

Franz  
Ihr Auge  
Op. 1, No. 1  
(Burns)

Allegretto con grazia.

*mf*

Ei - nen schlim - men Weg ging ge - stern ich, ei - nen Weg, dem  
Such a woe - ful walk I took last night, such a walk I

*mf*

*cresc.* *p*

ich nicht wie - der trau! Zwei sü - sse Au - gen tra - fen mich, zwei sü - sse  
fear I'll sad - ly rue. Two eyes I met di - vine - ly bright, two love - ly

*cresc.* *p*

Red. \*

Au - gen, lieb und blau, zwei sü - sse Au - gen, lieb und blau.  
eyes so sweet and blue, two love - ly eyes so sweet and blue.

*p* *cresc.*

Nicht war's ihr blond und wal - lend Haar, nicht war's ihr  
'Twas not her gol - den flow - ing hair, 'twas not her

*p* *cresc.*

Red. \*

Mund, die Ros' im Thau, auch nicht ih - re wei - sse Brust, es  
*mouth, a rose in dew, al - so not her li - ly breast so*

*p*

Red. \*

war\_ ihr sü - sses Au - ge, lieb und blau.  
*fair, my wound was from her eyes so blue.*

*p*

Red. \*

Ihr Aug' hat mir .das Herz be - thört, ihr Au - ge mit der dunk - len  
*Her eyes have robbed me of my heart, her eyes so lus - trous, pure and*

*mf*

Brau; o tief - re Wun - den als ein Schwert, schlug mir dies Au - ge, lieb und  
*true; oh deep - er wound than dag - ger's smart, struck me these eyes so heav'n - ly*

*cresc.* *sf*

*cresc.* *sf*

Red. \*

*p* blau, schlug mir dies Au - ge, lieb und blau. *p* Ge-duld, mein  
*blue, struck me these eyes so heav'n-ly blue. Be still my*

*cresc.* Herz, Ge - duld, Ge - duld! *riten.* viel-leicht! doch we - he mir! *fa tempo* weist sie  
*heart, be still, be still! per-haps! yet woe is me! should she*

*cresc.* *riten. e dim.* *fa tempo*

*Red. \** *Red. \** *Red. \**

*p* rauh mich ab; weist sie rauh mich ab: *mf* an mei - nem To - de  
*me re - fuse, should she me re - fuse: I'll lay my ear - ly*

*p* schuld ist dann ihr Au - ge, lieb und blau.  
*death, to her dear eyes so sweet and blue.*

Franz  
Nachtlied  
Op. 1, No. 2  
(Hahn-Hahn)

Allegro appassionato.

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegro appassionato' and the dynamics are 'mf'.

In der Nacht, in der Nacht da rau-schen die Bäu-me so  
In the night, in the night, the trees are all rust-ling and

The first system of the vocal and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with chords and eighth notes. Dynamics include 'mf' and 'p'. There are 'Red.' and '\*' markings in the piano part.

trau-rig, da äch-zen die Lüf-te so schau-rig, da schie-ssen die Stern' aus der  
groun-ing, the bree-zes so dis-mal-ly moun-ing, and shoot down the stars from the

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features more complex chordal textures. Dynamics include 'mf'. There are 'Red.' and '\*' markings in the piano part.

Höh', da flü-stert das Schilf in dem See, und Al-les, so bäng-lich und  
sky, the bul-rush-es whis-per and sigh, and each thing so lone-ly and

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with chords and eighth notes. Dynamics include 'mf'. There are 'Red.' and '\*' markings in the piano part.

*cresc.* *mf*

still, weiss nicht wo es her, noch hin will und die Nacht, und die Nacht, hab' ich  
*still,* *knows not why dis-qui-et it feels* *and the night, and the night, I have*

*friten.*

schlaf - los ver - wacht!  
*passed sleep-less quite!*

*a tempo*

*friten.* *mf*

*mf*

In der Nacht, in der Nacht ent-fal-tet die Sehn-sucht die Schwin - gen, will  
*In the night, in the night, each pas-sionate im-pulse is throng-ing and*

Lieb' zum Ge-lieb - te-sten drin - gen, ver-schmel-zen die See - len im Hauch, ver-  
*lov-er for loved one is long-ing, the soul melts in sigh-ing a-way, dis-*

*cresc.*

sin - ken im däm - mern - den Aug,' und Je - des, ob schwei - gend und still, weiss  
*solved in the eye's soft - ened ray, and each knows, though dis - tant and still, what*

Red. \* Red. \* Red. \* Red. \*

*mf*

doch, dass zum An - dern es will, in der Nacht, in der Nacht hab' ich  
*feel - ings the oth - er's breast fill, in the night, in the night, my thoughts*

Red. \* Red. \* Red. \*

*friten.*

Dei - ner ge - dacht.  
*on thee a - light.*

*a tempo*

*friten.* *mf*

Red. \* Red. \*

*mf*

In der Nacht, in der Nacht da sah mich der Mond an so kla - gend, der  
*In the night, in the night, the moon looked down on me complain - ing, the*

Red. \* Red. \* Red. \* Red. \*

Baum schüt-telt's Haupt so ver - sa - gend, manch Thrän - lein den Ster - nen ent -  
*trees shook their heads with deep mean - ing, the stars sought in weep - ing re -*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

floss, ich war ja ihr Lei - dens-ge-noss! Und Al - les sprach: sei doch nur  
*lieft, was I not their part - ner in grief! And all things spoke: on - ly be*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

still, wir ge - hen, wie Schick - sal es will. Und die Nacht, und die Nacht hast du  
*still, we take the path Des - ti - ny will. And the night, and the night, thou hast*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

schla - fend ver - bracht!  
*slept well and light!*

*a tempo, Tenore ben marcato*

*mf* *to* *mf* *p*  
*Red.* \* *Red.* \* *Red.* \* *Red.* \*

Franz  
Die Lotosblume

Op. 1, No. 3

(Geibel)

Andante. *Leise.*

*pp*

Die stil - le Lo - tos - blu - me  
The si - lent Lo - tos flow - er

steigt aus dem blau - en See, die Blät - ter flim - mern und bli - tzen, der  
floats o'er the lake at night her leaf - lets glis - ter and glim - mer, her

Kelch ist weiss wie Schnee. Da giesst der Mond vom Him - mel  
breast is snow - y white. Then pours the moon from hea - ven

all' seinen gold - nen Schein, giesst al - le sei - ne Strah - len in ih - ren Schooss hin -  
his richest gol - den beams, he all his cost - ly trea - sure, in - to her bo - som



ein. *teems.* *p* Im Was - ser um die Blu - me krei - set ein weisser  
*There swims around the flow - er state - ly, a milk white*

Schwan, *swan,* er singt so süß, so lei - se, und schaut die Blu - me an. \_\_\_\_\_  
*he sings so sweet, so soft - ly, and looks the flow - er on. \_\_\_\_\_*

*pp* Er singt so süß, so lei - se, und will im Sin - gen ver - gehn o  
*He sings so sweet, so soft - ly, would thus his life breathe a - way oh*

Blu - me, wei - sse Blu - me, kannst du das Lied ver - stehn? \_\_\_\_\_  
*flow - er; snow - white flow - er, canst understand that luy? \_\_\_\_\_*

*smorzando*

Franz  
Nun holt mir eine Kanne Wein

Op. 1, No. 4

(Burns)

Allegretto con anima.

*f*  
Nun holt mir ei - ne Kan - ne Wein, — und  
*Go fetch a flask of spark - ling wine, — and*

*f*  
Ped. \*

*mf*  
lasst den Be - cher sein von Gol - de, denn ei - nen Trunk noch will ich  
*fill it in a crys - tal glas - sie, I'll drink a health be fore I*

*mf*  
Ped. \*

*mf*  
wei'h'n vor mei - nem Ab - schied dir, o Hol - del  
*go, a health to thee, my bon - nie lus - siel*

Ped. \* Ped. \* Ped. \*

*mf*  
Am Dam - me dor - ten schwankt das Boot, der  
*The skiff is tos - sing in the bay, the*

*mf*  
Ped. \*

*cresc.*

Fähr-mann schilt, dass ich ver-zie-he, am Bau-me drü-ben liegt das  
 boat-man scolds, be-cause I tar-ry, the ship rides proudly on the

*cresc.*

*Red.* \*

Schiff und ich muss las-sen dich, Ma-ri-e! Das  
 main, and I must leave thee, bonnie Ma-ry. The

*p* *poco riten.* *a tempo*

*p* *poco riten.* *fa tempo*

*Red.* \*

Ban-ner fliegt, in lan-ger Reih' sieht glän-zen man die blan-ken  
 trum-pet sounds, the ban-ners wave, each pa-triot-heart beats high for

*Red.* \*

Spee-re, von fer-ne tönt das Kampf-ge-schrei, und  
 glo-ry, the bat-tle cry is heard on high, the

*Red.* \*

*Red.* \*

schon be - geg - nen sich die Hee - re,  
 com - bat ra - ges fierce and go - ry,

The first system features a vocal line in G minor with lyrics. The piano accompaniment consists of a right-hand part with chords and triplets, and a left-hand part with a steady eighth-note bass line. Dynamics include *f* and *Red.* (ritardando).

s'ist nicht der Sturm - wind, nicht die See, dass  
 not o - ceans roar, nor storm - winds power, it

The second system continues the vocal line and piano accompaniment. The piano part features triplets and a *mf* dynamic. The system concludes with a *Red.* (ritardando) marking.

ich am U - fer hier ver - zie - he, auch nicht die lau - te Schlacht, s'ist  
 is that makes my heart so dreu - ry, not bat - tles might, nor blood - y

The third system shows the vocal line and piano accompaniment. The piano part includes a *cresc.* (crescendo) marking and a *p* (piano) dynamic at the end of the system.

nur, dass ich dich las - sen muss, Ma - ri - e!  
 fight, it is that I must leave thee, Mu - ry!

The fourth system concludes the vocal line and piano accompaniment. The piano part features a *p* (piano) dynamic at the beginning and a *mf* (mezzo-forte) dynamic later. The system ends with a *Red.* (ritardando) marking.

Franz  
 O säh' ich auf der Haide dort  
 Op. 1, No. 5  
 (Burns)

*Allegro molto agitato.*

*mf*

O säh' ich auf der  
 Oh wert thou in the

*cresc.* *f*

Hai - de dort im Stur - me Dich, im Stur - me  
 an - gry storm and I could see, and I could

*mf*

Dich, see, mit mei-nem Man-tel  
 I'd fold thee in my

*cresc.*

vor dem Sturm be - schützt' ich Dich, be - schützt' ich  
 man - tle warm and shel - ter thee, and shel - ter



braun und dürr, zum  
bleak and bare, a

*f.* *mf*

*sf* *dim.* *p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

Pa - ra - die - se wür - de sie, wärst du bei mir, wärst  
Pa - ru - dise 'twould be and more, if thou wert there if

*mf*

*Red.* \* *Red.* \* *Red.* \*

du bei mir! Und wär' ein Kö - nig  
thou wert there! And if I were a

*mf*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*cresc.*

ich, und wär' die Er - de mein, du wärst in mei - ner  
king, and all the earth were mine, my je - wel thou, of

*cresc.* *f* *mf*

*cresc.* *f* *mf*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

Kro - ne doch der schön - ste Stein, der schön - ste Stein.  
cost - liest worth, would'st bright - est shine, would'st bright - est shine.

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \*

Franz  
Tanzlied im Mai  
Op. 1, No. 6  
(von Fallersleben)

Allegretto con grazia.

*mf* Zum Rei - gen her - bei im fröh - li - chen Mai! Mit Blü - then und  
To dance let's a - way 'tis fro - lie - some May! With blos - soms and

*p*

Ped. \* Ped. \* Ped. \*

Zwei - gen be - kränzt euch zum Rei - gen! Im fröh - - - li - chen Mai  
branches deck ye for the dan - ces! in fro - - - lie - some May

*cresc.*

*cresc.* *f*

Ped. \* Ped. \* Ped. \* Ped. \*

— zum Rei - - - gen her - bei! — Zum Rei - gen her -  
— to dance — let's a - way! — To dance let's a -

*f* *mf*

*f* *p*

\* Ped. \* Ped. \* Ped. \*

bei! Mit Ju - bel - ge - schrei die Vö - gel sich schwin - gen, sie ru - fen und  
way! ex - ul - ting and gay the birds hopping, swing - ing, are chir - ping and

*p*

\* Ped. \* Ped. \* Ped. \*



*cresc.* *f*

'sin - gen mit Ju - - bel - ge - schrei: zum Rei - - -  
 sing - ing ex - ul - - - ting and gay: to dance

*cresc.* *f*

Red. \* Red. \* Red. \* Red. \*

*mf*

- gen her - bei! Juch - hei - ssa, juch - hei! Wie schön ist der  
 - - let's a - way! - - - - - Tru la la, tru lay! how love - ly is

*mf*

Red. \* Red. \*

Mai! Wir ha - ben's ver - nommen, wir kom - men, wir kom - men. Wie schön  
 May! We an - swer the summons, we're com - ing we're com - ing. How love - -

*cresc.*

\* Red. \* Red. \* Red. \* Red. \*

*cresc.* *f*

- ist der Mai! Juch - hei - - - ssa, juch - hei!  
 - - ly is May! - - - - - Tru la - - - - - lu, tra lay!

*f*

Red. \* Red. \* Red. \* Red. \*

Franz  
Sonntag  
Op. 1, No. 7  
(Eichendorff)

Allegro moderato.

*p*

Die Nacht war kaum ver - bli - het, nur ei - ne Ler - che sang — die  
The night had fa - ded scarce - ly, one tune - ful lark a - lone — pour'd

*cresc.* *mf* *riten.* *a p*

stil - le Luft ent - lang. Wen grüsst sie schon so frü - he? Und  
forth her mel - low tone. Whom greets she thus so ear - ly? High

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

*riten.* *a*

*tempo* *cresc.*

draussen in — dem Gar - ten die Bäu - me ü - ber's Haus — sah'n weit in's Land hin -  
o'er the house, re - flect - ing the state - ly trees all stand — gaze o'er the dis - tant

*tempo* *cresc.*

*mf* *riten.* *a tempo* *p*

aus, als ob sie wen er - war - ten. In fest - li - chen Ge - wan - den wie  
land, as if some one ex - pect - ing. The flow - ers all are stund - ing in

*mf* *cresc.* *riten.* *a tempo* *p*

*cresc.*

ei - ne Kin - der - schaar, Thau - perlen in dem Haar, — die Blu - men al - le  
 ho - li - dy - at - tire, bright dewdrops in their hair, — like chil - dren, something

*riten.* *a tempo* *p*

stan - den. Ich dacht: ihr klei - nen Bräu - te, was schmückt ihr euch so  
 want - ing. I thought: ye brides so ti - ny, why are ye decked so

*riten.* *p* *a tempo*

*ad libit.* *Leise.*

sehr? — Da blickt' die ei - ne her: „Still, still, 's ist Sonntag  
 gay? — One look'd as if to say: “Hush, hush, to day is

*pp* *p*

*Red.* \* *Red.* \*

heu - te. Schon klin - gen Mor - gen - glo - cken, der lie - be Gott nun bald —  
 Sun - day. The mor - ning bells are peal - ing, soon will our gra - cious God —

*pp*

*Red.* \* *Red.* \* *Red.* \*

*Tempo I.* *mf*

geht durch den heil' - gen Wald." Da kniet' ich froh er - schro - cken.  
 go through the sa - cred wood." I hearken'd, humbly kneel - ing.

*Tempo I.* *mf*

*Red.* \*

Franz  
Für Einen  
Op. 1, No. 8  
(Burns)

Andante.

Mein Herz ist schwer, Gott sei es ge-klagt! Mein Herz ist schwer für Ei-nen;  
My heart is sad, I can-not tell why! My heart is sad for somebody;

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andante'. Dynamics include piano (*p*) and mezzo-forte (*mf*). The piano accompaniment consists of chords and moving lines in both hands.

The second system continues the vocal and piano parts. The vocal line includes the lyrics: "o Gott, ei-ne lan-ge Win-ternacht könnt' wa-chen ich für Ei-nen, God knows, for a long, long winter's night I'd watch and wake for somebo-dy,". Dynamics include *cresc.*, *mf*, and *p*. The piano accompaniment features a *cresc.* marking in the bass line.

The third system continues the vocal and piano parts. The vocal line includes the lyrics: "für Ei-nen! O Leid, für Ei-nen! O Freud', für Ei-nen! Die joy, für Ei-nen! I'd gries, für somebo-dy! Oh gries, für somebo-dy! O joy, für somebo-dy! I'd riten." Dynamics include *pp*, *f animato*, *p*, and *riten.*. The piano accompaniment features *pp*, *f*, and *p* markings, along with *Red.* and asterisk symbols.

The fourth system concludes the vocal and piano parts. The vocal line includes the lyrics: "gan-ze Welt könnt' ich durch-zieln für Ei-nen! für Ei-nen! glad-ly range the wide world through for some-bo-dy! for some-bo-dy!" Dynamics include *tempo* and *p*. The piano accompaniment features *mf*, *p*, and *pp* markings, along with *Red.* and asterisk symbols.

*p*

Ihr Mäch - te, rei - ner Lie - - be hold, o  
 Ye pow'rs that rule o'er vir - tuous love Oh

*mf*

lä - chelt mild auf Ei - - nen!  
 sweetly smile on some - bo - dy!

Schützt vor Gefahr ihn! bringt gesund zu -  
 From ev'ry danger him remove and

*mf cresc.*

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

rück mir mei - nen Ei - - nen,  
 bring safe back my somebody,

meinen Ei - - nen! O Leid, — für Ei - - nen! O  
 my somebody! Oh grief, — for somebo - dy! Oh

*riten.* *accel.* *mf a tempo*

Freud', — für Ei - - nen!  
 joy, — for somebo - dy!

Ich thät, — o Gott, was thät' ich nicht für  
 I'd do, — Oh God what would I not, for

*p* *pp*

Ei - - - nen, für Ei - - - nen!  
 some - - bo - dy, for some - bo - dy!

Franz  
Jagdlied  
Op. 1, No. 9  
(Eichendorff)

Allegro con brio.

*mf*

Durch  
Through

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It begins with a whole rest followed by a quarter note G5. The piano accompaniment is in bass clef, starting with a forte (*f*) dynamic and a rhythmic pattern of eighth notes. The system concludes with a mezzo-forte (*mf*) dynamic. There are three 'Red.' markings with asterisks in the piano part.

*cresc.*

*mf*

schwanken-de Wi-pfel schiesst gü - de - ner Strahl, — tief  
 wu - ver - ing branches dart gol - den sun - beams — be -

The second system continues the vocal and piano parts. The vocal line features a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The piano accompaniment also includes a crescendo and a fortissimo (*sf*) dynamic. The system ends with a mezzo-forte (*mf*) dynamic. There are three 'Red.' markings with asterisks in the piano part.

*cresc.*

un - ter den Gi - pfeln das neb - lich - te Thal. — Fern  
 low the deep val - ley in dew - y garb dreams. — The

The third system continues the vocal and piano parts. The vocal line features a crescendo (*cresc.*) leading to a fortissimo piano (*sfp*) dynamic. The piano accompaniment also includes a crescendo and a fortissimo piano (*sfp*) dynamic. The system ends with a fortissimo piano (*sfp*) dynamic. There are five 'Red.' markings with asterisks in the piano part.

*p*

*cresc.*

*mf*

hallt — es am Schlosse, das Wald - - - horn ruft, — es  
 horn — of the huntsman re - e - - choes a - fur, — the

The fourth system continues the vocal and piano parts. The vocal line starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a crescendo (*cresc.*) and a fortissimo piano (*sfp*) dynamic. The system ends with a fortissimo piano (*sfp*) dynamic. There are five 'Red.' markings with asterisks in the piano part.

wie - hern die Ros-se, in die Luft, — in die Luft!  
 hor - ses are neighing, in the air, in the air!

*f*

*Red.* \* *Red.* \* *Red.*

Bald Län-der und Se-en durch  
 Soon landscape and lakes seen in

*mf* *cresc.*

*mf* *cresc.*

*Red.* \*

Wol - ken - zug, — tief schimmernd zu se - hen in  
 head - long chase, — rush on-ward like clouds in the

*mf* *cresc.*

*sf* *mf* *cresc.*

*Red.* \* *Red.* \* *Red.* \*

schwin - delndem Flug, — bald Dun - kel wie - der hüllt  
 wild — diz-zy race, — soon dark - ness once more veils

*p*

*sf*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

Rei - ter und Ross, — o Lie - be, o Lie - be, so lass — mich  
 ri - der and steed — so would I, oh love, now from thee — be

*cresc.* *sf*

*cresc.* *f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*mf*  
 los! freed! *mf*  
 Immer Always

*mf*  
 weiter und weiter die Klän - ge ziehn, — durch Wäl - der und Haiden wo -  
 farther and farther the mer - rysounds stray, — through heath and through forest at

*cresc.* *sfmf* *cresc.*

*riten.* *a tempo* *p*  
 hin, ach, wo - hin? — Er - quick - - li - che Fri - sche, süß -  
 lust die a - way? — *a tempo* De - li - - cious en - joy - ment, sweet

*sf p*

*cresc.* *f*  
 schau - - ri - ge Lust! — Es flat - tern die Büsche, frei  
 health — giving zest! — The pulse — flutters freely, light

*cresc.*

schlägt die Brust.  
 beats the breast.

*f*



Franz  
Schlummerlied  
Op. 1, No. 10  
(Tieck)

Andante con moto.

*p*

Ru - he Süß - lieb - chen, im Schat - ten der grü - nen, dämmernden  
Rest my dear un - der the sha - - dow of the ver - dant dus - ky

*Melodia ben marcato*

*p*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

*p*

Nacht; es sän - selt das Gras auf den Mat - - ten, es  
grove; the grass rustles o - ver the mea - - dow, and

*mf*

*p*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

fü - chelt und kühlt dich der Schat - - ten, und treu - - e Lie - be  
shel - ters thee, cools thee, the sha - - dow, thy guard is faith - ful

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

wacht, und treu - e Lie - be wacht.  
love, thy guard is faith - ful love.

*mf*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

*pp*

Schla - fe, schlaf' ein, lei - - ser rau - schet der  
 slum - ber, oh sleep, bal - - my airs round thee

*pp* *cresc.*

Red. \* Red. \*

*mf*

Hain, e - - wig bin ich Dein,  
 sweep, faith - ful watch I keep,

*mf* *dim.*

Red. \* Red. \* Red. \* Red. \* Red. \*

*p*

e - - wig bin ich Dein.  
 faith - ful watch I keep.

*p* *dim.*

Red. \*

*p*

Schweigt, ihr ver-steck - ten Ge - sän - - ge und stört nicht die süs - ses-te  
 Hush ye in - vi - si - ble song - - sters, dis - turb not her tran - quil re -

*p*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

*p*

Ruh! Es lauscht der Vö-gel Ge-drän-ge, es  
*pose!* The birds their hom-age are bring-ing, now

*mf* *p*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

*cresc.*

ru-hen die lau-ten Ge-sän-ge, schliess, Lieb-chen, dein Au-ge  
 hushed is their warbling and sing-ing, sweet dar-ling, thine eye-lids

Red. \* Red. \* Red. \* Red. \*

zu, schliess, Lieb-chen, dein Au-ge zu.  
*close,* sweet dar-ling thine eye-lids close.

*mf* *p*

*pp*

Schla-fe, schlaf' ein, im däm-mern-den Schein,  
 Slum-ber, oh sleep, through twi-light deep,

*pp*

Red. \* Red. \* Red. \*

*mf* ich will dein Wäch - ter sein, *p* ich will dein Wäch - - ter  
*faith-ful my watch I keep,* *faith-ful my watch I*

*mf* *p*

Red. \* Red. \* Red. \* Red. \*

sein. *p* Mur - melt fort, ihr Melo - di - - en,  
*keep.* *Flow a - long ye waters pur - - ling,*

*dim.* *p*

Red. \* Red. \* Red. \* Red. \*

rau - sche hur, du stil - ler Bach; schön - e Lie - besphanta -  
*mur - mur on, thou qui - et stream love - ly fan - cies rippling*

*mf* *p*

Red. \* Red. \* Red. \* Red. \*

si - - en spre - chen in den Me - - lo - di - en, zarte  
*whir - - ling, whis - per in thy wa - - ters purling, tender*

Red. \* Red. \* Red. \* Red. \*

Träu - me, zar - - te Träu - me schwim - men nach.  
 vi - sions, ten - - der vi - sions pas - sion's dream.

*pp*  
 Durch den flü - sternden Hain schwärmen gold' - ne Bie - - ne -  
 Through the whis - pering trees swarm the gol - den hum - ming

*mf* *p*  
 lein und sum - men zum Schlummer dich ein, und  
 bees and soothe thee to slum - ber and peace, and

sum - men zum Schlum - mer dich ein.  
 soothe thee to slum - - ber and peace.

*p* *smorzando*

Franz  
Vöglein, wohin so schnell?

Op. 1, No. 11  
(Geibel)

Andante.

*p* Allegretto con grazia.

Vög - lein, wo - hin so schnell? „Nach Nor - - den, nach  
Bird say, whither thy flight? “Oh north - - ward I'm

*p* *p*

Red. \* Red. \*

Nor - den! Dort scheint die Sonne nun so hell, dort ist's nun Früh -  
steer - ing! There shines the sun so warm and bright, there is the spring

*cresc.* *f*

*cresc.* *f*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

ling ge - wor - - - den.“  
now ap - pear - - - ing. Oh

*Più p*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

moderato.

*cresc.*

Vög - lein mit den Flü - geln bunt, und wenn du kommst zum  
sweet bird with the plu - mage gay, should'st hap - ly by the

*cresc.* *cresc.*

Red. \* Red. \* Red. \* Red. \*

*pp*

Lin - den-grund, zum Hau - se mei - ner Lie - - - ben, dann  
*lime trees stray, her dwel - ling near, by to - - - ken, then*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

sag' ihr, dass ich Tag und Nacht von ihr ge - träumt an  
*tell her, that by day and night, my dreams and thoughts to*

*pp*

Red. \* Red. \* Red. \* Red. \*

*mf*

sie ge-dacht, und dass ich treu ge - blie - - ben.  
*her take flight, and that my faith's un - bro - - ken.*

*mf*

Red. \* Red. \* Red. \* Red. \*

*pp* *mf*

Und die Blu - men im Thal grüss' tau - send, tau - send Mal!  
*To the flow'rs sweet and fair a thou-sand greet-ings bear!*

*p* *mf*

Franz  
In meinem Garten die Nelken

Op. 1, No. 12  
(Geibel)

Andantino.

*p*

In mei-nem Gar-ten die Nel-ken mit ih-rem Pur-pur-ster-n—  
My treas-ured flow-ers are dy-ing, the pinks with crim-son crown

*p*

*f*

müs-sen nun al-le ver-wel-ken, denn du bist fern.—  
with-er'd, neglec-ted are ly-ing, for thou art gone.

*mf*

*p*

Auf mei-nem Heer-de die Flam-men, die ich be-wacht so  
The flame so fond-ly I cher-ish-ed that on my hearth once

*p*

*cresc.*

gern, — san-ken in A-sche zu-sam-men, denn du bist  
shone, — sank in-to a-shes and per-ish-ed, for thou art

*cresc.*

Red. \* Red. \* Red. \*



fern. \_\_\_\_\_  
gone. \_\_\_\_\_

*Melodia ben marcato*

*mf* Die  
The

Welt ist mir ver - dor - - ben, mich grüsst nicht Blu - me, nicht  
world is bare, be - night - - ed, now I am left all a - -

*mf*

Stern, \_\_\_\_\_  
lone, \_\_\_\_\_

*cresc.* *f* *p*  
mein Herz ist lan - ge ge - stor - - ben, denn  
my heart is long a - go blight - - ed, for

*cresc.*

du bist fern. \_\_\_\_\_  
thou art gone.

*dim.*