3. I'm not like oth - er maids you know, I'm hap - py, I'm con - tent - ed. My

pp

rit. *a tempo*

mei - ne Lie - be rich - tet sich auf Trau - ring nicht und Hau - be. Er
 days are full of love and joy, by doubt - ings not tor - ment - ed. My

bleibt mein trau - ter Bräu - ti - gam, er girrt so süß, er ist so zahm, mein
 lov - er's kind, and thought - ful too, He's mine a - lone, his heart is true, My

Lieb ist mei - ne Tau - be, mein Lieb ist mei - ne Tau - be.
 choice I've not re - pent - ed, my choice I've not re - pent - ed.

mf

Morgen Tomorrow

John Henry Mackay
English version by Florence Easton

Richard Strauss, Op. 27, No. 4
Composed 1893
Original key

Langsam
Lento
molto cantabile

p

p

p

Taa Taa Taa Taa

Taa Taa Taa Taa

Taa Taa Taa * Taa

Taa Taa Taa Taa Taa

p molto tranquillo

Und mor-gen wird die Son-ne wie - der schei - nen, und auf dem
To-mor-row morn a - gain we'll see the sun - shine, and on that

* *p* *Tr.*

We - ge, den ich ge - hen wer - de, wird uns, die Glück - li - chen,
path - way where I go to meet you, once more in hap - pi - ness

Tr. *Tr.* *Tr.* *Tr.* *Tr.*

sie wie - der ei - - nen in - mit - ten die - ser son - nen - at - men - den
we'll be - u - nit - - ed, sur - round - ed by a world of sun - light and

Tr. *Tr.* *Tr.* *Tr.*

Er - de, und zu dem Strand, dem wei - - ten, wo - gen -
glad - ness. And towards that far hor - i - - zon, soft and

Tr. *Tr.* *Tr.*

blau - en, wer - den wir still und lang - sam nie - der - stei - gen,
 haz - y, your hand in mine, con - tent, we'll slow - ly wan - der.

pp

Ped. Ped. Ped. Ped. *

stumm - wer - den wir uns in die Au - gen schau - en,
 Mute, - we'll gaze in each oth - er's eyes, en - rap - tured,

pp

Ped. Ped.

sempre più tranquillo

und auf uns sinkt des Glü - ckes stum - mes Schwei - gen.
 while on us falls a bliss - ful, won - drous si - lence.

p

Ped. Ped. *

p

ppp

Ped. Ped. *

Cäcilie

Cecilia

169

Heinrich Hart
English version by Florence Easton

Richard Strauss, Op. 27, No. 2
Composed 1893
Original key

Sehr lebhaft und drängend

Vivo e con ardore

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest. The middle staff is the right-hand piano part in treble clef, marked *ff* (fortissimo), featuring a triplet of eighth notes. The bottom staff is the left-hand piano part in bass clef, also featuring a triplet of eighth notes. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The instruction *con Ped.* (with pedal) is written below the piano part.

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with the lyrics: "Wenn du es wüss - test, was / Could you but know, love, the". The middle staff is the right-hand piano part in treble clef, marked *mf* (mezzo-forte), featuring a triplet of eighth notes. The bottom staff is the left-hand piano part in bass clef, also featuring a triplet of eighth notes. The instruction *dim. p* (diminuendo piano) is written below the piano part. The key signature and time signature remain the same as in the first system.

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with the lyrics: "träu - men heisst von bren-nen-den Küss - sen, von Wan - dern und / joy su - preme to dream of warm kiss - es, of roam - ing at". The middle staff is the right-hand piano part in treble clef, featuring a triplet of eighth notes. The bottom staff is the left-hand piano part in bass clef, also featuring a triplet of eighth notes. The key signature and time signature remain the same as in the previous systems.

Ru - hen mit der Ge - lieb - ten, Aug' in Au - ge,
 peace with one's own be - lov - ed, gaz - ing fond - ly,

und ko - send und plau - dernd, wenn du es wüss - test,
 and whis - per - ing love - thoughts, could you but know, love,

du neig - test dein Herz! Wenn du es wüss - test,
 your heart would be mine! Could you but know, love,

dim. *mp*

was ban - gen heisst in ein - sa - men Näch - ten,
the dread and fear of nights long and lone - ly,

dim. *p*

mp *mp*

um - schau - - ert vom Sturm, da nie - - mand
sur - round - - ed by storm, with no - - one

pp

trö - stet mil - den Mun - des die kampf - mü - de See - le,
car - ing, none to com - fort the strife - wea - ry spir - it,

cresc.

cresc.
3

wenn du es wüss - test, du kä - - mest zu
could you but know, love, you'd hast - - en to

f

cresc.

mir.
me.

f

ff

f
3

Wenn du es wüss-test, was le - - ben heisst, um-
Could you but know, love, the joy of life, the

dim.

3

haucht von der Gott - - heit
spir - - it of won - - drous,

welt - schaf - fen-dem A - - tem,
life - giv - - ing cre - a - - tion,

zu schwe - - ben em - por,
to drift through the sky,

cresc.

licht - - ge - tra - gen, zu se - li - gen
 borne on light wings to ho - li - est

Höh'n, -
 heights, -

wenn du es wüss - - test, wenn du es wüss-test,
 could you but know, love, you'd live for - ev - er

cresc.

ff

du leb -
in rap -

ff

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a dynamic marking of *ff* and contains the lyrics "du leb -" and "in rap -". The piano accompaniment consists of two staves (treble and bass clefs) with a dynamic marking of *ff*. The piano part features a melodic line in the right hand and a more rhythmic, eighth-note pattern in the left hand.

- - - test mit mir!
- - - ture with me!

dim.

This system contains the next two staves of music. The vocal line continues with the lyrics "- - - test mit mir!" and "- - - ture with me!". The piano accompaniment includes a sixteenth-note triplet in the right hand, marked with a "6" above it, and a dynamic marking of *dim.* (diminuendo). The system concludes with a triplet in the right hand marked with a "3" above it.

cresc.

This system contains the final two staves of music. The piano accompaniment features a dynamic marking of *cresc.* (crescendo) and includes a triplet in the right hand marked with a "3" above it. The system ends with a double bar line and repeat signs.

Ständchen

Serenade

Adolf Friedrich von Schack
English version by Florence Easton

Richard Strauss, Op. 17, No. 2
Composed 1886
Original key

Vivace e dolce *pp*

Mach' auf, _____ mach'
Come out! _____ come

pp

Pia. una corda

auf, _____ doch lei - se, mein Kind, _____ um
out! _____ but soft - ly, my child, _____ that

Kein-en vom Schlum - mer zu weck - en,
no one from slum - ber a - wak - en!

* *Pia.*

kaum mur-melt der Bach, kaum
The brook is so still, the

* *Ped.* *

zit-tert im Wind ein Blatt an den Bü-
wind scarce-ly stirs a leaf on the hedg-

Ped. * *Ped.*

-schen und Heck-en. D'rum
-es and bush-es. So,

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

lei - se, mein Mäd - chen, dass nichts sich regt,
gen - tly, my maid - en, that none a - wake,

pp
Ped. * *Ped.* * *Ped.*

— nur lei - se die Hand — auf die Klin - ke ge - legt.
 — just lift up the latch — and then o - pen the gate!

* *rit.* *

Mit Trit - ten, wie
 With foot - steps, with

pp

Trit - te der El - fen so sacht,
 foot - steps like elves — on the grass,

um ü - ber die Blu - men zu hüpfen,
 light - ly skip - ping o - ver the flow - ers,

* *rit.*

Flieg' leicht hin - aus in die
 Oh, come, fly out in the

* *Tea* *

Mond - schein - nacht, zu mir in den Gar -
 moon - lit night where I in the gar -

Tea *

- ten zu schlüp - fen. Rings
 - den a - wait you. The

Tea *

schlum - mern die Blü - then am rie - seln - den Bach
 sweet - scent - ed flow - ers by mur - mur - ing streams,

Tea * *Tea* * *Tea*

un poco rit.

und duf - ten im Schlaf, nur die Lie - be ist wach!
 They all are a - sleep, on - ly love is a - wake!

un poco rit.

* *Ad* *

a tempo

Sitz' Come

pp *ppp* *segue*

Ad * *Ad*

nie - der, hier däm - mert's ge -
 near me in twi - light mys -

heim - niss - voll un - ter den
 te - ri - ous, un - der the

Lin - - den - bäu - men,
lime - - tree's branch - es,

Tea * *Tea* * *Tea*

die Nach - ti - gall
the night - in - gale

* *Tea*

— uns zu Häup - ten soll
— hov - 'ring o'er us sees

* *Tea* * *Tea* *

— von un - s'ren Küs - sen
— with en - vy our sweet

* *Tea* * *Tea* *

träu - men,
kiss - es,

And *espr.*

und die Ro - - se,
And the rose - - bud

espress *tra*

wenn sie in am Mor - - gen er -
wakes in the morn's ear - ly

tra *cresc.* *tra*

wacht, hoch glüh'n,
light, glow - - ing,

tra

hoch glow - - - glüh'n - - - von den
ing - - - with the

mf

Tea *

Won thrill - - - ne - - - schau - - - ern der
ing - - - won - - - ders of

p *espr.*

Tea * *Tea* * *Tea* *

Nacht!
night!

Tea * *Tea*

pp

Tea *una corda* *

Heimkehr

Homecoming

Adolf Friedrich von Schack
English version by Florence Easton

Richard Strauss, Op. 15, No. 5
Composed 1885

Andante, molto cantabile

p

Lei - ser schwan - ken die Ä - ste,
Soft - ly branch - es are sway - ing,

pp

der Kahn fliegt u - fer-wärts; heim kehrt die
the boat sails toward the shore; home to her

dolce

Tau - be zum Ne - ste, zu dir kehrt heim mein
nest flies the white dove; my heart comes home to

ppp

dolce

Son - ne ge - schie - den und Stil - le sich senkt auf den
 sun has de - part - ed and ev - 'ry-where si - lence does

pp * *pp* * *pp* *

Hain, fühlt es: bei dir ist der
 reign. Now I know with you I'll find

pp * *pp* *

Frie - den, die Ruh' bei dir al -
 peace, with you, with you a -

p *ppp*

pp * *pp* *

lein.
 lone.

dolce pp *ppp*

pp * *pp* * *pp* *

Traum durch die Dämmerung

Dream in the Twilight

Otto Julius Bierbaum
English version by Florence Easton

Richard Strauss, Op. 29, No. 1
Composed 1894

Sehr ruhig

Molto tranquillo

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It features a delicate melody in the right hand and a rhythmic accompaniment in the left hand. The left hand consists of a series of eighth-note chords, with the bass line moving in a stepwise fashion. The dynamics are marked *pp* (pianissimo) and *3* (triplets) are indicated over the accompaniment. The instruction *con Ped.* (with pedal) is written below the bass line.

The vocal entry begins with the lyrics: "Wei - te Wie - sen im Däm - mer - grau; die Dis - tant mead - ows in twi - light gray; the". The melody is in the treble clef, and the piano accompaniment continues in the bass clef. The piano part features a steady eighth-note accompaniment in the left hand and a more active right hand.

The vocal entry continues with the lyrics: "Son - ne ver-glomm, die Ster - ne ziehn, nun sun sinks to rest, the stars ap-pear, and". The melody is in the treble clef, and the piano accompaniment continues in the bass clef. The piano part features a steady eighth-note accompaniment in the left hand and a more active right hand. The dynamics are marked *espress.* (espressivo).

pp

geh ich hin zu der schön - sten Frau,
now I go to my la - dy fair.

weit ü-ber Wie - sen im Däm - mer-grau, tief in den
O - ver the mead - ows in twi - light gray, deep in our

pp

Busch von Jas - min. Durch Däm - mer-grau in der
loved jas - mine bow'r. At close of day to the

pp

Lie - be Land; ich ge - he nicht schnell, ich ei - le nicht; mich
land of love I wan - der at ease, I hast - en not, by

espress.

zieht ein wei - ches, sam - te-nes Band durch Däm - mer-grau in der
bands of vel - vet soft - ly Im drawn through twi - light gray to the

Lie - be Land, in ein blau - es, mil - des
land of love, through the soft, blue eve - ning

Licht. Ich ge - he nicht schnell, ich ei - le nicht; durch
light. I wan - der at ease, I hast - en not, through

pp

Däm - mer-grau in der Lie - be Land, in ein mil-des, blau-es Licht.
twi - light gray to the land of love, through the soft, blue eve-ning light.

ppp

Allerseelen

All Souls' Day

Hermann von Gilm
English version by Florence Easton

Richard Strauss, Op. 10, No. 8
Composed 1882
Original key

Tranquillo

p

pp

p

Stell' auf den Tisch die duf-ten-den Re - se - den, die
Place here by me the mi-gnon-ette so fra - grant, And

p

letz - ten ro - then A - stern trag' her - bei, und lass uns
 close be - side them as - ters bright and gay, And let us

Ped. *

pp
 wie - der von der Lie - be re - den, wie einst im
 speak a - gain of love's sweet rap - ture, As once in

pp *cresc.*
Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Mai. _____
 May. _____

mf dim.
Ped. *Ped.* *Ped.*

p

Gib mir die Hand, dass ich sie heim-lich drü - cke, und wenn man's sieht,
Give me your hand, in se-cret I'll ca-ress it. Should oth-ers see,

p

Tr * *Tr* *

— mir ist es ei - ner-lei, gib mir nur ei - nen dei - ner sü - ssen
— I'll care not what they say. A-gain en-thrall me with your glance so

pp

pp

Tr * *Tr* * *Tr* *

Bli - cke, wie einst im Mai.
ten - der, As once in May.

Tr * *Tr* * *Tr* *Tr* *Tr* *Tr*

p con espressione

Es blüht und duf - tet heut auf je - dem
To - day on ev - 'ry grave the flow'rs are

p con espressione

Tr *Tr* *Tr* *

molto espress.

Gra - be, ein Tag im Jahr ist ja den To - den frei; komm an mein
 bloom - ing, One day each year all who have died are free, Come to my

ped. * *cresc.* 3 3 3 * *ped.* 3 *

Herz, dass ich dich wie - der ha - be wie einst im
 heart, that I a - gain may hold you, As once in

ped. 3 *ff.* 3 *ped.* *

Mai, wie einst im
 May, as once in

dim. *p* *ped.* *ped.* *ped.* *ped.* *ped.*

Mai.
 May.

espr. 3 3 *ped.* *ped.* *ped.* *

und du seg - ne - test den Trank,
 Thou didst bless the crim - son wine,

Ped. Ped. Ped. Ped. Ped.

ha - be Dank.
 Thanks be thine!

con espr.

p

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

religioso

Und be - schworst dar - in die Bö - sen,
 And thy love brought me sal - va - tion,

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

bis ich, was ich nie — ge - we - sen,
While I, filled with a dor - a - tion,

cresc.

cresc.

Pa Pa Pa Pa Pa Pa

hei - lig, hei - lig an's Herz dir sank,
Hal - lowed, hal - lowed, found love di - vine,

ff

f *ff*

*Pa Pa Pa Pa Pa Pa Pa **

ha - be Dank.
Thanks be thine!

*Pa Pa Pa **

Ich trage meine Minne

I wear my love

Karl Henckell
English version by Florence Easton

Richard Strauss, Op. 32, No. 1
Composed 1896

Andante con moto

Ich tra - ge mei - ne Min - ne vor Won - ne stumm im
I wear my love in si - lence, that none may know. With -

p

Her - zen und im Sin - ne mit mir her - um. Ja, — dass ich
in my heart it dwells with me wher - e'er I go. Yes, — since on

espressivo

dich — ge - fun - den, du lie - bes Kind, das freut mich al - le
earth — I found you, my pre - cious child, My days are filled with

espr.

Ta - ge, die mir be - schie - den sind. Und
glad - ness, you have my life be - guiled. And

ob auch der Him - mel trü - be, kohl - schwarz die Nacht, hell
though all the heav'ns are cloud - ed, coal - black the night, My

leuch - tet mei - ner Lie - be gold - son - ni - ge Pracht.
love shall be the sun - shine - gold, glo - ri - ous light.

Und lügt auch die Welt in Sün - den, so tut mir's weh, — die
 And though all the world is sin - ful and full of woe, — All
espr.

ar - ge muss er - blin - den vor dei - ner Un - schuld, dei - ner Un -
 e - vil must be blind - ed by one so ra - diant, one as pure —

Ped * Ped

*più tranquillo
wieder ruhiger*

- schuld Schnee. Ich tra - ge mei - ne
 — as snow. I wear my love in

* Ped *

Min - ne vor Won - ne stumm im Her - zen und im Sin - ne mit
 si - lence, that none may know, With - in my heart it dwells with me, wher -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment features a mix of chords and moving lines in both the right and left hands.

mir her - um. Ja, — dass ich dich ge - fun - den, du lie - bes Kind, das
 e'er I go. Yes! — since on earth I found you, my pre - cious child, My

The second system continues the musical score. The vocal line includes a triplet of eighth notes. The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *espr.* (espressivo). The piano part features a triplet of eighth notes in the right hand.

freut mich al - le Ta - ge, die mir be - schie - den sind.
 days are filled with glad - ness, you have my life be - guiled!

The third system concludes the musical score. The vocal line includes a triplet of eighth notes. The piano accompaniment includes dynamic markings: *dim.* (diminuendo) and *pp* (pianissimo). The piano part features a triplet of eighth notes in the right hand.

Heimliche Aufforderung

Secret Invitation

John Henry Mackay
English version by Florence Easton

Richard Strauss, Op. 27, No. 8
Composed 1893
Original key

Lebhaft

Vivace

Auf, he - be die fun - keln-de Scha - le em -
Come, once a - gain lift to your red lips the

f

Tea

por zum Mund, und trin - ke beim Freu - den -
spark - ling glass, and drink at this friend - ly

Tea

mah - le dein Herz ge - sund. Und wenn du sie
ban - quet your heart's de - sire. With gob - let in

Tea *Tea* *dim.*

hebst, _____ so win - ke mir heim - lich zu, _____ dann
 hand, _____ you give - me a se - cret glance. _____ I

dim. *p*

Musical score for the first system. The vocal line is in G minor, 3/4 time. The piano accompaniment features a descending eighth-note pattern in the right hand and a steady bass line in the left hand. Dynamics include *dim.* and *p*.

läch - - le ich _____ und dann
 sly - - ly smile, _____ and then

Musical score for the second system. The piano accompaniment changes to a more complex, arpeggiated pattern. Dynamics include *p* and *pp*.

trin - ke ich still _____ wie du.
 si - lent - ly drink _____ with you.

p *pp*

Musical score for the third system. The piano accompaniment continues with a similar arpeggiated pattern. Dynamics include *p* and *pp*.

Und still _____ gleich mir _____ be -
 And there _____ we see, _____ while

Musical score for the fourth system. The piano accompaniment remains consistent with the previous systems. Dynamics include *p* and *pp*.

trach - te um uns _____ das Heer der trunk - nen Schwät - zer -
 gaz - ing a - round, _____ a crowd of nois - y drink - ers,

Tr *Tr* *

easily
 ver - ach - te sie nicht zu sehr. Nein, _____ he - be die
 but do not be too se - vere. No, _____ lift up your

Tr *

blin - ken - de Scha - - le, ge - füllt mit Wein,
 shim - mer - ing glass, _____ filled with spark - ling wine,

Tr

und lass beim lär - men - den Mah - le sie glück - lich sein.
 and leave the clam - or - ous feast - ers in joy sub - lime.

Tr * *Tr* *

Doch hast du das Mahl ge-nos-sen,
 But when you have done with feast-ing

pp

poco a poco tranquillo

den Durst ge-stillt, dann ver-las-se der lau-ten Ge-nos-sen,
 and stilled your thirst, steal a-way from these ri-ot-ous com-rades,

poco a poco tranquillo

pp *

fest-freu-di-ges Bild, und
 this pic-ture of joy, and

pp

dim.

espr.

a tempo

wand-le hin-aus in den Gar-aus-
 wan-der a-lone to the ar- - -

pp a tempo

pp

ten zum Ro - sen - strauch, dort
bor, our tryst - ing place. There

ppp

*

will ich dich dann er - war -
ea - ger - ly I a - wait

pp

Tr

ten nach al - tem Brauch, und
you as oft be - fore, and

triquillo

Tr

*

will an die Brust dir sin - ken,
fond - ly my arms will hold you

p

Tr

*

eh' close du's to ge - hofft, my heart,

And.

increasing
und dei ne Kü - se trin ken,
drink - ing a - gain the kiss - es

cresc. -

And.

wie eh mals oft,
from your sweet mouth.

mf

And.

cresc.
und flech - ten in dei - ne Haa -
I'll twine in your hair a gar -

And.

re land der Ro - - se Pracht - - o
 land of ros - - es bright. O

komm, du wun - der -
 come, you long - a -

ba - re er - sehn - - te
 wait - ed, re - splen - - dent

Nacht, o komm, du wun - der -
 night, O come, you long - a -

ba - re er - sehn -
wait - ed, re - splen -

dim.

* *Ped.*

- - - te Nacht!
- - - dent night!

pp

Ped. * *Ped.*

dim.

espr.

p

* *Ped.*

p

dim.

pp

Ped. * *Ped.* *

Ruhe, meine Seele!

Rest Now, Weary Spirit

Karl Henckell

Richard Strauss, Op. 27, No. 1

English version by Florence Easton

Composed 1893

Langsam

Lento

Nicht ein Lüft-chen
Not a leaf stirs,

mf

Ad. *

regt sich lei - se, sanft ent-schlum-mert ruht der Hain;
all is tran - quil, deep in slum - ber lies the vale;

l. h.

Ad. *

durch der Blät-ter dunk - le Hül - le stiehlt sich lich - ter
through the dark trees' spread-ing branch-es steal the rays of

l. h.

Ad. *

Son - nen - schein. Ru - he, ru - he, mei - ne
 gold - en sun. Rest now, rest now, wea - ry

See - le, dei - ne Stür - me gin - gen
 spir - it. Your dis - tressed and an - guished

wild, hast ge - tobt und hast ge - zit - tert, wie die
 soul was op - pressed un - til it trem - bled, like the

Bran - dung, wenn sie schwillt! Die - se
 break - ers on the strand. This e -

Zei - ten sind ge - wal - tig, brin - gen Herz und Hirn in
 mo - tion, all - con - sum - ing, filled your mind and heart with

Not - Ru - he, ru - he, mei - ne See - le,
 dread. Rest now, rest now, wea - ry spir - it,

und ver - giss, und ver - giss, was dich be -
 and for - get, yes, for - get what's past and

droht!
 gone!