

EDITION SCHIRMER.

Song

ALBUM

BY

ADOLF JENSEN.

Soprano or Tenor.

Mezzo Sop. or Alto.

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AD. JENSEN'S SONG ALBUMS.

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OH LAY THY CHEEK ON MINE, DEAR LOVE.

(*Lehn' deine Wang' an meine Wang'.*)

(H. Heine.)

ADOLF JENSEN.

Andante. *p* *appassionato.*

VOICE. Lehn' dei - ne
Oh, lay thy

PIANO. *p*

Wang' an mei - ne Wang', dann flie - ssen die Thrä - nen zu - sam - -
cheek on mine, dear love, And so shall our tears flow to - geth - -

men, und an mein Herz drück' fest dein Herz, dann schla - gen zu -
er, And to my heart, press fast thy heart, And so shall the

ff *p*

sam - men die Flam - men. Und wenn in die gro - sse Flam - me
flames beat to - geth - er. And when in those glow - ing flames shall

pp

fließt der Strom von un - sern Thrä - nen, und wenn mein
fall our stream of tears fast throng - ing, Hold - ing thee

p

Arm dich ge - wal - tig um - schliesst sterb' ich vor Lie - bes - seh -
close in my arms I would die, Faint - ing with love's sweet long -

pp perdendosi..

nen; Lehn' dei - ne Wang' an mei - ne Wang'.
ing; Oh, lay thy cheek on mine, my love!

MARIE.

(R. Gottschall.)

Religioso.

A. JENSEN.

VOICE. *p*

Ma - rie, am Fen - ster sitzest du, du lie - bes sü - sses Kind
 Ma - rie at her lone window sat, So love - ly, pure and fair,

PIANO. *p*

con Pedal.

— und siehst dem Spiel der Blüten zu, ver - weht im A - bend - wind. — Der
 — And watch'd the nod - ding flow'rets play, As sigh'd the evening air. — A

p

Wand'rer, der vor - ü - ber geht, er lüf - tet fromm den Hut; — du bist ja
 wand'rer, pass - ing on his way, Waves her a fond a - dieu; — Breathing to

pp

pp

selbst wie ein Ge - bet, so fromm, so schön, so gut.
 heav'n his heart - felt prayer; For one so good, so true.

rall.

rall. *f*

Tempo Primo.

4

p

Die Blumen - au - gen seh'n em - por zu dei - ner Au - gen Licht! — Die
Ah! hap - py flow'rs that day and night, A - round thy win - dow twine; — And

p

schönste Blum' im Fen - ster - flor ist doch dein An - ge - sicht. — Ihr A - bend -
gaze on thee with eyes so bright, Yet not so bright as thine! — While ev'ning

pp

glo - cken grüßet sie mit sü - sser Me - lo - die! — O brech' der Sturm die
bells up - on the breeze, Sing their sweet mel - o - dy! — May storms ne'er harm thy

rall.

Blu - men nie, — und nie dein Herz, Ma - rie!
gen - tle flow'rs Nor thy true heart, Ma - rie!

rall. *f*

"SHE WAS THE FAIREST OF ALL!"

(*Sie war die Schönste von Allen.*)

(G. Pfarrius.)

English words by
Mrs. JOHN P. MORGAN.

A. JENSEN.

Slowly and with melancholy.

(*Langsam und wehmüthig.*)

VOICE. *p*

Wohl war im Busch und
There is no thicket or

PIANO. *p*

p

Ra - sen, kein Plätz - chen so still und klein, wo nicht zu - sammen wir
heath - er No nook we — have not known! Where we have sat to -

PIANO. *p*

sa - ssen, ich si - tze jetzt hier al - lein. Wohl
geth - er Now, now I sit here a - lone! Here

PIANO. *f* *mf*

ha - ben wir Krän - ze ge - wun - den, wohl man - chen duf - ti - gen Strauss aus
gai - ly we wove fair - est gar - lands, Here fragrant blossoms en - twined, The

Blu - men des Wald's ge - bun - den, dies Al - les, Al - les ist aus. Die
flow - ers, the flow'rs we gath - ered When thou wast mine, thou wast mine! The

Blät - ter, sie sind ge - fal - len, die Blu - men sind ver - dorrt,
leaves have now fall - en, fall - en! The blossoms withered and dead

sie war die Schön - ste von Al - len, sie hielt nicht Treu - e, nicht Wort!
She, she the fair - est of all! — Meant not the word she — said!

p

Die Blät - ter, die Blu - men durch - pran - gen im
Now leaves and flow - ers, are crown - ing In

p

Lenz - von neu - em den Wald, sie hat - te wie Lenz mich um -
beauty the for - est a - new! So she came to me as the

fan - gen und war im Her - zen so kalt. Ihr
sun - shine! But in her heart was not true! Her

f (sehr
very

leise und monoton.)
softly and monotonously.

Nam', in die Bir - ke ge - schnit - ten, ver - wit - tert im Win - des -
name cut with mine in the birch tree, Is fad - ing in wind and

sf

weh'n, doch was ich gekämpft und ge - lit - - ten, das
rain Yet deep in my heart it is writ - ten And

f

will nicht und kann nicht ver - geh'n! Ihr
there it must ev - er re - main! Her

f (sehr more)

leise und leiser bis zum Schluss.)
and more softly until the end.

Nam', in die Bir - ke ge - schnit - ten, ver - wit - tert im Win - des -
name in my heart is writ - ten And there it must re -

weh'n.
main!

p

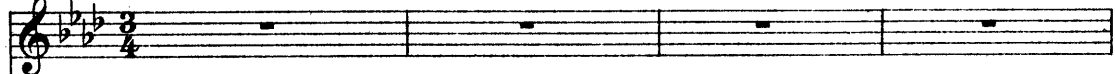
SHALL I WAKE HIM.

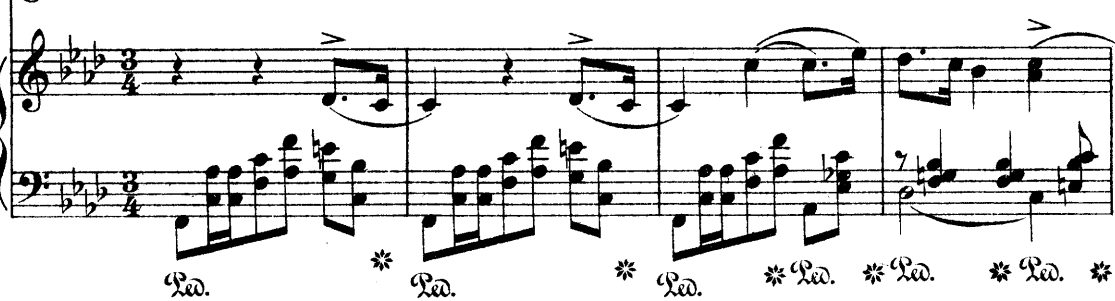
(Spanisches Lied.)

English words by C. H. COURSEN.

A. JENSEN.

Vivace.

VOICE. 

PIANO. 

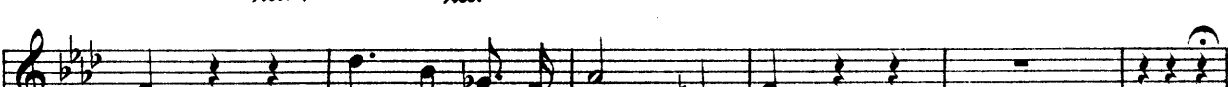
Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

p 


In dem Schat - ten meiner Lo - cken schief mir mein Gelieb - ter
In the sha - dow of my ring - lets does my loved one lie at



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



ein, schief mir mein Ge - lieb - ter ein.
rest, does my loved one tie at rest.



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

(nachsinnend.)
musingly.

p 

Weck' ich ihn nun auf? weck' ich ihn nun auf? Ach nein, ach nein!
Shall I bid him rise? shall I bid him rise? No, sleep, 'tis best!

f ritard. *a tempo.*



p *f ritard.* *a tempo.*

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

(Die Viertel wie zu Anfang.)
The quarter notes like in the beginning.

Sorg - lich strahlt ich mei - ne krau - sen Lo - cken täg - lich in der Frü - he,
Dai - ly dain - ty care be - slow - ing, do I dress my ring - lets ev - er

doch umsonst ist mei - ne Mü - he, weil die Win - de sie zer - zausen;
but in vain is my endear - or while such fit - ful winds are blowing.

ritard.

a tempo.

ritard.

*Red. * Red. **

Lo - cken - schatten, Windes - sau - sen schlü - fer - ten den Liebsten ein,
Shading ringlets, breezes blowing, these have lulled my love to rest,

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

schlü - fer - ten den Lieb - sten ein.
these have lulled my love to rest.

ff

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

a tempo.

p
Weck' ich ihn nun auf?
Shall I bid him rise?

f ritard.
weck' ich ihn nun auf?
shall I bid him rise?

(Genau wie vorhin.)

The same as before.

a tempo.

— Ach nein, ach nein!
— No, sleep, 'tis best!

Hö - ren muss ich, wie ihn grä - me, dass er
Still I hear him low re - peat - ing that so

schmach - tet schon so lan - ge, dass
long I kept him wait - ing, that

ihm Le - bengäß und näh-me
his life in time kept beating

die - se mei - ne brau - ne Wan - ge.
with each word that I might ut - ter.

Und er nennt mich sei - ne Schlan - ge, und doch schlief er bei mir
 "Lit - tle snake!" he'd soft - ly mut - ter, yet be - side me does he

ein, und doch schlief er bei mir ein.
 rest, yet be - side me does he rest.

Weck' ich ihn nun auf? weck' ich ihn nun auf?
 Shall I bid him rise? shall I bid him rise?

ritard. *cresc.*

Ach nein, ach nein!
 No, sleep, 'tis best!

p a tempo. *p* *ff*

"WERE I A BIRDLING."

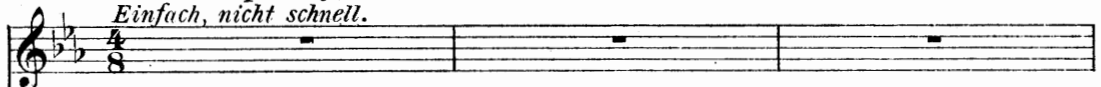
(Wenn ich ein Vöglein wär')


English version by
Mrs. JOHN P. MORGAN.

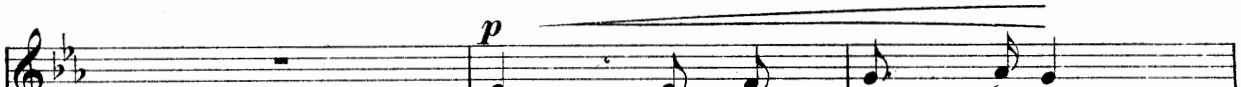
A. JENSEN.

With simplicity, not fast.

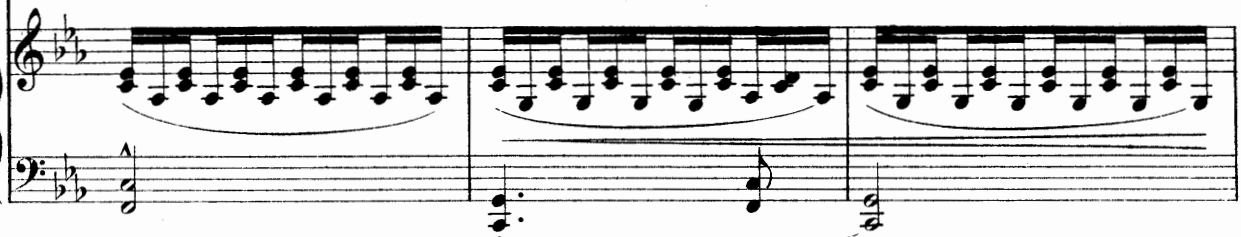
Einfach, nicht schnell.


VOICE. 

PIANO. 

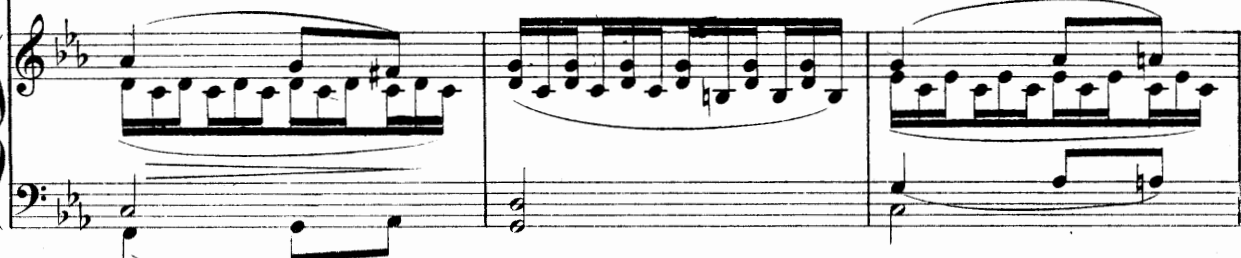
p 

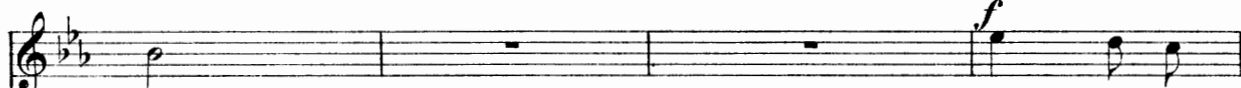
Wenn ich ein Vög - lein wär'
Were I a bird - -ling,






und auch zwei Flüg - lein hätt', flög' ich zu
I'd fly a - - far, a - far To thee my






dir.
dear;

f 

weil's a - ber
Ah that can



nicht kann sein, weil's a - ber nicht kann sein
nev - er be! Ah that can nev - er be!

p
bleib' ich all - hier.
So I am here!

(Mit Leidenschaft)
Passionately.
p
Bin ich gleich weit von dir, bin ich doch im Schlaf bei dir und red' mit dir,
Though I am far from thee, In dreams I wan - der free, To thee am flown!

f wenn ich er - wachen thu', wenn ich er - wachen thu', bin ich al -
p Ah! when I waken love! Ah! when I waken love! I am a -

*p*lein.
*lone.*Es ver-geht kein'
*Flies no hour of**p*Stund' in der Nacht,
*si - - lent night!*da mein Her - ze
*When thy love is*nicht erwacht,
*not my light!*und an dich ge - denkt,
*My heart is thine!**ff* (Exaltirt.)
*Exalted.*dass du mir viel
*And though thous-and**ff*

tau - send - mal, dass du mir viel - tau - sendmal
 miles a - way And though thous - and miles a - way

f
 dein Herz ge - schenkt.
 Thy heart is mine!

pp
 Red. *

SPRING-NIGHT.

(Frühlingsnacht.)

English version by
Mrs. JOHN P. MORGAN.

A. JENSEN.

Vivace.

VOICE.

p

Ue - ber'm Gar - ten, durch die Lüf - te
Through the gar - den hear it ring - ing

PIANO.

p

hört — ich Wan - der - vö - gel zieh'n, dass — be -
Birds — re - turn in hap - py flight They — I

f

deu - tet Früh - lings - düf - te,
know the Spring — are bring - ing,

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the beginning of the piece with a 'Vivace' tempo and a piano (*p*) dynamic. The voice part starts with the lyrics 'Ue - ber'm Gar - ten, durch die Lüf - te' and 'Through the gar - den hear it ring - ing'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the melody with lyrics 'hört — ich Wan - der - vö - gel zieh'n, dass — be -' and 'Birds — re - turn in hap - py flight They — I'. The piano part continues with similar rhythmic patterns. The third system begins with a forte (*f*) dynamic and lyrics 'deu - tet Früh - lings - düf - te,' and 'know the Spring — are bring - ing,'. The piano accompaniment becomes more active with sixteenth-note patterns. The score concludes with a final chord in the piano part.

cresc. molto. *f*

un - - ten fängt's schon an zu blüh'n.
 with her buds and blos - soms light.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a *cresc. molto.* marking and a *f* dynamic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A time signature change to 12/8 is indicated at the end of the system.

(sehr ausdrucksvoll.)
With great feeling.

Jauch - zen möcht' ich,
 I could shout, could

The second system continues the musical score. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The tempo and dynamics remain consistent with the first system. The piano accompaniment features a more varied rhythmic pattern, including some sixteenth notes and rests. The system concludes with a *dim.* marking.

möch - te wei - nen, ist mir's doch als
 cry with glad - ness, For the joy it

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The piano accompaniment continues with a rhythmic pattern of eighth notes and rests. The system ends with a *dim.* marking.

kömt's nicht sein! Al - - te Wun - der
 brings to me! Ah the beau - ty

The fourth and final system of the musical score on this page. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The piano accompaniment features a rhythmic pattern of eighth notes and rests. The system concludes with a *dim.* marking.

p rubato. *a tempo.*

wie - - der schei - nen mit dem Mondenglanz her - ein. Und der
old - - but wondrous, In the moonlight soft I see. And the

p *molto* *cre - - - scen*

Mond, die Ster - ne sa - gens, und in
moon, the stars, are say - ing To the

do

Träu - - men rauscht's der Hain, und die
dream - - ing for - est near, E'en the

f

Nach - - ti - gal - len schla - gen's: sie ist
night - - in - gale is trill - ing Spring is

dei - ne, sie ist dei - ne! sie ist
com - ing! Spring is com - ing! Spring is

p

dim.

p

dein:
here!

p

Das be - deu - tet Früh - lings -
Spring is com - ing! Spring is

p

p

düf - te.
here!

pp

STILL SLEEPING?

*(Dulces árboles sombríos.)*English version by
CHARLOTTE H. COURSEN.

(From "Celestina.")

With lively sentiment.

A. JENSEN.

(Mit lebhafter Empfindung.)

VOICE.

PIANO.

The musical score is written in G major (one sharp) and 6/8 time. It consists of a voice line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p* (piano) and *mf* (mezzo-forte). The lyrics are in German and English, with the English version by Charlotte H. Coursen. The piece concludes with a final piano accompaniment section.

VOICE.

PIANO.

p *p* *mf*

mf

Hol - - de, schat-ten-rei-che Bäu -
Leaf - - y branches sway-ing sigh -

me, nei-get, neigt die Zwei-ge dicht, naht das lieb-li-che Ge -
ing, bend your sha-dy cov-er low; comes the face that haunts me

sicht, das mir folgt in mei-ne Träu-me. Nei-get,
so, through my dreams for-ev-er fly-ing. Bend your

f *p* *f* *p*

neigt die Zwei-ge dicht, naht das lieb-li-che Ge-sicht, das mir
sha-dy cov-er low, comes the face that haunts me so, through my

folgt in mei-ne Träu-me. Ihr Ge-stir-ne, de-ren
dreams for-ev-er fly-ing. Stars send down your fad-ing

Licht vor-ver-kün-det Ta-ges-schim-mer, wa-rum weckt ihr ihn denn
light ere from peep-ing day you sev-er; wake my love with glan-ces

nicht, wa-rum weckt ihr ihn denn nicht,
bright, wake my love with glan-ces bright,

rubato.

schläft mein sü - sser Freund noch im - mer? Nach - - ti -
 will my dar - ling sleep for - ev - er? Night - - in -

rubato. *p* *pp*

gall und Ler - che du, die ihr
 gale and sky - lark dear, in the

singt zur frü - - hen Stun - - de,
 dew - - y mea - - dow sing - ing,

brin - get mei - - nem Schatz die
 to my love my mes - - sage

pp

Kun - de, sei - ner harrt' ich oh - ne Ruh.
bring - ing, tell him, still I wait him here.

pp

cresc.

Lei - - - se tagt es in der
Ro - - - sy bright the east is

cresc.

f

Run - - de, ach, in des - sen
grow - ing, all things wa - ken;

f

p *f* *mf*

hat er wohl an schö - ner'm Mun - de mich ver - ges - sen! mich ver -
has he spent those kis - ses glow - ing, me for - sak - en? me for -

p *p* *mf*

Tempo I.

ge - - ssen?
sak - - en?

p

mf

Hol -
Leaf -

- de, schat-ten - rei-che Bäu - me, nei-get, neigt die Zwei - ge dicht, naht das
- y branches swaying, sigh - ing, bend your sha - dy cov - er low; comes the

lieb - li - che Ge - sicht, — das mir folgt in mei-ne Träu - me
face that haunts me so, — through my dreams for-ev-er fly - ing.

f

f *p*

p

Ihr — Ge — stir — ne, de — — ren Licht vor — ver —
 Stars send down your fid — ing light ere — from

kün — det Ta — ges — schim — mer, wa — rum weckt ihr ihn — denn
 peep — ing day you sev — er; wake my love with glan — ces

f *rall.* *p* *a tempo.* *pp*

nicht, — wa — rum weckt ihr ihn denn nicht? schläft mein
 bright, — wake my love with glan — ces bright, will my
a tempo.

sü — sser Freund noch im — — mer?
 dar — ling sleep for — ev — — er?

"TWO EYES SO TRUE I'VE SEEN."

English version by
Mrs. JOHN P. MORGAN.

(*Madre, unos ojuelos vi.*)
(Lope de Vega.)

Dreamily.
(*Schwärmerisch.*)

A. JENSEN.

VOICE.

PIANO. *p*
con Ped.

Mut - ter, ich hab' zwei Aeu - ge - lein, schön und
Moth - er two eyes so blue I've seen, Ah so

decresc. *p*

hei - ter und blau, ge - se - - hen. Ach, um sie muss ich ver - ge - hen,
true Moth - er so se - rene! Ah two eyes so *true* I've seen

f

p und die Au - gen spot - ten mein, sie spot - ten mein!
And they look'd, they look'd in mine, they look'd in mine!

pp

mf

Zau-ber liegt in die - sen Au - gen, Al - les wan - delt ih - re Schau; und ich
Magic lay with - in them smil - ing, All my heart hold - ing fast! Ev - en

mf

p

musst' aus Him - mel - blau Ei - fer - sucht der Höl - le sau - gen
heav - ens blue at last, Seemed those eyes so true be - guil - ing!

p

mf *f*

Sah in ih - rem lich - ten Schein so mein Le - - ben, wie mein
Ah I saw in their sweet light, All my liv - - ing and my

mf *f*

f *f*

Ster - - ben; sah in ih - rem lich - ten Schein so mein Le - ben, wie mein
dy - - ing Ah I saw in their sweet light All my liv - ing and my

f *f*

Ster - ben, ach, um sie ——— musst ich ver - der - ben und die Au - gen spot - ten
 dy - ing Saw the beau - ty in them ty - ing As they look'd in mine so

mein! Sagt, wer hätt' es je ge - dacht, dass die Au - gen trüg - lich
 bright! Tell me who could ere be - lieve, That de - ceit could in them

sind? Doch wer nicht vor Lie - be blind, o wer hätt' es nicht ge -
 lie? Ah how love may blind the eye! Could de - ceit with - in them

dacht? Ich ver - lor mich ganz da - rein! Ich ver -
 lie? In their depths I've lost me quite! I have

lor mich, muss auch dort — mich wie-der fin - den. Ach, das Leben
 lost me and there, — and there must find - me. Ah they fast and

f fühl' ich schwinden, und die Au-gen spot-ten mein, *pp* sie
 fast-er bind me! In their mag-ic, mag-ic light, they

spot - ten mein!
 hold me fast!

mf *dim.* *pp*

Ca. *

"ROSE AND JESSAMINE I TWINE."

(Cojo jazmin y clovel.)

(Don Manuel del Rio.)

English version by
Mrs. JOHN P. MORGAN.

With intense passion.

(Mit leidenschaftlichem Drange.)

A. JENSEN.

VOICE.

Nel - ken wind' ich und Jas - min, und es
Rose and jes - su - mine I twine, And my

PIANO.

f

denkt mein Herz an ihn, Nel - ken all, ihr flammen -
heart, my heart is thine, Ro - ses flam - ing red I

p

ro - then, die der Mor - gen mir be - schert, zu ihm
send you, Which the morn - ing brings to me, And the

688037

send' ich euch als Bo - ten je - ner Glut, die mich ver -
 mes - sage sweet they lend you Is my love e - ter - nal -

zehrt, die mich ver - zehrt, und ihr
 ly! e - ter - nal - ly! And thou

wei - ssen Bli - then werth, sanft mit Duf - ten grü - sset
 jas - mine blos - soms - white Greet him with thy fra - grance

ihn, sagt ihm, dass ich bleich vor Seh - - nen
 sweet Say I too am white, with sigh - - ing

dass ich auf ihm harr' in Thrä - - - nen.
That in grief and tears I'm ly - - - ing.

Nel - ken wind' ich und Jas - min. *delicately.*
Twin - ing rose and jes - sa - mine! Tau - send Blu - men
Thous - and blos - soms

thau - um - flos - sen find' ich neu — im Thal er - wacht,
dew - y lad - en Saw I in — the val - ley blown.

pp al - le sind erst heut ent - spros - sen; a - ber
In the morn - ing they were smil - ing! They were

cresc. *mf* *f*

hin — ist ih-re Pracht, wenn der näch-ste Mor - - gen
gone — for-ev-er flown When a-gain the morn - - ing

cresc. *mf* *f*

p *cresc.*

lacht; Sprich, du duf-ti-ger Jas-min; sprecht, ihr
shone; Say, thou fragrant jes-sa-mine Say, thou

p *cresc.*

mf

flam - menro - then Nel - ken, kann so schnell auch Lie - be
rose — so rich-ly blow - ing! Can love die that is so

mf

f *ff* *f*

wel - ken? ach, es denkt mein Herz an ihn, ach, es denkt mein
glow - ing? Ah my heart, my heart is thine! Ah my heart, my

f *ff* *f*

Herz an ihn, an ihn!
heart is thine, is thine!

ff

Nel - - ken wind' ich und Jas min, und es denkt mein Herz an
Rose and jes - su - mine I twine And my heart, my heart is

f

ihn, an ihn.
thine! is thine!

p *pp*

mf

"THE TRUMPET IS SOUNDING."

(*En campana, madre.*)

(Anonymous.)

English words by C. H. COURSEN.

In folk-song style.

(*Volksliederartig vorzutragen.*)

A. JENSEN.

VOICE. *mf* *dim.* *p*

Sie bla-sen zum Ab - marsch, lieb Mütter - lein, Mein
 The trumpet is sound - ing my mother own, My

PIANO. *mf* *dim.*

Lieb - ster muss schei - den und lässt mich al - lein, — al - lein, — al -
 lov - er is marching and leaves me a - lone, — a - lone, — a -

p

lein! — — — — — *mf*
 lone! — — — — — Am
 The

p

Him - - mel die Ster - - ne sind Kaum noch ge -
 day is but put - - ting the stars out of

floh'n, da feu - - ert von fer - - ne das
 sight, our sol - - diers salute as they

Fuss - - volk schon, Kaum hört er den Ton,
 march to fight. Scarce hears he a - right,

sein Rän - ze - lein schnürt er, von hin - nen mar -
 with knap - sack I bind him, my heart goes be -

schirt er mein Herz hin-ter-
hind er him, with him it has

f

ff *p*

ff *p*

♯

♯

♯

drein. Mein Lieb - - ster muss schei - den und
flown. My lov - - er is march - ing and

ff *p*

ff *p*

♯

♯

♯

lässt mich al - lein, al - lein, al -
leaves me a - lone, a - lone, a -

ff *p*

ff *p*

♯

♯

♯

lein! lone!
leaves me a - lone!

mf

Mir
I

p

♯

♯

♯

ist wie dem Tag, dem die Son - ne ge -
fade like the day when the sun - light has

schwun - den. Mein Trau - ern nicht mag so bal - de ge - sun -
van - ished, but deep - er than day my gladness is ban -

den. Nach nichts ich frag, kei - ne Lust - mehr
ished. Naught else I say, but while - I

geg' ich, nur Zwie - sprach pfleg' ich
lan - guish in bit - ter an - guish

mit mei - ner *f* Pein. *ff* Mein Lieb - *p* - ster muss
 my heart makes moan. My lov - - er is

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a dynamic marking of *f* (forte) and includes a crescendo leading to *ff* (fortissimo) before a decrescendo to *p* (piano). The piano accompaniment includes a *ff* marking and a *p* marking. There are two asterisks (*) on the piano part, one under the first measure and one under the fourth measure.

schei - den und lässt mich al - lein, al -
 march - - ing and leaves me a - lone, a -

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p*. The piano accompaniment features a *p* marking.

lein, al - lein!
 lone, a - lone!

The third system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p*. The piano accompaniment includes a *p* marking.

pp *rit.*

The fourth system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *pp* (pianissimo) and a *rit.* (ritardando) marking. The piano accompaniment includes a *pp* marking and a *rit.* marking. There is an asterisk (*) at the end of the system.

PHANTOMS.

(Pensamientos me quitan.)

English words by C. H. COURSEN.

(Anonymous.)

A. JENSEN.

Fast, with violent agitation.
Schnell, in heftiger Agitation.

VOICE. *mf*

Es rau - ben Ge - dan - - ken den Schlaf mir, o
These strange flitting phan - toms tor - ment me, o

PIANO. *mf*

f Mut - ter, kom - men und we - cken mich, *p* kom - men und
Moth - er, come and a - wak - en me, flut - ter and

gehn! — Trau - - er — ge - dan - - ken — von Freu - - - den -
fade! — Sad - eyed — and haunt - ing — come joys — de -

f ta - - gen; auf - däm - mern die Pla - gen, die Freu - - den ver -
p part - - ed, and smile emp - ty - heart - ed, my worn spir - it

f san - - ken. Die Träu - me ja - gen vor - ü - ber, o
 taunt - - ing. A - fresh the dreams have start - ed, O

p

Mut - - - - - ter, kom - men und we - cken mich, kom - men und
 Moth - - - - - er, come and a - wak - en me, flut - ter and

mf

mf

p

gehn, kom - men und gehn. Es wird mein
 fade, flut - ter and fade. My sleep is

f

p

f

p

Bet - te dem Kampf zur Wie - ge, dem bö - sen Krie - ge zur fried - lo - sen
 shak - en by mud en - deav - or, from wild dreams ev - er in feur I a -

pp

pp

cresc. *f* *pp*

Stät - te. Von Schatten ich lie - ge ge - äng - stet, o Mut - ter, kom - men und
 wak - en. Rest comes to me nev - er; these shadows, o Moth - er, come and a -

cresc. *f* *pp*

cresc. *mf* *f*

we - cken mich, kom - men und we - cken mich und gehn! —
 wak - en me, come and a - wak - en me, and fade! —

cresc. *mf* *f*

mf *p*

Stets mir im Bli - cke die Thrä - nen be - ben, be -
 O'er joys low ly - ing for - ev - er fall - ing are

mf *p*

f

wei - nen mein Stre - ben nach fal - schem Glü - cke. Bald ster - ben, bald
 tear - drops gull - ing, Lost hopes — are fly - ing. Now liv - ing, now

f

f

le - - ben, mei - ne Qua - - len, o Mut - - ter,
dy - - ing do the phan - - toms, O Moth - - er,

f *decresc.*

kom - - men und we - cken mich, kom - - men und gehn! - -
come and a - wak - en me, flut - ter and fade! - -

f *decrease.*

p

O Traum der Lust, o Traum der Lust,
O dream of rest, O dream of rest,

p

p

bei des - sen Schei - den erwacht das Lei - den der
on whose sad mor - row a - wak - ens sor - row with -

wun - den Brust! In's Le - ben schnei - - den
 in — my breast! My life they bor - - row

die Qua - len, o Mut - - ter, kom - - men — und
 these phan - toms, O Moth - - er, come and — a -

we - cken mich, kom - men — und we - cken mich, kom - men und
 wak - en me, come and — a - wak - en me, flut - ter and

geh'n, geh'n! Paul Heise.
 fade, fade!

AT REST.

*(Alguna vez.)**(Cristobal de Castillejo.)*English version by
CHARLOTTE H. COURSEN.

A. JENSEN.

With quiet resignation. *In stiller Resignation.*

VOICE.

p Dereinst, der-einst Ge-dan-ke mein wirst ru-hig sein, Lässt Lie-bes-
At last, at last my dearest Heart thou shalt have rest! Love's dream once

PIANO.

gluth — dich still nicht werden: in kühler Er-den da schläfst du gut; dort oh-ne
o'er — Life's dream once past In the cool earth thou shalt rest at last! There without

Lie-be und oh-ne Pein — wirst ru-hig sein, wirst ru-hig
love — and with-out pain — will be at rest! will be at

sein;
rest!

Was du im
All that in

Le-ben nicht hast ge - funden, wenn es ent-
life— thou hast not found shall in thy

schwunden wird's dir ge - ge - ben.
new - - er life a - bound.

Dann oh - ne
There without

Wun - den und oh - ne
sor - row and without

Pein ——— wirst ru - hig sein,
pain ——— will be at rest!

wirst ru - hig, ru - hig sein. (Emanuel Geibel.)
at rest! at rest! at rest!

deccresc. - - - - - pp

"O BID ME NOT FROM THY DEAR FACE TO GO."

(*O heiss' mich nicht von deinem Antlitz flieh'n.*)

English version by
Mrs. JOHN P. MORGAN.

A. JENSEN.

Lento.

VOICE.

p

O heiss' mich nicht von dei- nem Ant- litz flieh'n, auf dem der Lie-be
ist mein Tempel und hier will ich knie'n, um die-sen Al-tar
*O bid me not from thy dear face to go! Up-on it love and
is my temple and here will I kneel! Around this al-tar*

PIANO.

p

hei- li- ge Ge- dan- ken gleich gold'- nen Ster- nen auf und nie- der schwanken,
mei- ne Ar- me ran- ken, in die- sen Ar- men mei- nen Göt- tern dan- ken,
*ho- ly thought are play- ing — Like gold- en star- light high from heav- en stray- ing,
fast my arms en- twining — Here thank my God in these dear arms re- clin- ing*

die still und fur- chen- los am Him- mel zieh'n! Hier
dass sie mir ih- re Se- lig- keit ver- lieh'n!
*And fall- ing, fall- ing si- lent here be- low! Here
For all the love and joy and bliss I feel!*

1. 2.

f

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The tempo is marked 'Lento'. The score is divided into three systems. The first system contains the first two lines of the German and English lyrics. The second system contains the next two lines. The third system contains the final two lines and includes first and second endings for the vocal line. The piano part consists of chords and a steady eighth-note accompaniment in the bass line. Dynamics include piano (p) and forte (f).

sostenuto.

Bist du mein Herz, selbst wi - der dich im Bun - de? Was soll der vol - le,
 Art thou my heart striving 'gainst thine own pow'r? Why should thy cup of

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 two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a *sostenuto* marking. The piano accompaniment starts with a *p* (piano) dynamic. The system concludes with a *f* (forte) dynamic marking.

*(sinnig.)
contemplative.**(äu-
very*

schäumende Po - kal, was die Un - end - lichkeit dem Mann der Stunde? Be -
 life and love o'er - flow? Why ask the In - finite man of an hour? Thou

The second system continues the musical score. The vocal line includes a *f* (forte) dynamic marking. The piano accompaniment features a *p* (piano) dynamic marking. The system ends with a *f* (forte) dynamic marking.

*sserst zart.)
tenderly.*

geh-re nicht die Herrlichkeit zu - mal! Bitt' um ein Wort nur aus dem lie - ben Mun - de,
 mayst not now the fullest glo-ry know! On - ly one word from her dear lips be mine —

The third system of the musical score shows the vocal line with a *p* (piano) dynamic marking. The piano accompaniment also begins with a *p* (piano) dynamic marking. The system concludes with a *p* (piano) dynamic marking.

Ein hal-bes Lächeln, ei - nen Son - - - nen-strahl!
 One ray of hope! one smile of sun - - - shine!

ritard.

The fourth system of the musical score features a vocal line with a *f* (forte) dynamic marking. The piano accompaniment starts with a *p* (piano) dynamic marking. The system concludes with a *f* (forte) dynamic marking and a *ritard.* (ritardando) marking.

"IF THY LOVELY LOCKS"

(Ob die Locken eine Glorie quellen.)

English version by
Mrs. JOHN P. MORGAN.

(Georg Herwegh.)

A. JENSEN.

Devotional. Anbetend.

VOICE.



Ob die Lo - - cken ei - ne Glo - rie quel - len um dein
Haar in un - ge - bund - nen Wel - len um den
If thy love - ly locks a glo - ry throw o'er all thy
hair in tresses fair and bright A - round thee

PIANO.



cresc.

(sehr innig.)
very fervently.



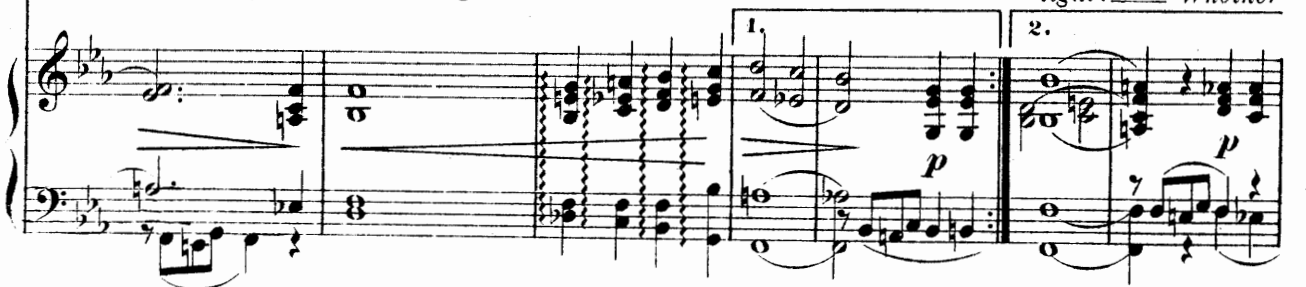
Ant - litz und du himm - lisch mild auf mich blickst, ein stumm Ma -
Na - cken flu - thet, stolz und wild, und dein Aug', ein har - ter
face, And thou my heav'n - ly child Look on me, a mute Ma -
flow so proud so wild and free And thine eye be flush - ing



cresc.



ri - en - bild, das zwei blau - e Ster - ne frommer - hel - len; ob dein
De - mantschild, dran die kühnsten Wünsche jach zer - schel - len; ob ich
don - nu mild Which two stars of blue illumine in saintly glow, If thy
dazzling - ly Keenest thought and wish - es in its light! — Whether



se - he mit dem Heilgen - schei - ne dich, ob mit des Unmuths düstrer Fal - te, e - wig,
 in a ho - ly ha - lo ly - ing Or in a dark and clust'ring fold - - Ev - er,

(In unaussprechbarem Entzücken.)
p (With great ecstasy.) *cresc.*

e - wig fleh' ich nur das Ei - ne: dass dein schöner Mund doch nie er - kalte, dass dein
 ev - er this one pray'r I'm sigh - ing! That thy beauteous lips may ne'er grow cold! That thy

schö - - nes Au - ge niemals wei - ne und mir Gott dein schönes Herz er - hal -
 love - - ly eyes may ne'er know weep - ing And that God thy heart for me is keep -

te. (zart wie zu Anfang.)
 ing! Tenderly, as in the beginning.

NIGHT.

(Nacht.)

(Eichendorff.)

English version by
Mrs. JOHN P. MORGAN.

A. JENSEN

Romantically.

Romantisch.

VOICE. *p*

Die Vöglein, die so fröh-lich sangen, der Blu - men bun - te
The birdling and its joy-ous singing The flow'rs,—the dreaming

PIANO. *p*

accel.

Pracht, 'sist al - les un - ter nun ge - gan - gen, nur das Ver -
lake, Are hushed, and night her peace is bring - ing! And on - ly

accel.

ritard. *a tempo.*

lan - gen der Lie - be wacht. Tritt nicht hin - aus jetzt vor die
long - ing and love are wake! Stay tread not now with - out the

ritard. *p a tempo.*

Ed.

*

Thür, die Nacht hat eig-nen Sang;
door, Tis night on all a-round!

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

das Waldhorn ruft, als rief's nach dir, be-trüg-lich ist der ir-re
The woodhorn calls, stay I im-plore! O trust not its un-cer-tain

The second system continues the musical score. The vocal line starts with a half rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment includes a melodic line in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is placed above the vocal line.

klang, end-los der Wäl-der La-by-rinth, be-
sound! The woodland paths are dark and wild God

The third system of the musical score shows the vocal line with a half rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamic markings of *sf* (sforzando) and *p* (piano) are present.

hüt' dich Gott, du schö-nes Kind!
guard thee well, thou love-ly child!

The fourth system of the musical score shows the vocal line with a half rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a melodic line in the right hand and chords in the left hand. A dynamic marking of *p* (piano) and the instruction *legato.* are present.

WOODLAND WHISPERS.

(Waldesgespräch.)

(Eichendorff.)

English version by
Mrs. JOHN P. MORGAN.

A. JENSEN.

Vivace.

Balladenmässig. (In ballad style.)

VOICE.

The characters must be carefully distinguished.
(Turbulently and gloomily.)

PIANO.

In a whisper, somewhat frivolously.
flüsternd, etwas frivol.

Es ist schon spät, es wird schon kalt, — was reißt du ein-sam
The hour is late, the night is cold, — Why rid'st thou thro' the

durch den Wald? Der Wald ist lang, du bist al-lein, — du schö-ne Braut, ich
wood so bold? The wood is long, thou art a-lone — thou lovely bride I'll

führ' dich heim!
lead thee home!

ff *ad.* * *ad.* * *ff*

Recitative, with anguish. (recitativisch, schmerzlich.)

„Gross ist der Män-ner Trug und List, vor
Great, great is man's de - ceit and art! With

p

Schmerz mein Herz ge - bro - chen ist; wohl irrt das Wald - horn her und hin,
pain is torn my broken heart! Well leads the woodhorn such as thee,

f *warningly. (warnend.)* *p*

f *pp* *wild.* *f*

dringend.
urgent.

o flich! du weisst nicht wer ich bin!“
O fly from me! O fly from me!

f *f*

p

So reich geschmückt ist Ross und Weib, — so wunder-schön der jun-ge Leib,
So rich-ly decked is horse and wife — of wondrous beau-ty strength and life!

pp *p*

In dismay.
f (entsetzt auffahrend.) *ff*

jetzt kenn' ich dich Gott stel' mir
I know thee now! God, be Thou

f *ff*

dramatically.

bei! Du bist die He - xe Lo - re - - ley!
nigh! Thou art the witch, the Lo - re - - ley!

ff *sf* *dim.*

pp *sehr* *very*

„Du kennst mich wohl — von hohem Stein schaut
“Thou know'st me well and thou art mine! My

f *pp* *very* *sehr*

zart.
tenderly.

schaurig.
with awe.

still mein Schloss tief in den Rhein. Es ist schon spät, es wird schon kalt,
cas-tle looks deep in the Rhine! The hour is late and nev-er-more

tenderly.
zart. *pp*

softly vanishing.
(ganz leise verschwindend.)

kommst nim-mer-mehr aus die-sem Wald!“
Thou'lt leave this for-est! nev-er-more!”

pp

f
ff

Ad. * *Ad.* *

ppp

Ad. * *Ad.* *