





*Uyovskij.*

51009



Gedichte

von

Eduard Mörike

für

eine Singstimme und Klavier

von

Hugo Wolf.

Eigentum des Verlegers.  
Aufführungsrecht vorbehalten.

LEIPZIG  
C. F. PETERS.

Original-Ausgabe

8961.

CLOSED  
SHELF



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(English translation by Julia von Bose.)

# Der Genesene an die Hoffnung.

## The convalescent's ode to hope.

Hugo Wolf.  
(Original-Ausgabe.)

Langsam und schwer.

Singstimme.

1.

Pianoforte.

Töd - lich grau-te  
Death that morning

mir der Mor - gen:  
for me wrest - led:

doch schon lag mein Haupt, wie süß!  
but all care I from me cast;

Hoff - nung, dir - im Schoss ver - bor - gen,  
at thy breast, sweet Hope I nest - led,

bis der Sieg ge -  
till the fight was

*breit*

won - - nen hieß - bis der Sieg ge - won - - - nen  
won at last - till the fight was won at

*Tempo I.* *p*

hieß. last. O - pfer bracht' ich al - len  
last. To all gods I brought an

*Tempo I.*

Red. \*

Göt - tern, doch ver - - - ges - - - sen wa - rest du;  
off - ring, from a dis - - - tance thou could'st see

seit - wärts von den ew' - gen Ret - - - tern  
me the sa - cri - fice pre - - - par - - - ing

sa - - hest du dem Fe - ste zu.  
and for - get - ting none but thee.

*mf*  
*dim.* *ppp*

*mit innigster Empfindung*

O ver - gib, du Viel - ge - treu - e!  
Oh for - give, thou well - be - lov - ed!

Tritt aus dei - nem Däm - mer - licht,  
Lift the cloud, that veils thy grace



*p*

dass ich dir ins ewig-neu-e, mon-den-hel-le An-ge-sicht  
 let me gaze with eye trans-fig-ured, on the beau-ty of thy face.—

*p* *pp*

*sehr innig*

ein-mal schau-e, recht von Her-zen, wie ein Kind und son-der Harm;  
 On-ly once, oh Hope I pray thee, like a child that knows no harm;

*p* *pp*

ach, nur ein-mal oh-ne Schmer-zen schlie-sse mich in  
 free from pain and sor-row, let me rest se-rene-ly

*f* *p* *dim.* *pp*

dei-nen Arm!  
 in thine arm!

*ppp* *ppp* *ppp*

# Der Knabe und das Immelein.

The boy and the bee.

Mässig, zart.

*leise*

Im Wein-berg auf der Hö - - he ein Häus - lein steht so  
 High on a vine-clad moun - tain a lit - tle house the

2. *pp*

*rit.*

wind de-bang; hat we-der Tür noch Fen - ster, die Wei - le wird ihm  
 wind doth fear; hath nei-ther door nor win - dow, the days are long and

*rit.*

*a tempo*

lang. Und ist der Tag so schwü - le, sind all' ver-stummt die  
 drear. And when the day is sul - - try, and e'en the birds re -

*a tempo*

*pp*

Vö - ge - lein, summt an der Son - nen - blu - - me ein Imm - lein ganz - al -  
*frain from song, buz - zes round flowers quite bu - - sy a bee the whole - day*

lein.  
*long.* *tr* *tr* *tr* *tr* „Mein“  
 „My“

Lieb hat ei - nen Gar - ten, da steht ein hübsches Im - men - haus:  
*dear - est has a gar - den there - in one can a bee - hive see:*

kommst du da - her ge - flo - - gen? schickt sie dich nach mir aus?“ „O  
*fly - est thou at her bid - - ding? Did she send thee to me?“ „Oh*

*etwas bewegter*

*einfach*

nein, du fei - ner — Kna - be, es hless mich nie - mand  
 no, thou fine young strip - ling, no mes - sage have I

*sehr zart*

Bo - - - ten — gehn; dies Kind weiss nichts von  
 got — for — thee; of love this child knows

Lie - - - ben, hat dich noch kaum ge - sehn. — Was  
 no - - - thing, she scarce hath no - - ticed thee. — What

*poco rit.*

*ppp*

*poco rit.*

wüss - - - ten auch die Mäd - - - - chen, wenn sie  
 knows a maid of lov - - - - ing, that is

*a tempo*

*pp scherzando*

kaum aus der Schu - - - le sind! Dein  
 al - - most a school - - girl yet! The

herz - - al - ler - lieb - - stes Schätz - - - - chen  
 dear lit - tle maid, you're - woo - - - - ing,

*poco rit.* *a tempo*  
 ist noch ein Mut - - - ter - kind. \_\_\_\_\_  
 is still a mo - - - ther's pet. \_\_\_\_\_

*munter*  
 Ich bring' ihm Wachs und Ho - nig; a - - de! ich  
 For her I've gather-ed ho - ney, fare - - well! I

hab' ein gan - zes Pfund; wie wird das Schätz - chen  
*must be off in haste,* *for dear - est waits al -*

la - chen, — ihm wäs - - sert schon der Mund“ — „Ach,  
*rea - dy, — and longs — my gift to taste? — “Ah,*

*rit. p innig*

*a tempo* *pp*  
 woll - test du ihr sa - - gen, ich wüss - te, was viel sü - sser ist: nichts  
*tell her that I greet her, and know a so much great - er bliss: there's*

*a tempo*  
*p mf p pp*

*p* Lieb - li - chers auf Er - - den, als wenn man herzt und küsst! *f* Nichts  
 nought on earth that's sweet - - er than when two lov - ers kiss! There's

*hingebend* Lieb - li - chers auf Er - - den, als wenn man herzt und küsst!  
 nought on earth that's sweet - er than when two lov - - ers kiss!"

*poco rit.* *a tempo*

*poco rit.* *leidenschaftlich*

*nachlassend*

*ff* *p dolciss.* *dim.* *pp* *rit.*

# Ein Stündlein wohl vor Tag.

Just ere the dawn of day.

*Mässig.* *leise*

Der -  
As -

*rit.*

3. *p*

weil ich schlafend lag, ein Stündlein wohl vor Tag, sang vor dem Fen-ster  
*I in slum-ber lay, just ere the dawn of day, be - fore my win-dow*  
*a tempo*

*pp*

auf dem Baum ein Schwälblein mir, ich hört' es kaum, ein Stündlein wohl vor Tag:  
*on a tree a swal - low sang so plain-tive-ly, just ere the dawn of day:*

*mit gesteigertem Ausdruck*

„Hör' an, was ich dir sag', dein Schätz-lein ich ver-  
 „Hear me while yet you may, your lov - er's false I

*p*

The musical score is written for voice and piano. It begins with a vocal line in G minor, 3/4 time, marked 'Mässig.' and 'leise'. The piano accompaniment starts with a triplet of eighth notes in the right hand and a steady bass line in the left hand. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system features a vocal line with lyrics and piano accompaniment. The fourth system concludes with a vocal line and piano accompaniment, marked 'mit gesteigertem Ausdruck' and 'p'.



*p*

klag': der - weil ich die - ses sin - gen tu', herzt er ein Lieb in gu - ter Ruh', ein  
 say: And while I'm here to tell you this, he's got an - o - ther girl to kiss, just

*pp*

*schmerzlich*

Stünd - lein wohl vor Tag.  
 ere the dawn of day?"

O weh! nicht wei - ter sag'!  
 Oh cease! no more I pray!

O  
 Be

*f* *p* *f*

*sf* *p*

still! nicht hö - ren mag! Flieg' ab, flieg' ab von mei - nem Baum! - Ach, Lieb und Treu ist  
 still! and fly a - way! A - way, a - way no more I'll hear! - Ah, love and faith like

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

*sf*

wie ein Traum, ein Stünd - lein wohl vor Tag.  
 dreams ap - pear just ere the dawn of day.

*dim.* *ppp*

# Jägerlied.

## Huntsman's song.

Ziemlich lebhaft.

4.

*fp kurz* *fp*

*zurückhaltend*

*p*

Zier-lich ist des Vo-gels Tritt im Schnee, wenn er wan-delt auf des Ber-ges Höh:  
 Dain-ti-ly the bird doth tread the snow, when on mountain tops his footprints show:

*pp leicht* *zurückhaltend f*

*a tempo*

*rit.*

*a tempo*

*rit.*

zier-lichers schreibt Liebchens lie-be Hand, schreibt ein Brieflein mir in fer-ne Land!  
 dain-ti-er my love doth write to me, when in for-eign lands I chance to be.

*a tempo pp* *rit.* *a tempo* *rit.* *pp*

*a tempo*

*fp* *fp*

In die Lüf-te hoch ein Rei-her steigt, da - hin we - der Pfeil noch Ku-gel fleucht:  
*In the air an ea - gle soars on high, there where nei-ther shot nor arr-ow fly:*

*f*

*più f*

*poco rit.* *langsamer*

Tau-send-mal so hoch und so ge-schwind die Ge - dan-ken treu-er Lie - be sind.  
*How much high-er in the air a - bove fly the thoughts of true and faith-ful love.*

*poco rit.* *langsamer*

*ff* *dim.* *p*

*a tempo*

*p* *f* *f*

*p* *più p* *pp*

# Der Tambour. The drummer.

In Marschtempo.

*p*  
Wenn mei - ne  
If moth - er

5.

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords.

Mut - ter he - xen könnt', da müsst' sie mit dem Re - gi - ment, nach Frank - reich  
could a sorceress be, she'd sure - ly have to go with me, to France, to

*cresc.*

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with a steady rhythm and includes a crescendo marking.

ü - ber - all mit hin, und wär' die Mar - ke - ten - - de - rin.  
France and ev' - ry - where and cook for me right roy - - al fare.

Musical score for the third system, including vocal line and piano accompaniment. The piano part features a forte section with triplets and a fortissimo section.

*pp*

Im La - ger, wohl um Mit - ter - nacht, wenn niemand auf ist  
At mid - night, when the camp's a - sleep and on - ly sen - tries

*pp*

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part features a piano section with sustained chords.

*p zurückhaltend* *f gewichtig*



als die Wacht, und al - les schnarchet, Ross und Mann, vor meiner Trommel säss'ich  
*vi - gil keep, when all are snor - ing, horse and men, be - fore my drum would I sit*

*p zurückhaltend* *f*

*a tempo*



dann: die Trom - mel müsst' ei - ne Schüs - sel sein, — ein  
*then. The drum a large dish would have to be — with*

*schwer* *3*

*f a tempo* *f*

*p leicht* *f pompös*



war - mes Sau - er - kraut da - rein, die Schle - gel Mes - ser und  
*nice warm sau - er - kraut for me, the drum - sticks would be for*

*p scherzando* *sf* *ff*

*keck*



Ga - - - bel, ei - ne lan - ge — Wurst mein Sa - - - bel, mein  
*cut - - - ting, and my sword a — saus - age tempt - - - ing, my*

Tscha-ko wär' ein Hum-pen gut, den füll' ich mit Bur-gun-der-blut. Und  
 sa-ko'd make a bump-er fine, that would I fill with good red wine. I

*zurückhaltend* weil es mir an Lich-te fehlt, da scheint der Mond — in mein Ge-zelt;  
*zart, etwas zögernd* should not need a cand-le bright, the moon would shine — with ten-der light;

*a tempo* scheint er auch auf Fran-zö'sch her-ein, mir fällt doch mei-ne Lieb-ste ein: ach  
*a tempo* though in French she would shine 'tis true, 'twould make me think sweet love of you: oh

*a tempo* weh! ach weh! ach weh! weh! weh! jetzt hat der Spasse ein  
*a tempo* dear! oh dear! oh dear! dear! dear! There's no more fun for

End!  
me!

Wenn nur mei-ne Mut-ter he-xen könn't!  
If my moth-er could a sorceress be!

*p*

*pp* *kurz*

*pp* *ppp*

wie im Traume

Wenn mei-ne Mut-ter he-xen könn't!  
If mother could a sorceress be!

*pp* *rit.* *a tempo* *dim.*

*noch langsamer*

*pppp* *f*

# Er ist's.

## Song to spring.

Sehr lebhaft, jubelnd.

6.

Früh - ling lässt sein  
Spring doth let her

blau - es Band wie - der flat - tern durch die Lüf - te;  
co - lours - fly, wafts them through the breezes gai - ly;

sü - sse, wohl - be - kann - te Duf - te strei - fen ah - -  
well - known per - fumes greet us dai - ly, earth doth pulse

- nungs - voll das Land.  
with ecs - ta - sy.



Veil - chen träu - men  
Vi - o - lets so

schon, \_\_\_\_\_ wol - len bal - de kom - - men.  
shy, \_\_\_\_\_ dream of near a - wak - - ing.

Horch, \_\_\_\_\_ von fern \_\_\_\_\_  
Hark, \_\_\_\_\_ from far \_\_\_\_\_

ein lei - ser Har - fen-ton!  
a sound of mel - o - dy!

*f*

Früh - - ling, ja du bist's!  
 Spring has come at last!

*f*

Früh - - ling, ja du bist's!  
 Spring has come at last!

Dich — hab ich ver-  
 Ra - diant all earth

*più f* *ff*

*f*

nom - men! ja du  
 mak - ing! spring has

*mf molto cresc.* *ff*

bist's!  
 come!

*fff feurig* *f* *sf*

First system of a musical score in G major. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *sf* (sforzando).

Second system of the musical score. The right hand continues with chords, and the left hand features a more complex rhythmic pattern. Dynamics include *sf*, *ff* (fortissimo), and *dim.* (diminuendo). A *Red.* (ritardando) marking is present below the left hand.

Third system of the musical score. The right hand plays chords, and the left hand has a steady eighth-note accompaniment. Dynamics include *p* (piano) and *dim.*. A *\* Red.* marking is located below the left hand.

Fourth system of the musical score, concluding the piece. The right hand plays chords, and the left hand has a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo), *dim.*, and *ppp rit.* (pianissimissimo ritardando). A *Red.* marking is present below the left hand.

## Das verlassene Mägdlein.

The forsaken maiden.

Langsam. *pp*

Früh, wann die Häh-ne krähn,  
When stars are shining yet,

7. *pp*

eh' die Sternlein schwinden, muss ich am Her - de stehn, muss Feu-er zün-den.  
must I rise and fire make, out of my bed I get, long be-fore day-break.

Schön ist der Flammen Schein, es springen die Fun-ken; ich schaue  
Oft - en I sit and stare at sparks gai-ly shining; hea-vy my

so da-rein, in Leid ver - sun-ken.  
heart with care, filled with re - pin - ing.

*pp*

The musical score is written in 2/4 time and consists of four systems. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal line with German and English lyrics. The third system features a piano accompaniment with a triplet and a dynamic marking of *pp*. The fourth system continues the piano accompaniment with a dynamic marking of *pp*. The score is marked 'Langsam.' and includes various dynamic markings such as *pp* and *ppp*.

*etwas lebhafter* *etwas ruhiger*

Plötz-lich, da kommt es mir, treu-lo - ser Kna - be, dass ich die  
 Ah then, it comes to me, thou faith - less lov - er, that I did

*f* *f* *p*

*p*

Nacht von dir ge - träu - met ha - be.  
 dream of thee, the dream is ov - er.

*pp* *ritard.*

*wie zu Anfang*

Trä - ne auf Trä - ne dann stür - zet her - nie - der; so kommt der Tag her-an—  
 Then do my tears fall fast, my eyes are blin - ded; the day hath dawned at last—

*pp*

o ging'er wieder!  
 would it were ended!

*ppp*

*Red.*

## Begegnung.

## The meeting.

Lebhaft bewegt.

8.

Piano introduction in B-flat major, 6/8 time. The score consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords. Dynamics range from piano (p) to forte (f).

Was doch heut Nacht ein Sturm ge-we - sen, bis erst der Mor-gen sich geregt!  
 What dreadful storm last night was rag - ing un - til the mor-ning-light ap-peared!

The first system of the vocal line is written on a single treble staff. It begins with a rest for two measures, followed by a melodic line. The piano accompaniment continues from the previous system.

Wie hat der un - ge - be - tne Be-sen Ka - min und Gas - sen aus - ge-fegt!  
 The un-in-vi - ted broom was sweep-ing and soon the streets and chim-neys cleared!

The second system of the vocal line is written on a single treble staff. It begins with a rest for two measures, followed by a melodic line. The piano accompaniment continues.

Da kommt ein Mäd - chen schon die Stra - ssen,  
 Now down the street a maid comes wand'ring,

The third system of the vocal line is written on a single treble staff. It begins with a rest for two measures, followed by a melodic line. The piano accompaniment continues.

das halb verschüch - tert um sich sieht; wie Ro - sen, die der Wind zerbla - sen, so  
*glances a - round half tim - id - ly; like ro - ses, that the wind's been blowing thus*

un - stet ihr Ge - sicht - chen glüht.  
*glow her cheeks so ten - der - ly.*

Ein schöner Bursch tritt ihr ent - ge - gen, er will ihr voll Ent - zü - cken nahn:  
*With ra - pid steps a youth ad - van - ces, radiant with joy his love to greet,*

wie sehn sich freu - dig und ver - legen die un - ge - wohn - ten Schel - me an!  
*with what em - barr - assed joy - ful glances the two young know - ing rogues do meet!*

*p* *cresc.* *f*

Erscheint zu fra - gen, ob das Lieb - chen die Zö - pfe schon zu - recht gemacht,  
*He seems to ask with voice so ten - der, if she's had time her hair to comb,*

*pp*

die heu - te Nacht im off - nen Stübchen ein Sturm in Un - ord - nung gebracht.  
*that last night got in sad dis - or - der when swept the storm - wind through her room.*

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

Der  
The

*f*



Bur - sche träumt noch - von den Küs - sen, die ihm das sü - sse Kind getauscht, er  
youth of kis - ses — still is dream - ing that he exchanged with her last night, he

*p*

steht, von An - mut hin - ge-ris - sen, der weil sie um die E - cke rauscht.  
stands, transfixed by grace so charm - ing, meanwhile she whisks past, out of sight.

*p* *f* *p*

*f* *p* *dim.*

*pp*

# Nimmersatte Liebe.

## Insatiable love.

Sehr mässig.

9.

So  
For

ist die Lieb! So ist die Lieb! Mit Küssen nicht zu stil-len: wer ist der Tor und  
such is love! For such is love! Mere kis-ses can't con-tent it: who could with wa-ter

will ein Sieb mit ei-tel Was-ser fül-len? und schöpfst du an die tau-send Jahr, und  
fill a sieve, what fool would e'er at-tempt it? a thou-sand years thou might-est try and

*rit.* *a tempo*

*rit.* *cresc.*

küs-sest e-wig, e-wig gar, du tust ihr nie zu Wil-len.  
kiss for all e-tern-i-ty, still couldst thou not con-tent it.

*etwas zurückhaltend* *p*

*ff* *pp*

*etwas belebter*

Die Lieb', die Lieb' hat al - le Stund' neu wun - derlich Ge -  
 Oh love, oh love, each hour is filled with new and wondrous

*ausdrucksvoll*

lü - - sten; wir bis - sen uns die Lip - pen wund, da wir uns heu - te  
 yearn - ing; our lips were sore that we had sealed, this day with kiss - es

*f* *zurückhaltend*

küss - ten. Das Mäd - chen hielt in gu - ter Ruh', wie's Lämm - lein un - term  
 burn - ing. The maid - en like a lamb held still, that feels the blade de -

*zart* *immer erregter*

Mes - ser; ihr Au - ge bat: nur im - mer zu, je we - - her desto  
 scen - ding, she drank in kiss - es with the thrill of pain and rapture

*ritard.*

*lang. Wie zu Anfang.*

bes - ser!  
blind - ing.

So ist die Lieb', und war auch so, wie  
For such is love, as ev' - ry age, and

*zögernd**a tempo, mit Humor*

lang es - Lie - be gibt, und an - ders war Herr Sa - lo - mo, der Wei - se, nicht ver -  
all who know can prove, not e - ven So - lo - mon the sage in oth - er wise made

liebt - und an - ders war Herr Sa - lo - mo, der Wei - se, nicht ver -  
love - not e - ven So - lo - mon the sage, in oth - er wise made

liebt.  
love.

# Fussreise. Wandering.

(Orig. D dur.)

Ziemlich bewegt.

10.

Am  
When

frisch ge-schnitt-nen Wan-der-stab, wenn ich in der Frü-he  
with my new-cut walk-ing staff forth I saun-ter ear-ly

so durch Wäl-der zie-he, Hü-gel-auf und ab:  
o-ver hill and val-ley, through woods lies my path:

dann,  
then,

wie's Vög-lein im Lau - - - be sin - get und sich rührt,  
 like birds in their ar - - - bor sing with se - cret thrill,

o - der wie die gold' - ne Trau - be Won - ne - gei - ster spürt — in der  
 or as grapes of gold - en co - lor won - drous rap - ture feel, — when the

er - sten Mor - gen - son - - ne:  
 mor - ning - sun ap - pear - - eth:

so fühlt auch mein al - ter, lie - ber  
 thus my in - most soul doth wak - en,

A - dam Herbst-und Früh - lings - fie - ber, gott - be - herz - te, nie ver - scherz - te  
is with fev' - rish long - ing shak - en, in the springtime, in the au - tumn,

*cresc.*

Erst - lings = Pa - ra - die - - - ses - won - - - ne.  
strains of pa - ra - dise \_\_\_\_\_ he hear - - - eth.

*f* *f*

*etwas ruhiger*

Al - so bist du nicht so schlimm, o  
So art thou not quite so bad, o

*f* *p*

al - - - ter A - - - dam, wie die stren - gen Leh - rer sa - gen;  
soul \_\_\_\_\_ called sin - - - ful, as the tea - chers stern would have it;

liebst und lobst du im - mer doch,  
 still dost love and still dost sing

*mf* *f* *p*

singst und prei-sest im - mer noch, wie an e - wig neu - en Schöpfungs-  
 and with praise thy voice doth ring, as when first the great world was cre -

*mf* *p*

ta - - gen, dei - nen lie - - ben Schö - - pfer  
 a - - ted, for thy dear cre - a - - tor

*mf*

und — Er - hal - - - ter.  
 and — thy keep - - - er.

*f* *p*



*dim.*

*a tempo*

Möcht' es die-ser ge-ben, und mein  
If he would but grant me, that my

*rit.* *pp* *p*

*a tempo*

gan-zes Le-ben wär' im leichten Wan-der-schweisse ei-ne sol-che  
whole life might be, full of ef-fort gent-ly tir-ing, such a per-fect

*cresc.* *f*

*rit.* *a tempo*

Mor-gen-rei-se!  
mor-ning wan-d'ring!

*rit.* *a tempo*

*p* *mf*

*f* *dim.* *p* *rit.* *pp*

*Red.* \*

# An eine Aeolsharfe.

## Ode to an aeolian harp.

Tu semper urges flebilibus modis  
 Mysterium ademptum: nec tibi vespero  
 Surgente decedunt amores  
 Nec rapidum fugiente solem.

Hor.

Sehr gehalten.

11.

*p*

An - ge - lehnt an die E - pheuwand die - ser al - ten Ter -  
 Shelt - ered well by the i - vy wall of this crumbling old

*immer pp*

*pp*

ras - se, du, — ei - ner luft - ge - bor - nen Mu - se ge -  
 ter - race, thou, — to some air - born muse be - long - ing, the

helm - nis - vol - les Sai - ten - spiel, fang' an, — fan - ge  
 mys - tic lute on which she played, be - gin, — yet once

wie - der an del - ne me - lo - di - sche Kla - ge!  
 more be - gin, breathe forth thy wail - ing me - lo - dious!

*Gleiche Bewegung.*

Ihr kommet,  
 Winds swaying

*pppp* *dolcissimo*

Win - de, fern — her - ü - ber, ach! von des Kna - ben, der mir so  
 light - ly, blow - ing gent - ly from the fresh green — mound where lies my

*(nicht arpeggieren)*

lieb war, frisch - grün - dem Hü - gel. Und  
 darl - ing whom I loved so dear - ly; and

Früh - lings - blü - ten un - ter - we - ges strel - fend, ü - ber - sät - tigt mit  
 springs sweet blos - soms on your path car - ess - ing, drink - ing in all their

Wohl - ge - rü - chen, wie süß, wie süß, wie  
 won - drous fra - grance, what bliss, what bliss, what

süß bedrängt ihr dies Herz! — wie süß be - drängt ihr dies  
 bliss - ful pain do ye bring, — what bliss - full pain do ye

Herz! — Und säu - - selt her in die Sai - ten, an - ge -  
 bring! — And through — the strings softly sigh - ing, drawn to -

zo - gen von wohl-lau - ten-der Weh - mut, — wach - - send im Zug mei-ner  
wards them by most ex - qui-site sor - row, — rise — ye and fall with my

*cresc. -*

Sehn - sucht, — und hin - ster - - bend wie - der.  
pass - ion, — re - laps - ing in si - lence.

*f dim. - p pp rit.*

*a tempo*

*a tempo*

A - beraufein - mal, wie der Wind hef - ti - ger  
Then — of a sud - den, as the wind bloweth more

*f p f*

her - stösst, — ein hol - der Schrei der Har - fe  
*fierce - ly,* — *a cry of joy doth burst - forth*

wie - der - holt, mir zu sü - ssem Er - schrecken, meiner See - -  
*from the harp,* *thrilling me with sweet tre - mor* *and my soul's* —

- le plötz - - - li - che Reg - ung;  
 — own se - - - cret re - - veal - ing;

und hier — die vol - le Ro - se streut, ge -  
*and see,* — *the full - blown rose her pet - - als*

*etwas zurückhaltend*

schüt - telt, all' ih-re Blät - ter vor - mei-ne Fü - sse!  
 scat - ters fall - ing a - round me in - sweet pro - fus - ion.

The first system features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part includes a right-hand section with triplets and a left-hand section with a melodic line. The tempo marking *etwas zurückhaltend* is present.

*etwas zurückhaltend*

*a tempo*  
*ppp dolcissimo*

The second system is a piano accompaniment system in grand staff. It begins with the tempo marking *a tempo* and the dynamic marking *ppp dolcissimo*. The right hand features chords and the left hand has a melodic line with triplets.

*ppp*

The third system continues the piano accompaniment in grand staff. It includes the dynamic marking *ppp* and features a right-hand section with chords and a left-hand section with a melodic line and triplets. Pedal markings are present.

*pppp*

The fourth system continues the piano accompaniment in grand staff. It includes the dynamic marking *pppp* and features a right-hand section with chords and a left-hand section with a melodic line and triplets. Pedal markings are present.

*verklingend*

The fifth system concludes the piano accompaniment in grand staff. It includes the dynamic marking *verklingend* and features a right-hand section with chords and a left-hand section with a melodic line and triplets. Pedal markings are present.

# Verborgeneheit.

## Secrecy.

Mässig und sehr innig.

12.

Lass, o Welt, o  
Tempt me not, o

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by the lyrics 'Lass, o Welt, o' and 'Tempt me not, o'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with dynamics markings of *p* and *pp*.

lass mich sein! lo - cket nicht mit Lie - bes - ga - ben,  
world, a - gain - lure me not with joys that per - ish,

The second system continues the vocal line with the lyrics 'lass mich sein!' and 'world, a - gain -' followed by 'lo - cket nicht mit Lie - bes - ga - ben,' and 'lure me not with joys that per - ish,'. The piano accompaniment continues with the same rhythmic pattern, featuring dynamic markings of *p* and *pp*.

lasst dies Herz al - lei - - ne ha - ben sei - ne Won - -  
let my heart, un - spo - - ken, cher - ish all its rap - -

The third system concludes the vocal line with the lyrics 'lasst dies Herz al - lei - - ne ha - ben sei - ne Won - -' and 'let my heart, un - spo - - ken, cher - ish all its rap - -'. The piano accompaniment continues with the same rhythmic pattern, featuring dynamic markings of *pp*.



*rit.* *a tempo*

ne, sei-ne Pein! Was ich trau-re, weiss ich nicht, —  
 - ture, all its pain. Un-known grief con-sumes my days, —

*rit.* *a tempo* *mf*

es ist un-be-kann-tes We-he; im-mer-dar durch  
 'tis with eyes all veiled by sor-row that, when dawns each

*f* *p*

Trä-nen se-he ich der Son-ne lie--bes Licht.  
 hope-less mor-row, on the glo-rious sun I gaze.

*pp*

*nach und nach belebter und leidenschaftlicher*

Oft bin ich mir kaum be-wusst —  
 On-ly dream-ing brings me rest —

*pp*

und die hel - le Freu - de zü - cket durch die Schwe - re,  
 on - ly then a ray — of glad - ness, sent from Hea - ven,

so mich drü - cket, won - nig - lich in mei - ner Brust.  
 cheers my sad - ness — lights the gloom with - in my breast.

*rit.*

*Tempo I.*

Lass, o Welt, o lass mich sein! lo - cket nicht mit Lie - bes - ga - ben,  
 Tempt me not, — o world, a - gain — lure me not with joys that per - ish,

lasst dies Herz al - lei - ne ha - ben sei - ne Won - - ne, sei - ne Pein!  
 let mine heart, un - spo - ken, cher - ish all its rap - - ture, all its pain.

*rit.*

Marie Boileau.



No. 3141 a.

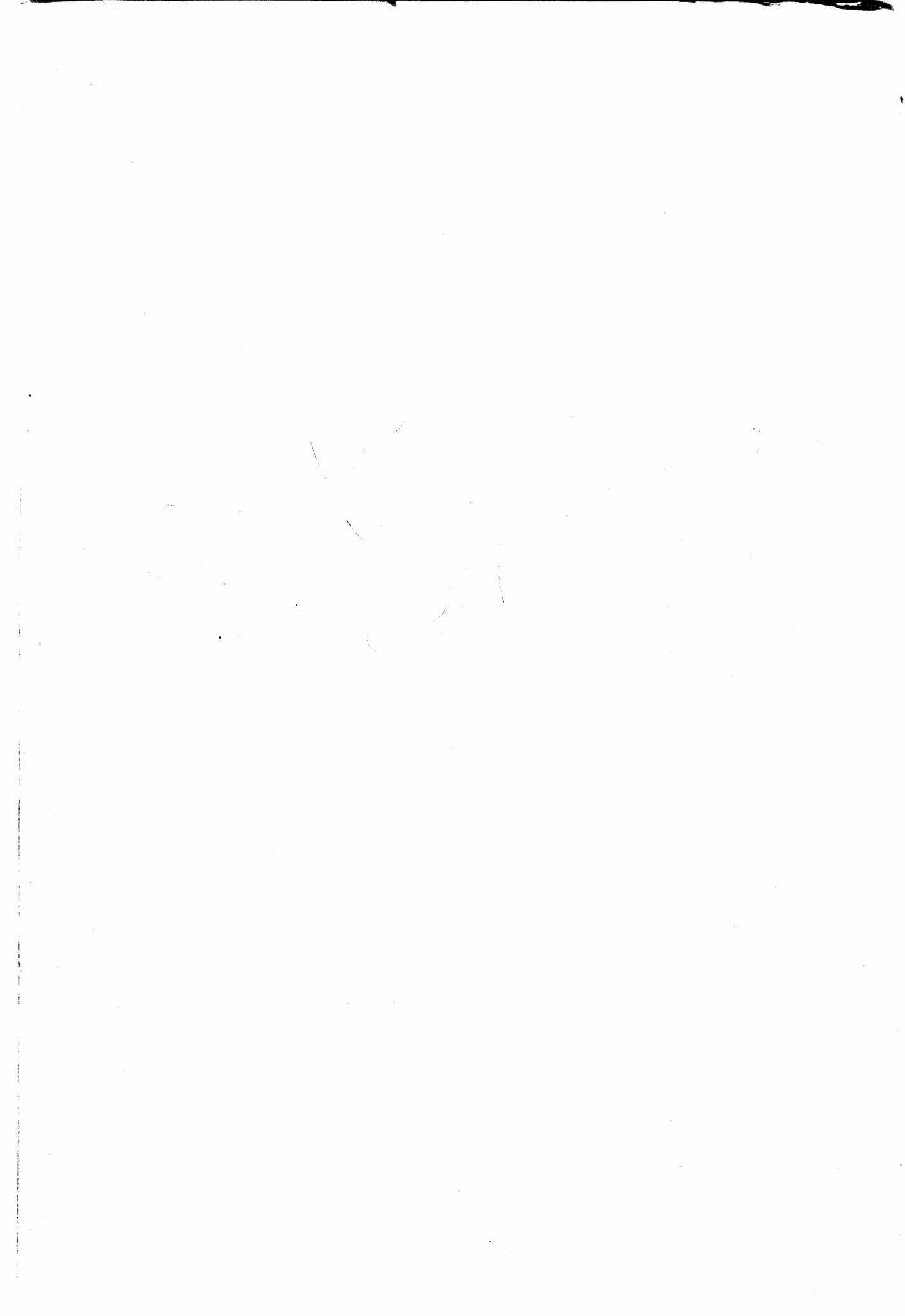
A large, highly decorative initial letter 'M' in a blackletter style, filled with intricate patterns and surrounded by elaborate floral and scrollwork flourishes. To its right, the word "LIEDER" is written in a similar blackletter font, also with decorative elements. A horizontal line with a repeating geometric pattern separates the initial from the rest of the word.

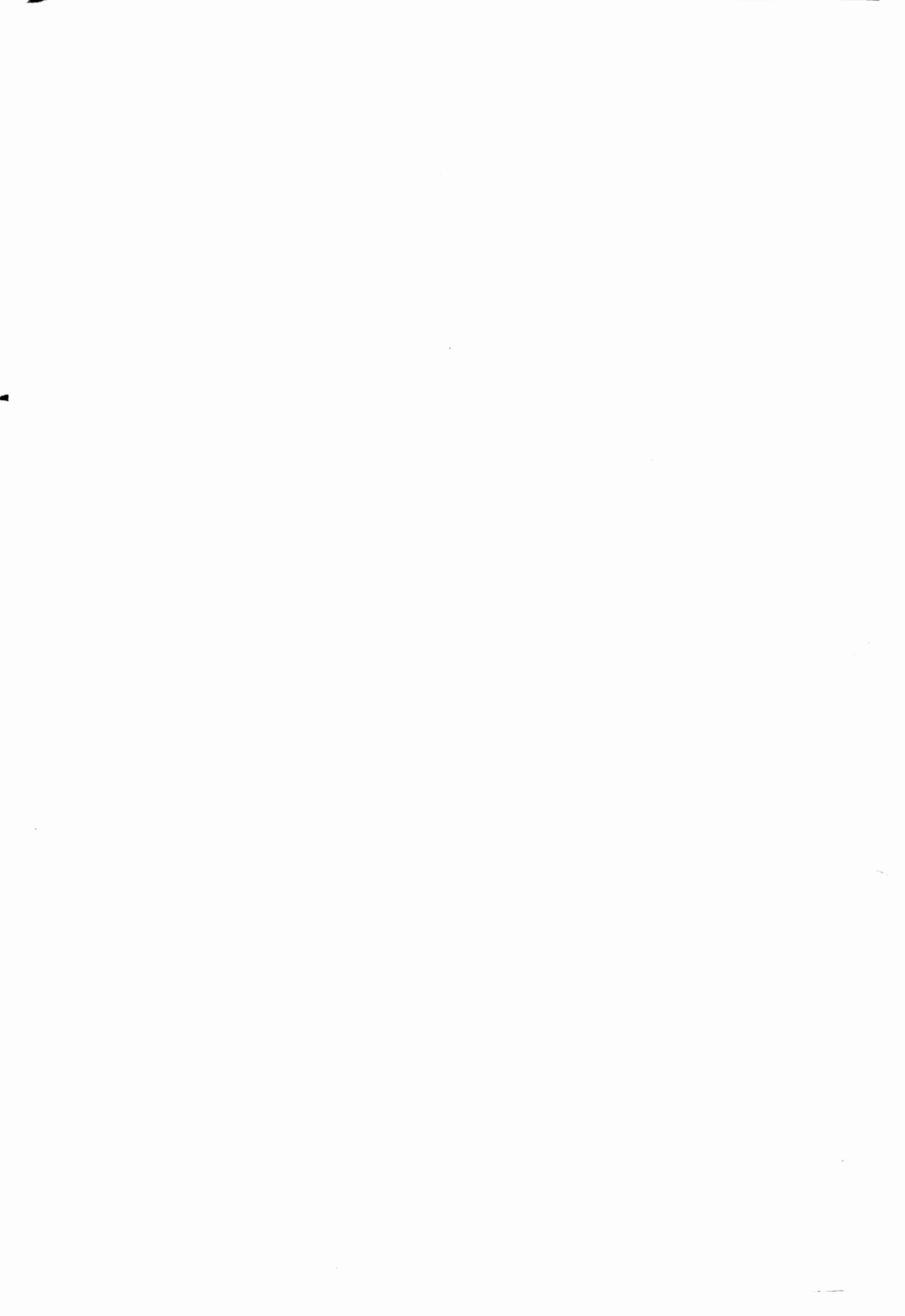
**M** **LIEDER**

**Mörrike-Lieder**

Band II.

Original-Ausgabe.







*Simon Moritz.*



**Gedichte**

von

**Eduard Mörike**

für

eine Singstimme und Klavier

von

**Hugo Wolf.**

*Eigentum des Verlegers.  
Aufführungsrecht vorbehalten.*

**LEIPZIG  
C. F. PETERS.**

Original-Ausgabe

8963.





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(English translation by Julia von Bose.)

# Im Frühling.

## In the spring-time.

Hugo Wolf.  
(Original-Ausgabe.)

Gemächlich. *p*

Singstimme.

13.

Pianoforte.

Hier lieg' ich auf dem Früh- - - lings-hü - gel:  
Here on a hill in spring - - - I'm ly - ing,

die Wol - ke wird mein Flü - gel, ein Vo - gel fliegt mir vor -  
on clouds my thoughts are fly - ing, a bird my flight doth pre -

*sehr ausdrucksvoll*  
*p*

*leidenschaftlich*

aus. Ach, sag' mir, all- ein - - zi - ge Lie - - -  
cede. Oh, loved one, say where art thou hid - - -

*f* *p* *f*

be, wo - du bleibst, dass ich bei dir ble - - - be!  
ing, for - I'd fain be - with thee a - bid - - - ing.

*p* *dim.*

*ruhig* *rit.*

Doch du und die Lüf - te, ihr — habt kein  
 But thou and the bree - zes no — house do

*pp* *rit.*

*a tempo*

Haus. Der Son - nen - blu - me  
 need. As sun - flow'rs to the

*a tempo* *p*

gleich steht mein Ge - mü - te of - fen, seh - - nend,  
 sun my - heart to thee un - fold - eth, long - - ing

*p*

*leidenschaftlich*

sich deh - - nend in Lie - - - - - ben und  
 and hop - - ing, when thee — — — — — it be -

*f* *ff*

*p wieder ruhiger*

Hof- - - - - fen. Früh- - ling, was bist du ge-  
hold- - - - - eth. Spring - time, say what is my

*ff* *p*

willt? wenn werd' ich ge - - stillt? —  
fate? how long must I wait? —

*dim.* *pp*

*leise*

Die Wol - - - - ke seh' ich  
I see — the clouds and

*pp* *pp sehr weich*

wan - - - - - deln und den Fluss, — es dringt —  
riv - - - - - er wend their way, — the sun —

der Son - - - - ne gold - ner Kuss mir tief bis ins Ge - blüt hin -  
doth send a gold - en ray that pier - ceth in my heart so

ein; *p* die Au - - - gen, wun - - - der - bar be - rauschet, tun, *pp*  
*deep;* my eyes, so wea - - - ry with much wondring; close

*sehr leise*  
als schliefen sie ein,  
in half conscious sleep.

*immer ppp*

nur noch das Ohr dem Ton der Bie - ne lau - - - - schet.  
and but my ear doth hear the bees now mur - - - - m'ring.

*ppp*

Ich  
My

*mf* *p*

den - ke dies — und den - ke das, — ich seh - - ne  
in - most thoughts — I can - not tell, — a long - ing

*pp* *sehr ausdrucksvoll*

mich, — und weiss nicht recht, nach was: — halb ist es  
vague — with - in my heart doth dwell: — half joy - ful

*mf*

Lust, — halb ist es Kla - ge; mein Herz, — o  
 'tis, — half sad this yearning; oh heart — dis -

*f* *p*

sa - ge, was webst du für Er - in - ner - ung in gol - den grü - ner  
 cern - ing! What mem' - ries sweet dost thou re - call when o'er the gold - green

*dim.* *pp*

Zwei - ge Däm - - - - - mer - ung?  
 branch - es dusk — — — — — doth fall?

*sehr breit und gedehnt* *pp*  
 Al - te un - nenn - ba - re Ta - - - ge!  
 Days that ne'er can be re - - turn - - ing!

*pp* *ddd*

## Agnes.

## Agnes.

Ziemlich langsam, schwermütig.

14.

*p*

Ro - sen - zeit! wie schnell vor - bei, schnell vor - bei bist du doch — ge -  
 Month of ros - es, past art thou, past art thou, all thy blos - soms

*pp*

gan - gen! Wär' mein Lieb' nur ble - ben treu, ble - ben treu,  
 scat - tered, had my lov - er kept his vow, kept his vow,

*f* *pp*

*mf* *pp*



soll - te mir nicht ban - - - gen.  
it would not have mat - - - tered.

Um die Ern - te wohl - ge - mut, wohl - ge - mut Schnit - te - rin - nen  
As the las - ses bind the corn, bind the corn, all are mer - ry

sin - - - gen. A - - - ber, ach! mir kran - kem Blut, mir  
mak - - - ing. I a - - lone, am quite for - lorn, am

kran - kem Blut, will nichts mehr ge - - - lin - - - gen.  
quite for - lorn, and my heart is - - - ach - - - ing.

*cresc.* - - - *pp*

*pp*

Schlei - che so durchs Wie - sen - tal,  
Oft - - en through the vale I steal,

so durchs Tal, als im Traum ver - lo - ren,  
vale I steal, dream of love re - qui - ted,

nach dem Berg, da tau - send - mal, tau - send - mal  
till at last I reach the hill, reach the hill,

*mf* *f* *p*

er mir Treu - ge - schwo - - - ren.  
where his troth - he pligh - - - ted.

*pp* *p.* *pp*

O - ben auf des Hü - gels Rand, ab - ge - wandt,  
On the hills edge then I stay, gaze a - way,—

weïn' ich bei der Lin - - de; an dem Hut mein  
long and soft - - ly cry - - ing; on my hat the

*pp*

Ro - - sen-band, von sei - - ner Hand, spie - let in dem  
rib - - bon gay, his gift one day, in the wind is

*pp* zögernd *a tempo*

zögernd *a tempo*

Win - - - - de.  
fly - - - - ing.

*pp* *dimin.*

# Auf einer Wanderung.

## On my wanderings.

Leicht bewegt.

15.

*p* *immer staccato*

*p*

In ein freund - li - ches Städt - chen tret' ich ein, ———  
 To a quaint lit - tle town one day I go, ———

*pp*

in den Stra - ssen liegt ro - ter A - bend - scheln. ———  
 where the set - ting sun casts a ro - sy glow. ———

*pp*

Aus ei - nem off - nen Fen - ster e - - hen,  
 What dul - cet strains the winds are bring - - ing

ü - ber den reich - sten Blu - men - flor hin - weg, hört man Gold - glo - cken -  
 from yon - der win - dow half con - cealed by flow'rs, as if bells - of pure

tö - - ne schwe - ben, und ei - ne Stim - me scheint ein  
 gold were ring - ing, and a sweet voice, like song of

*pp*

*p* Nach - - - ti - gal - len - chor, *glühend* dass die  
 night in - gales doth seem, all the

*ppp*

Blü - - ten be - ben, dass die Lüf - te le - ben,  
 blos - - soms thrill - ing, air with rap - ture fill - ing,  
 allmählich zunehmend

*f* *mf* *f*

dass in hö - he - rem Rot die Ro - - - sen leuch - ten  
 and with blush - es of deep - - er red the ros - es

*f* molto cresc.

vor.  
gleam.

*ff*

abnehmend

*f* *p* *mf*

*p* *mf* *p*

*dim.*

immer langsamer

*pp*

*rit.* Lang List.

*a tempo* *rit.*

— hielt ich stau - nend, lust - be - klom - men.  
- 'ning en - chan - ted, long I ling - ered.

*mf* *pp* *p rit.* *pp*

*flüsternd.*

Wie ich hi - naus vors  
till from the town, I

*ppp*

*poco rit.*

Tor ge - kom - men, ich weiss es wahr - - lich sel - - ber  
found, I a wan - dered, how I got there, I know not

*a tempo*

nicht. \_\_\_\_\_  
quite. \_\_\_\_\_

*pppp* *rit.*

*bedeutend langsamer*

Ach hier, — wie liegt die Welt so licht! — — — — — Der  
 Oh world, — how art thou bright to — night! — — — — — The

*p* ausdrucksvoll *pp*

Him-mel wogt in pur - pur - nem Ge - wüh - le, rück - wärts die  
 sky with wond - rous pur - ple fire is burn - ing, in gold - en

*pp*

Stadt in gold - nem Rauch; wie rauscht der Er - len - bach, wie rauscht im Grund die  
 haze the town doth lie; how swift the brook doth rush, the mill - wheels fast are

*mf* *p*

*beschleunigend*

Müh - le, ich bin wie trunken, irr' - - ge - führt, —  
 turn - ing, my head is swimming, joy — un - told! —

*cresc.* *f* *rit.*



*breit*

o Mu - - - se, du hast mein Herz be -  
 Oh god - - - dess, thou dost my heart en -

*ff* *breit* *dim.* *p*

*rit. Tempo I.*

rührt mit ei - nem Lie - - - bes - hauch!  
 fold in lov - ing ees - - - ta - sy.

*dolce* *rit.* *pp*

*pp*

*ppp*

*zögernd* *a tempo*

*pp ausdrucksvoll dim.* *ppp*

# Elfenlied.

## Elfin-song.

16.

*f* Bei Nacht im Dorf der Wäch-ter rief: „El - - fe!“ Ein *pp*  
 „E - lev'n o' clock“ the watch - man cries „hear me!“ A - -  
*f* schwer und gewichtig *pp* leicht und

ganz klei-nes Elf - chen im Wal - de schlief - wohl um die El - - fe!  
 sleep in the woods quite a wee elf lies - in fright up - - starts he.  
 schwebend *ritard.* *immer pp*

Mässig.

Und meint, es rief ihm aus dem Tal bei sei - nem  
 He knew not whence that loud sound came, he thought the

*poco rit.* *a tempo*  
 Na - men die Nach - ti - gall, o - der Sil - pe - lit hätt' ihm ge - ru - fen.  
 night - in - gale called his name, or that Sil - pe - lit might have re - quired him.

*poco rit.* *a tempo*

Reibt sich der Elf' die Au-gen aus, be-gibt sich vor sein Schnecken-  
*The lit - tle elf then rubs his eyes and from his couch he doth a -*

*ppp*

haus und ist als wie ein trun-ken Mann, sein Schläf-lein war nicht voll ge-  
*rise, he goes a - - bout quite drunk with sleep and hard - ly can his ba-lance*

*pp*

tan, und hum-pelt al-so, tip-pe, tapp, durchs Ha-sel-holz ins Tal hin-  
*keep, he wan-ders soft-ly on tip- - toe through brushwood to the vale be -*

ab, schlüpft an der Mau-er hin so dicht, da sitzt der Glüh-wurm Licht an  
*low, then gent-ly to a wall he creeps and at the glowworm there he*

Licht. \_\_\_\_\_  
*peeps.* \_\_\_\_\_  
 8 \_\_\_\_\_

„Was  
 „Their

*pp*  
*p*

sind das hel - le Fen - ster - lein? Da drin wird ei - ne Hoch - zeit sein: die  
*win - dows shine so clear and bright, it seems a wed - ding's there to - night: I -*  
 8 \_\_\_\_\_

*ppp*

Klei - nen sit - zen beim Mah - - - le, und trei - ben's in - dem  
*hear the chil - dren are sing - - - ing with mirth their voi - ces*

*ppp*

*bedeutend langsamer*

Saa - - - le. Da guck' ich wohl ein we - nig 'nein!  
*ring - - - ing. If I look in, what harm is done?"*  
 8 \_\_\_\_\_

*mf* *pp* *zögernd*

*f* *nicht eilen!* *p* *mässig* *sehr zart*

Pful, stösst den Kopf an harten Stein! El- fe,  
 Oh, his poorhead did strike a stone! Poor elf,

*schneller*  
*entschlossen* *sf* *p* *pp*

gelt, du hast ge- nug? Gu - - kuk! El - - - fe,  
 say, will that now do? Cuck - - oo! poor elf,

gelt, du hast ge- nug? Gu - - kuk!  
 say, will that now do? Cuck - - - oo!

Gu-kuk! Gu-kuk! Gu-kuk!  
 Cuck-oo! Cuck-oo! Cuck-oo!

*f*

# Der Gärtner.

## The gardener.

Leicht, grazios.

17.

*immer staccato*

*pp*

The piano introduction consists of three measures in 6/8 time, marked 'pp' and 'immer staccato'. The melody is in the right hand, and the bass line is in the left hand. The key signature is two sharps (D major).

*p*

Auf ih - - rem Leib - röss - - lein, so weiss wie der  
Up - on her white steed, down a green bow - er'd

The vocal line begins with a half note 'Auf' followed by a dotted quarter note 'ih - - rem'. The piano accompaniment continues with the same rhythmic pattern as the introduction.

Schnee, die schön - - - ste Prin - zes - - - sin reit't  
way, a prin - - - cess comes ri - - - ding - as

The vocal line continues with a half note 'Schnee,' followed by a dotted quarter note 'die'. The piano accompaniment continues with the same rhythmic pattern.

durch die Al - lee.  
fair as the May.

*mf*

Der Weg, den das Röss - - - lein hin -  
The sand that I strewed, where those

*pp*

tan - - - zet so hold,  
state - - - ly hoofs go - der Sand, den ich  
like gold in the

streu - - - te, er blin - - - ket wie Gold!  
sun - - - shine is brave - - - ly a - glow.

*mf*

Du ro - sen - farb's  
O rose col - ored

*pp*

Hüt - lein wohl auf und wohl ab, o wirf ei - ne  
hood - dan - cing up - dan - cing down - pray waft me in

Fe - der ver - stoh - len her - ab! Und willst du da -  
se - cret one plume for mine own. And wouldst thou as

ge - gen ei - ne Blü - te von mir, nimm  
guer - don one sweet blos - som from me, take

*rit.* *a tempo*

*rit.* *pp* *a tempo*



tau - - - send für ei - - - ne, nimm al - - - le da -  
 thou - - - sands\_ take all\_ for they bloom but for

*cresc.* *mf* *p*

für! Nimm tau - - - send für ei - - - ne, nimm  
 thee. Take thou - - - sands\_ take all\_ for they

*f* *pp*

*rit.* *a tempo*  
 al - - le da - für! \_\_\_\_\_  
 bloom but for thee. — Marie Boileau.

*a tempo*  
*rit.* *p* *pp*

*ppp*

# Citronenfalter im April.

## Butterfly in April.

Zart, nicht schnell.

*p*

Grausa-me Früh - lings -  
Oh cruel sun that's

18.

*pp*

durchweg *pp*

son - ne,  
shin - ing;

du weckst mich vor - der Zeit,  
why art thou so un - kind,

dem nur in Mai - en -  
for joys of May I'm

won - ne die zar - te Kost ge - deiht!  
pin - ing, no food can I now find.

Ist nicht ein lie - bes Mäd - chen hier,  
If but a maid - en I could find, who'd off - er

*pp*

Ro - sen - lip - pe mir ein Tröpfchen Ho - nig beut,  
 me her lips so kind, I'd suck sweet hon - ey there,

*immer ein wenig zurückhaltend.*

so muss ich jäm - merlich ver - gehn, und wird der Mai mich nimmer sehn in  
 but I must die, oh sad to say, and shall not live to sport in May in

*pp*

*Tempo I.* *poco rit.*

mei - nem gel - ben Kleid, in mei - nem gel - ben  
 yel - low robes so fair, in yel - low robes so

*dolce* *dim. poco rit.*

Kleid.  
 fair.  
*a tempo*

*pp* *p* *pp* *ppp*

## Um Mitternacht.

At midnight.

(Orig. Cis moll.)

Sehr ruhige Bewegung. *p*

19.

Ge - las - sen stieg die  
The night did come with

Nacht — ans Land, lehnt träu - mend an der Ber - - ge Wand, — ihr  
calm — se - rene, — and mu - sing 'gainst the hills — did lean, — her

Au - - ge sieht — die gold' - - ne Wa - ge nun der  
eye — the gold - - en scales — of time doth see in

Zeit — in glei - chen Scha - len stil - le ruhn; —  
e - - qual ba - lance hang im - - mo - va - bly; —

und ke - - cker rau - schen die  
and bold - - er now do the

Quel - - len her - vor, sie sin - - gen der Mut - - ter, der  
waves rush a - long, they sing to their mo - - ther, the

Nacht, ins Ohr vom Ta - - ge,  
night that song of days gone,

vom heu - te ge - we - se - nen Ta - - ge.  
the song of the day just now end - - ed.

Das ur - alt al - te Schlum - mer - lied, — sie  
*She bare - ly heeds that song — so old, — that*

ach - tet's nicht, sie ist — es müd'; — ihr klingt des Him - mels Bläu -  
*she has heard such times — un - told; — to her the hea - ven's a -*

- e sü - sser noch, — der flücht' - - gen Stun - den —  
*- zure sounds more fair, — the e - - qual yoke each —*

gleich ge - schwung'nes Joch. —  
*fleet - ing hour doth bear. —*

Doch im - mer be - hal - ten die Quel - len das Wort, — es  
The wave - lets not heed - ing do ne'er si - lence keep, — and

*mf* *p* *pp*

sin - gen die Was - ser im Schla - fe noch fort — vom Ta - - ge,  
soft - ly the wat - ers e'en sing in their sleep — of days gone,

*mf* *p* *pp*

vom heu - te ge - we - se - nen Ta - - ge.  
the song of the day just now end - - ed.

*ppp*

*immer leiser*

*ersterbend*

# Auf eine Christblume.

## To a Christmas-rose.

## I.

Mässig langsam.

20.

*p*

Toch-ter des Wald's, du Li - li-en-ver-wan-dte, so lang von  
 Maid of the woods, so li - ly-white to gaze on, how oft - en

*pp*

mir ge-such-te, un - be-kann-te, im frem - den Kirchhof, öd' und  
 have I sought thee, thou un-known one, now in this churchyard cold and

win-terlich, zum er - sten Mal, o schö - ne, find' ich dich!  
 strange to me, for the first - time, thou fair one, find I thee.

*ppp*

*zart anschwellend*

*leise*

Von welcher Hand ge - pflegt du hier er - blühtest,  
 Who fostered thee from harm - thy blossoms keeping,  
 Etwas langsamer

*mf* *pp* *pp*

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with a piano (p) dynamic. The second system includes a piano-pianissimo (pp) dynamic. The third system features a pianissimo-pianissimo (ppp) dynamic and a marking 'zart anschwellend' (softly swelling). The fourth system starts with a 'leise' (soft) marking and includes dynamics of mezzo-forte (mf) and piano-pianissimo (pp). The piano accompaniment includes various textures, such as chords and moving lines in both hands, with some passages marked with 'x' in the original score.



ich weiss es nicht, noch wes - sen Grab du hü - test; ist es ein Jüng - ling,  
I know not, nor who 'neath - this grave is sleeping; youngman or maid - en,

*pp*

so geschah ihm Heil, ist's ei - ne Jung - frau, lieb - lich fiel ihr Teil.  
who - so - e'er they be, blest and at peace they lie, - watched over by thee.

*pp* *ppp*

*immer leise*

Im nächt'gen Hain, von Schneelicht ü - ber - brei - tet, wo fromm das Reh an dir vor -  
*pp* In sombre glades, where cold the snowdoth glist - en, and where the deer doth graze, I

*p zart*

ü - - ber wei - - det, bei der Ka - pel - le, am krystall' - nen Teich,  
sought thee oft - - en, I sought thee by the cha - pel, near the lake,

Im Hauptzeitmasse.  
ausdrucksvoll

dort sucht' ich dei-ner Hel - mat Zau - berreich. Schön bist du,  
and thought, that there thy fair - y home wouldst make. Fair art thou,

Kind des Mon - des, nicht der Son - ne, dir wä-re töd-lich and' - rer Blu - men  
from the moon - thy life's blood drinking, I see thee from the sun's - fierce bright rays

Won - ne, dich nährt, den keuschen Leib voll Reif und Duft, himm - li-scher  
shrinking, the food that needs thy bo - dy white and fair is that rare

Käl-te bal - sam - sü - sse Luft.  
fragrance sweet of pure cold air.

*etwas langsamer und sehr ruhig*

In dei-nes Bu-sens gold - ner Fül - le grün - det ein Wohl-ge-ruch, der  
 With-in thy bosom's gold - en full - ness hid - - ing a faint and fra-grant

*p zart und ausdrucksvoll*

sich nur kaum verkün-det; so duf - te-te, be-rührt von En - gelshand,  
 perfume is a - bid-ing; thus fragrant were, with an-gel's breath of yore,

*pp mf pp*

der be-ne-dei-ten Mut - ter Braut - gewand. Dich wür - den,  
 the bridal robes the bles - sed Mo - ther wore. As sym - bol

*zart p*

mah - - nend an das hell' - ge Lei - - - den,  
 of that suf - fring great and ho - - - ly

*cresc.*

*zart*

fünf Pur-purtropfen schön und ein-zig kleiden: Doch kind - lichzierst du,  
*five drops of purple sure-ly would become thee: But child - likedost thou,*

*pp*

um die Weih-nachtszeit, lichtgrün mit ei-nem Hauch deinweissesKleid.  
*e'en on Christ-mas morn, thy raiment white with fair - est greena-dorn.*

*ppp*

*pp geheimnisvoll*

Der El - fe, der in mit-ternächtger Stun-de zum Tan-ze geht im lich-  
*The smallelf, that at midnight hour flits gai-ly to dance with o - thers in*

*pp*

- terhel - len Grun - de,  
 - the moon - lit val - ley,

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It contains the lyrics '- terhel - len Grun - de,' and '- the moon - lit val - ley,'. The middle and bottom staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a complex, rhythmic accompaniment with many sixteenth notes and slurs.

vor deiner mystischen Glo - ri - e steht er scheu, neu - glerig still von  
 be - fore thy mysti - cal glo - ry he long doth stay, wond'ring doth gaze from

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It contains the lyrics 'vor deiner mystischen Glo - ri - e steht er scheu, neu - glerig still von' and 'be - fore thy mysti - cal glo - ry he long doth stay, wond'ring doth gaze from'. A triplet of eighth notes is marked with a '3' above it. The middle and bottom staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part continues with a complex, rhythmic accompaniment.

fern, und huscht vor - bei.  
 far, and flits a - way.

sich verlierend rit. pppp

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It contains the lyrics 'fern, und huscht vor - bei.' and 'far, and flits a - way.'. The middle and bottom staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part continues with a complex, rhythmic accompaniment. The system concludes with the instruction 'sich verlierend rit. pppp'.

# Auf eine Christblume.

## To a Christmas-rose.

## II.

Ziemlich langsam.

21. *pp*

Im Win-ter-bo-den schläft ein Blu-menkeim; der  
*A flow-er chaste doth sleep be-neath the snow; the*

*sehr zart, durchweg pp*

Schmetterling, der einst um Busch und Hü-gel in Früh-lings-  
*but-ter-fly through bal-my spring nights fly-ing, on vel-vel*

näch-ten wiegt den sammt'-nen Flü-gel, nie soll er  
*wings its new-born strength e'en try-ing, neer shall the*

ko-sten dei-nen Ho-nig-seim.  
*sweetness of thy ho-ney know.*

Wer a-ber weiss, ob nicht sein zar-ter Geist, wenn je - de  
 May it not be, when summer's grace is fled, and thou dost

Zier des Som - mers hin - ge - sun - ken, dereinst, von deinem  
 bloom in all thy wond'rous beau - ty, un - seen by me his

lei - sen Duf-te trun - ken, mir un-sicht - bar, dich blü - - hen-de um -  
 spi - rit hovers round thee, filled with the fragrant sweet - ness thou dost

*rit.*

*a tempo*

kreist? shed?

*a tempo* *ersterbend*

# Seufzer.

A sigh.

(Crux fidelis.)

Jesu benigne!  
 A cujus igne  
 Opto flagrare  
 Et te amare:  
 Cur non flagravi?  
 Cur non amavi  
 Te, Jesu Christe?  
 — O frigus triste!

(Aus der Passionshymne des Fortunatus.)

(Orig. E moll.)

Langsam und schmerzlich.

22.

*sehr innig*

Dein Lie - bes - feu - er, ach Herr! wie teu - er wollt'  
 Thy love so ho - ly, oh Lord! how sure - ly I



— ich es he - gen, wollt' — ich es pfe - gen!  
 — meant to cher - ish and — ne'er let per - ish!

*p* Hab's nicht ge - he - - get und nicht ge - pfe - get, bin tot im *f*  
 I let it per - - ish nor did it cher - ish, my heart must

Her - zen, — o Höl - len - schmer - zen!  
 dead — be — and hell doth claim — me.

## Auf ein altes Bild.

On gazing at an old painting.

Langsam. sehr zart

23. *pp*

In  
Here

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter rest, and then a half note 'In' on a high pitch, which is repeated as 'Here' on a lower pitch. The piano accompaniment is in 4/4 time, starting with a piano (*pp*) dynamic. It features a melody in the right hand and a bass line in the left hand, both in a key signature of three sharps (F#, C#, G#).

grü - ner Land - schaft Som - mer - flor, bei küh - lem Was - ser,  
where the reeds and rush - es grow, and lim - pid wat - ers

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'grü - ner Land - schaft Som - mer - flor, bei küh - lem Was - ser, where the reeds and rush - es grow, and lim - pid wat - ers'. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

Schilf und Rohr, - schau, wie das Knäb - lein Sün - de - los frei -  
gent - ly flow, - see, how the child, from sin - quite free, is

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Schilf und Rohr, - schau, wie das Knäb - lein Sün - de - los frei - gent - ly flow, - see, how the child, from sin - quite free, is'. The piano accompaniment continues with the same melodic and harmonic structure as the previous systems.

spie - let auf der Jung - frau Schoss!  
 play - ing on the vir - gin's knee.

*mf*

Und dort im Wal - de won - ne - sam,  
 And close by in the woods so green,

*pp* *mf*

ach, grü - net schon des Kreu - zes Stamm!  
 lo, there the grow - ing cross is seen!

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

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

## In der Frühe.

In the early morning.

Sehr getragen und schwer.

24.

Kein Schlaf noch kühlt das Au - ge mir,  
No sleep hath cooled my fev - ered brow,

dort ge - het schon der Tag her - für an mei - nem Kam - mer - fen - ster.  
al - rea - dy light can I see now and day is dawn - ing yon - der.

Es wü - het mein ver - stö - rer Sinn noch zwi - schen  
I toss a - bout un - ea - si - ly and doubts tor -

Zweifeln her und hin und schaf - fet Nacht - ge - spen - ster.  
ment and tor - ture me and cause my mind - to wan - der.

*innig und zart*  
*p*

Äng - st'ge, quä - le dich nicht län - ger, mei - ne See - le!  
Fear not, fret no more my soul and cease to sor - row!

*pp sehr weich*

*p*

Freu' dich! Schon sind da und dor - ten  
ticurk - en! morn - ing - bells are ring - ing,

*mf* *p* *pp*

*pp*

Mor - gen - glo - cken wach - ge -  
bles - sèd peace and glad - ness

*pp*

wor - - - den.  
bring - - - ing.

*allmählich verklingend* *pppp*



EDITION PETERS

No. 3142 a.



WOLFF

Mörrike-Lieder

Band III.

Original-Ausgabe.







Gedichte

von

Eduard Mörike

für

eine Singstimme und Klavier

von

Hugo Wolf.

Eigentum des Verlegers.

Aufführungsrecht vorbehalten.

LEIPZIG  
C. F. PETERS.

# Band III.

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(English translation by Julia von Bose.)

# Schlafendes Jesuskind.

## Sleeping Christchild.

(Gemalt von Franc. Albani.)

Hugo Wolf.  
(Original-Ausgabe.)

Sehr getragen und weihevoll.

Singstimme.

25.

Pianoforte.

The first system of the score shows the vocal line (Singstimme) and the piano accompaniment (Pianoforte). The vocal line is a single note (a whole rest) on a treble clef staff. The piano accompaniment is in 4/2 time, starting with a piano (*ppp*) dynamic. It features a melody in the right hand and a harmonic accompaniment in the left hand.

*leise*

Sohn der Jung-frau, Him - mels-kind! am Bo - den auf dem Holz - der  
 Bles - sèd Vir - gin's heav'n - ly child! how calm - ly on the wood - of

The second system continues the vocal line and piano accompaniment. The vocal line is marked *leise* and includes a triplet of eighth notes. The piano accompaniment continues with a steady harmonic accompaniment.

Schmer - zen ein - ge - schla - fen, das der from - me Mei - ster  
 an - guish dost thou slum - ber, that the fer - vent ma - ster

The third system continues the vocal line and piano accompaniment. The vocal line includes a sharp sign (#) above a note. The piano accompaniment continues with a steady harmonic accompaniment.

sinn - voll spie - lend dei - nen leich - - - ten Träu - men un - ter -  
 mu - sing, gave thee as a fit - - - ting pil - low for thy

leg - te;  
 dreamings; *sehr ausdrucksvoll* Blu - me du, noch in der  
 flow' - ret thou, e'en in the

Knos - - pe däm - mernd ein - - ge - hüllt die Herr - lich - keit des  
 bud - en - fold - ed bear - - est thou the glo - ry of the

*sehr innig*  
 Va - ters!  
 Fa - ther. *p* *mf* O wer se - hen könn - te,  
 If one could but pic - ture

wel - - che Bil - der hin - ter die - ser Stir - - ne, die - sen  
all the won - drous vi - sions seen be - hind that brow, those

*pp*

*zart*  
schwar - zen Wim - pern, sich in san - tem Wech - sel ma - - len!  
long dark lash - es, chang - - ing oft in sweet suc - ces - - sion.

*pp* *ppp*

*pp*

*pp wie in tiefes Sinnen verloren*  
Sohn der Jung - frau, Him - mels - kind!  
Bles - sed Vir - gin's heav'n - ly child!

*ppp* *pppp*

# Karwoche.

## Holy week.

Langsam.

26.

O Wo - che, Zeu - gin hei - li - ger Be - schwer - de!  
O wit - ness, ho - ly week, of so much sor - row!

*p*

*dim.*

du stimmst so ernst zu die - - ser Früh - lings - won - ne, du brei -  
what sol - emn thoughts thou wak - - en'st in the springtime, thou spread -

*pp*

- test im ver - jü - ng - ten Strahl der Son - ne des Kreu - zes Schat - - ten auf die  
- est in the light of new - born sun - shine up - on the earth - - so fair the

*pp*

*immer pp*

lich - - te Er - de, und sen - - kest schwei - - gend del - ne  
cross - es' sha - dow; as with - - a shroud, - - thou cloth'st the

*p*

*sehr zart*

Flö - re nie - der;                      der Früh - ling darf in - des - sen im - mer kei - men, das  
*earth with sad - ness,                      mean - while — the spring con - tin - ues still its bloom - ing, the*

*pp*                      *dolcissimo*

Veil - chen duf - tet un - ter Blü - ten - bäu - - men und al - le Vög - lein sin -  
*vi - o - lets the air are sweet per - fum - - ing and all the birds their voi -*

- gen Ju - bel - lie - der.  
*- ces raise in glad - ness.*

*pp zart und weich*

*p*

O schweigt, ihr Vög - lein auf den grü - nen Au - en!                      es hal - len rings die dum - pfen  
*Oh cease, ye birds that sing in earth's new ver - dure,                      for all a - round the muff - led*

Glo-cken-klän-ge, die En - - gel sin-gen lei - se Grab-ge-sän-ge; o still,  
bells are ring-ing and all the an-gels dir - ges soft are sing-ing; oh birds,

*noch etwas langsamer*

Ihr Vöglein hoch im Him-mel-blau-en!  
be si-lent, high in hea-ven's a - zure!

Ihr Veilchen kränzt heut kei-ne  
No maid-en's hair this day ye'll

*zart und ausdrucksvoll*

Lo-ckenhaa-re,  
be a-dorn-ing,

euch pflückt mein from-mes Kind zum dunklen Strausse,  
to pluck you, vi - o - lets, my child now bendeth,

ihr wandert mit zum Mut-ter-got-tes-hau-se,  
as to the sa-cred house her way she wend-eth,

da sollt ihr wel-ken auf des Herrn Al-ta -  
to wi-ther there in to-ken of her mourn-



Tempo I.

- - re. Ach dort, von Trau-er-me-lo - die - - en  
 - - ing. Ah there, where mournful dir-ges round her

trun-ken und süß be - täubt von schwe - - ren Weih - - rauch-düf - ten,  
 ho - ver, by in - cense stunned, as in a trance she walk - eth,

*dim.* *pp*

sucht sie den Bräu - ti - gam in To - - des - grüf - ten, und Lieb' und Früh -  
 her life - less lo - ver in the tomb she seek - eth, and love and spring -

*pp*

- - ling, al - - les ist ver - sun - - ken!  
 - - time, ev - - 'ry thing is o - - - ver.

# Zum neuen Jahr.

## New year's song.

### Kirchengesang.

Mässig, (nicht eilen).

27.

*dolcissimo*

*p*

Wie heim - li - cher Wei - se ein En - ge - lein lei - se mit  
 As an - gels de - scend - ing, their way earth - ward wend - ing, on

ro - si - gen Fü - ssen die Er - de be - tritt, so nah - te der Mor - gen.  
 feet fair and ro - sy their course do pur - sue, thus daw - ned the morn - ing.

*mf*

Jauchzt ihm, ihr From - men, ein hei - - lig Will - kom - men, ein  
 Shout, all ye low - ly, a wel - come so ho - - ly, a

*f*

hei - lig Will - kom - men! Herz, jauch - ze du mit!  
 wel - come so ho - ly! heart be thou glad too!

*rit.* *a tempo*

*sf rit.* *sf* *ff*

*ein wenig ruhiger**p*

In Ihm ————— sei's be - gon - nen, der Mon - de und  
Oh may ————— all our work be in His name al -

Son - nen an blau - en Ge - zel - ten des Him - mels be -  
migh - ty who caus - eth the sun in the hea - vens to

*sehr innig*

wegt. Du, Va - ter, du ra - - - te!  
shine. Oh Fa - ther, ad - vise us!

*belebter*

len - - - ke du und wen - - - de!  
lead ——— thou us and guide us!

*Tempo I.*  
*p*

Herr! dir in die Hän - de sei An - -  
Lord, e'en in thy keep - ing are wak - -

*p* *cresc.*

- - fang und En - - - de, sei al - - - les, sei  
- - ing and sleep - - - ing, for all, e - ven

*überströmend* *ritard.*

*f*

- - - a tempo

al - - - les ge - legt!  
all - - - things are thine.

*ff* *p dolce*

*dim.* *pp* *rit.* *ppp*

# Gebet. Prayer.

28. *Getragen.*

The piano introduction is in 2/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).

*fromm und innig*

Herr! — schi - cke  
Lord, — send what

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features chords and a bass line. Dynamics include *f* (forte), *ff* (fortissimo), *p* (piano), and *pp* (pianissimo).

was du willst, ein Lie - bes o - der Lei - des; ich bin ver -  
Thou deem'st best — be it or joy or griev - ing; I wait Thy

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. Dynamics include *f* (forte) and *pp* (pianissimo).

gnügt, dass bei - - - des aus dei - nen Hän - den quillt. Wol - lest mit  
will, be - liev - - - ing, that both Thy love at - test. Not with - out

The vocal line concludes with the lyrics. The piano accompaniment features sustained chords. Dynamics include *f* (forte) and *pp* (pianissimo).

Freu - den und wol - lest mit Lei - den mich nicht ü - ber -  
 mea - sure give sad - ness or plea - - sure all - - mer - ci - ful

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes dynamic markings: *mf*, *sf*, and *p*.

schüt-ten! Doch in der Mit - ten doch in der  
 Fa - ther! For mid - way ra - ther for mid - way

The second system continues the vocal and piano parts. The piano accompaniment is marked *pp* and includes the instruction *zart und ausdrucksvoll*.

Mit - ten liegt hol - des Be - schei - - - den.  
 ra - ther, lies heart's ease' pure trea - - - sure.  
 (Marie Boileau.)

The third system shows the vocal line and piano accompaniment. The piano part includes a *dim.* marking.

The fourth system consists of piano accompaniment in grand staff, starting with a *ppp* dynamic marking and ending with a fermata.

# An den Schlaf.

## Song to sleep.

Somme levis! Quamquam certissima mortis imago,  
 Consortem cupio te tamen esse tori.  
 Alma quies, optata, veni! Nam sic sine vita  
 Vivere, quam suave est, sic sine morte mori!  
 Meibom.

Sehr ruhig.

29. *pp*

The piano introduction consists of two staves (treble and bass clef) in a key signature of three flats (B-flat major/D-flat minor) and a common time signature. The music is marked 'pp' (pianissimo) and 'Sehr ruhig' (very calm). It features a slow, flowing melody in the right hand and a supporting bass line in the left hand, with some chromatic movement.

*leise*

Schlaf! sü - sser Schlaf! ob - wohl dem Tod, wie du, nichts  
 Sleep! sweet - est sleep! the fore - taste of e - tern - i -

The first system of the vocal score shows the vocal line and piano accompaniment. The vocal line is marked 'leise' (softly) and includes the lyrics 'Schlaf! sü - sser Schlaf! ob - wohl dem Tod, wie du, nichts'. The piano accompaniment continues from the introduction, with the right hand playing a melodic line and the left hand providing harmonic support.

gleich, auf die - sem La - ger doch will - kom - men heiss? ich dich!  
 ty, - un - to this couch of mine I glad - ly wel - - come thee!

*mf* *dim.*

The second system of the vocal score shows the vocal line and piano accompaniment. The vocal line includes the lyrics 'gleich, auf die - sem La - ger doch will - kom - men heiss? ich dich!'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamics markings 'mf' (mezzo-forte) and 'dim.' (diminuendo).



denn oh - ne Le - ben so, wie lieb -  
for thus re - - - moved from life, how sweet

*dolce* *pp* *pp weich*

- lich lebt es sich! so weit vom Ster -  
a - live to be, when death seems but

*f* *p* *f* *p*

- ben, ach, wie stirbt es sich so leicht!  
a dream, how ea - - - sy 'tis to die!

*f* *p* *dim.*

*pp* *ppp*

## Neue Liebe.

New love.

Langsam und mit der innigsten Empfindung.

Kann auch ein Mensch des  
Can mor-tals two up -

30.

*p sehr ausdrucksvoll**pp*

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a prominent bass line with chords and moving lines in both hands.

an - dern auf der Er - de ganz, wie er möch - te, sein?  
on this earth by per-fect love e - ver quite be bound?

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with a similar texture, featuring sustained chords and moving lines.

In lan-ger Nacht be - dacht' ich mir's, und muss-te  
I said, as in the night I mused, that ne - ver*zart**pp*

Musical score for the third system, including vocal line and piano accompaniment. The piano part features a triplet in the vocal line and sustained chords in the piano accompaniment.

sa - gen, nein!  
will be found.*leidenschaftlich*So kann ich nie-mands hei -  
To no one can I then -

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part features a dynamic range from *p* to *pp* and includes a section marked *leidenschaftlich* (passionately).

- ssen auf der Er - de, und nie - mand wä - - re mein?  
 - e'er be - long - ing, no one be - long - - to me?

*f* *f* *ff* *rit.* *p*

*a tempo*

Aus Fin - ster - nis - sen hell in mir auf - zückt ein Freu - den -  
 From out the dark - ness e'en a flash of light and joy I

*a tempo*

*pp* *cresc.* *f*

*sehr innig*

schein:  
 see:

sollt' ich mit Gott nicht können sein, so wie ich  
 can - not my God be - long to me, as I should

*ff* *p sehr ausdrucksvoll*

mö - che, Mein und Dein? Was hiel - te mich, dass ich's nicht  
 wish his own to be? Thus to my heart, the ques - tion

*pp*

*p* heu - te wer - de?  
*quick comes throng-ing,*

*pp* Ein sü - sses Schre - cken geht durch  
*a thrill of sweet - est rap - ture*

*zart*  
*pp*

mein Ge - bein!  
*steals o'er me,*

mich wun - - - dert, dass es mir ein Wun -  
*why should I not this ve - ry day*

*f*

- der woll - te sein, Gott selbst zu ei - gen ha - ben auf der Er - de!  
*God's own child be, God e'en him-self be quite to me be - long - ing.*

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

*feierlich, gemessen*

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

# Wo find' ich Trost.

## Where shall I find comfort.

Langsam und sehr ausdrucksvoll.

31.

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a harmonic accompaniment. Dynamics include *f* (forte) and *f* (forte).

Ei - ne Lie - be kenn' ich, die ist treu,  
 There's a love I know, that is so true,

The first vocal line is on a single staff. The piano accompaniment is on two staves. Dynamics include *p* (piano).

war ge - treu, so lang — ich sie ge - fun - den, hat mit tie - fem Seuf -  
 e'er was true since first — I did be - hold it, rea - dy with for - give -

The second vocal line is on a single staff. The piano accompaniment is on two staves. Dynamics include *p* (piano).

- - zen im - mer neu, stets ver - söhn - lich, sich mit mir ver -  
 - - ness e - ver new, in its arms I gent - ly was en -

The third vocal line is on a single staff. The piano accompaniment is on two staves.

bun - den. Wel - che einst mit himm - - - li - schem Ge - dul - den  
fold - ed. Once the crown of pain in pa - ti - ence wear - ing,

bit - ter - bit - tern To - - des - tro - pfen trank, hing am Kreuz und  
love the bit - ter cup of death did drink, on the cru - - el

büss - te mein Ver - schul - - den, bis es in ein Meer -  
cross my sin all bear - - ing, till in sweet - est mer -

- von Gna - de sank.  
- cy it did sink. *sehr ausdrucksvoll*

*drängend*

Und was ist's nun, dass ich trau - rig bin, dass ich angst-voll mich am Bo-den win-de?  
 Where-fore is my heart with grief still rent, that up - on the ground I writhe in anguish?

*Tempo I.*

Fra-ge: Hü-ter, ist die Nacht bald hin?  
 Asking: Watchman is the night soon spent?

Und: was ret - tet mich von Tod und Sün-de?  
 And: how long in sin must yet I languish?

Ar - ges Her - ze! Ja ge - steh' es nur, du hast wie - der bö - -  
 Heart so doubt - ing, thou dost know too well, that with e - - vil thoughts

- se Lust em - pfan - gen; from - mer Lie - - be, from - mer Treu - e Spur,  
 - thy soul was burn - ing; pure af - fec - - tion can - not in thee dwell,

ach, das ist auf lan - - ge nun ver - gan - gen.  
 and, in vain, for what — is lost thou'rt yearning. *sehr ausdrucksvoll*

Ja, das ist's auch, dass ich trau - rig bin, dass ich  
 There - fore is my heart with grief still rent, and up -



*drängend*

*Tempo I.*

angstvoll mich am Bo-den win-de!  
*on the ground I writhe in anguish.*

Hü-ter, hü-ter, ist die  
*Watchman, watchman is the*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a minor key, marked *drängend*. The piano accompaniment starts with a *cresc.* (crescendo) marking and includes a *ff* (fortissimo) dynamic marking. The piano part consists of chords and moving lines in both hands, with some triplet figures.

Nacht bald hin?  
*night soon spent?*

Und was ret-tet mich  
*And how long in sin*

von Tod und Sün-de?  
*must yet I languish?*

The second system continues the vocal and piano parts. The vocal line has three phrases corresponding to the lyrics. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with dynamic markings of *mf* (mezzo-forte) and *dim.* (diminuendo). There are also *p* (piano) and *ff* (fortissimo) markings. The piano part includes triplet figures and a *ff* section at the end of the system.

*mf dim.*

*p*

*ff*

The third system is primarily piano accompaniment. It features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamics include *mf*, *dim.*, *p*, and *ff*. The system concludes with a *ff* section.

*f*

*p*

*pp*

*dim.*

*ppp*

The fourth system continues the piano accompaniment. It features a melodic line in the right hand and a rhythmic line in the left hand. Dynamics include *f*, *p*, *pp*, *dim.*, and *ppp*. The system concludes with a *ppp* section and a triplet figure.

# An die Geliebte.

To the beloved one.

Sehr langsam.

32.

*pp*

*p*

Wenn ich, von del - nem An - schau'n  
 When e'er I gaze, be - lov - - ed,

tief ge-stillt, mich stumm an del - nem hell' - - gen Wert ver-gnü - ge,  
 on thy face, there comes o'er me a pure and ho - ly feel - ing,

dann hör' ich recht die lei - sen A - tem - zü - -  
 as if the an - - gel's breath were o'er me steal -

*pp*

ge des En - - gels, wel - cher sich in dir ver - hüllt. —  
 ing, that did en - dow thee with such won - drous grace. —

Und ein er -  
 And ga - - zing

*ausdrucksvoll*

staunt, ein fra - gend Lächeln quillt — auf mei - nem Mund, ob mich kein  
 at thee, all my long - ing stilled, — I ask my - self, is this no

*zart*  
 Traum be - trü - ge, dass nun in dir, zu e - - wi - ger Ge -  
 dream de - ceiv - ing, that in thee I may al - - ways be per -

*pp* *f* *ff*

nü - ge, mein kühnster Wunsch, mein einz'-ger sich er - füllt? Von  
*ceiv - ing my bold - est wish, my on - ly one ful - filled? From*

Tie - fe dann zu Tie - fen stürzt mein Sinn, ich hö - re aus der Gott - heit'nächst'ger  
*forth the depths my mind doth then a - rise, and hear - ken! e'en the bournes of fate are*

Fer - - - ne die Quel - - - len des Ge - schicks me - lo - disch  
*ring - - - ing, un - to God's mys - tic won - ders then do*

rau - - - schen. Be - täubt keh'r' ich den Blick nach O - - -  
*lis - - - ten. En - tranced, to hea - ven do I raise*

- ben hin, zum Him - - mel auf,  
 - mine eyes and won - d'ring see,

da lä - cheln al - le Ster - ne; ich knie - e, ih - rem Licht - - ge - sang zu  
 that all the stars do glis - ten; on bend - ed knee I pause — to hear them

lau - - - schen.  
 sing - - - ing.

*sehr ausdrucksvoll*      *zart*

# Peregrina.

(Aus: Maler Nolten.)

## I.

Sehr getragen.

*innig*

Der Spie - gel die-ser treu-en, braunen Au - gen ist wie von in-nerm Gold  
 The glance with-in thy wondrous eyes re-veal-ed as the re-flec-tion is

33. *p* *cresc.* *mf*

— ein Wie - der-schein; tief aus dem Bu-sen scheint er's an - zu-sau - gen,  
 — of gold — so rare, that in thy bo-som's depths doth lie — con-veal - ed

*p* *pp*

*im Tempo und Vortrag gesteigert*

dort mag solch Gold in heil' - - gem Gram ge - deihn. In die-se Nacht des Bli -  
 such gold by ho - ly grief — is nur-tured there. With-in these depths to steep

*pp* *cresc.*

*zurückhaltend*

- ckemich zu tau-chen, un-wis-send Kind, du sel-ber lädst mich ein,  
 - my ar-dent glances, un-know-ing child, thy-self dost bid me try,

*leidenschaftlich belebt*

willst, ich soll keck-lich mich und dich ent-zün-den,  
 wouldst, that our hearts to flames should be ig-ni-ted,

*nachlassend**rit.*

reichst lä-chelnd mir den Tod im Kelch der Sün-den!  
 bid'st me to quaff of death and sin u-ni-ted.

*ziemlich bewegt und  
sehr ausdrucksvoll*

*ritard.*

# Peregrina.

(Aus: Maler Nolten.)

## II.

Ziemlich langsam.

34.

The first system of piano accompaniment consists of two staves. The right hand starts with a melody in the treble clef, marked *mf*, followed by a *p* section. The left hand provides harmonic support in the bass clef. The key signature has four flats (B-flat major/C minor).

*sehr innig*

The second system features a vocal line in the treble clef and piano accompaniment in two staves. The vocal line begins with the lyrics "Wa-rum Ge-lieb - - te, denk' ich dein auf ein -". The piano accompaniment includes dynamics *pp* and *p*.

Wa-rum Ge-lieb - - te, denk' ich dein auf ein -  
Where-fore, be-lov - - ed, is my mind so full

The third system continues the vocal and piano accompaniment. The vocal line includes the lyrics "- mal nun mit tau - - - send Trä - nen, und kann gar nicht zu-frie-den". The piano accompaniment features dynamics *p cresc.*, *f*, and *sf*.

- mal nun mit tau - - - send Trä - nen, und kann gar nicht zu-frie-den  
- of thee, - whilst tears - - are stream-ing? no-where can I con-tentment



*immer etwas beschleunigter*

sein, und will die Brust in al - le Wei - - te deh - nen?  
 find, the while my heart of free-dom e'er is dream-ing.

*rit.*

*sf* *più f* *ff*

*Tempo I.*

*p* *pp*

Ach, ge - stern in den hel - len Kin - - der -  
 Last night in - to the chil - dren's own do -

*pp einfach*

saal, beim Flim-mer zier - lich auf - ge - steck - ter Ker - - zen,  
 main, where, by the light of cand - les bright - ly shin - - ing

wo ich mein selbst ver-gass in Lärm und Scher-zen,  
 in boist-'rous mirth e'en I for-got re-pin-ning,

*pp* *p*

tratst du, o Bild-nis mit-leid-  
 cam'st thou, a vis-ion fair of-

*mf* *pp*

-schö-ner Qual; es war dein Geist,  
 -sor-row's pain; thy spi-rit had

*ppp*

er setz-te sich ans Mahl,  
 returned to us a-gain,

*mf*

fremd sa - ssen wir mit stumm = ver - halt - nen Schmer - - -  
 quite mute we sat, our hearts to grief re - sign - - -

*p* *p cresc.*

*immer beschleunigender*

- - zen;  
 - - ing;  
 zu - letzt brach ich in lautes Schluchzen aus,  
 the si - lence broke, loud sobs my heart did rend,

*f* *mf* *sf*

*ritard.* *Tempo I.*

und Hand in Hand ver -  
 to - ge - ther thence we

*più f* *ff* *p*

*immer ein wenig zurückhaltend*

lie - ssen wir das Haus.  
 twain our way did wend.

*pp* *pp*

# Frage und Antwort. Question and answer.

Nicht zu langsam und sehr innig.

35.

*ausdrucksvoll* *p* Fragst Dost

— dumich, wo - her die ban-ge Lie-be mir zum Her - zen kam, und wa-rum ich  
— thou ask me whence that love came, that doth hold my heart in sway, and wherefore I

*f* *p*

ihr nicht lan-ge schon den bit-tern Sta - chel nahm? Sprich, wa-rum mit Gei-sterschnelle  
did not long since cast its bit-ter sting a - way? Tell me, why swift as a spi-rit

*pp* *mf* *pp*

wohl der Wind die. Flü - gel rührt, und wo - her die sü - sse Quelle die ver-borgnen  
e'en the wind its wings doth beat, and from whence the hid - den waters come to feed the

*mf* *pp*

Was-ser führt?  
spring so sweet?

*ausdrucksvoll*

*p*

Ban-ne du auf sei-ner Fähr-te mir den Wind in vol-lem Lauf!  
Seek to stay the wind so boist-'rous as it rush-es - swift-ly past;

*p*

*f*

Hal-te mit der Zau-ber-ger-te du die sü-ssen Quel-len auf!  
if thou hast a ma-gic gir-dle bind the sweet spring's wa-ters fast.

*pp*

*pp*

*p ausdrucksvoll*

*dim.*

*pp*

# Lebe wohl. Farewell.

Sehr langsam, innig und leidenschaftlich.

36.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, starting with a whole note rest followed by a half note 'Le' and a quarter note 'be' on a dotted line, then a half note 'wohl!' on a dotted line. The piano accompaniment begins with a piano (*p*) dynamic and a half note chord. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The key signature has four flats, and the time signature is common time (C).

„Le - be wohl!“  
“Fare thee well”

Du füh - lest nicht,  
thou dost not know,

*p*

*pp*

*cresc.*

The second system continues the vocal and piano parts. The vocal line has a half note rest, followed by a quarter note 'was' and a half note 'es' on a dotted line, then a quarter note 'heisst,' and a half note 'dies' on a dotted line, followed by a quarter note 'Wort' and a half note 'der' on a dotted line, then a quarter note 'Schmerzen;' and a half note rest. The piano accompaniment features a dynamic of *f* and *ff*, with a melodic line in the right hand and a supporting bass line in the left hand. The key signature has four flats, and the time signature is common time (C).

was es heisst, dies Wort der Schmerzen;  
what it means, this word of sad - ness;

mit ge -  
nought of

*f*

*p*

*ff*

*p*

*ausdrucksvoll*

The third system continues the vocal and piano parts. The vocal line has a half note rest, followed by a quarter note 'tro -' and a half note 'stem' on a dotted line, then a quarter note 'An -' and a half note 'ge-sicht' on a dotted line, followed by a quarter note 'sag -' and a half note 'test' on a dotted line, then a quarter note 'du's' and a half note 'und' on a dotted line, and finally a quarter note 'me'. The piano accompaniment features a dynamic of *mf* and *mf*, with a melodic line in the right hand and a supporting bass line in the left hand. The key signature has four flats, and the time signature is common time (C).

tro - stem An - ge-sicht  
pain - thy face did show,

sag - test du's und  
and thou bad'st me

*mf*

*mf*

leich - - tem Her - zen. *pp*  
 leave, with glad - ness. Le - be wohl!  
Fare thee well!

*f immer gesteigert*  
 Ach tau - send - mal — hab' ich mir es vor - ge - spro - chen,  
 Oh times a - gain — to my - self that word I've spok - en,

*nachlassend*  
 und in nim - mer - sat - ter Qual — mir das Herz da - mit ge -  
 thirs - ting e - ver more for pain — till at length my heart is

bro - - chen!  
 brok - - en!

# Heimweh.

## Longing for home.

Langsam. *p*

37. *pp*

An - ders wird die Welt mit je - dem Schritt, den ich  
 Stran - ger doth the world with each step grow, that I

wei - - - - - ter von der Lieb - sten ma - che; mein Herz,  
 fur - - - - - ther from my dear - love wan - der; oh heart,

das will nicht wei - ter mit.  
 thou wilt not on - ward go.

Hier - - - - - scheint die Son - ne kalt ins Land,  
 Here - - - - - e'en the sun seems cold to be,

*mf* *p*



hier daucht mir al - les un - be - kannt, so - gar die Blu - men am  
and ev' - ry thing is new to me, e - ven the flow'rs blooming

*mf* *p* *p*

Ba - che! Hat je - de Sa - che so fremd ei - ne Mie - ne, so  
yon - der. For - lorn I won - der why all things so dif - 'rent and

*pp* *mf* *p*

falsch ein Ge - sicht. Das Bachlein mur - melt  
strange do ap - pear. The brook - let murmurs

*pp* *mf* *p* *pp*

wohl und spricht: ar - mer Kna - be, komm bei mir vor -  - ber, siehst auch hier Ver -  
soft and clear: come to me there canst thou rest be find - ing, see, for - get - me -

*p*

giss-mein-nicht!  
nots grow here!

Ja,  
Yes,

die sind schön an je-dem  
love-ly they, where e'er they

*pp*

Ort,  
grow,

a-ber nicht wie dort.  
but I fair-er know.

*pp*

Fort, — nur fort!  
On — I go,

Die Au- — gen geh'n  
and tears — my eyes

*pp*

*ppp*

— mir ü- — -ber!  
— are blind - -ing!

*dim.* — — — *rit.* — — — *ppp*

# Lied vom Winde. Song of the wind.

Lebhaft bewegt.

38.

*p* *f* *dim.*

The piano introduction consists of two systems. The first system features a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The bass clef part begins with a 7-measure rest, followed by a melodic line. The second system continues the bass line with a dynamic shift to *f* and a *dim.* marking.

Sau - se - wind,  
Rush - ing wind,

*pp* *p*

The first vocal line is in treble clef. The piano accompaniment is in bass clef. Dynamics include *pp* and *p*.

Brau - se - wind! dort und hier!  
blust'ring wind, high and low,

*p* *f*

The second vocal line is in treble clef. The piano accompaniment is in bass clef. Dynamics include *p* and *f*.

Sau - se - wind, Brau - se - wind! Dei - ne Hei - mat sa - ge  
rushing wind, blust'ring wind, where thy home is fain I'd

*p* *mf* *p* *pp*

The third vocal line is in treble clef. The piano accompaniment is in bass clef. Dynamics include *p*, *mf*, *p*, and *pp*.

mir!  
know!

*mf ausdrucksvoll* *dim.* *p*

*pp flüsternd*

„Kind-lein, wir fah-ren seit viel vie-len Jah-ren durch die weit wei-te  
“Child mine, for e-ver, we haste, cea-sing ne-ver, through the great great wide

*ppp*

Welt, und möch-ten's er-fra-gen, die Ant-wort er-ja-gen,  
world, but where we do come from, that can we ne'er fath-om,

*cresc.* *mf*

(♩ = ♩.)

bei den Ber-gen, den Mee-ren,  
we did ques-tion the mount-ains,

*f* *p*

bei des Him-mels klin-gen-den Hee - ren, die wis - sen es nie,  
 we did ask of riv-ers and fount - ains, but nought can they say,

*f* *dim.* *pp* *ppp* *p*

die wis - sen es nie,  
 but nought can they say,

*ppp*

die wis - sen es nie. Bist du klü - ger als  
 but nought can they say. Art thou wi - ser than

*ppp* *mf*

sie, magst du es sa-gen.  
 they, then canst thou tell us.

*cresc.* *fp* *f*

- Fort, wohl-auf! Halt' uns nicht auf! Kommen  
 -Off, we go, keep us not now. We must

an - dre nach, un - sre Brü - - der,  
 haste a - way, there come o - - thers,

da frag' wie - - der."  
 ask our bro - - thers."

Halt' an! Ge - mach,  
 For once de - lay,

ei - ne klei - ne Frist! \_\_\_\_\_ Sagt, wo der  
 canst not bide with me? \_\_\_\_\_ Say, where the

Lie - - be Hei - - mat ist, \_\_\_\_\_ ihr An - fang,  
 home of love may be, \_\_\_\_\_ whence comes it,

ihr En - de?  
 where goes it?

„Wer's nen-nen könn - te! Schel - mi-sches Kind, Lieb'ist wie  
 „Ah, who can know it! Child thou wilt find, love's like the

*f*

Wind, rasch und le - ben - dig, ru - het nie,  
*wind, swift - ly doth fly past, lives for aye,*

*cresc.*

*f* *breit* *p* *rit.*

e - wig ist sie, a - ber nicht im - mer be - stän - dig.  
*love will ne'er die, but it is not al - ways stead - fast.*

*ff* *pp* *rit.*

Red. \* Red.

*a tempo* *f*

- Fort! Wohl-auf! halt' uns nicht auf!  
 - Off! we go! keep us not now!

*a tempo* *sf p* *f*

*f*

Fort, ü - ber Stop - pel und Wäl - der und Wie - sen!  
*On, e - ver on, o - ver wood - lands swift fleet - ing,*

*ff* *p* *mf*



*p*

Wenn ich dein Schätzchen seh', will ich es grü - ssen. Kind - lein,  
 if I thy lo - ver see, I'll bring him greet - ing. Child mine,

*p* *più p*

*p* *pp*

A - de! A - de!  
 fare well! fare well!

*pp* *ppp*

8

*pp* *ppp*

Red. Verschiebung Red.

*pp*

A - de!<sup>4</sup>  
 fare well!<sup>4</sup>

8

*pppp* wie ein Hauch

Red.

8

Red. \*

## Denk' es, o Seele!

Oh soul, consider!

(Orig. D-moll.)

39. *Mässig.* *ausdrucksvoll*

The piano introduction consists of two staves in 6/8 time, D minor. The right hand starts with a series of eighth notes, and the left hand provides a harmonic accompaniment. Dynamics include *pp* and *p*.

*sehr leise*

Ein Tännlein grü - net wo,  
A lit - tle fir - tree grows,

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a similar pattern to the introduction. Dynamics include *p* and *pp*.

wer weiss, im Wal - de, ein Ro - senstrauh, wer sagt, in wel - chem  
in woods, it may be, a rose - tree too, who knows, in which fair

The vocal line continues with the lyrics. The piano accompaniment features a more active bass line. Dynamics include *p* and *pp*.

Garten?  
garden?

Sie sind er - le - sen schon, denk' es, o See - le,  
They're cho - sen e - ven now, oh soul, con - sid - er,

The vocal line concludes with the lyrics. The piano accompaniment features a steady eighth-note bass line. Dynamics include *pp*.

auf dei-nem Grab zu wur-zeln  
up - on thy grave to flour-ish

und zu wach-sen.  
and to grow there.

*pp* *dim.* *p* *ausdrucksvoll*

Zwei  
Two

*pp* *p* *pp*

schwar-ze Röss-lein wei-den auf der Wie-se,  
small black steeds are grazing on the meadow,

sie keh-ren heim zur  
home to the town they

Stadt in mun-tern Sprün-gen.  
soon will can-ter gai-ly.

Sie  
How

*cresc.* *f*

*etwas zurückhaltend*

*im Vortrag gesteigert*

wer-den schrittweis gehn mit dei-ner Lei-che; viel-leicht,  
*slow the pace when draw - - - ing thy dead bo - dy; per - haps,*

*schwer*  
*p* *cresc.*

*zurückhaltend*

— viel-leicht — noch eh' an ih-ren Hu-fen das Ei-sen los wird, das ich  
 — *per - haps — be - fore up - on their hoofs e'en the i - ron loo - sens, that I*

*ff* *p*

*rit.*

blit-zen se - he!  
*now see gleam - ing!*

*rit.*  
*dim.* *ppp* *p* *ppp*

*rit.*

*Red.* *Red.*

*pp* *ppp* *ppp*



No. 3143 a.

A large, highly decorative initial letter 'W' followed by the word 'WOLKE' in a bold, blackletter-style font. The letters are filled with intricate patterns and surrounded by elaborate, symmetrical floral and scrollwork flourishes. A horizontal line with a repeating geometric pattern runs across the middle of the decorative elements.

# WOLKE

Mörrike-Lieder

Band IV.

Original-Ausgabe.





**Gedichte**

von

**Eduard Mörike**

für

eine Singstimme und Klavier

von

**Hugo Wolf.**

Eigentum des Verlegers.

Aufführungsrecht vorbehalten.

**LEIPZIG**  
**C. F. PETERS.**

# Band IV.

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(English translation by Julia von Bose.)



# Der Jäger.

## The huntsman.

Hugo Wolf.  
(Original-Ausgabe.)

Kräftig bewegt.

Singstimme.

40.

Pianoforte.

*f* *mf*

Drei Ta - ge Re - gen  
For three long days the

fort und fort, kein Son - nenschein zur Stun - de; drei Ta - ge lang kein  
rain I've heard and still the sun's not shin - ing, for three long days, for

gu - tes Wort aus mei - ner Lieb - sten Mun - de! Sie  
one sweet word from my dear love I'm pin - ing. We

*p* *cresc.*

trutzt mit mir und ich mit ihr, so hat sie's ha - ben wol - - len;  
 both were cross, both she and I, and thus in ang - er part - - ed;

mir a - ber nag'ts am Her - zen hier, das Schmollen und das Grol - - - -  
 she let me go so will - ing - ly, but I am brok - en heart - - - -

len. Will - kom - - men denn, des Jä - gers Lust, Ge -  
 ed. What joy to be a hunts - man free, all

wit - - - tersturm und Re - - gen! fest zu - ge - knöpft die  
 wea - - thers to be brav - ing! my coat drawn close, I

hei - - sse Brust, und jauch - zend euch ent - ge - - gen!  
 go - - with glee, for storm and wind I'm crav - - ing!

Nun sitzt sie wohl da -  
 She with her sis - ters

heim und lacht und scherzt mit den Ge - schwistern; ich hö - re in des  
 sits at home in mirth and laugh-ter vy - ing; while in the woods by

Wal - - des Nacht die al - - ten Blät - ter flü - stern. Nun  
 night I roam, where leaves are soft - ly sigh - ing. And

*etwas langsamer*

sitzt sie wohl und wei - - net laut im Käm - - mer - lein, in  
now she bit - - ter - ly doth cry and think of me, her

*p* zart und ausdrucksvoll *dim.*

Sor - gen; mir ist es wie dem Wil - - de traut in Fin - sternis ge -  
lov - er; whilst on the soft green sward I lie and dark - ness is my

*pp*

*Tempo I.*

bor - - gen. Kein Hirsch und Reh - - lein  
cov - - er. No stag I see, not

*p* *rit.*

*rit.*

*gedehnt* *frisch*

ü - ber - all! Ein Schuss zum Zeit - ver - treit - - be!  
e'en a deer! A shot - per - chance may cheer - me!

*sf* *p*

*etwas gemessen*

Ge-sun-der Knall und Wie-der-hall er - frischt das Mark im  
*Its sound to hear with e - cho clear, doth make the time less*

*fp sf p sf cresc.*

Lei-be. —  
*dreary. —*

*ff f pp*

*Ziemlich nachlassend, mit freiem Vortrag.*

Doch wie der Don-ner nun ver - halt in Tä - lern, durch — die Run-de,  
*The thunder through the vale doth steal, a - way then soft - - ly dy - ing,*

*ppp*

*ritard.*

ein plötzlich Wehmich ü - ber - wallt, mir sinkt das Herz zu Grunde.  
*my heart a sudden pang doth feel, and oh, for thee I'm sighing!*

*cresc. mf ritard. - pp*

Tempo I.

Sie  
We

*pp* *cresc.*

trutzt mit mir und ich mit ihr, so hat sie's ha - ben -  
both were cross, both she and I, and thus in ang - er -

*f* *p*

wol - - len, mir a - ber frisst's am Her - zen hier, das Schmollen und das  
part - - ed, she let me go so will - ing - ly, but I am brok - en

*f* *p*

Grol - - - - - len. Und  
heart - - - - - ed. Then

auf! und nach der Lieb - sten Haus! und sie ge - - fasst ums  
 off, un - to my love so true for - nought us e'er can

Mie - - - der! „Drück' mir die nas - sen Lo - cken aus, und  
 sev - - - er! „Dry thou my locks all wet with dew, and

küss'und hab' mich wieder!“  
 kiss and love me ev - er!“ *sehr schnell und leidenschaftlich*

*tr*

# Rat einer Alten.

## The old woman's advice.

Gemessen.

41. Bin jung ge - we - sen, kann auch mit  
I too was young once, and speak with

re - den, und alt ge - wor - den, drum gilt mein Wort.  
knowledge, now am I ag - ed, thus heark - en well.

Lebhaft.

Schön rei - fe Bee - ren am Bäum - chen han - gen:  
Lus - cious ripe ber - ries now on the tree hang:

Nach - bar, da hilft kein Zaun um den Gar - ten; lu - sti - ge Vö - - gel  
neigh - bour, in vain's the fence round your gar - den; birds, you will find, know

The musical score is written in G major and 3/8 time. It consists of four systems. The first system is marked 'Gemessen.' and includes a vocal line and piano accompaniment. The piano part has dynamics 'f kurz' and 'mf'. The second system continues the vocal line and piano accompaniment, with a dynamic 'f' at the end. The third system is marked 'Lebhaft.' and includes a vocal line and piano accompaniment. The piano part has dynamics 'sf', 'pp', and 'p'. The fourth system continues the vocal line and piano accompaniment, with dynamics 'p', 'pp', and 'p'.



wis-sen den Weg. \_\_\_\_\_  
o-ther ways in. \_\_\_\_\_

*pp* *p* *pp* *mf* *p*

*Etwas langsamer.*

*Etwas langsamer.*

A-ber mein Dirn-chen, du lass dir ra-ten: hal-te dein  
But thou, my maid-en, let me ad-vise thee: keep thou thy

*pp* *cresc.*

Schätz-chen wohl in der Lie-be, wohl in Re-spekt!  
lov-er ev-er de-vot-ed, filled with res-pect!

*pp* *f*

*poco rit.*

*poco rit.*

Mit den zwei Fäd-lein, in eins-ge-dre-het,  
If these two threads thou to-geth-er twin-est,

*pp* *poco rit.*

*a tempo*

ziehst du am klei - nen Fin - ger ihn nach.  
 to thee for ev - er - more he'll be bound.

*p*

*rit.*

Auf - rich - tig Her - ze, doch schweigen  
 Learn when to speak and when to be

*p* *rit.*

*a tempo* *f*

kön - nen, früh mit der Son - ne mu - tig zur Ar - beit,  
 sil - ent, with the sun ris - ing do thy work glad - ly,

*mf*

*rit.*

ge - sun - de Gli - - der, sau - be - re Lin - - nen,  
 thy limbs keep heal - - thy, spot - less thy lin - - en,

*p* *pp* *rit.*

*a tempo*

das ma - chet Mä - chen und Weib - chen wert, das ma - chet  
hon - ored as maid and wife then wilt be, hon - ored as

Mä - chen und Weib - chen wert.  
maid - en and wife thou't be.

*Wie zu Anfang.*

Bin jung ge - we - sen, kann auch mit re - den, und alt ge -  
I too was young once, and speak with knowledge, now am I

wor - den, drum gilt mein Wort.  
ag - ed, thus heark - en well.

# Erstes Liebeslied eines Mädchens.

A maiden's first love-song.

Äusserst schnell und leidenschaftlich.

42.

Was im Ne-tze?  
Is my net full?

Schau ein - mal!  
Let me feel!

a - - - ber ich  
but my cour-

bin ban - - - ge;  
age fails me;

greif' ich ei - nen sü - ssen Aal?  
shall I find a nice young eel?

*p*

greif ich ei - ne Schlan - - -  
will a snake as - sail

*pp cresc.*

*p*

- ge?  
me?

Lieb' ist  
Love doth

*f*

blin - - - de Fi - - - scher - in;  
blind - - - ly cast - - - its net;

*etwas nachlassend*

*p*

sagt dem Kin - - - de, wo greift's  
 tell her kind - - - ly, not caught

*rit.*

*dim.* *rit.*

*a tempo* *immer mehr nachlassend*

hin?  
 yet?

*a tempo*

*pp*

*Tempo I.*

*äußerst heftig*

Schon schnellt mir's in  
 No more it re -

*rit.* *ff* *sf*

Händen!  
 sist-eth,

ach Jam-mer! o Lust!  
 with joy I'm op - pressed!

*ff* *sf* *f*

mit Schmiegen und Wen-den mir  
it turn-eth and twist-eth, it

*dim.* *p*

schlüpft's an die Brust. Es beisst sich, o  
slips to my breast. Ah see, how it

*ff* *sf* *sf*

Wun - der! mir keck durch die Haut,  
bit - eth! my skin it doth tear,

*ff* *sf* *f*

schießt's Her-ze hin - un - ter! o  
to my heart it glid - eth! oh

*p*

Lie - - - be, mir graut! Was  
love, thee I fear! Say

*ff sf sf sf*

tun, was be - gin - nen? Das  
what will the end be? the

*ff sf f*

schau - ri - ge Ding, es schnal - zet da - drin - nen, es legt sich im  
hor - ri - ble thing, it bound - eth with - in me and form - eth a

*pp p*

Ring. Gift muss ich ha - ben!  
ring. Now creeps the crea - ture,

*ff sf ff sf*



Hier schleicht es her - um, tut won - - - nig-lich  
*give* poi - - son to me, oh ex - - - qui-site

*ein wenig zurückhaltend* - - - - - *a tempo*  
 gra - - - - ben und bringt mich noch um!  
 tor - - - - ture, soon will my end be!

# Lied eines Verliebten.

## A lover's song.

(Orig. H-moll.)

Stark bewegt und drängend.

43. *p*

*cresc.* - - - - *f* *p*

*mf* *sf* *p* *dolce*

In al - ler Früh, ach, lang vor Tag, weckt mich mein  
 Quite ear - ly yet, ere day doth break, when folks in

*p* *cresc.* - - - -

Herz, an dich zu den - ken, da doch ge - sun - de Ju - gend  
 bed are calm - ly sleep - ing, with thoughts of thee my heart doth

*f* *p* *mf* *sf*

schla - fen mag. Hell ist mein Aug' um  
 bid - me wake. At mid-night-hour I

*p* *dolce* *f*

Mit - - ter-nacht, hel - ler als frü - he Mor - - gen-glo - cken:  
 think of thee, bright - er my eye than ma - tins ring - ing:

*p*

wannhättst du je am Ta - - ge mein ge - dacht?  
 didst thou by day e'en one thought give to me?

*cresc.* *f* *pp*

Wär' ich ein Fi - scher, stünd' ich auf,  
Were I a fish - er, up I'd get,

*p*

trü - ge mein Netz hin - ab — zum Flu - sse, trüg' herzlich  
down to the riv - er my — way wend - ing, try - ing to

froh die Fi - sche zum Ver - kauf.  
sell the fish - es in my net.

*dolce*

In der Müh - le, bei Licht, der Mül - ler - knecht tum - melt sich, al - le  
By a flick - er - ing light, the mill - er's lad goes a - bout, all the

*p*

Gän - ge klap - pern;                      so rü - stig    Trei - ben wär' mir  
*chains are clanging;                      to brave - ly    work    like that - would*

e - - ben recht! \_\_\_\_\_  
*make        me    glad! \_\_\_\_\_*

Weh, \_\_\_\_\_ a - ber  
 Ah, \_\_\_\_\_        woe is

ich!    o ar - mer Tropf!            muss auf dem    La - ger mich müs - sig  
*me!    un - hap - py wight,            I lie up - on my couch vain - ly*

*heftig*

grä - men, ein un - ge - ber - dig Mut - ter - kind im  
griev - ing, kept wake by one ca - pri - cious maid all

*p* *mf* *sf* *p* *dolce*

Kopf. \_\_\_\_\_  
night. \_\_\_\_\_

*f*

*f* *più f*

*ff* *p dolce* *dim.*

*pp* *sf*

# Der Feuerreiter.

## The fire-rider.

44.

*Sehr lebhaft.* *flüsternd*

Se - het ihr am  
See ye at yon

Fen - ster-lein dort die ro-te Müt - ze wieder?  
win - dow small there a - gain the red cap gleameth?

nicht ge-heu-er muss es sein,  
now it ris-eth, now doth fall,

The musical score is written in G major (one sharp) and common time (C). It consists of three systems of music. The first system (measures 44-46) features a vocal line starting with a rest, followed by the lyrics 'Se - het ihr am See ye at yon'. The piano accompaniment includes triplets in both hands. The second system (measures 47-49) continues the vocal line with lyrics 'Fen - ster-lein dort die ro-te Müt - ze wieder? win - dow small there a - gain the red cap gleameth?'. The piano accompaniment continues with similar rhythmic patterns. The third system (measures 50-52) shows the vocal line with lyrics 'nicht ge-heu-er muss es sein, now it ris-eth, now doth fall,'. The piano accompaniment concludes with a final cadence.

denn er geht schon auf und nie - der.  
like an om - en bad it seem - eth.

*cresc.* *f*

*più f*

Und auf ein - mal welch Ge - wüh - le bel der Brü - cke, nach dem  
To the bridge the crowd is turn - ing, for the field its steps are

*immer ff*

Feld!  
bound.

Horch! das Feu - er - glöck - lein gellt:  
Heark! the fire - bell shrill doth sound:



wild

hin-term Berg, hin-term Berg  
there be-hind yon-der hill

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a long note, followed by a rest, and then a series of eighth notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *fff* is present in the piano part.

brennt es in der Müh - le!  
see the mill is burn - ing!

The second system continues the musical score. The vocal line has a rest followed by a series of eighth notes. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *ff* is present in the piano part.

Schaut! da sprengt er wü - - tend schier durch das  
See! the rid - er's fran - - tic speed, dash - ing

The third system of the musical score. The vocal line has a rest followed by a series of eighth notes. The piano accompaniment features triplets in the right hand and chords in the left hand. A dynamic marking of *ff* is present in the piano part.

Tor, der Feu - - - - er - rei - - ter,  
on - - ward ev - - - - er mad - - der,

The fourth system of the musical score. The vocal line has a rest followed by a series of eighth notes. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *ff* is present in the piano part.

auf dem rip-pen - - dür-ren Tier,  
 on his ske - le - - ton-like steed,

als auf ei - - ner Feu - - er - lei - - ter!  
 as if 'twere a scal - - - ing lad - - der!

Quer - - feld - ein! durch Qualm - und Schwü -  
 Through - the field, all dang - - er spurn -

- le rennt er schon, und ist am Ort!  
 - ing, now at length he's reached the mill.

Drü - - benschallt es fort und fort: \_\_\_\_\_  
 Still the bell sounds loud and shrill: \_\_\_\_\_

hinterm Berg, hinterm Berg brennt es in der Müh - le!  
 there behind yonder hill see the mill is burn - ing!

*etwas ruhiger*

Der so oft den ro - ten Hahn  
 He the first to smell the smoke,

mel - lenweit von fern ge-ro-chen, mit des heil'-gen Kreuz-es Span  
 while of fire yet none were dreaming, of - ten did the flames in - voke

*zunehmend*

fre - ventlich die Glut bespro - chen — weh! dir grinst vom  
 thus the ho - ly cross blasphem - ing — woe to thee! for

Dach - ge - stüh - le dort der Feind im Höl - len - schein.  
 no fiendsaves thee, hell ap - pear - eth as thy goal.

*piuf*

Gna - de Gott der See - le dein!  
 God have mer - cy on thy soul!

*Tempo I.*

*ff* *fff*

*wild*

Hinterm Berg, hinterm Berg rast er in der Müh - le!  
 There be - hind yonder hill in the mill now raves he!

*8* *3*

8

Kei - - ne Stun - de hielt es an, bis die Müh - le  
Scarce an hour had passed a - - way, ere the flames the

*ff* *dim.*

barst in Trüm - mer; doch den ke - cken  
mill did cov - er; of that rid - er

*p* *ff* *p* *pp*

Rei - ters - mann sah — man von der Stun de nim - mer.  
bold and gay no - - - thing more was heard of ev - er.

*mf* *pp* *ppp*

Volk und Wa - - - gen im Gewüh - le keh - ren  
From the dread - - - scene glad-ly turning, man and

*mf*

heim von all' dem Graus; auch das  
horse are home - - ward bound and the

*p* *pp*

Glöck - lein klein - - - get aus: \_\_\_\_\_  
 bell doth faint - - - er sound: \_\_\_\_\_

8

*ppp*

hinterm Berg, hinterm Berg brennt's!  
 see ye not how the mill burns!

8

*pp*

*immer mehr abnehmend*

8

8

*ppp*

*ppp*

*lange Pause.*

*bedeutend ruhiger*

Nach der Zeit ein Mül - ler fand ein Ge - rip - pe  
 Once a mil - ler go - ing there, by a grue - some

sammt der Müt - zen auf - recht an der Kel - ler - wand  
 sight was gree - ted, up - right on a bon - y mare

auf der bei - nern' Mäh - re sit - zen: Feu - er - rei - ter,  
 there a ske - le - ton was sea - ted: Fire - ri - der,

*geheimnisvoll pp*

*ein wenig zurückhaltend*

wie so kü - le rei - - test du in dei - nem Grab!  
 oh how cold - ly in thy tomb now ridest thou!

*a tempo*

*immer ppp*



*pp* *ppp*

Husch!  
Hush!

da fällt's in  
to dust it

A - sche ab.  
fal - leth now.

*pppp*

*p*

Ru - he wohl, ru - he wohl drun - ten in der  
Rest in peace, rest in peace lo! the milldoth

*pp*

Müh - le!  
hold thee!

*pp* *dim.* *ppp*

# Nixe Binsefuss.

## The mermaid's song.

Leicht und luftig (nicht zu schnell).

45. *pp*

*p*

Des Was - ser - manns sein Töch - ter -  
The daugh - ter of the wa - ter -

lein tanzt auf dem Eis — im Voll - mond - schein, sie singt und  
*sprite* *dan - ces on ice - by moon - shine bright, she sings and*

la - chet son - der Scheu wohl an des Fi - schers Haus  
*dan - ces mer - ri - ly as past the fi - sher's house*

vor - bei.  
flits she.

The first system consists of a vocal line and a piano accompaniment. The vocal line has a dotted quarter note followed by a half note, then a quarter note, and a final dotted quarter note. The piano accompaniment features a treble clef with a series of eighth notes and a bass clef with a series of quarter notes.

*Dieselbe Bewegung.*

The second system is a piano accompaniment. It begins with a treble clef and a series of eighth notes, followed by a 2/4 time signature change. The bass clef part consists of quarter notes and eighth notes.

„Ich bin die Jungfer Bin - se - fuss, und  
„I am the mermaid Sea - weed fair, and

The third system includes a vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note, a half note, and a quarter note. The piano accompaniment features a treble clef with a series of eighth notes and a bass clef with a series of quarter notes.

mei - ne Fisch' wohl hü - ten muss, meine Fisch' die sind im Ka - sten, sie  
of my fi - shes I take care, in a case my fish are liv - ing, cold

The fourth system includes a vocal line and piano accompaniment. The vocal line has a quarter note, a half note, a quarter note, and a triplet of eighth notes. The piano accompaniment features a treble clef with a series of eighth notes and a bass clef with a series of quarter notes.

ha - ben kal - te Fa - sten; von Böh - mer - glas mein Ka - sten ist, da zähl' ich sie zu  
*food to them I'm giv - ing; the case is made of glass so fine, there do I count those*

je - - der Frist. Gelt,  
*fi - - shes mine. Say,*

8

Fi - scher-matz? gelt, al - ter Tropf, dir will der Win - ter nicht in Kopf?  
*fi - sher-man? dost thou not find this win - try wea - ther to thy mind?*

Komm' mir mit dei - nen Net - zen! die will ich schön zer - fet - zen!  
*Of laying nets be - ware then! to shreds I'll sure - ly tear them!*

Dein Mägdlein zwar ist  
'Tis true thy daughter's

fromm und gut, ihr Schatz ein bra-ves Jä - ger-blut. Drum häng' ich ihr, zum  
good as gold, her lov - er is a hunts-man bold. And at her wedding

Hoch-zeits-strauss, ein schil - fen Kränz - lein vor das Haus, und ei - nen Hecht, von  
she shall wear, from me, a wreath of ru - shes rare, a pike of sil - ver

Sil - ber schwer, er stammt von Kö - nig Ar - tus her, ein  
too I've brought, that was for good king Ar - thur wrought, a

Zwer - gen - Goldschmieds - Mei - sterstück, wer's hat, dem bringt es ei - tel Glück: er  
*fai - ry gold-smith's ma - sterpiece that makes its own - er's joy in-crease and*

lässt sich schuppen Jahr für Jahr, da sind's fünf-hun-dert Grösch - lein bar.  
*one can scale it ev'- ry year, which makes five-hundred pen - nies clear.*

Wie zu Anfang.

*sehr lang*

A - Fare -

de, mein Kind! A - de für heut!  
well, my child! fare - well for now!

8

*pp*

Der Mor - gen-hahn im Dor - - fe schreit.“  
The vil - lage-cock be - gins to crow.”

8

*dim.* - - - - *ppp*

8

*dim.* *pppp*

8

# Gesang Weyla's.

## Weyla's song.

(Orig. Densur)

Langsam und feierlich.

46. *pp*

*p*

Du bist Orp-lid, mein Land! das  
Hail sa - cred isle! dear land! far

fer - - - ne leuch - tet; vom Mee-re dam-pfet dein be -  
dis - - - tant shin - ing! The mists, be-guil-ed by thy

sonn - - - ter Strand den Ne - - - bel, so der Göt - ter Wan -  
sun - - - ny strand - from o - - - cean, chap - lets for the gods -



- ge feuch - tet. Ur - al - te Was - ser stei -  
 - are twin - ing. E - ter - nal waves as - cend -

- gen ver - jüugt um dei - ne Hüf - ten, Kind!  
 - ing thy ver - nal slopes, lost youth re - gain.

Vor dei - ner Gott - heit beu - gen sich  
 Be - fore thine al - tar bend - ing, great

Kö - ni - ge, die dei - ne Wä - ter sind.  
 kings, thy vas - sals, thron - g thy mar - ble fane. (Marie Boileau)

# Die Geister am Mummelsee.

## The spirits of the lake.

Feierliches Marschtempo.

47. *pp*

Vom  
What

Ber - ge was kommt dort um Mit - ter - nacht spät mit Fa - ckeln so präch - tig her -  
is this pro - cess - ion at night that I see, by torch - light the moun - tain de -

un - ter? Ob das wohl zum Tan - ze, zum Fe - ste noch geht? Mir  
scend - ing? The songs that they're sing - ing sound joy - ous to me, are

klin - gen die Lie - der so mun - ter. O nein! So  
they to a feast their way wend - ing? Not so! Then

*pp*

*mf*

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a time signature of 8/4. The tempo is marked 'Feierliches Marschtempo.' The score is divided into four systems. The first system shows the vocal line and piano accompaniment, with the piano part starting with a piano (*pp*) dynamic. The second system includes German and English lyrics. The third system continues the lyrics. The fourth system concludes the piece with a piano (*pp*) dynamic and a mezzo-forte (*mf*) section. The piano accompaniment consists of chords and rhythmic patterns, with some triplets and eighth notes. The vocal line is a simple melody with lyrics in German and English.

sa - ge, was mag es wohl sein?      Das, was du da sie - hest, ist  
*tell me, for fain would I know.*      *Look clo - ser and see how they*

*p*      *pp*      *p*

To - ten - ge - leit, und was du da hö - rest, sind Kla - gen. Dem  
*si - lent - ly tread and heark - en, 'tis dir - ges they're sing - ing. They*

*8*

Kö - nig, dem Zau - be - rer, gilt es zu Leid, sie brin - gen ihn wie - der ge -  
*mourn the mag - i - cian, their king, who is dead, whom now to his home they are*

*p*      *8*

*geheimnissvoll*

tra - gen. O weh! so sind es die Gei - ster vom See!      Sie  
*bring - ing. Ah me! they're lake - spirits then that I see!*      *They*

*etwas zurückhaltend*

*mf*      *ppp*

schweben her-un-ter ins Mum-mel-see-tal\_sie ha-benden See schon be-tre-ten\_sie  
glide down the vale and have now reached the lake, their forms in the breeze light-ly swaying\_ their

*pp* Das Motiv im Basse markiert

rüh-ren und netzen den Fuss nicht ein-mal\_sie schwirren in lei-sen Ge-be-ten\_o schau'am  
feet touch the waters, but no movement make, they cir-cle a-round softly praying; see there, the

Sar-ge die glän-zen-de Frau! Jetzt öff-net der See das  
wo-man in rai-ment so fair! Now o-pens the lake its

*pp* *p* *Tempo I.*

grün-spie-gelnde Tor; gib acht, nun tau-chen sie nie-der! Es  
bright por-tals of green; be-hold them there disap-pear-ing! A

schwankt ei - ne le - ben - de Trep - pe her - vor, und  
 won - drous live lad - der can faint - ly be seen, and

*pp*

drun - ten schon sum - men die Lie - der. Hörst du? sie  
 down from the depths songs I'm hear - ing. Hearst thou? to

*pp* *sf*

sin - gen ihn un - ten zur Ruh', sie  
 rest they are sing - ing him now, to

*pp* *mf*

sin - gen ihn un - ten zur Ruh'.  
 rest they are sing - ing him now.

*pp*

Die  
The

*a tempo*

*ppp*

Was - ser, wie lieb - lich sie bren - nen und glühn! sie  
wa - ters, how sweet - ly they gleam and they glow! in

spie - len in grü - nendem Feu - - - er; es  
beau - teous green light they are burn - - - ing; a

gei - sten die Ne - bel am U - fer da - hin, zum  
mist white and ghost - ly doth breathe there - on now, the

*pp*

Mee - re ver - zieht sich der Wei - her - nur still! ob  
lake to a sea is e'en turn - ing - take care! didst

*cresc.*

dort sich nichts rüh - ren will? Es  
see an - y move - ment there? A -

*zurückhaltend* *belebter*

*pp*

*lebhaft*

zuckt in der Mit-ten o Himmel! ach hilf! nun kom-men sie wieder, sie kom - men! es  
 gain it di - vi-deth, oh heavens, be kind! they're com - ing, I see them re - turn - ing! through

8

*f* *ff*

or-gelt im Rohr und es klir-ret im Schilf; nur hurtig, die Flucht nur genommen! Da - von! sie  
 reeds and through rushes is sougning the wind, in vain now for safe - ty I'm yearning. I go! they'll

8

*p* *sf*

wit-tern, sie haschen, sie wittern, sie haschen, sie wittern, sie haschen mich schon!  
 soon o - ver - take me, they'll soon o - ver - take me, they'll soon o - ver - take me, I know!

8

*ff p* *dim.* *pp*

*dim.* *pp* *ppp*



# Storchenbotschaft.

The stork's message.

Gemächlich.

48.

Des  
Up

Schä - fers sein Haus und das steht auf zwei Rad, steht hoch auf der Hei - den, so  
high in the moors on the heath-er-grown land, up - on but two wheels does the

rit.  
frü - he, wie spat; und wenn nur ein man - cher so'n Nacht-quar - tier hätt! Ein  
shepherd's house stand; who would not be glad, there to lay down his head! A

rit.

*a tempo*

Schä-fer tauscht nicht mit dem Kö-nig sein' Bett. Und  
*shepherd would not with a king' change his bed. If*

*a tempo*

*mf* *pp*

käm' ihm zur Nacht auch was Selt-sa-mes vor, er be-tet sein Sprü-chel und  
*sometimes at night wondrous sounds make him creep, he quick tells his beads and then*

legt sich aufs Ohr; ein Geistlein, ein Hex-lein, so luf-ti-ge Wicht; sie  
*goes off to sleep; and be it a gob-lin or mis-chie-vous sprite, he*

*rit.* *a tempo*

klo-pfen ihm wohl, doch er ant-wor-tet nicht.  
*an-swers them not, though they knock with all might.*

*a tempo*

*rit.* *mf*

Ein - mal doch, da ward es ihm  
But once it was real - ly too

*etwas lebhafter*

*dim.* *pp*

wirklich zu bunt: es kno-pert am La - den, es winselt der Hund; nun  
much he did find: the shut-ter was creak - ing, the dog loud - ly whined; the

*pp*

*molto rit.* *geheimnisvoll*

zie-het mein Schäfer den Rie - gel - ei schau! da ste-hen zwei Stör-che, der  
shepherd now lift-eth the latch and oh see! two storks there are standing as

*molto rit.* *pp* *p* *f* *pp* *zurückhaltend*

Mann und die Frau. Das  
pleased as can be. They

*pp*

Tempo I.

Pär-chen, es ma - chet ein schön Kom - pli - ment, es möch - te gern re - den, ach,  
both make a bow, as is right that they should, and glad - ly would speak, ah, if

wenn es nur könnt! Was will mir das Zie - fer? ist so was er - hört? Doch  
on - ly they could! What want now these creatures? is't but to an - noy? or

*lebhaft*

ist mir wohl fröh - li - che Botschaft beschert.  
do they perhaps bring me ti - dings of joy?

*wieder langsamer*

*bewegter*

*rit.*

*p staccato*

Ihr seid wohl da - hin - ten zu Hau - se am Rhein? Ihr  
You bring me good news of my girl I dare say? have

*lebhaft*

*stacc.*

habt wohl mein Mä - del ge - bis - sen ins Bein? nun wei - net das Kind und die  
*pro - bab - ly brought her a gift e'en this day? The child and the mo - ther are*  
*etwas langsamer*

*rit.*

*rit.* *nicht staccato*

Mut - ter noch mehr, sie wün - schet den Herz - al - ler - lieb - sten sich her,  
*cry - ing I trow, she wish - es her dear - est could be with her now,*

*sehr lebhaft*

und wün - schet da - ne - ben die  
*and wants for the christ - en - ing*

*etwas gemessen*

*f* *p* *stacc.*

*stacc.*

Tau - fe be - stellt: ein Lämm - lein, ein Wü - rst - lein, ein Beu - te - lein Geld? so  
*ri - ches un - told: a lamb and a sau - sage, a purse full of gold? go*

*zurückhalten*

*p* *f*

sagt nur, ich käm' in zwei Tag o - der drei, und grüsst mir mein Bü - bel und  
 tell her, I'll come in two days at most three, take care of my lad - die and

*lebhaft*  
*f nicht stacc.*

rührt ihm den Brei!  
 greet him from me!

Doch  
 But

halt! wa - rum stellt ihr zu Zweien euch ein? es wer - den doch, hoff'ich, nicht  
 stay! will you tell me why two of you've come? You sure - ly no message of

*immer zögernd*  
*pp*  
*rit.*

Zwil - lin - ge sein? - Da klap - pern die Stör - che im lus - tig - sten Ton, sie  
 twins bring from home? - The storks flap their wings and look knowing and sly, they

*sehr gedehnt*  
*pp*  
*lebhaft*  
*mf*  
*f*  
*rit.*

ni-cken und kni-xen und flie-gen da-von- sie ni-cken und kni-xen und  
 nod and they curt-sey and off they then fly- they nod and they curt-sey and

flie - gen da - von.  
 off they then fly.

## Zur Warnung.

A warning.

Sehr langsam (schleichend und trübe.)

49.

*ppp*

The piano introduction consists of two systems of music. The first system features a treble and bass clef with a common time signature. The melody in the treble clef is marked *ppp* and includes a trill (tr) on the final note. The bass clef provides a harmonic accompaniment. The second system continues the accompaniment with a more active bass line and includes a trill in the treble clef.

*mit hohler, heiserer Stimme*

The vocal entry is on a single treble clef staff. The lyrics are: "Ein - mal nach ei-ner lus-ti-gen Nacht / One morn, af-ter a jo-vi-al night,". The piano accompaniment is in two staves (treble and bass clef) and includes trills (tr) and a triplet of eighth notes in the treble clef.

war ich am Morgen seltsam auf-ge-wacht:  
I woke from sleep in a cu-ri-ous plight:

Durst,  
hot,—

The piano accompaniment for the second system is in two staves (treble and bass clef). It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The dynamics are marked *ppp*.



Was - ser - scheu, un - gleich Ge - blüt; da - bei ge - rührt und  
*parched with thirst, with fe - vered mind; quite touched and sent - i -*

*pp*  
 weichlich im Ge - müt, bei - nah po - e - tisch, ja, ich bat die Mu -  
*ment - al - ly in - clined, al - most po - e - tic, yes, I bade my muse -*

*zitternd*  
*p*  
 - se um ein Lied. Sie, mit ver - stell - tem Pa - thos, spot - tet mein,  
*a song to find. She, with dis - sem - bled pa - thos, mock - ing - ly,*

gab mir den schnö - den Ba - fel ein:  
*gran - ted my wish and thus spake she:*

*Lebhaft, phantastisch.*

*f*

„Es schlägt ei - ne  
“A night - in - gale

Nach - ti - gall — am Was - ser - fall; und ein Vo - gel e - ben - falls,  
sweet - ly calls — by wa - ter - falls; there you'll find a bird so small,

der schreibt sich Wen - de - hals, Johann Ja - kob Wen - de - hals; der tut tan -  
whom peo - ple wry - neck call, Johnnie Ja - cob wry - neck call, he so gai -

- zen bei den Pflan - zen ob be - meld'ten Was - ser - falls - "  
- ly danceth dai - ly near a - fore - said wa - ter - falls - "

soging es fort;                      mir wur - de im - mer bän - ger.  
*in this strain more;*                      un - til — I grew quite fear - ful.

*dim.*                      *p*

Jetzt sprang ich auf:                      zum Wein!  
 Then sprang I up:                      bring wine!

*dim.*                      *pp*                      *f*                      *sf*                      *f*

*gedehnt*  
 Der war denn auch mein Retter.                      — Merkt's euch, ihr  
 And ve - ry soon that cured me.                      — Mark me, ye

*ff*                      *f*                      *pompös*                      *p*

*bewegter*                      *wieder breit*  
 tränen-reichen Sän-ger,                      im Ka-tzenjammer ruft man kei-ne Göt-ter!  
 singers all too tear-ful,                      when thus ye feel the gods should not con-jured be!

*dolce*                      *mf*                      *f*                      *sf*

# Auftrag.

## A message.

### Couplet.

Rasch und lustig.

50.

In po -  
In a

e - ti - scher E - pi - stel ruft ein des - pe - ra - ter Wicht: lie - ber  
let - ter he thought fun - ny once burst forth a mor - tal wight: dear - est,

*poco rit.* *a tempo*

Vet - ter! Vet - ter Christel! Wa - rum schreibt Er a - ber nicht? weiss Er  
dear - est cousin Johnnie, wherefore does he nev - er write? he might

doch, es las - sen Her - zen, die die Lie - be an - ge - weht, ganz und  
know, that he should nev - er, though it fill his heart with glee, with a

gar nicht mit sich scher - zen, und nun vol - lends ein Po - et!  
 lov - er tri - fle ev - er, if a poet he chance to be!

*poco rit.*

*poco rit.* **f**

*a tempo*

Denn ich bin von dem Ge - lichter, dem der  
 I'm one of those na - tures dreamy, whose head's

*p* leicht

Kopf be - stän - dig voll; bin ich auch nur halb ein Dich - ter, bin ich  
 al - ways full of rhymes; though a poet one would not deem me, I am

*sf* *sf*

doch zur Häl - fe toll. A - mor  
 mad e - nough at times. If his

*sf* *sf*

hat Ihn mir ver-pflich-tet, sei-nen Lohn weiss Er vor-aus, und der  
*task be well per-form-ed, as in hon-or bound is he, by his*

*p* *pp*

Mund, der Ihn be-richtet, geht da-bel auch leer nicht aus.  
*dear-est he's in-form-ed, both shall then re-war-ded be.*

Pass' Er denn zur gu-ten Stunde, wenn Sein Schatz durchs Lädchen schaut, lock' ihr  
*He must wait till his be-lov-ed through the case-ment shows her head, for each*

*p*

*poco rit.*

je-des Wort vom Mun-de, das mein Schätzchen ihr ver-traut.  
*sin-gle word I cov-et, that my dar-ling to her said.*

*poco rit.* *pp*

*a tempo*

Schreib' Er mir dann von dem Mädchen ein halb Dutzend Bo-gen voll, und da -  
 Let him write down all things clearly, half a doz-en sheets will do, and an

*p*

*poco rit.*

ne - ben ein Trak-tät-chen, wie ich mich ver-hal-ten soll,  
 ex - tra sheet to tell me, which course I had best pur-sue,

*poco rit.* *mf*

*rasch*

wie ich mich ver-hal-ten soll.  
 which course I had best pur-sue.

*p* *f*

*ff*

# Bei einer Trauung.

## At a wedding.

Langsam und mit Humor.

51.

Vor lau-ter hoch-ad-li-gen Zeu-gen  
Before a most noble as - sem-bly

*pp* *pp*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, with a triplet bracket over the last three notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand, both in a C major key signature with two flats (B-flat and E-flat).

ko - pu - liert man ih - rer Zwei;  
see them join the nuptial tie;

die Or - gel hängt voll  
the organ peals forth

*pp*

Detailed description: This system contains measures 3 and 4. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with chords and single notes, maintaining the same key signature.

Gei - gen,  
grand - ly,

der Himmel nicht, mein' Treu!  
the heavens seem to sigh!

*pp* *ppp*

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note G5, a quarter rest, a quarter note A5, a quarter note B5, and a quarter note C6. The piano accompaniment continues with chords and single notes, maintaining the same key signature.



Seht doch, sie weint ja greulich,  
 With sobs, she's fair-ly shaking,  
 er macht ein Gesicht ab-  
 he ghast-ly faces is

*p* *cresc.*

scheulich! ——— Denn lei-der frei-lich, frei - lich  
 making! ——— There can be no mis - tak - ing,

*f* *dim.* *p*

kei - ne Lieb' ist nicht da - bei.  
 love has surely passed them by.

*pp* *immer ppp*

# Selbstgeständnis.

## Self-confession.

Mässig.

52.

Ich bin mei-ner Mut-ter ein-zig Kind,  
I am mother's on-ly child, you see,

und weil die an-dern aus-blie-ben sind, was weiss ich wie-viel, die  
and as no o-thers came af-ter me, there might have been more, say

Sechs o-der Sieben, ist e-ben al-les an mir hängen blie-ben;  
six, e-ven se-ven, all that they might have had to me was giv-en;

ich hab' müs-sen die Lie-be, die  
all her love and her goodness were

*breiter*

Treu - e, die Gü - te für ein ganz halb Du - zend al - lein auf - es - sen,  
*show-ered up - on me, for a whole half do - zen was I thus pet - ted,*

*a tempo*

ich will's mein Leb - tag nicht ver - ges - sen. Es hät - te mir a - ber noch wohl  
*ne'er will I, whilst I live, for - get it. It would nothavehurt me, there's no*

*dim.* *p dolce*

mö - - gen from - men, hätt' ich nur auch Schläg' für Sech - se be - kom - men.  
*doubt what - ev - er, if I had been whipped for all six to - ge - ther.*

*f*

*ff* *sf* *sf* *sf*

# Abschied.

## A farewell.

Ziemlich lebhaft.

53.

*p*

Un-an-ge-klopft ein Herr tritt a-bends bei mir ein: „Ich ha-be die  
*One ev'ning un-announced a youngman visits me: "The honor is*

*pp* *fgemessen*

Ehr'— Ihr Re-zen-sent zu sein!“  
*mine,— your cri-tic, sir, to be!"* *schnell* *sehr gehalten*

*f* *sf*

*Tempo I.*

So - fort nimmt er das Licht in die  
*A can-dle he then takes from its*

*pp* *pp*

Hand, be-sieht lang mei-nen Schatten an der Wand, rückt nah und  
*place, at my sha-dow up - on the wall doth gaze, moves to and*

fern: „Nun, lie - ber jun - ger Mann,  
 fro: "Now just look here, young man,

*cresc. -*

sehn Sie doch ge - fäl - ligst 'mal Ih - re Nas' so von der Sei - te an!  
 try to view your own nose now from the side, I beg you, if you can,

Sie ge - ben zu, — dass das ein Aus - wuchs is.“  
 you will al - low, — 'tis of a length un - due.”

*f* *sf*

— „Das? Al - le Wet - ter — ge - wiss! Ei  
 — "What? Now you say so — 'tis true! You

*sf sf sf sf sf p*

Ha-sen! ich dach-te nicht, all' mein Leb - ta - ge nicht,  
*flat-ter,* *I did not know,* *in - deed I did not know,*

*pompös*  
 dass ich so ei - ne Welts - na - - se führt! — im Ge - sicht!!“  
*that a nose of such famed pat - - tern on — my face grows.”*

*breit*  
*f* *ff* *fff*

*verdrossen*  
 Der Mann sprach  
 So long the

*mässig*  
*pp*

noch Verschied'nes hin und her, ich weiss, auf mei - ne Eh-re,  
*man did talk, it pleased him well,* *but what he said, I really*

*zögernd*

nicht mehr;  
can't tell;

mein-te viel-leicht, ich sollt' ihm beich-ten.  
now he ar-ose, 'tis my im-press-ion

*p* — *sf* *p*

*belebt* *zögernd*

Zu - letzt stand er auf; ich — tat ihm leuch-ten.  
he'd wait-ed in vain for — a con-fess-ion.

*sf* *p* — *pp*

*a tempo*

Wie wir nun an der Trep-pe sind, da  
When at top of the stairs we stood, I

*nicht eilen!*  
*p*

geb' ich ihm, ganz froh ge-sinnt, ei - nen  
gave to him, in mer - - ry mood, quite a

*poco rit.*

*rit.* klei - nen Tritt, nur so von hin - ten aufs Ge - sä - sse, mit —  
*gen - tle kick just from be - hind, to see him go down quick.*

*poco rit.* *cresc. rit.* *f*

*rasch* al - le Ha - gel! ward das ein Ge - rumpel,  
*Well I nev - er! oh how that man stumbled,*

*ff* *p*

ein Ge - pur - zel, ein Ge - hum - pel! Der -  
*how he clattered, how he tumbled! I*

*p* *ff* *rit.*

Sehr mässiges Walzertempo.

glei - chen hab' ich nie ge - sehn, all' mein Leb - ta - ge —  
*ne'er saw such a thing in - deed, I - ne'er saw such a —*

*pp*



*rit.* *sehr lebhaft*

nicht ge - sehn, ei - nen Men - schen so rasch die Trepp' hin - ab -  
 thing in - deed, an - y bo - dy de - scend the stairs with such

*rit.* *mf*

gehn!  
*speed.*

*cresc.* *f* *ff*

*rit.* *a tempo*