

# Lieder und Gesänge

für eine Singstimme und Klavier



## Franz Bothe.

Op. 19 No. 1. <i>Primula veris</i> . „Liebliche Blume, bist Du.“ (N. Genau).....	M. 1. —
Primrose	\$ - 40.
— „2. <i>Hab' Sonne im Herzen</i> .....	M. 1. 20.
	\$ - 50.
— „3. <i>Schlafe, ach schlafe</i> .....	M. 1. —
	\$ - 40.

HOCH — HIGH.

MITTEL — MEDIUM.

TIEF — LOW.

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MILWAUKEE, WIS.



# Hab' Sonne im Herzen.

(Cäsar Fleischlen.)

Bariton oder Mezzo Sopran.

Franz Bothe, Op.19 No 2.

**Gesang.** *Lebhaft, fröhlich.*

Hab' Son - - ne im

Her - zen, ob's stürmt o - der schneit, *mf* ob der

Him - - mel voll Wol - ken, die Er - - de voll Streit! Hab'

Son - - ne im Her - zen, dann kom - - me was mag! Das

**Piano.** *f* *rit.* *mf a tempo*

leuch - - - tet voll Licht dir den - - - dun - - - kelsten

This system contains the first line of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a complex texture with triplets and sixteenth-note patterns. A dynamic marking of *p* (piano) is present. A small asterisk is located below the piano part.

Tag. *Munter* Hab' ein Lied auf den

*più p* *ritenuto* *pp* *mf*

This system contains the second line of music. The vocal line continues in treble clef. The piano accompaniment changes to a 3/8 time signature and a key signature of three flats (Bb, Eb, Ab). The tempo/mood is marked *Munter* (lively). Dynamics include *più p*, *ritenuto*, *pp*, and *mf*.

Lip - pen mit fröh - li - chem Klang, und macht auch des All - tags Ge -

*mf* *p*

This system contains the third line of music. The vocal line continues in treble clef. The piano accompaniment continues in 3/8 time and three flats. Dynamics include *mf* and *p*.

drän - ge dich bang! Hab' ein Lied auf den Lip - pen, dann kom - me, was

*p* *poco f* *mf scherzando*

This system contains the fourth line of music. The vocal line continues in treble clef. The piano accompaniment continues in 3/8 time and three flats. Dynamics include *p*, *poco f*, and *mf scherzando*.

*poco rit.* *p più rit.*

mag, das hilft dir ver - win - den den ein - sam - sten Tag!

*poco rit.* *p* *pp più rit.*

Red. \*

**Langsamer.**

*a tempo* *cresc.* *mf*

Hab' ein

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

*beschleunigend*

Wort auch für and - re in Sorg' und in Pein und sag, was dich sel - ber so

*mf* *p* *l.H.* *l.H.*

Red. \* Red. \*

**Wieder lebhaft.**

*mp* *f*

froh - gemut läßt sein! Hab' ein Lied auf den Lippen, ver - lie - r' nie den Mut! Hab' Son - ne im

*l.H.* *l.H.* *scherzando* *f*

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

Her - - zen, und al - - les wird gut, hab'

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Her - - zen, und al - - les wird gut, hab'". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes several measures with a "Ped." (pedal) marking and asterisks indicating specific performance points.

Son - - - ne im Her - - - zen und al - - - les,

The second system continues the vocal line with the lyrics "Son - - - ne im Her - - - zen und al - - - les,". The piano accompaniment features a prominent triplet pattern in the right hand, marked with a "3" and a "3". The left hand provides harmonic support. Dynamic markings include "f" (forte) and "mp" (mezzo-piano). A "Ped." marking is present at the end of the system.

al - - - les, al - - - les wird gut!

The third system features the vocal line with the lyrics "al - - - les, al - - - les wird gut!". The piano accompaniment is marked with "ff" (fortissimo) and includes a "Ped." marking. The right hand has a melodic line with a trill-like figure, while the left hand has a steady bass line.

The fourth system shows the continuation of the piano accompaniment. It features a complex rhythmic pattern in the right hand and a bass line in the left hand. The system concludes with a "Ped." marking and an asterisk.

Neue Lieder New Songs  
von Hugo Kaun. by

M. 1.00.  
\$-.50.

Waldzauber.

Forest Spell.

Hugo Kaun, Op. 5. No. 1.

Belebt. *p a tempo*

Gesang. Hast du schon klopfen den Herzenser  
Hast thou'er list - en'd with fear in thine

Piano. *p zart*

lauscht, was heimlich im Walde  
heart, When deep in the woods the

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Bitteres Gedenken.

E. von Wildenbruch.

Bitter Remembrance.

Hugo Kaun, Op. 5. No. 2.

Einfach, innig. *p*

Gesang. Ro-senging ich aus zu pflücken, mor-gens  
On a glor-ious sum-mer morn-ing When the

Piano. *p*

da der Tag er-wacht, und im Pflücken und im Bü-cken im-mer  
fields lay si - lent ly, Gath-ring ros - es in the dawn-ing, Sweetheart

M. 1.20.  
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Andenken.

E. von Wildenbruch.

Remembrance.

Hugo Kaun, Op. 15a No. 1.

Belebt.

Gesang. Oh sie's be-wahrt mag ha-ben, das Rös-  
I won-der if she ev - er re - calls

Piano.

chen pur - pur - rot, das ich an Som - mer -  
the sum-mer night When blushing I

M. 1.20.  
\$-.60.

Zwei Sträuße.

E. von Wildenbruch.

Two Wreaths.

Hugo Kaun, Op. 15. No. 2.

Lebhaft. *mf*

Gesang. Hier von Frühlingsblü - men bring' ich ei-nen  
Love, a fragrant wreath - let un - to thee I

Piano. *mf*

Strauss, wäh - le lie-bes Mäd - chen dir die schön-sten  
bring; Choose, sweet-heart, the fair est Of these flowers of

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Die Eine.

E. von Wildenbruch.

The Only One.

Hugo Kaun, Op. 15. No. 3.

Freudig. *mf*

Gesang. Ein hold - se - lig Ge - sichts und zwei  
A face love - ly and fair and her

Piano. *mf*

An - gen so klar und schlank gleich der  
eyes sweet - ly bright Her bod - y all

M. 1.00.  
\$-.50.

Süsse Rast.

R. Baumbach.

Rest.

Hugo Kaun, Op. 24. No. 3.

Nicht zu schnell. *mf*

Gesang. Die Grill - le geigt im gel - ben Korn, im  
The crick - et chirps its

Piano. *mf*

Sand die Kä - fer ren - nen, es glüht die Luft, kein Baum, kein Born, die  
beet - les i - dly lak - ing; nor tree, nor shade and warm the day, my