





Uyolovsk.

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Gedichte

von

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für

eine Singstimme und Klavier

von

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Eigentum des Verlegers.
Aufführungsrecht vorbehalten.

LEIPZIG
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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.

pp

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, bis der Sieg ge -
at thy breast, sweet Hope I nest - led, till the fight was

p *cresc.*

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.

p *pp*

mf *dim.* *ppp*

mit innigster Empfindung

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

p *f* *p*

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

p *pp* *p*

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

2.

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

win - 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

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 -

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 in G minor (one flat) and common time. It features a vocal line and a piano accompaniment. The score is divided into four systems. The first system shows the beginning of the piece with a piano introduction marked '3.' and 'p'. The second system contains the first line of the vocal melody with German and English lyrics. The third system continues the vocal melody and piano accompaniment. The fourth system contains the second line of the vocal melody with German and English lyrics, marked 'mit gesteigertem Ausdruck' and 'p'. The piano accompaniment consists of chords and moving lines in both hands, often with slurs and ties.

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. The vocal line begins with a rest followed by the lyrics 'Wenn mei - ne / If moth - er'. The piano accompaniment starts with a *pp* dynamic and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Musical score for the second system. The vocal line continues with the lyrics 'Mut - ter he - xen könt', / could a sorceress be, da müsst' sie mit dem Re - gi - ment, / she'd sure - ly have to go with me, nach Frank - reich / to France, to'. The piano accompaniment includes a *cresc.* marking and a *p* dynamic.

Musical score for the third system. The vocal line continues with the lyrics 'ü - ber - all mit hin, und wär' die Mar - ke - ten - / France and ev' - ry - where and cook for me right roy - de - rin. / - al fare'. The piano accompaniment features a *f* dynamic and a *ff* dynamic, with triplets in the right hand.

Musical score for the fourth system. The vocal line begins with the lyrics 'Im / At La - ger, wohl um Mit - ter - nacht, wenn niemand auf ist / mid - night, when the camp's a - sleep and on - ly sen - tries'. The piano accompaniment starts with a *pp* dynamic and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

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

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

p

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 *zart, etwas zögernd*

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

pp *rit.*

a tempo *rit. - - -*

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

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

a tempo *p*

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

a tempo *p* *cresc.* *f* *p*

End!
me!

Wenn nur mei-ne Mut-ter he-xenkönn'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.*

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;

p

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

pp

- 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 has a more complex accompaniment. Dynamics include *sf*, *ff* (fortissimo), and *dim.* (diminuendo). A *Red.* (ritardando) marking is present in the bass line.

Third system of the musical score. The right hand features a melodic line with eighth notes, and the left hand has a steady eighth-note accompaniment. Dynamics include *p* (piano) and *dim.*. A ** Red.* marking is present in the bass line.

Fourth system of the musical score, concluding the piece. The right hand has a melodic line with eighth notes, 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 in the bass line.

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

pp *ppp*

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 shows the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The second system continues the vocal line with lyrics. The third system features a triplet in the vocal line and a change in piano accompaniment. The fourth system concludes the piece with a final vocal phrase and piano accompaniment.

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 music consists of a rhythmic accompaniment in the left hand and a melodic line in the right hand. 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!

Vocal line and piano accompaniment for the first verse. The piano accompaniment continues with the rhythmic pattern from the introduction.

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!

Vocal line and piano accompaniment for the second verse. The piano accompaniment continues with the rhythmic pattern from the introduction.

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

Vocal line and piano accompaniment for the third verse. The piano accompaniment continues with the rhythmic pattern from the introduction.

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 Küs-sen 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 -
love -

und an - ders war Herr Sa - lo - mo, der Wei - se, nicht ver -
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

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 -

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

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

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*

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 strei - 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

pp

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

dim.

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

ppp

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 dynamic marking *ppp dolcissimo*. The right hand features chords and the left hand has a melodic line with triplets.

The third system continues the piano accompaniment. It includes dynamic markings *ppp* and *ppp*. Pedal markings *Ped.* are placed below the bass line. Asterisks *** are used as section markers.

The fourth system continues the piano accompaniment. It features dynamic markings *pppp* and *ppp*. Pedal markings *Ped.* and asterisks *** are present.

verklingend

The fifth system concludes the piano accompaniment. It features the dynamic marking *verklingend* and a final *Ped.* marking. Asterisks *** are used as section markers.

Verborgenheit.

Secrecy.

Mässig und sehr innig.

12.

Lass, o Welt, o
Tempt me not, o

p *pp*

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

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

pp

rit. *a tempo*

ne, sei-ne Pei-n! 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.

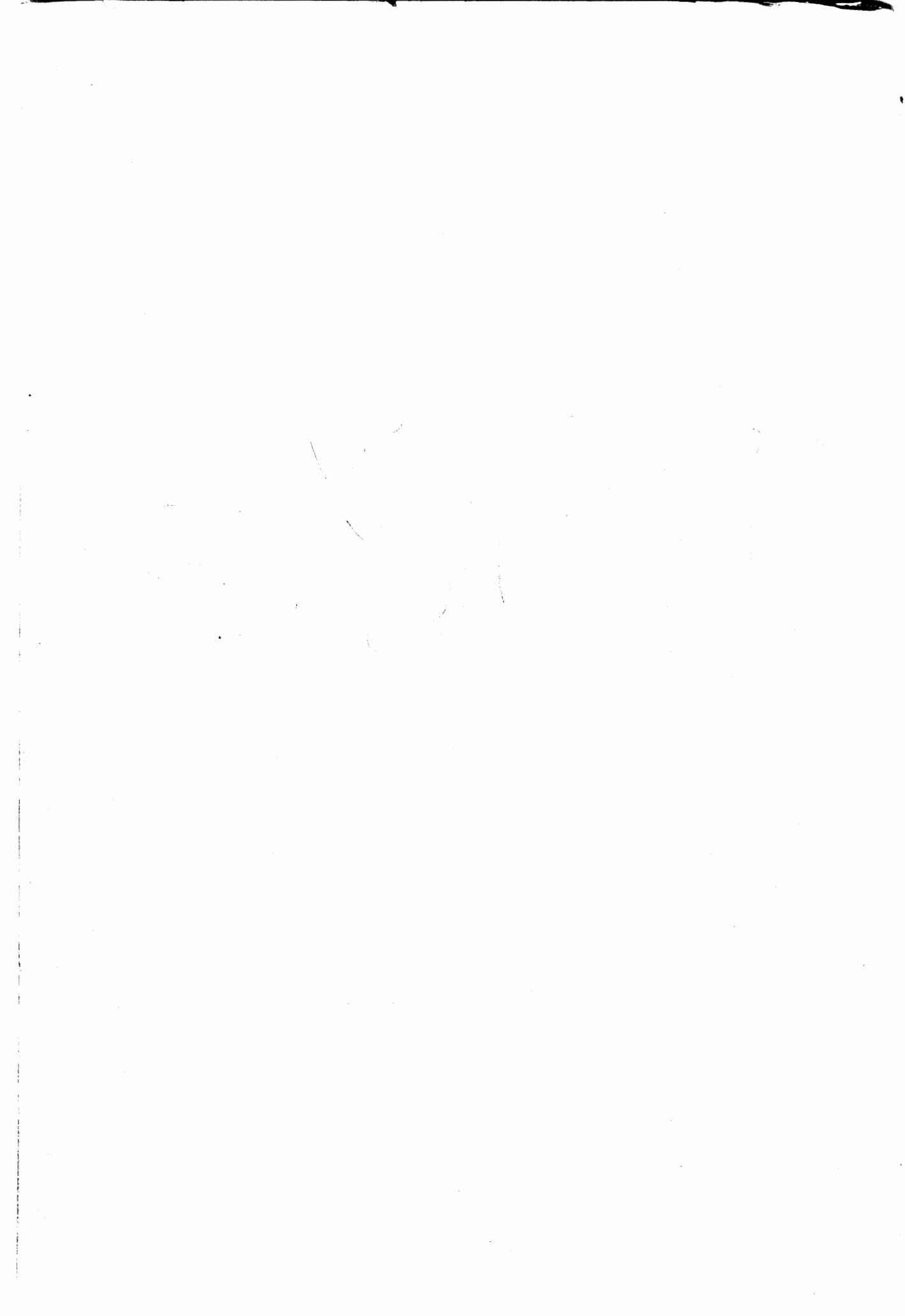
A large, highly decorative initial letter 'M' in a blackletter style, filled with intricate patterns and surrounded by elaborate floral and scrollwork flourishes. To the right of the 'M', the word "LIEDER" is written in a similar blackletter font, also with decorative elements. A horizontal line with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

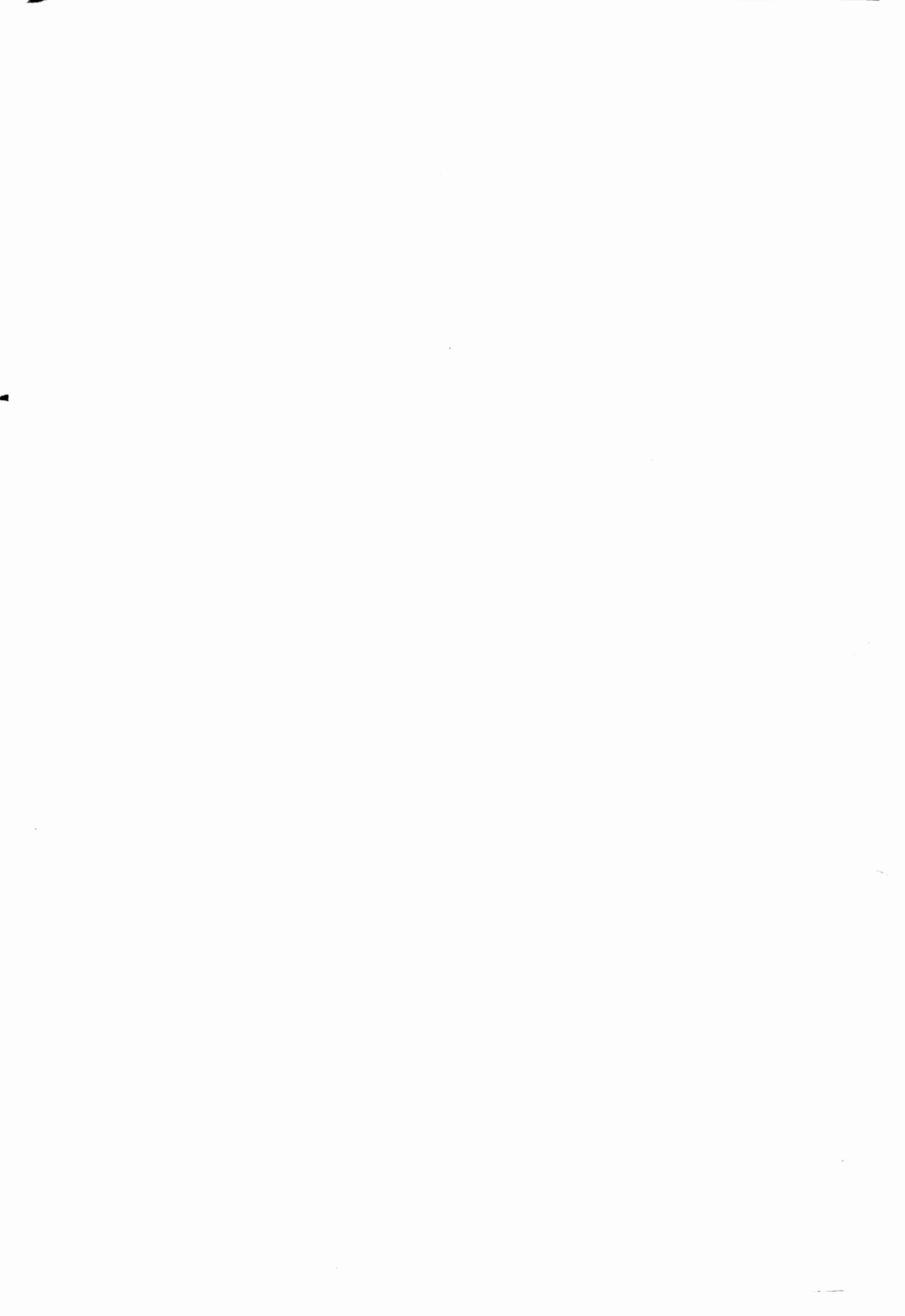
M **LIEDER**

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.



INHALT.

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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. *p*

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

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 -

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

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!

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,

f *p*

mf *f* *p*

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

pp *p.* *pp*

3

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.

The musical score is written in G major (one sharp) and 6/8 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *p* (piano), *pp* (pianissimo), and *immer staccato* (always staccato). The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are in German and English.

p
immer staccato

p

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

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

pp

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

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

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

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*

a tempo

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!

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 right hand plays a series of eighth notes, while the left hand plays a simple bass line.

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' and a quarter note 'rem'. The piano accompaniment continues with eighth notes in the right hand and a bass line in the left hand.

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' and a quarter note 'schön'. The piano accompaniment continues with eighth notes in the right hand and a bass line in the left hand.

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, du weckst mich vor - der Zeit, dem nur in Mai - en -
shin - ing, why art thou so un - kind, for joys of May I'm

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

Ist nicht ein lie - bes Mäd - chen hier, das auf der
If but a maid - en I could find, 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.

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. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is common time (C). The tempo is 'Mässig langsam'. The score includes dynamic markings such as *p*, *pp*, *mf*, and *pp*. There are also performance instructions like 'zart anschwellend' and 'Etwas langsamer'. The lyrics are in German and English, with the English lyrics in italics. The piano part features various textures, including chords, arpeggios, and melodic lines.

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,

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.

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,

pp *p*

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

cresc.

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

pp äusserst zart

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

pp *p* *rit.*

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#). The lyrics are '- terhel - len Grun - de,' and '- the moon - lit val - ley,'. The middle and bottom staves are the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. 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#). The lyrics are '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 the middle staff in treble clef and the bottom staff in bass clef. 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#). The lyrics are 'fern, und huscht vor - bei.' and 'far, and flits a - way.'. The middle and bottom staves are the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features 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, ne'er 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

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 3/4 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 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 wüh - let mein ver - stör - ter 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 whole rest. The piano accompaniment is in 4/2 time, starting with a piano (*ppp*) dynamic. The piano part features a melodic line 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 begins with the lyrics 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 the lyrics and a melodic phrase. 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.

tr *tr* *tr* *tr*

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

tr *tr* *tr*

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.*

überströmend *ritard.*

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

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 moving lines in both hands. 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 with chords and moving lines. 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 and moving lines. 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* with 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, marked *ppp*. It features a long melodic line in the right hand and chordal accompaniment in the left hand.

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. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The music is in a minor key and begins with a piano (*pp*) dynamic.

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 features a vocal line with lyrics and a piano accompaniment. The vocal line is marked *leise* (softly). 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 continues the vocal line and piano accompaniment. The vocal line includes the lyrics and is marked with dynamics *mf* (mezzo-forte) and *dim.* (diminuendo). The piano accompaniment features a melodic line in the right hand and a more active line in the left hand.

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 mortals 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.

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 harmonic support for the vocal melody.

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.

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 *f* to *pp*.

- 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* *p* *rit.*

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 vocal line begins with a rest, followed by the lyrics. The piano accompaniment is marked *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 vocal line continues with the lyrics. The piano accompaniment is marked *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 vocal line concludes with the lyrics. The piano accompaniment is marked *p* (piano).

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, with lyrics 'angstvoll mich am Bo-den win-de!' and its English translation 'on the ground I writhe in anguish.' The piano accompaniment starts with a series of chords and a rhythmic pattern. A 'cresc.' (crescendo) marking is placed above the piano staff. The system concludes with a 'ff' (fortissimo) dynamic marking and a triplet of eighth notes in the piano part.

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 of lyrics. The piano accompaniment features a consistent rhythmic pattern with triplets and eighth notes. There are '8' markings above the piano staff, possibly indicating eighth notes or a specific articulation. The system ends with a 'ff' dynamic marking.

mf dim.

p

ff

The third system is primarily piano accompaniment. It begins with a 'mf' (mezzo-forte) dynamic and a 'dim.' (diminuendo) marking. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A 'p' (piano) dynamic marking is present. The system concludes with a 'ff' (fortissimo) dynamic marking.

f

p

pp

dim.

ppp

The fourth system continues the piano accompaniment. It features a 'f' (forte) dynamic that gradually decreases through 'p' (piano) and 'pp' (pianissimo) to 'ppp' (pianississimo). A 'dim.' (diminuendo) marking is present. The piano part includes a triplet of eighth notes. The system ends with a final chord.

An die Geliebte.

To the beloved one.

Sehr langsam.

p

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

32. *pp*

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

p *pp* *ppp*

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

p *pp*

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

p

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

p *cresc.*

- 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 the piano accompaniment consists of two staves. The right hand plays a melodic line with a series of eighth and sixteenth notes, starting on a middle C and moving upwards. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

sehr innig

The second system features a vocal line and piano accompaniment. The vocal line is written in a soprano clef and contains the lyrics: "Wa-rum Ge-lieb - - te, denk' ich dein auf ein - Where-fore, be-lov - - ed, is my mind so full". The piano accompaniment continues with a similar melodic and harmonic style as the first system, with dynamics ranging from *pp* to *p*.

The third system continues the vocal and piano accompaniment. The vocal line lyrics are: "- 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". The piano accompaniment features a crescendo from *p* to *f* and then *sf* (sforzando).

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; zu - letzt brach ich in lautes Schluchzen aus, -
 - - ing; 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

mf *pp*

wohl der Wind die. Flü - gel rührt, und wo - her die sü - sse Quelle die verborgnen
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 half rest followed by a quarter note 'Le' and a half note 'be wohl!'. The piano accompaniment begins with a piano (*p*) dynamic and a half rest, followed by a quarter note 'Le' and a half note 'be wohl!'. The piano part features a *pp* dynamic and a *cresc.* marking. The key signature has five flats (B-flat major/C minor) and the time signature is common time (C).

„Le - be wohl!“
“Fare thee well”

Du füh - lest nicht,
thou dost not know,

The second system continues the vocal and piano parts. The vocal line begins with a half rest followed by a quarter note 'was' and a half note 'es heisst, dies Wort der Schmerzen;'. The piano accompaniment starts with a forte (*f*) dynamic and a half rest, followed by a quarter note 'was' and a half note 'es heisst, dies Wort der Schmerzen;'. The piano part includes a *ff* dynamic and a *p* dynamic, with the instruction *ausdrucksvoll* (expressive). The key signature and time signature remain the same.

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

ausdrucksvoll

The third system continues the vocal and piano parts. The vocal line begins with a half rest followed by a quarter note 'tro - stem An - ge-sicht' and a half note 'sag - test du's und'. The piano accompaniment starts with a half rest followed by a quarter note 'tro - stem An - ge-sicht' and a half note 'sag - test du's und'. The piano part includes a *mf* dynamic. The key signature and time signature remain the same.

tro - stem An - ge-sicht sag - test du's und
pain - thy face did show, and thou bad'st me

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

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

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

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 -

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 dynamics *f* and *dim.* indicated above the staff.

Sau - se - wind,
Rush - ing wind,

pp *p*

The first vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef with a key signature of two sharps. Dynamics *pp* and *p* are marked below the piano part.

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

p *f*

The second vocal line continues in treble clef. The piano accompaniment features a dynamic shift from *p* to *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 concludes the piece in treble clef. The piano accompaniment includes dynamics *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, they, magst du es sa-gen,
 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!⁴
 fare well!⁴

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, key of 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 - senstrauch, 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 ends with a final chord. Dynamics include *pp*.

auf dei-nem Grab zu wur-zeln und zu wach-sen.
up - on thy grave to flour-ish and to grow there.

pp *dim.* *p* *ausdrucksvoll*

Zwei
Two

pp *p* *pp*

schwar-ze Röss-lein wei-den auf der Wie-se, sie keh-ren heim zur
small black steeds are grazing on the meadow, home to the town they

Stadt in mun-tern Sprün-gen. Sie
soon will can-ter gai-ly. 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 decorative line with a repeating geometric pattern separates the top of the 'W' from the rest of the word.

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.

INHALT.

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(English translation by Julia von Bose.)

Der Jäger.

The huntsman.

Hugo Wolf.
(Original-Ausgabe.)

Kräftig bewegt.

40.

Singstimme.

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!
etwas gemessen

sf *p*

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 features a more active piano accompaniment with dynamics 'sf' and 'pp'. The fourth system continues the vocal line and piano accompaniment, with dynamics 'p' and 'pp'.

wis-sen den Weg. _____
o - ther ways in. _____

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

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.

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 - ed - er, 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! bit-eth! mir keck durch die Haut,
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* *sf* *sf*

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* *f*

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

ff *sf* *ff* *sf* *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.* - - - -

The musical score is written for piano in G minor (one flat) and 6/8 time. It consists of four systems of music. The first system (measures 1-2) features a piano (*p*) accompaniment with a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The second system (measures 3-5) shows a crescendo leading to a fortissimo (*f*) dynamic, followed by a piano (*p*) section. The third system (measures 6-8) includes dynamics of mezzo-forte (*mf*), sforzando (*sf*), piano (*p*), and dolce. The fourth system (measures 9-11) contains the vocal melody with German and English lyrics, accompanied by a piano (*p*) accompaniment that ends with a crescendo.

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 for voice and piano. It consists of three systems of music. The first system shows the vocal line starting with a rest, followed by the lyrics 'Se - het ihr am See ye at yon'. The piano accompaniment features a rhythmic pattern of eighth notes with triplets. The second system continues the vocal line with 'Fen - ster-lein dort die ro-te Müt - ze wieder?' and 'win - dow small there a - gain the red cap gleameth?'. The piano accompaniment continues with similar rhythmic patterns. The third system shows the vocal line with 'nicht ge-heu-er muss es sein,' and 'now it ris-eth, now doth fall,'. The piano accompaniment continues with the same rhythmic motif.

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 in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a series of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *fff* is present in the piano part. The vocal line consists of a few notes, including a half note followed by a quarter note.

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

The second system continues the musical score. The piano accompaniment features a more active right hand with eighth-note patterns and a consistent eighth-note bass line. The vocal line has several notes, including a half note and a quarter note. A dynamic marking of *ff* is visible 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 shows the vocal line with notes for "Schaut!" and "See!". The piano accompaniment includes triplets in the right hand and a bass line with some chromatic movement. A dynamic marking of *ff* is present. The system concludes with a fermata over the final notes.

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

The fourth system features the vocal line with notes for "Tor, der Feu..." and "on - - ward...". The piano accompaniment continues with a complex texture of chords and moving lines in both hands. A dynamic marking of *ff* is present. The system ends with a fermata.

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.

wild

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

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

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

pp

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

p

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

ppp

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 sprite tanzt auf dem Eis — im Voll - mond - schein, sie singt und
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 on a single staff and a piano accompaniment on two staves. 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 rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Dieselbe Bewegung.

The second system is a piano accompaniment on two staves. It begins with a treble clef and a 3/4 time signature. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A double bar line is present, after which the time signature changes to 2/4.

„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 continues with a rhythmic pattern of eighth notes and chords.

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 continues with a rhythmic pattern of eighth notes and chords.

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

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

p

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

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*

geheimnissvoll

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 raiment so fair! Now o-pens the lake its

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

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

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* *zurückhaltend*

p *p* *f* *pp*

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

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

rit. 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

f *lebhaft*

rit. *p*

rit. 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" and "One morn, af-ter a jo-vi-al night,". The piano accompaniment is on a grand staff (treble and bass clefs). It features a trill (tr) on the final note of the vocal phrase and a triplet of eighth notes in the bass line.

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 on a grand staff. It features a trill (tr) on the final note of the vocal phrase and a triplet of eighth notes in the bass line. 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 Pflän - 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 *breit* *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

poco rit. *f* *p*

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

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The piano part begins with a *pp* dynamic marking. The vocal line starts with a rest, followed by a melodic phrase with a triplet of eighth notes.

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

die Or - gel hängt voll
the organ peals forth

The second system of the musical score. The piano accompaniment continues with a *pp* dynamic marking. The vocal line continues with the lyrics, including a phrase that is split across two lines of music.

Gei - gen,
grand - ly,

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

The third system of the musical score. The piano accompaniment features a *pp* dynamic marking in the right hand and a *ppp* dynamic marking in the left hand. The vocal line concludes with the final lyrics.

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! —————
 making! —————
 Denn lei-der frei-lich, frei-lich
 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*

zögernd

belebt

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*