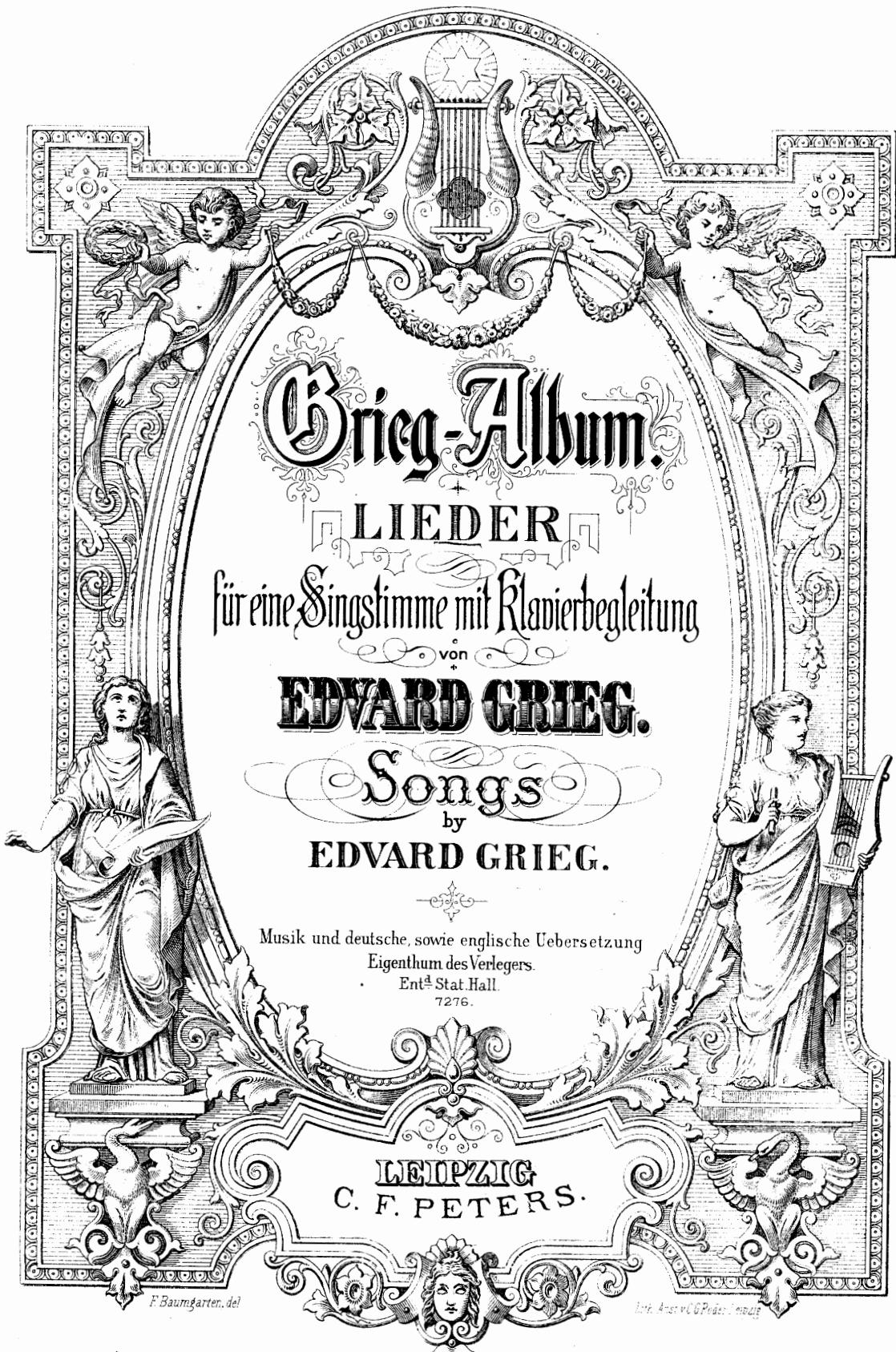


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F Baumgarten, del

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Margarethens Wiegenlied.

Margaret's Cradle Song.

von

H. Ibsen.

Deutsch von F. von Holstein. English by F. Corder.

Edv. Grieg.

Comp. 1868.

Andante molto tranquillo.

pp sempre

Des Hau-ses De-cke wölbt sich zum Sternendom so klar, nun brei-tet aus klein
The roof that rears a - bove him To Heaven seems to rise; Now wakes my lit - tle

1.

Haa-kon sein Traumesschwingen-paar. Da baut sich ei-ne Stie-ge bis in den Himmel hin-ein. Dort
Haa-kon And lifts his dream-y eyes. He builds himself a stair-case To climb to yon - der star, Then

klimmt hin-auf klein Haa-kon mit Got - tes En - ge - lein. Die En - gel all' be - wa - chen mein
with the an-gels ris - es To where the blessed are. May an-gels watch my dar-ling From

sü - sses Kind zur Nacht, be - hüf dich Gott, klein Haa-kon, auch dei - ne Mut - ter wacht.
out the hea-ven's blue; God shield thee, lit - tle Haa - kon, Thy mo - ther watch-eth too.

*una corda**Rit. Rit.*

Sie ist so weiss.
My love she was so pure.

Nach dem Russischen von H. C. Andersen.

English by F. Corder.

Comp. 1869.

Poco Allegretto e semplice.

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano range, and the piano accompaniment features harmonic chords and bass notes. The score is set in common time, with a key signature of one sharp (F#). The vocal part begins with a short melodic line, followed by a section where the piano provides harmonic support with sustained chords. The lyrics are integrated into the musical phrases, with some words underlined or italicized. The piano part includes dynamic markings like 'pp sempre' and 'mf'. The score concludes with a final melodic phrase on the piano.

Sie ist so weiss, so lieb und hehr, nichts Weiss'res ist zu fin - den mehr; ich
My love she was so pure and white, No mor - tal else had eyes so bright; She

lie - be sie, und das so sehr, dass ich sie nicht kann lie - - ben mehr!
fill'd with love the heart of me. That nev-er full - er might - it be.

Nun ist sie todt, so lieb und hehr, und lä - chelt wei - sser noch viel mehr; jetzt ist sie todt, o
Now is she dead so pure and white, Still pur-er seems her vis-age bright. Dead is she now, O

Gram so schwer, ich muss sie lie - ben jetzt - noch mehr.
cru - el woe! My heart, too full, must o - - ver - flow.

Die Prinzessin.

The Princess.

von

Björnson.

Deutsch von F. von Holstein. English by E. M. Smyth.

Allegretto semplice.

Comp. 1871.

3.

Es sass die Prin-zes-sin im Frau-en-ge-mach. Der
The prin-cess is sit-ting a - lone in her bower. The

Kna-be im Tha - le, er blies die Schalmei.
boy in the val - ley is pi - ping his lay.

„Schweig“
„Be“

stil - le, o Klei - ner, du fes - selst mir_ ach!_ all' mei - ne Ge - dan - ken, die
still! for thy mu - sic doth fit - ter the thoughts, that fain would be wan - der - ing

schweiften so frei,wenn die Son - ne sank,wenn die Son - ne sank.“
far far a-way, as the sun goes down, as the sun goes down.”

sass die Prin - zes - sin im Frau - en - ge - mach. Es schwei - get der Kna - be, es
prin - cess is sit - ting a - lone in her bower. The val - ley is si - lent and

schweigt die Schal - mei. .. Blas' wei - ter, o Klei - ner, er -
hush'd is the lay. "Play on! for thy mu - sic gave

fül - le mir - ach! all' mei - ne Ge - dan - ken, einst schweif - ten sie frei, wenn die Son - -ne
wings to the thoughts, that fain would be wan - der - ing far far a - way, as the sun goes

sank, wenn die Son - ne sank: — Es
down, as the sun goes down." The

sass die Prin - zes - sin im Frau - en - ge - mach; auf's Neu - e im Tha - le er -
 prin - cess is sit - ting a - lone in her bower. Once more in the val - ley re -

tönt die Schalmei.
 e - choes the lay.

Da weint sie hin-aus in den
 Then bit - ter-ly wept she and

sin - ken - den Tag: „Wie weh mir im Her - zen, steh,
 sighed in the night. "My heart, why so hea - vy? Ah!
 Herr - gott, mir bei!" Und die
 well well - a - day!" And the

p

Son - ne sank, und die Son - ne sank.
 sun went down, and the sun went down..

Dem Lenz soll mein Lied erklingen.

To Springtime my song I utter.

von
Björnson.

Deutsch von F. von Holstein. *English by E. Corder.*

Comp. 1872.

Vivace.

Dem Lenz soll mein Lied er -
To Springtime my song I

4.

klin - gen, das helf' ihn zu - rück uns brin - gen. Dem Lenz soll mein Lied er -
ut - ter, that back to us he may flut - ter. To Springtime my song I

klin - gen, von Sehnsucht so ü - ber - reich, die Bei - den ver - stehn sich gleich.
ut - ter, both la - den with fan - cies sweet in friend - ly af - fec - tion meet.

p legg.

Sie we -cken die Son - ne mit Ne - -cken,
They smile and the sun — is bright - ened;

ritard.

den Win - ter wird das er - schre - eken.
old win - ter is scared and fright - ened;

poco rit.

Qd. * Qd. * Qd. * Qd. * Qd. * Qd. *

*a tempo**sempre string. e cresc.*

Im Chor dann die Bäch - lein flie - ssen, der Sang thut ihn arg ver - drie - ssen, bald
to join them the brook comes bub - bling, his spi - rit the song is trou - bling, and,

*a tempo**sempre string. e cresc.*

jagt ihn aus ho - hen Lüf - ten der Blu - men hold - se - lig Düf - ten. Dem
chased from their se - cret bow - ers, light winds bring the breath of flow - ers. To

ff *più lento* *riten.*

dimin. *riten.*

Qd. *

Lenz soll mein Lied er - klin - - gen.
Springtime my song I ut - - ter!

pp

Qd. * Qd. * Qd. *

Ausfahrt.
Outward Bound.

von

A. Munch.

Deutsch von Edm. Lobedanz. English by F. Corder.

Comp. 1865.

Allegretto tranquillo, poi più agitato.

5.

Es war ei-ne dümmern-de Som-mer-nacht, ein
The morn was dawning in sum-mer skies, A

Schiff lag dort in der Näh, wo dunk-le Tan-nen, der Bäu-me Pracht, sich
ship at an-chorthere lay, Where som-bre fir-trees ma-jes-tic rise, Re-

spie-geln im glänzenden See. Es weh-te er-fri-schen-de Mor-gen-luft
fleet-ed up-on the bay. The ra-di-ant day light was near its birth.

und zog durch die stil-le Nacht, des See-es Hauch und des Gra-ses Duft ver-
And in-to one fragrance blent, The o-cean's breeze and the breath of earth Poured

cresc.

eint waren früh er - wacht.
out each a strong - er scent.
a tempo

cresc.

dunk - le Schiff lag ru-hig und trug die Ma - sten zum Himmel em - por; doch
som - bre bark that lay rock-ing there, With tu - per-ing masts of pride, To

Rwd. * *Rwd.* * *Rwd.* * *Rwd.* *

hat-te es sich be - rei-tet zum Flug und zog schon die Se - gel her - vor.
get un-der weigh - gan now pre - pare And spread all her can - vass wide.

Rwd. * *Rwd.* * *Rwd.* * *Rwd.* *

più p

Wenn das gol - de - ne Ta - ges - licht die Ber - ges - spi - zen be - schien,
When the gol-den god of day doth rise And gleam on yon moun - tain peak

Rwd. * *Rwd.* * *Rwd.* * *Rwd.* *

sempre più p

dann ruh - te es län - gér im Ha - fen nicht, — es sollt' in die Fer - ne hin -
Then forth from her har - hour a - - ray she flies, — Fair - er, sun - ni - er wa - ters to

sempre più p

pp *espressivo*

ziehū. Und sieh! das Deck in dem Son-nen-gold mein
seek. Now lo! where glistens the ris-ing light My

pp

jun - ges Weib be - trat: — sie war so lieb - lich, sie war so hold, ein er -
fair young bride I see; — Her form so love - ly, her eyes so bright, Like a

rö - then - des Ro - - sen - - blatt. — Sie hat - te die Hand in mein' ge - legt und
rose - leaf of sum - mer she. — Her lit - tle white hand in mine is placed, The

<img alt="Musical score for a vocal piece with piano accompaniment. The score consists of five systems of music. System 1: Treble and bass staves. Dynamics: sempre più p, pp. Text: dann ruh - te es län - gér im Ha - fen nicht, — es sollt' in die Fer - ne hin - Then forth from her har - hour a - - ray she flies, — Fair - er, sun - ni - er wa -ters to. System 2: Treble and bass staves. Dynamics: sempre più p. Text: ziehū. Und sieh! das Deck in dem Son-nen-gold mein seek. Now lo! where glistens the ris-ing light My. System 3: Treble and bass staves. Dynamics: pp. Text: jun - ges Weib be - trat: — sie war so lieb - lich, sie war so hold, ein er - fair young bride I see; — Her form so love - ly, her eyes so bright, Like a. System 4: Treble and bass staves. Dynamics: pp. Text: rö - then - des Ro - - sen - - blatt. — Sie hat - te die Hand in mein' ge - legt und rose - leaf of sum - mer she. — Her lit - tle white hand in mine is placed, The. System 5: Treble and bass staves. Dynamics: pp. Text: (empty). Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 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702361130, 702361140, 702361150, 702361160, 702361170, 702361180, 702361190, 702361100, 702361110, 702361120, 702361130, 702361140, 702361150, 702361160, 702361170, 702361180, 702361190, 702361101, 702361111, 702361121, 702361131, 702361141, 702361151, 702361161, 702361171, 702361181, 702361191, 702361102, 702361112, 702361122, 702361132, 702361142, 702361152, 702361162, 702361172, 702361182, 702361192, 702361103, 702361113, 702361123, 702361133, 702361143, 702361153, 702361163, 702361173, 702361183, 702361193, 702361104, 702361114, 702361124, 702361134, 702361144, 702361154, 702361164, 702361174, 702361184, 702361194, 702361105, 702361115, 702361125, 702361135, 702361145, 702361155, 702361165, 702361175, 702361185, 702361195, 702361106, 702361116, 702361126, 702361136, 702361146, 702361156, 702361166, 702361176, 702361186, 702361196, 702361107, 702361117, 702361127, 702361137, 702361147, 702361157, 702361167, 702361177, 702361187, 702361197, 702361108, 702361118, 702361128, 702361138, 702361148, 702361158, 702361168, 702361178, 702361188, 702361198, 702361109, 702361119, 702361129, 702361139, 702361149, 702361159, 702361169, 702361179, 702361189, 702361199, 702361110, 702361120, 702361130, 702361140, 702361150, 702361160, 702361170, 702361180, 702361190, 702361100, 702361110, 702361120, 702361130, 702361140, 702361150, 702361160, 702361170, 702361180, 702361190, 702361101, 702361111, 702361121, 702361131, 702361141

A musical score for voice and piano. The vocal line is in soprano C-clef, B-flat key signature, and common time. The lyrics are: "schien in die Fer-ne zu sehn, — ihr Traum ward Wahr- - heit, den sie ge - hegt, wir fu-ture her eyes seem to read, — Her hap - py dreams ful-fil-men-t now to taste O'er". The piano accompaniment consists of a single melodic line in soprano C-clef, B-flat key signature, and common time. The piano part starts with a forte dynamic and ends with a sustained note.

schien in die Fer - ne zu
fu-ture her eyes seem to sehn,-
read,- ihr Traum ward Wahr- - heit, den sie ge - heg - tigt, wir
Her hap - py dreams ful-fil - ment now to taste O'er

string.

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of four flats, and a tempo marking of *pp più animato*. The lyrics are: "soll - - ten zu - sam - men o - - - cean to - ge - ther we geh'n speed weit ü - - ber's Far o'er the". The bottom staff is for the piano, showing harmonic changes and dynamic markings like *f* and *pp più animato*. The score concludes with a repeat sign and a double bar line.

Meer, — mit seh - - - -nen - der Brust gen Süd' in's
sea, — while hearts hot - ly beat, — To - - - - - ward fair

A musical score for voice and piano. The vocal line starts with a melodic line over a piano accompaniment of eighth-note chords. The lyrics are: "Meer, mit sehnen-der Brust". The piano part features sustained notes and eighth-note chords. The vocal line continues with: "sea, while hearts hot - ly beat, To - - - - ward fair". The piano accompaniment consists of eighth-note chords. The vocal line concludes with: "Wed. * Wed. * Wed. * Wed. *". The piano accompaniment ends with a final eighth-note chord.

herr - - li - che Land.____ *Wir - - soll-ten wan-dern in Ju - - - - - gend-*
I - - - ta-ly's land.____ *Soon - are we press-ing with bound - - - - - ing*

A musical score for piano, page 10, showing measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (two sharps). The top staff features a series of eighth-note chords followed by sixteenth-note patterns. The bottom staff features a single eighth-note chord followed by sixteenth-note patterns. The music is marked with 'Pd.' and asterisks.

20

* 26.

१३

* 9

1

a tempo *rit.* *a tempo*

herr - li - che Fahrt: die Kö - ni - gin im — Ge - dicht.
smiling va - veer_ The Queen of a po - - et's tale.

Gott
Now

fz *pesante* *p* *pp*

ma tranquillo *ppp tranquillo*

sei ge - lo - bet, dass sie nicht sah — so weit in die Zu - kunft hin - ein:
God be thanked that she had not read In truth from the fu - ture's tone!

nicht lan - ge, ach,
Full soon lay she

ppp

bald — lag still sie da — in dem Gra - be, so bleich, al - -lein, — in dem
mo-tion-less, cold and dead In her grave — so far from home, — in her

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

Gr - -be, so bleich, al - -lein.
grave — so far from home.

pp *longa*

Beim Sonnenuntergang.

Sunset.

VON

A. Munch.

Deutsch von Edm. Lobedanz. English by F. Corder.

Poco lento e dolce.

Comp. 1863.



1. Nun sinkt hin - ab die Son - ne sacht in
 2. Des Ta - ges Ab-schieds-thrä - ne giesst sich
 3. Doch za - ge nicht! Sink' nur hin - ab und
 4. Now soft - ly sinks the sun from sight Neath
 2. A tear for day de - part - ing flows From
 3. O trem - ble not, but close thine eyes And

6.

1. fer - nen Wal - des Schat - - ten, und schenkt uns Ruh' in sanf - ter Nacht mit
 2. rings auf Halm und Blu - - me; der Li - lie Kelch sich lei - se schliesst nach
 3. folg* in Nacht der Son - - ne; ent - sprie - ssen rein wird Lieb' dem Grab wie
 1. dis - tant for - est sha - - dow: He paves with gold the path of night On
 2. ev - ery leaf and flow - - er, The li - ly's cup doth soft - ly close: Fare -
 3. yield thy spi - rit rag - - rant, For love from out the grave shall rise, Like

un poco più animato

1. Gold auf Meer und Mat - - ten. Ein siiss weh - mü - thig Flü - stern schwebt um's
 2. kur - zem Le - bens - ruh - - me. Der Vö - gel Lie - der schwei - gen schon, das
 3. duft' - ger Veil - chen Won - - ne. Wo Lich - tes Quel - le geht vor - aus, dort
 1. moun - tain, lake and mea - - dow. A sad but ten - der rust - ling sound A -
 2. well her pride and pow - - er! The birds al - rea - dy cease their lay, The
 3. vio - lets' o - dour frag - - rant. As sinks the sun, sink thou to rest And

un poco più animato

1. Bir - ken - laub so stil - - le vom Schat - ten - dun - kel, das um - webt uns
 2. Thal sinnt nach voll Ban - - gen, was kom - men wird, wenn's Licht ent - flohn, die
 3. folg' ihr oh - - ne Za - - gen, um - hält dich Nacht mit sü - ssem Graus, wird
 1. bout the wood - land hov - - ers, A dream - y ha - - lo ga - thers round As
 2. val - - ley seems to won - - der If sun - light e'er will thrust a - way The
 3. wait the heavn - ly mor - - row; Let dark - ness take thee to her breast And

Reed. *

1.2. espress. ritard.

1. mit der Träu - me Füll - - le.
 2. Son - ne ganz ver-gan - - gen.
 1. night all na - ture cov - - ers.
 2. cloak it cow - ers un - - der.

1.2. ritard. più stretto ritard.

Reed. *

Reed. *

3. still dein seh - nend Kla - - gen, wird still — dein seh - - nend Kla - -
 3. soothe thy pas - sing sor - - -row, and soothe — thy pas - - sing sor - -

Reed. *

Reed. *

- - -gen.
 - - -row.

Reed.

Reed.

Reed.

pp

Wiegenlied.

Cradle Song.

von

A. Munch.

Deutsch von Edm. Lobedanz. English by E. Corder.

Comp. 1865.

Non lento, ma molto doloroso.

7.

1. Schlafl' mein Sohn, und schlumm're süß,
2. Schlafl' mein Herz - chen, träum' von ihr,
3. Nie soll sei - ne schwe - re Brust
4. Ob wohl dei - ne Mut - ter sich
1. Sleep, my child, and soft - ly rest,
2. Sleep and dream of her, my dear;
3. Ne - ver, though, a face for - torn
4. Does per - chance the lost one's shade

Rwd. * *Rwd.* * *Rwd.* *

1. Wieg - - lein ist dein Pa - - ra - dies. Ach, die dir____ das
2. Va - - ter sit - - zet hier bei dir, - wie - - get dich____ mit
3. trü - - ben dei - - ne Mor - - gen - lust, nie - - mals soll____ dein
4. neigt im Schlum - - mer ü - - ber dich? Lachst ja oft____ so
1. cra - - dle is a ha - - ven blest. She, a - - las!____ thy
2. fa - - ther sits be - - side thee here, rocks thee in - - - to
3. shall o'er.. cloud thy hap - - py morn, ne - - ver shall____ thy
4. bend a - bore thy sleep - - ing head? Oft in sleep____ thou

Rwd. * *Rwd.* * *Rwd.* *

1. Le - - ben gab, lie - - get in dem kal - - - - - ten
2. treu - - em Muth, schir - - met dich mit Leib____ und
3. Kin - - des - Glück schau - - en sei - - ner Thrä - - - - nen
4. süß und rein, siehst du dann dein Müt - - - - - ter -
1. life who gave now lies in the cru - - - - - el
2. fair - - y - land, guards thee safe with heart____ and
3. glan - - ces gay catch the tears he wipes____ a -
4. smil - - est, sweet; is't that mo - - ther comes____ to

Rwd. * *Rwd.* * *Rwd.* *

1. Grab. Kann nun nicht zu je - der Stund'
 2. Blut. Ein - sam ist es um ihn her,
 3. Blick. Schlaf', mein Gold, ohn' Sorg' und Müh',
 4. lein? Va - - - ters Blick sie nim - - - mer sieht,
 1. grave. Can no long - er press with joy
 2. hand. Ah! for him 'tis lone - - ly now,
 3. way. Sleep, my treasure, with peace - - ful breath!
 4. greet? Ne'er she glad - dens fa - - - ther's eyes;

* ♫. * ♫. * ♫. *

1. küs - - sen dei - - nen Ro - - sen-mund, sah __ dein er - tes Lä - cheln nicht,
 2. lebt in Qual und Jam - - mer schwer, und __ der Sor - gen dunk - le Last
 3. klei - - ne To - - des - knos - - pe, blüh! Va - - ter hat nur dich al -lein,
 4. To - - des - we - - he in ihm glüht, und __ nur dei - ne klei - ne Hand
 1. kis - - ses on her ba - - by boy, his __ sweet smile she may not see;
 2. Grief and an - guish rack his brow, and __ the wea - ry weight of woe
 3. Bloom, thou pret - ty flow'r of death! Fa - - ther now has on - - ly thee;
 4. death's keen ar - row in him lies. No - - thing but thy ti - - ny hand

* ♫. * ♫.

1. weil - der Tod das Le - - ben bricht. _____
 2. drü - cken ihn zu Bo - - den fast. _____
 3. sollst sein gan - zer Reich - thum sein. _____
 4. reisst ihn von des To - - des Rand. _____
 1. torn by death from him - and me. _____
 2. 'tward the earth has bent - him low. _____
 3. thou his world and Heavn must be. _____
 4. holds him from the si - - lent land. _____

* ♫.

pp

5.Schlaf', mein Sohn, und schlumm' - re süß,
5.Sleep, my child, and soft - - ly rest!

Wieg - lein ist dein
Cra - - dle is a

* Qd. * Qd. * Qd. * Qd.

Pa - - ra-dies, ach, die dir — das Le - - ben gab,
ha - - ven blest; she, a - las! — thy life who gave

* Qd. * Qd. * Qd. *

lie - - - get in dem kal - - - - ten Grab.
now lies in the cru - - - - el grave.

Qd. * Qd. * Qd. *

Ach, die dir — das Le - - ben gab, lie- - - get in — dem
 She, a - las! — thy life who gave li- - - eth in — the

p

Rwd. * Rwd. * Rwd. *

kal - - - ten Grab, lie - get in — dem kal - - - ten
 cru - - - el grave, li - eth in — the cru - - - el

ritard.

mf

Rwd. * Rwd. *

Grab. ——————
 grare. ——————

a tempo

cresc. molto

ff

fz *

Rwd.

p

pp

Rwd. * > Rwd. *

Die Rosenknospe.

The Rosebud.

von

H. C. Andersen.

English version by F. Corder.

Comp. 1869.

Allegretto e leggiero.

con mezza voce

1. Ro - sen - knos - pe, zart und rund,
 2. Ich will beich - ten, wie man muss:
 3. Geb' ein Lied dir, wenn du küsst,
 4. Dän - marks Mädchen, wenn ich schied,
 1. Rosebud fair with glow - ing tips,
 2. I'll con - fess the truth to thee,
 3. For thy kiss a song I'll gire.
 4. Danish maidens when I die

8.

p

Qd.

*

1. lieb - lich wie ein Mäd - chen - mund!
 2. Nie noch gab ich ei - nen Kuss!
 3. und wenn einst ich Staub dann bin,
 4. sa - gen wohl bei je - dem Lied:
1. Love - ly as a maiden's lips!
 2. None has yet had kiss of me!
 3. And when I shall cease to live
 4. At each song of mine will cry

- Küss' ich dich als mei - ne Braut,
 Kei - ne Maid er - war - tet mich,
 ruft mein Lied dir laut noch zu:
 „Küs - sen möch' ich ihn da - für!“
 „I will kiss thee like a bride;
 Turn to me no maid-en's face;
 Loud my words thee still shall cheer;
 „Kis - ses he de - served for these!“

rit.

1. wirst du schö - ner stets ge - schaut.
2. Ro - se, ich muss küs - sen dich!
3. Kei - ne küss-te mich. Nur du
4. Schön ge - sagt, was nützt es mir?
1. Deepens then the crim - son tide.
2. Rose-bud, thou must fill the place.
3. "O - ther lips have kiss'd me ne'er."
4. But 'tis then too late to please.

Lass noch ei - nen Kuss dir
Du nur bist mein Glück, mein
hast mir Küs - se je ge -
Müssst mir drum bei mei - nem.
Let me kiss thee with e -
Deep and bound - less as the
Press I thee with soft e -
Grant my life the joy it

a tempo

1. ge - - - - ben, fühl' _____ mein Be - - - - ben!
2. Le - - - - ben, fühl' _____ mein Be - - - - ben!
3. ge - - - - ben, fühl' _____ mein Be - - - - ben!
4. Le - - - - ben Küs - - - - se ge - - - - ben!
1. mo - - - - tion, See _____ my de - vo - - - - tion!
2. o - - - - cean Is _____ my de - vo - - - - tion!
3. mo - - - - tion, See _____ my de - vo - - - - tion!
4. miss - - - - es, Give _____ me kiss - - - - es!

Des Dichters letztes Lied.

The Poet's last lay.
von

H. C. Andersen.

English version by F. Corder.

Comp. 1869.

Moderato e semplice.

9.

Du
Leb'
o
Fare -
legato

Qd. * Qd. * Qd. * Qd. *

star - ker Tod, führ' mich hin - an zum Gei - ster - lan - de dro - - ben! Die
wohl, du Ro - se frisch und roth, lebt wohl, ihr mei - ne Lie - - ben! Führ'
migh - ty Death, I'll seek with thee the land of sha - dons yon - - der! Up
well the ros - es, glow - ing breath, fare - well to love, and sad - - ly! I

Qd. *

mir von Gott ge - wies' - ne Bahn zog ich, die Stirn er - ho - - ben.
mich hin - an, du star - ker Tod, ob - gleich ich gern ge - blie - - ben. Hab'
on the way Heavn points to me, fear - less I e - ver wan - der.
fol - low thee, oh migh - ty Death, yet would I lin - ger glad - ly! I

Qd. *

Qd. * Qd. *

p

cresc. sempre

Was ich ge - ge - - ben, Gott, war dein, mein Reich - thum war mein
 Dank, o Gott! für all' dein Gut, für al - - le künft' - gen
All that I have from Heav'n has sprung, my on - - ly rich - es
thank the Lord for boun - ties past, for ev - - ry fu - - ture

p

cre- - - scen - - - do - - - sempre

Qd. * Qd. * Qd. * Qd. * Qd. *

ff

p

Träu - - men; nur we - nig that ich, sang da - rein wie Vög - lein auf — den
 Zei - - ten; nun stür - me, Tod, durch Zei - ten - fluth zu ew' - gen Som - - mer -
 fan - - cies; my deeds are few, I have but sung like birds in sum - - mer's
 bles - - sing; now hurl me, Death, thro' a - ges vast, e - - ter - nal summer pos -

ff

f dimin. *p*

Qd. * Qd. * > > >

ritard.

Bäu - - men.
 freu - - den!
 glan - - ces.
 ses - - sing!

ritard.

p

ritard. *pp*

„Guten Morgen!“

“Good Morning!”

von
Björnson.

Deutsch von F. von Holstein. English by F. Corder.

Comp. 1870.

Molto vivace.

10.

Auf geht der Tag, mit feur' gem Ge - schoss
Morning is break-ing, ri - ses the sun,

stürmt er des Un-muths Wol - ken-schloss, wal - len - de Ne - bel ver - flie - gen,
Melt-ing the cloudbanks one — by one, Fill-ing the mea-dows with brightness.

Licht - kö - nigs Heerschaaren sie - gen.
Laugh now the heavens for light-ness.

„Auf!“ tönt Vög-leins Lied im Grund,
“Wa - ken, wa - ken!” war-blers’ throats,

„auf!“ erschallt’s aus Kin - der - mund, auf, mei - ner Hoff - nung Son - ne!
“Wa - ken, wa - ken!” sweet-est notes Wel - come the sum - mer morn - ing!

auf, mei-ner Hoff-nung Son-ne!
Wel-come the sum-mer morn-ing!

„Auf!“ tönt Vög-leins Lied, tönt Vög-leins
Wa-ken, wa-ken, wa-ken, wa-ken!“

Lied im Grund.
war - blers' throats,

„Auf!“ erschallt's aus Kin-der-mund, aus Kin-der-
Wa-ken, wa-ken!“ sweet-est

mund. notes,

Vög-lein im Grund,
war - blers' throats,

Kin-der-mund,
sweet - est notes,

cresc.

Vög-lein im Grund,
war - blers' throats,

Kin-der-mund,
sweet - est notes,

cresc.

Vög-lein im Grund,
war - blers' throats,

Kin-der-mund,
sweet - est notes,

auf, mei-ner Hoff-nung Son-ne!
Wel-come the sum-mer morn-ing.

cresc.

Die Odaliske. The Odalisques.

von
Carl Bruun.

Deutsch von F. von Holstein. *English by F. Corder.*

Comp. 1870.

Allegro.

Nun sinkt die Sonne in
Now sinks the sun 'neath the

A - si - ens Lan - de, die Ber - - ge sie glü - - hen. Im
A - si - an mountains. Their sum - - mits are glow - - ing, The

Sul-tanschloss an des Bos-po-rus Strand-e viel
Sul-tan's gar-den has mur-mur-ing foun-tains And

A musical staff with a treble clef, a key signature of one sharp, and a common time signature. The staff begins with a bass clef. A dynamic instruction 'p' (piano) is placed above the staff. A fermata is positioned over the eighth note in measure 2.

blü - hen. Im Au - - - ge die zittern-de Thrä - ne hebt,
blow - ing. A glit - - - ter-ing tear be - -dews each eye.

Each

seh - - - - nen-den Bu - sen ein Seuf - zer hebt, ein Seuf - zer hebt für
 bo - - - - som re-gret-ful - ly heaves a sigh, A min - ful sigh for

cresc.

f *dimin.*

Red. *

p *mf* *cresc. e ritard.* *ff*

So - li - man, — ein Seuf - zer hebt für So - li - - man. —
 So - li - man, — a wist - ful sigh for So - li - - man. —

a tempo

p *pp* *mf* *rr.* *ff* *ff*

Rd. * *Rd.*

p

Vom
The

Kuss - der Son - ne ver - klärt sind die Hö - hen bei Wel - - - - len - - - ge - - -
 sun - - re-leas - es the peaks from his burn - ing And eve - - - - ning - - - comes - - -

fun - kel. Viel hol - de Mäd - chen im Rei - gen sich dre - hen mit
 dark - ling; Fair girls in clust - ers are whirling and turn - ing with

Au - - - gen — so — dun - kel. Ob nächt - - - li - che Küh - le sich
 black — eyes — so — spark - ling. A cool - - - ness of ev - en is

senkt auf die Fluth, hier brennen Herzen in e - wi - ger Gluth, in
 spreading so still, Here do hearts burn with a pas - sionate thrill, A

e - - - wi - ger Gluth für So - li - man, in e - wi - ger Gluth für So - li -
 pas - sionate thrill for So - li - man, a pas - sionate thrill for So - li -
 cresc. e ritard. ff

man.—
man.—

fz *fz* *pp*

Der Halb - mond schimmert, die Ster - ne sie pran - gen, wo
The cres - cent moon 'mid the stars now is sail - ing where

p

Al - - - - lah — thront. — So heiss — vom Rei - gen er -
Al - - - - lah — guard - eth; And blush - es hot - ly those

Q.W. * *Q.W.* *

glühn ihr die Wan - gen, die Lie - - be — be - - lohnt, — die
cheeks are veil - ing which love — re - - ward - eth. With

2 *2* *2*

2 *2* *2*

2 *2* *** *Q.W.* *

küs - - - send den Hauch sei - nes Mun - - des trinkt,
 rap - - - tur - ous kiss - es her lips — are press'd,
 die In

pp
 ♫
 ♫

se - - - lig in se - ligsten Traum ver - sinkt, in se - - - ligsten Traum mit
 bliss - - - full-est dreams will she sink — to rest, In bliss - full-est dreams with

f
dimin.
 ♫
 ♫

So - li - man, — in se - lig-sten Traum mit So - li - - - man.
 So - li - man, — in blissfull - est dreams with So - li - - - man.

cresc. molto e ritard. ff
a tempo
 ♫
 ♫

p
pp
ritard. ff
fz
 ♫
 ♫

una corda

Dein Rath ist wohl gut.

Thy warning is good.

von

Björnson.

English version by F. Corder.

Allegro molto e con fuoco.

Comp. 1872.

12.

The musical score consists of five staves of music. Staff 1 (Treble) starts with a rest followed by eighth-note pairs. Staff 2 (Bass) has eighth-note pairs. Staff 3 (Treble) has eighth-note pairs. Staff 4 (Bass) has eighth-note pairs. Staff 5 (Treble) has eighth-note pairs. The lyrics are as follows:

Dein Rath ist wohl gut, doch in brausen-de Fluth will ich
Thy warning is good, but a-way on the flood I must

le - - - gen mein Boot und dort tro - - - tzen dem Tod! dein
lie - - - with my boat o'er the break - - ers to float! Thy

Rath ist wohl gut, doch in brau - sen - de Fluth will ich le - - - gen mein
warn - ing is good, but a - way on the flood I must lie - - - with my

Boot und dort tro - - -
boat o'er the break - - -

sempre più agitato

tzen dem Tod! — Wär' die Reis' auch die letz - te, ich
 ers — to float! — Were the jour - ney my last, I would

Qd. * Qd.

ach - - te das nicht, ich muss fol - - gen dem Wort, so im
 dread not the blast, but give ear to the word in my

fz

Bu - - sen mir spricht!
 heart that is stirred!

Nicht blos zur Lust ich vom U - fer jetzt muss', es — treibt mich auf's Meer, mit dem
 'Tis not for play the com - mand I o - bey, that I drive o'er the sea 'mid the

Qd. * Qd. * Qd.

Wobil - - genschwall hehr; nicht blos zur Lust ich vom
 - - lows so free; 'tis not for play the com -

Qd. * Qd. *

U - - fer jetzt müsst', es treibt _ mich auf's Meer; — mit dem
 mand I o - - bey, > that I drive _ over the sea _ 'mid the
 Wo - genschwall hehr _ muss ich kämpfen im Kahn, dass man schauet den Kiel; ich will
 bil - lows so free; — I must fight for my life in the el - e-ments'strife, so I
 wa - gen, und tro - tzen dem brau -
 laugh - at all fear - as my frail
 sen - - den boat — I Spiel.
 boat — I steer.
 Presto.
 ff con fuoco
 m.s. *
 Qd. sempre