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**FIFTY SONGS
BY ROBERT FRANZ**

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FIFTY SONGS BY
ROBERT FRANZ

EDITED BY
WILLIAM FOSTER APTHORP

FOR HIGH VOICE



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PREFACE

In preparing for this Album the introductory Monograph on Robert Franz, I have relied for facts upon his own letter to Franz Liszt (dated September 29, 1855) and Procházka's Biography. What I have allowed myself to say in the way of criticism is based more upon my own study of his works than upon the writings of earlier commentators. In compiling the here appended bibliography, I have had in view only Franz the song-composer, not the Franz who completed scores by Bach, Handel, and other old masters.

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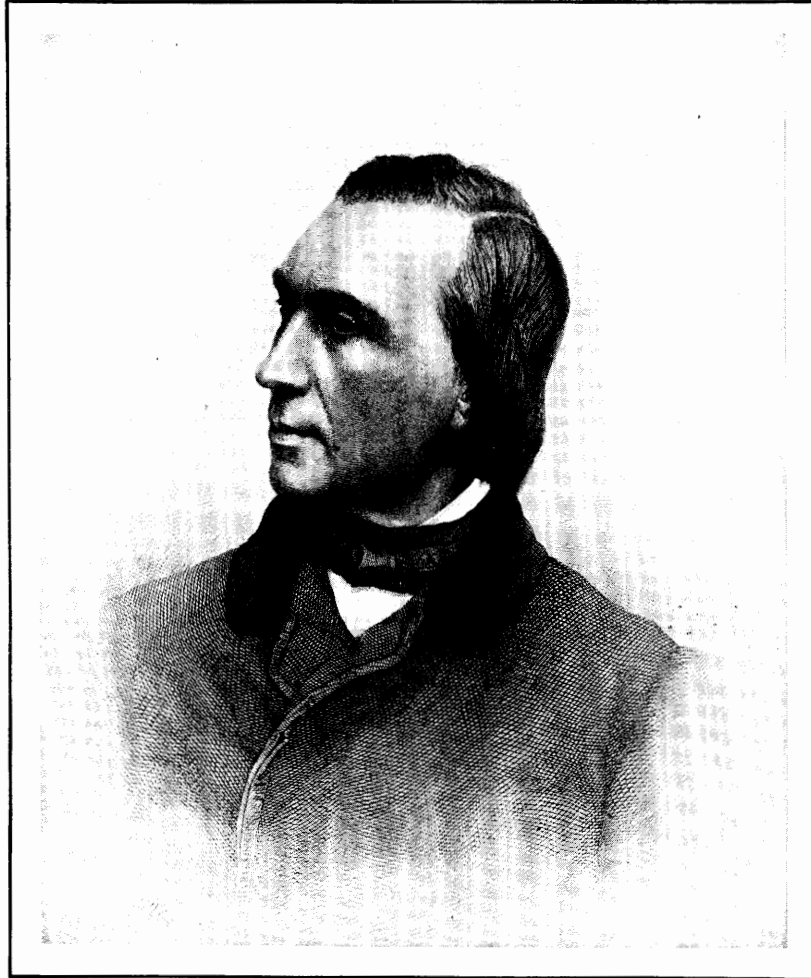
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W. F. A.

Hingham, Mass., October 16, 1902.



Rob. Franz.

ROBERT FRANZ



ROBERT FRANZ was born at Halle-on-the-Saale, Handel's birthplace, on June 28, 1815. The family surname was Knauth; but his father, Christoph Knauth, changed it to Franz for business reasons.¹ At what time this change was made is not now discoverable; but it probably antedated Robert's birth, for the latter once wrote to Otto Lessmann that he himself had never been known otherwise than as Robert Franz.

His fondness for music developed early. According to his own account, his first musical impression was hearing Luther's *Ein' feste Burg* played on four trombones from the church tower of his native town at the third centennial commemoration of the Reformation. His father, too, would now and then sing to him and the other children at home "all sorts of strange tunes, half in the choral, half in the arioso vein," decking out the simple church melodies, *more antiquo*, with many a vocal flourish. Regular church-going (his father was one of the pillars of the congregational singing) tended also to familiarize him with the Lutheran chorals.

Still his childhood and boyhood were passed amid surroundings mostly of the uncongenial sort; he found little sympathy with his musical bent. The atmosphere of his bringing-up was one of small-town tradition and bourgeois prejudice; his parents, like most of their kind, looked upon the fine arts with distrust, at best as elegant accomplishments for which people in their station of life could have but little time. There was,

too, a deeply rooted prejudice against ambitious youngsters straying out of old family ruts; to be sure, there was nothing absolutely shocking in a young man's quitting the paternal shop or workbench for the civil service or one of the so-called "learned" professions; such a rise in the world could well excuse the irregularity. "But a trained professional musician had never gone forth from their old primeval stock; that was, once for all, contrary to proper pride and tradition."² In a word, the good people of Halle were much inclined to agree with the mother of another musician of genius, Hector Berlioz by name, in prizing "respectability before all else."

To help him hold his own amid these discouraging surroundings, young Franz had neither the subjugating flash of child-wonderdom in himself nor the romantic spur of tyrannical opposition from without. His direst intimate foes were the commonplace, and that home-anointed dulness with which gods themselves are said to fight in vain. The only sympathy he got was from his mother; and this seems to have been merely maternal rather than specifically artistic. But, when he was fourteen, his "unforgettable" mother did persuade his father to buy him an old *pantalon* (a sort of spinet), on which he forthwith began to try conclusions with the art of music on his own account. As he showed boundless good-will, and even some native ability, in this way, a teacher—naturally the "cheapest available"—was soon engaged for him. And now began a process of the pupil's outstripping teachers; in four years'

¹ There had long been a quarrel between Christoph and an apparently over-tetchy brother of his: both were in the same business, each on his own account, and troubles arising from misdelivered letters proved too much for the brother's equanimity. So Christoph at last put an end to the difficulty by taking a new surname, and fraternal amity was restored. He did not, however, take any pains to legitimate his name of Franz until legally compelled to do so for Robert's marriage in 1848.

The matter was a source of some vexation to the son; for, after he had come before the world as a song-composer, captious critics had their fling at him for his supposed arrogance in adopting a "pseudonym" compounded of the Christian names of his two greatest predecessors in that field: Robert Schumann and Franz Schubert. Sunt lachrymae rerum!

² How about one George Frideric Handel, by the way?

time he had used up every music-master in Halle. At the Waisenhaus-Gymnasium, where he went to school, he would get many a sound box on the ear for improvising "free seconds" to the chorals sung at music lessons, but was soon promoted to a recently formed advanced class in chorus singing, where he first made acquaintance with choruses by Handel, Haydn, and Mozart. He had already taken up organ-playing by himself, and with such success that it was not long before he was running from one church to another on Sundays, to "relieve the several organists on separate stanzas of chorals." With all this output of musical energy, his regular school studies were more and more neglected, and the home opposition to his bent threatened to reach an acute stage. Still it was rather of the pooh-poohing, sarcastic-incredulous sort than openly violent; his parents had not yet begun to fear the worst, there was no talk of his taking up music as a profession.

But this "worst" was at hand: matters were brought to a crisis by the nefarious and unheard-of example of two of his schoolmates, who got their parents to let them quit the Gymnasium and go to Friedrich Schneider's famous music school in Dessau. Here was a *pou sto* for young Franz! Aided and abetted by one Dr. Erich, preacher at the Ulrichskirche, he worked the lever of persuasion so effectively that his father at last consented to his following his two friends' example. He was now twenty.

His hard-earned freedom proved, however, to be one of the bitterest disappointments of his life. From Halle to Dessau was almost out of the frying-pan into the fire. Fancy a young music student of original genius, at a time when the musical atmosphere of Germany was beginning to absorb the neo-romanticism of Mendelssohn and Schumann, when receptive souls were learning to vibrate responsively to the seductions of Chopin—fancy, I say, this young student tied down to the Procrustes bed of a dry course of conventional contrapuntal schooling in which the influences of even Beethoven, Weber, and Schubert were virtually ignored! To Franz the good

Schneider and his teaching seemed the cruelest of anachronisms and follies; he tacitly, if not quite openly, refused to be clay in his hands. He soon joined a few kindred souls in shirking counterpoint and making experiments in free composition by themselves. Schneider could never be brought to look upon him with favor; and, after four years spent in such semi-rebellious fashion, Franz left the school to return to his father's house in Halle, bringing home with him a fair grounding in the technics of composition, and (what was not quite so salutary) a deal of the traditional young graduate's self-complacency and self-sufficiency.

He was now to face the world as a professional musician, in a small German town the bourgeois temper of which we know. His equipment was conspicuously far from adequate. To begin with, his pianoforte and organ playing had been wholly neglected during those four Dessau years; so two paths to making a living were, for the time at least, closed to him. Then, he was constitutionally shy and retiring, seems to have had an unpleasant consciousness of his tall, gaunt, awkward figure, his manner was unprepossessing and offish; he had no social tact, and, though by no means unsociable by nature, "usually thawed out only when it was too late." Furthermore, his falling in with some compositions by Bach and Schubert, and being attracted to study the same, soon tuned down the taut E-string of that fine self-sufficiency which he had brought back from Dessau, and showed him that he was in no condition to come before the public as a composer. Parents and friends looked upon his career as clearly damned at the outset, and made no secret of their opinion.

Yet, dismal as his case seemed, efficient stimuli to the young man's self-development were not wanting. There were the works of Bach, Handel, and Schubert—never-failing sources of enthusiasm, the soundest basis for a specifically musical culture. Other influences, too, were inspiring: Arnold Ruge's and S. Echtermeyer's *Halleschen Jahrbücher für Kunst und Wissenschaft*, published in Halle itself, had become the most noteworthy

critical organ in Germany; Friedrich Hinrichs's lectures on political and religious freedom had begun to attract notice. A whole new intellectual movement was in the air, and Halle was practically its centre. The aim of Ruge's, Echtermeyer's, and Hinrichs's striving was to crystallize out the gist of the great religious, philosophic, and artistic awakening in Germany which had been the work of Luther and Melancthon, Kant and Hegel, Goethe and Schiller, and give it a practical reflection in German life and politics. Franz was a devoted attendant at many students' meetings at which the principles of this movement were discussed; and, though he seems to have been too modest to take active part in the discussions, he was an ardent listener, and thought deeply over what he heard there. No less of an inspiration was his recently formed acquaintance with the poet Karl Osterwald, which soon ripened into a life friendship.

His mind was thoroughly awakened and rapidly maturing; for the next six years he studied hard, if only for the sake of self-culture, for he had given up all thought of composing. Bach and Schubert, especially the former, formed the basis of his studies; but he found his artistic receptivity gradually broadening and becoming more catholic,—as the true, predestined student of Bach ever must, finding in that master the portal through which all other great music is best approached,—and readily submitted himself to the new romantic Leipzig influence, which had by that time well reached Halle. He accordingly extended his studies to Mendelssohn, Schumann, Chopin, Liszt, and Henselt, absorbing what he could of each and all of these new lights. He even began to make an active propaganda for them in an ever-widening circle of young music-lovers, of which he soon found himself the centre. Much good music was gone through and critically discussed. The result was as might have been expected: constant communing with the master-works of his art did for him what his studies under Schneider had quite failed to do, it gradually revealed his own genius to himself and at last stimulated him to original

creative work. Especially did his studies cure the unfortunate, benumbing impression Schneider's teaching had made upon him, by leading him to appreciate the higher side and truest function of musical technics,—the discovery and practical determining of an adequate form for the outward expression of inward thought and feeling. When he once more took to composing (though still with no thought of publication), he found himself irresistibly attracted to the lyric forms, and, within the bounds of these, to the *Lied* in particular.

It was only by the strenuous and persistent advice of friends that he at last made up his mind to publish anything. He sent a few songs to Schumann, who received them cordially and gave him a favorable introduction to a publisher. This was in 1843; here began his relations with the musical world at large, from this time forward he was a composer. To quote his own words: "From this moment my attitude toward art naturally entered upon a new stadium. There was no longer exclusively the question of satisfying myself with my compositions, but my artistic productiveness had to seek its measure and limits in the views and feelings of others. My personal acquaintance with the great men of the day, with Schumann, Liszt, Mendelssohn, paved the way for self-examination and self-recognition. I began to think seriously about myself and my relation to art; the result of this thinking was the conscious holding fast by the direction in which I had struck out, the clear conviction that I could be of service to art and, what is the same thing, to the world only on this basis. As a further result of this self-examination, I promised myself to write only when I could not help it, when the exhortation from within coincided with the external power of realizing it."

In 1848 he married Maria Hinrichs, daughter of the philosopher who had exerted so deep an influence upon his intellectual growth in youth. By her he had three children, two sons and a daughter.

His recognition by the world was slow and exceedingly limited, confined at first almost exclusively to musicians; but among these were

to be counted some of the greatest names in contemporary music: Mendelssohn, Schumann, Liszt, Wagner, von Bülow, and others. It is noteworthy, however, that the more enduring admirers of his genius among his distinguished fellow-craftsmen belonged chiefly to what was then known as the "Future" school—a school with the tenets and practice of which he personally had but limited sympathy. Mendelssohn and Schumann, who had taken him up enthusiastically in the beginning, soon dropped him like a hot coal when they saw that he was travelling his own road at his own gait, and could no longer be claimed as a disciple. And of the musicians who held with these, against the school of the "Future," it was for the most part only such as were bound to him by ties of warm personal friendship—Otto Dresel, Julius Schaeffer, A. Saran, and a few more like them—who remained his firm admirers to the end.

Indeed Franz's position in the world of music was peculiar; he was (and still is) generally accepted as a classicist, whereas he called himself "thoroughly a radical (*durchaus radikal*)." He really stood half-way between two schools: compared with contemporary Mendelssohnians and Schumannites, he was certainly radical enough; but, in comparison with men like Berlioz, Liszt, and Wagner, he was no less certainly a good deal of a classicist. One is tempted to call him essentially a radical at heart, but a classicist by conviction. In any case, he was too individual, too original to make his way rapidly with the public at large; neither did great singers take kindly to him at first—*anent* which more, farther on. Especially in his native town of Halle was he discouragingly ignored, though in time he obtained some official positions there—of organist, conductor of singing societies, and what not.

But such positions had to be given up, one after another, on account of his rapidly increasing and finally total deafness.¹

His worldly affairs were now in a precarious condition. He had never been very well off, and once wrote to a friend about his relations with publishers: "The first half of my books of songs [*Liederhefte*] were as good as given to them outright, and for the [arrangements of Bach] airs I hardly got enough to pay for the paper I had squandered over that study." Energetic friends had to step in and do their best for him, giving concerts and starting subscriptions: Liszt, Helene Magnus, and others in Germany; Otto Dresel, B. J. Lang, Sebastian B. Schlesinger, the firm of Oliver Ditson & Co. in our own Boston. In this way handsome sums were raised; he also received a tolerable annuity from the government, in recognition of his arrangements of Bach arias and cantatas.² For the latter part of his life he was not in actual want, though his health was of the poorest, and he had to give up all musical work several years before his death, on October 24, 1892.

Apart from arrangements of works by Bach, Handel, Astorga, Durante, and a few original pieces for chorus (part-songs and sacred choruses, *a cappella* and otherwise), Franz's legacy to the world consists of fifty-two opus-numbers of songs for a single voice with pianoforte accompaniment—two hundred and eighty-two songs in all. It is impossible to determine the chronology of most of these songs. In the earlier opus-numbers the dates speak approximately for themselves; but, as we get farther down the list, they become more and more doubtful. As a rule, he composed far more rapidly than he published; he would thus always have a considerable stock of unpublished songs to draw upon, and, as he wrote only one actual cyclus (the *Schilflieder*,

¹ This deafness began early in his career. As he was about setting out for Leipzig, one day, a locomotive near which he was standing at the station suddenly gave a shrill whistle; he immediately felt as if something had given way in his ear, and could hear nothing but a mighty internal buzzing. The trip to Leipzig was given up. In a few days the buzzing in his ears stopped, and he could hear again; but it was as if the higher tones of the scale were cut off—above a certain acuteness of pitch he was deaf. From this time forward, note after note dropped out of the range of his hearing, until at last his deafness became complete. Beside his deafness, he suffered also intermittently from a severe nervous disorder.

² Franz's invaluable work in completing scores by Bach, Handel, and other old masters lies without the pale of the present monograph.

Opus 2), could select from these quite at random when making up a new opus-number for publication. He also had the habit of keeping manuscripts with which he was not fully satisfied for years, taking them up again from time to time, and submitting them to a severe process of filing down. Nor was he content to trust his own critical sense unreservedly in this matter; he would call in musical friends, and get their opinion. Indeed, nearly all his songs were submitted to his friend Otto Dresel before publication, nor was Dresel the only one whose criticism was sought. Thus it happens that some songs in the later opus-numbers belong really to the composer's earliest period. One interesting fact is worth noting here: when writing his songs, Franz always had a mezzo-soprano voice in mind; he did not, however, object to having his songs sung by men, though he strongly resented all transpositions. He could never be got to sanction a change of key.

In his original creative work Franz remained a lyricist to the end; in the domain of the *Lied*—or, as the fashionable phrase now goes, the “art song”—he was the legitimate successor of Schubert and Schumann. It has been said that he brought the form of the *Lied* to its highest plastic perfection; this is true enough, but does not of itself convey an idea of the full value of his achievement. To create or perfect a musical form may be a feat of but superficial import; for it to have truly profound artistic significance, the form must be admirable not only for its plastic beauty but also, and chiefly, for the adequateness with which it gives outward expression to inward thought and feeling. And herein lies the real greatness of Franz's achievement.

In matters of artistic theory Franz had much in common with Wagner. Like him, he recognized as the true fundamental principle of all vocal composition that the music should spring as directly from the poetic text as the flower from its seed; and, though the outward aspect of the two men's work is widely different, this is simply because of the inherent and inevitable difference between the modes of dramatic and lyrical ex-

pression in music. And Franz was as intrinsically a lyricist as Wagner a dramatist. To bring up one important detail, Wagner strongly emphasized the idea that musical expression naturally tended to assume a lyric form in proportion as the matter to be expressed was purely emotional in quality, unalloyed by anything that appealed to the intellect or reason; and, in this sense, “lyric” and “definitely melodic” are synonymous. Following out this principle of Wagner's to its logical conclusion, Franz recognized this melodic form as musically integral in itself—a result arrived at also by Berlioz, if by a different mental process. So, where Wagner, the dramatist, found himself naturally and unavoidably enlarging his musical frames, rendering his forms of expression more diffuse (in a good sense) and capable of embracing more and more extended developments, Franz, the lyricist, just as inevitably and naturally carried on a process of formal condensation, eliminating everything that could interfere with his concentrating his musical expression upon a single point. Wagner's process of musical construction was essentially centrifugal, Franz's, centripetal; and the forms the latter employed were the most concise imaginable.

In Franz's songs the melody reflects the dominant mood of the poetic text far more than it binds itself down to expressing shifting minutiae of emotion; for the musical expression of these he looks chiefly to his instrumental accompaniment, to his harmony. And it is to be noted that his accompaniments are nearly always essentially polyphonic in structure; for merely homophonic harmony, even when presented in the more ornate form of arpeggij, he had small liking. Stronger and pithier harmony no man ever wrote; like that of old Bach himself, his is always in the best sense expressive. Instances of this are the tremulous dissonance of the minor 2nd at the word “*zittert* (trembles),” still more, that wondrous chord of the diminished 7th with doubly diminished 5th on “*erschüttert* (shaken),” in his setting of Heine's *Wie des Mondes Abbild* (*As the Moon her Trembling Image*), (Opus 6, No. 2). Such examples could be multiplied indefinitely.

As a harmonist, Franz was at once classical and very modern indeed. If his harmony rests for the most part on a diatonic rather than a chromatic basis, if his modulations lead generally to nearly related keys, he none the less sounds at moments all the depths of chromatic alteration and the enharmonic change; some of his sequences are in particular what hard-and-fast classicists would call exceedingly daring. He is quite free, too, in the matter of beginning a song in one key and ending it in another.

As has been said of Gustave Flaubert, that "his presentation of the outward aspect of men and things was so vivid that, to the careless reader, he might seem superficial," so may it seem to the short-sighted music-lover as if the plastic perfection of Franz's musical form somewhat impugned the poignancy of his expressiveness. But one must learn to dissociate vehemence of feeling from mere physical violence of expression; for in very truth, as Flaubert's vividness came, not from his stopping short at the outward aspect of men and things, but from the accuracy and profundity of his observation of their innermost nature and the completeness of his artistic synthesis, so does the outward perfection of Franz's forms spring directly from their exhaustive absorption of the emotion they seek to express.

If those violent and, so to speak, disruptive harmonic strokes, to which many composers (Wagner among them) often look for their most tremendous effects, are hardly to be found in Franz's songs, this is to be explained neither by lacking warmth of temperament nor by a timid, would-be-classical moderantism in expression, but simply by the nature of the lyrical field in which he worked. Like the born and bred lyricist he was, he both instinctively and from conviction avoided everything that might tend to destroy unity of mood, seeing clearly, too, that the concise forms he employed were peculiarly liable to such disruption if too violent expressive means were resorted to. Accordingly we find in his most daring sequences, in his most striking harmonic progressions (as we do also in

Beethoven's, when that master writes in the epic, not in the dramatic, vein), a certain smooth naturalness in the manner in which the thing is done. He never makes the impression of having gone out of his way for anything, nothing seems lugged in by the hair. The cataclysms in his harmony, like those in Nature herself, all have something of the sublime calm of the workings of eternal law, not the petulance of an irritated god.

The slow progress of the Franz propaganda is not hard to account for; in his case, almost everything has militated against easily won popularity. The individuality and originality of his genius, his solitary position in the world of music in his day, these were probably the prime obstacles. Then there are in his songs two elements which have served to render them unwelcome to the average great singer; and the public at large always grow to love a composer more through hearing fine performances of his works than by attacking them with their own voices and fingers.

The technical demands made by Franz's songs are not extraordinarily severe; old Manuel Garcia (as competent an authority as any going) even gave it as his deliberate opinion that they were generally more favorably written for the voice than either Schubert's or Schumann's. But these songs do present two special difficulties, which are all the more serious for being unusual and out of the habits of most singers to-day.

An intimate functional relation between voice-part and accompaniment is always an element of difficulty; herein lies, in the last analysis, the chief difficulty of Bach's and Handel's airs—one that has been a stumbling-block to most would-be Bach singers, though in Handel's case it has been cleverly juggled out of sight by time-honored (and entirely bad) "traditions." This intimate relation between voice-part and accompaniment is everywhere to be found in Franz's songs; it allows the singer less freedom of personal initiative than he is accustomed to claim. Singing such songs comes properly under the head of concerted performance; it is not quite solo-singing. And the old-fashioned style of ac-

companying, which aimed merely at supporting the voice and "following" the singer through all sorts of rhythmic vagaries, works utter ruin with Franz, though Schubert may at times endure it well enough. The relation between singer and accompanist should by no means be that of master and slave; there should be thorough sympathy, a quasi-Leibnitzian *harmonia prae-stabilita*, without which nothing admirable is to be accomplished. It should be said, too, that Franz's broad modern treatment of the pianoforte (his *Klaviersatz*), and the essentially polyphonic structure of his accompaniments, present tasks to which the ordinary professional accompanist is hardly grown; they require a finished pianist and musician.

The second difficulty, of a deeper-going sort, resides in the generally purely lyrical quality of the songs, their concise form, and the absence both of extended epic developments and of dramatic modes of expression. The conciseness of the form makes a certain even perfection in the performance indispensable throughout; the singer has no time nor opportunity to atone for minor blemishes by an occasional brilliant stroke. The cameo needs to be more perfect in detail than the fresco. Then, few singers can be prevailed upon to forego that dramatic strenuousness of emphasis with which they have reaped such rich harvests in other fields, and express feeling as simply as Franz has in his melodies.¹ When we reflect upon the sentimental acrobatics some great singers have lavished upon simple folk-songs, like 'Way down upon the Suwanee River and Home, Sweet Home, we need not wonder at the

steam they put on when dealing with the wealth of emotion of a Robert Franz, and the poets he has musically illustrated.

No doubt it is true, in one sense, that Franz's songs cannot be sung too poignantly; but they can be sung with a, so to speak, too comprehensive expressiveness. The singer should rest content with expressing no more than the composer himself has expressed in his melody; let him set this forth as warmly and thrillingly as he can, but not stultify the accompaniment by encroaching upon its domain, and including in his expression that which should fall solely to its share. Above all, let him, with all intensity of feeling and subtlety of expressive nuance, keep well within the bounds of that "modesty of nature" which Franz never overstepped.

Upon the whole, the Franz propaganda, if slow, has been sure and steadily waxing; his lovers are, and ever have been, among the best in the world of music. Still, though now ten years dead, he has not yet won real popularity; but others, and even greater than he, have waited longer. His time will come; of the future he may be as sure as any great genius that ever put pen to paper; the question is only, When? His solitariness is no cause for fear. He was no graceful pioneer into a no-thoroughfare, like Felix Mendelssohn; neither did he, like Robert Schumann, represent an early transitional stage in a great world-progress. Like Palestrina of old, he achieved and embodied in his works the supreme culmination of a special form of music; in the domain of the purely lyrical *Lied* no greater songs than his can be written. Such a man is safe.

William J. Atchings

Hingham, Mass., July 16, 1902.

¹ A significant commentary on this is the profound remark made by one of our leading pianists, not long ago, on a certain performance of Brahms's *Ernste Lieder*: "If they had not been sung with such tremendous expression, there would not have been a dry eye in the hall!"

FACSIMILE

OF A MS. OF "AUF DEM MEERE," OP. 5, NO. 3, BY ROBERT FRANZ

Auf dem Meere. *von H. Heine*

Andante.

Auf der Simons-~~ingru~~ Der bra fallen jethend Lister Sünden rief die
 Maß, z. unser Ton der Schul jif Linde- mit u. wei- - - - - bei. O, jhe
 Simons-~~ingru~~ Der- bra! schied mich mit in unser Ton- der, dyß um Lindeu Thronen =
 spinn über- glieffed unser Ton- - - - - er.

The original Manuscript is here reproduced through the courtesy of Miss Pauline Woltmann, of Boston, to whom it was given in 1901 by Franz's daughter Frau Lisbeth Bethge of Halle.

THE above sketch—for the process of evolution the song has since undergone makes it little else—is peculiarly interesting. It helps to show Franz's habitual method of composing, which, like Beethoven's, consisted mainly of a snowball-like accumulation of corrections on an original sketch; it is, moreover, interesting from its rarity, comparatively few of the composer's earlier sketches having been preserved. It was his

habit to send perfectly clean copies of his songs to publishers, without a single correction in them; most prior versions, containing corrections, were destroyed.

This facsimile shows that some corrections were made in the sketch itself. Such are: the suppression of one of the middle parts in the accompaniment in measure 2 (still further modified before publication); a similar change in

measure 4, involving an actual change in the harmony (the new progression: B-flat, B-natural corresponding to the G, G-sharp in measure 2); the suppression of the sustained high E in the accompaniment in measures 9-10 and 19-20; changes in measures 12 and 14, to correspond to those in measures 2 and 4.

But a comparison of the facsimile with the published version of the song shows that these corrections did not satisfy the composer; others, and more important ones, were made later. We find in the published version: a systematic suppression of the harmony on the initial up-beat (*anacrusis*) of phrases, to correspond to the beginning of the opening phrase of the song; a more expressive part-leading in measures 9-10 and 19-20, with a more sonorous open position of the closing dominant chord of the half-cadence; the addition of another middle part in measure

12, making the harmony fuller than in the corresponding measure 2; other changes in part-leading here and there; above all, the picturesquely suggestive billowing sixteenth-note variation of measures 9-10 in the closing measures 19-20.

Note, too, that these changes are invariably improvements, that the song grows finer and stronger with every fresh stroke of the pen. The corrections either substitute a vital polyphonic leading of the parts for mere plain harmony (*accords plaqués*), or else add rhythmic variety to the monotonous succession of eighth-notes in the original sketch, whilst rendering the whole song more homogeneous by establishing recognizable rhythmic relations between different phrases. As is often the case with Beethoven, so do we find here also that, compared with the matured final version, the original sketch seems almost like the work of a schoolboy.

W. F. A.

**FIFTY SONGS
BY ROBERT FRANZ**

THE WATERLILY (DIE LOTOSBLUME)

(Original Key)

EMANUEL von GEIBEL (1815-1884)
Translated by John S. Dwight

ROBERT FRANZ, Op. 1, No 3

Andante Softly (*Leise*)

VOICE *pp*

The qui - et wa - ter - li - ly
Die stil - le Lo - tos - blu - me

PIANO *pp*

Lea * *Lea* * *Lea* *

Floats on the waves' blue light; The broad leaves quiv - er and glim - mer, The
steigt aus dem blau - en See, die Blät - ter flim - mern und bli - tzen, der

Lea * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* * *Lea* *

cup - is snow - y white. The moon pours down from
Kelch - ist weiss wie Schnee. Da giesst der Mond vom

pp

Lea * *Lea* * *Lea* * *Lea* *

heav - en All of her gold - en light, All of her gold - en
 Him - mel all' sei - nen gold - nen Schein, giesst al - le sei - ne

La * *La* * *La* * *La* * *La* * *La* *

beam - ing In - to that bos - om white. *p* A -
 Strah - len in ih - ren Schoss hin - ein. Im

La * *La* * *La* * *La* * *La* * *La* *

round the float - ing flow - er Cir - cles a snow - y swan, He
 Was - ser um die Blu - me krei - set ein wei - sser Schwan, er

p
La * *La* * *La* * *La* *

sings so sweet, so soft - ly, The li - ly gaz - ing on. — He
 singt so süß, so lei - se, und schaut die Blu - me an. — Er

pp

pp

La * *La* * *La* * *La* * *La* * *La* * *La* * *La* * *La* *

sings so sweet, so soft - ly, And, sing - ing, pass - es a - way. O flow - er, snow - white
 singt so süß, so lei - se, und will im Sin - gen ver - gehn. O Blu - me, wei - sse

pp

pp *crest.*

La * *La* * *La* * *La* * *La* * *La* * *La* * *La* *

flow - er, Canst thou di - vine his lay? —
 Blu - me, kannst du das Lied ver - stehn? —

smorzando

La * *La* * *La* * *La* * *La* *

SLUMBER SONG

(SCHLUMMERLIED)

(Original Key)

JOHANN LUDWIG TIECK (1773-1853)
Translated by John S. Dwight

ROBERT FRANZ, Op. 1, No. 10

Andante con moto

VOICE

p

Rest thee, my sweet, in the shad - ow Of the
Ru - he Süß - lieb - chen, im Schat - ten der

PIANO

la melode ben marcato

p

*La. * La. * La. * La. * La. * La. **

green - ly glim - mer - ing grove; Soft sigh - eth the grass on the
grü - nen, däm - mern - den Nacht; es säu - selt das Gras auf den

mf *p*

*La. * La. * La. * La. * La. * La. **

mead - ow; Thou'rt fann'd and art cool'd in the shad - ow, And
Mat - ten, es fä - chelt und kühl't dich der Schat - ten, und

*La. * La. * La. * La. * La. * La. **

watch'd by faith - ful love, And watch'd by faith - ful
 treu - e Lie - be wacht, und treu - e Lie - be

love. Sleep, then, sleep on,
 wacht. Schla - fe, schlaf' ein,

'Neath the whis - per - ing pine, Ev - er I'll be
 lei - ser rau - schet der Hain, e - wig bin - ich

thine, ev - er I'll be thine.
 Dein, e - wig bin - ich Dein.

p

Hush ye! in - vis - i - ble cho - rus! Dis -
Schweigt, ihr ver - steck - ten Ge - sän - ge und

dim.
R.H.

L.H.

* La. * La. * La. * La. *

turb not her dain - ty re - pose! The birds all, hov - er - ing
stört nicht die süs - ses - te Ruh! Es lauscht der Vö - gel Ge -

p

mf

* La. * La. * La. * La. * La. * La. *

cresc.

o'er us, Sus - pend their be - wil - der - ing cho - rus; Sleep,
drän - ge, es ru - hen die lau - ten Ge - sän - ge, schliess,

* La. * La. * La. * La. * La. *

dar - ling, thine eye - lids close! Sleep, dar - ling, thine eye - lids
Lieb - chen, dein Au - ge zu, schliess, Lieb - chen, dein Au - ge

mf

* La. * La. *

close! _____ Soft - ly, oh, sleep! _____ No
 zu. _____ Schla - fe, schlaf' ein, _____ im

pp

pp

♬ *La.* * ♬ *La.* * ♬

noise near thee creep! _____ Faith - ful - est watch I'll
 däm - mern - den Schein, _____ ich will dein Wäch - ter

mf

mf

♬ *La.* * ♬ *La.* * ♬ *La.* * ♬ *La.* * ♬ *La.* * ♬ *La.* * ♬

keep, _____ faith - ful - est watch I'll keep. _____
 sein, _____ ich will dein Wäch - ter sein. _____

p

dim.

p

♬ *La.* * ♬ *La.* * ♬ *La.* * ♬

Mur - mur, mel - o - dies E - ly - sian!
 Mur - melt fort, ihr Me - lo - di - en,

p

dim.

R.H. *p*

L.H. * ♬ *La.* * ♬ *La.* * ♬ *La.* * ♬ *La.* * ♬ *La.* * ♬

Whis - per low, thou purl - ling stream! Charm'd by some en-chant-ing
 rau - sche mur, du stil - ler Bach, schö - ne Lie - bes-phan - ta -

La * La * La * La * La * La * La *

vi - sion, Full of all de - lights E - lys-ian, She is
 si - en, spre - chen in - den Me - - lo - di - en, zar - te

La * La * La * La * La * La * La * La * La *

smil - ing, smil - ing in her hap - py dream; _____
 Träu - me, zar - te Träu - me swim - men nach. _____

La * La * La * La *

pp

Thro' the whis - per - ing trees _____ Lit - tle swarms of gold - en
 Durch den flü - stern - den Hain _____ schwär - men gold' - ne Bie - ne -

pp

La. * *La.* * *La.* *

bees _____ Keep hum - ming to lull thee a - sleep, _____ keep
 lein _____ und sum - men zum Schlummer dich ein, _____ und

dim.

La. * *La.* * *La.* * *La.* * *La.* *

hum - ming to lull thee a - sleep. _____
 sum - men zum Schlum - mer dich ein. _____

p

R.H. *smorzando*

L.H. *

OFT ON HIDDEN PATHS I WANDER

(AUF GEHEIMEM WALDESPFADE)

(Original Key)

NIKOLAUS LENAU (1802-1850)

Translated by Alexander Blaess

ROBERT FRANZ, Op. 2, No. 1

Andantino

VOICE

Oft on hid - den paths I wan - der Through the woods in twi - light
Auf ge - hei - mem Wal - des - pfa - de schleich' ich gern im A - bend -

PIANO

gleam To the lake se - clud - ed yon - der, Dear - est, while of thee I
schein an das ö - de Schilf - ge - sta - de, Mäd - chen, und ge - den - ke

dream! As the shim - m'ring hues are wan - ing Moan the
Dein. Wenn sich dann der Busch ver - dü - stert, rauscht das

reeds mys-te-ri-ous-ly; And they whis-per low com-plain-ing That my
 Rohr ge-heim-niss-voll, und es kla-get, und es flü-stert, dass ich

pp *mf*

tears must flow for thee. — O'er the lake, in dark-ness ly-ing, Soft-ly
 wei-nen, wei-nen soll. — Und ich mein', ich hö-re we-hen lei-se

p

floats thy voice a-long And I hear the dy-ing ech-o
 Dei-ner Stim-me Klang, und im Wei-her un-ter-ge-hen

Of thy cap-ti-vat-ing song.
 Dei-nen lieb-li-chen Ge-sang.

pp

YONDER NOW THE SUN IS SINKING

(DRÜBEN GEHT DIE SONNE SCHEIDEN)

(Original Key)

NIKOLAUS LENAU (1802-1850)
Translated by M. A. Robinson.

ROBERT FRANZ, Op. 2, No 2

Andante con moto

VOICE

p

Yon - der now the sun is sink - ing,
 Drü - ben geht die Son - ne schei - den,

PIANO

p

And the wear - y day doth sleep; Low the wil - lows
 und der mü - de Tag entschlieft. Nie - der hän - gen

here are bend - ing O'er the lake, so calm, so deep.
 hier die Wei - den in den Teich, so still, so tief.

cresc.

rit.

mf And my fate from thee di-vides me; Flow, ye tears, flow
 Und ich muss mein Lieb - stes mei - den: quill', o Thrä - ne,

p

Animato

mf *p*

La. * La. * La. * La. * La. * La. * La. *

si - lent on! In the breeze the reed is sigh - ing,
 quill' her - vor! Trau - rig säu - seln hier die Wei - den.

mf

mf

La. * La. * La. * La. * La. * La. * La. *

p And the wil - lows sad - ly moan.
 und im Win - de bebt das Rohr.

pp

p *pp* *p* *rit.* *pp*

La. * La. * La. * La. * La. * La. *

Larghetto

p *rit. ten.*

In my deep and si - lent sor - row Falls thy light, love, from a - far,
 In mein stil - les, tie - fes Lei - den strahlst du Fer - nel hell und mild,

ad lib. *p* *rit.* *ten.*

a tempo *Tempo I* *mf*

As thro' reeds and drooping wil - lows Shines the mir - ro'r'd
 wie durch Bin - sen hier und Wei - den strahlt des A - bend -

a tempo *mf*

ten.

eve - ning star.
 ster - nes Bild.

rit. *p a tempo* *decresc.* *pp*

To Robert Schumann

DARK THE SKY, THE CLOUDS ARE FLYING

(TRÜBE WIRD'S, DIE WOLKEN JAGEN)

NIKOLAUS LENAU (1802-1850)
Translated by M.A. Robinson

(Original Key)

ROBERT FRANZ, Op. 2, No 3

Allegro maestoso

PIANO

p

p

Dark the sky, the clouds are
Trü - be wird's, die Wol - ken

mf

fly - ing, And the rain de-scends with
ja - gen, und der Re - gen nie - der -

cresc.

f

might, And the bois - trous winds are
bricht, und die lau - ten Win - de

pp

sigh - - ing;- Lake, ah, where thy
 kla - - gen; Teich, wo ist Dein

ppp

pp

pp

Star - ry Light?
 Ster - nen - licht?

pp

ppp

pp

p

Seek thou for the van - ished
 Su - chen den er - losch - nen

sf

p

pp

gleam - ing, Seek thou deep 'neath waves that wild - ly
 Schim - mer, su - chen tief im auf - ge - wühl - ten

sf *sfz*

cresc.

Ad. *

flow. Nev - er - more thy love re -
 See. Dei - ne Lie - be lü - chelt

sf *cresc. molto* *f* *p*

Ad. *

deem - ing Smiles up - on my bound - less woe!
 nim - mer nie - der auf mein tie - fes Weh!

p *pp*

SUNSET LIGHTS THE WEST (SONNENUNTERGANG; SCHWARZE WOLKEN ZIEH'N)

NIKOLAUS LENAU (1802-1850)
Translated by Arthur Westbrook

(Original Key)

ROBERT FRANZ, Op. 2, No 4

Allegro agitato

VOICE

PIANO

First system of the musical score. The voice line is a whole rest. The piano accompaniment consists of a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The piano part begins with a *p* dynamic marking and includes a *Ped.* marking with an asterisk.

Second system of the musical score. The voice line contains the lyrics: "Sun - set lights the West; Black the clouds o'er-head; Son - nen - un - ter - gang; schwar - ze Wol - ken zieh'n,". The piano accompaniment continues with a *mf* dynamic marking and includes *Ped.* markings with asterisks.

Third system of the musical score. The voice line contains the lyrics: "With the heat op - pressed Ev - 'ry wind has fled, o wie schwül und bang al - le Win - de flich'n,". The piano accompaniment concludes with *Ped.* markings and asterisks.

cresc. With the heat *dim.* op - pressed!
 o wie schwiül und bang!

mf Light - ning - flash - es
 Durch - den Him - mel

dim. *p*

white Through the heav - ens break; By their fleet - ing
 wild ja - gen Bli - tze bleich; ihr ver - gäng - lich

light Gleams the lone - ly lake, By their
 Bild wan - delt durch den Teich, ihr ver

cresc.

fleet - ing light.
gä - ng - lich Bild.

dim.

p

dim.

ped. * *ped.* * *ped.* *

Ev - 'ry
Wie ge

p

ped. * *ped.* * *ped.* *

pass - ing glare,
wit - ter - klar

shows thine im - age pale
mein' ich dich zu seh'n,

cresc.

cresc.

ped. * *ped.*

And thy flow - ing hair
und dein lan - ges Haar,

In the storm - y gale,
frei im Stur - me weh'n,

cresc.

f

cresc.

ped. * *ped.*

ff
In the storm -
frei im Stur -

ff *ff*

* Ped. * Ped. * Ped. *

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a rest, followed by the lyrics 'In the storm -' and 'frei im Stur -'. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features a rhythmic pattern of eighth notes with slurs and accents. Dynamic markings include 'ff' at the beginning and 'ff' in the piano part. Pedal markings are indicated by asterisks and 'Ped.' below the bass staff.

y
me

gale!
weh'n!

decresc.

* Ped. * Ped. * Ped. *

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'y me' and 'gale!' and 'weh'n!'. The piano accompaniment continues with the same rhythmic pattern. A 'decresc.' marking is present in the piano part. Pedal markings are indicated by asterisks and 'Ped.' below the bass staff.

p *pp*

* Ped. * Ped. * Ped. *

Detailed description: This system contains the fifth and sixth lines of music. The piano accompaniment continues. Dynamic markings include 'p' and 'pp'. Pedal markings are indicated by asterisks and 'Ped.' below the bass staff.

smorz.

* Ped. *

Detailed description: This system contains the seventh and eighth lines of music. The piano accompaniment concludes with a 'smorz.' marking. Pedal markings are indicated by asterisks and 'Ped.' below the bass staff.

ON THE LAKE, SO CALM, SO PLACID (AUF DEM TEICH, DEM REGUNSLOSEN)

(Original Key)

NIKOLAUS LENAU (1802-1850)
Translated by M. A. Robinson

ROBERT FRANZ, Op. 2, No 5

Andantino

VOICE

p

On the lake, so calm, so placid, Rests the moon-light's
Auf dem Teich, dem re-gungs-lo-sen, weilt des Mon-des

PIANO

p

sil - v'ry sheen, In - ter - twin - ing pal - lid ros - es
hol - der Glanz, flech - tend sei - ne blei - chen Ro - sen

ten.

*And. **

'Mid the reed-shore's wreath of green. By yon hill - side deer are
in des Schil - fes grü - nen Kranz. Hir - sche wan - deln dort am

p

*And. * And. * And. **

roam - ing; Still the night, no sound is heard, Now and
 Hü - gel, bli - cken in die Nacht em - por; manch - mal

pp

pp

La * *La* * *La* * *La* * *La* * *La*

then, a - mid the rush - es Soft - ly stirs a sleep - ing
 regt sich das Ge - flü - gel träu - me - risch im tie - fen

pp

pp

* *La* * *La* * *La* * *La* *

bird. Weep - ing, I — my
 Rohr. Wei - nend muss mein

rall. *Larghetto* *p*

smorz. e rall. *p*

La * *La* * *La* * *La* * *La* *

gaze — must low - er;
 Blick — sich sen - ken;

In my deep - est soul I
 durch die tief - ste See - le

La * La * La * La * La * La *

bear Thoughts of thee, so sweet, so peace - ful, Like a
 geht mir ein sü - sses Dein - ge - den - ken, wie ein

La * La * La * La * La * La *

dim.
 si - lent eve - ning pray'r!
 stil - les Nacht - ge - bet!

La * La * La * La * La *

La * La *

THE ROGUE (DER SCHALK)

(Original Key)

JOSEPH von EICHENDORFF (1788-1857)
Translated by Arthur Westbrook

ROBERT FRANZ, Op 3, No 1

Allegretto con tenerezza

VOICE

p

Soon as May-bells ring their measure On soft breez-es borne a-long,
Läu-ten kaum die Mai-en-glo-cken lei-se durch den lau-en Wind,

PIANO

p

*La **

mf

Starts a youth, with won-d'ring pleas-ure From the grass and flow'rs a-mong;
hebt ein Kna-be froh er-schro-cken aus dem Gra-se sich-ge-schwind,

p

Più animato

p

'Mid the snow-y blos-soms wak-ing, Soon his gold-en locks he's shak-ing,
schüt-telt in den Blü-then-flo-cken sei-ne fei-nen blon-den Lo-cken,

cresc.

p

*La * La * La * La * La **

mf

Rogu - ish mus - ing, like — a child.
 schel - misch sin - nend wie ein — Kind.

tenore ben marcato

mf *dim.*

♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ *

Tempo I

p

Now the songs of larks are gush-ing; Soft - ly sighs the night - in-gale;
 Und nun we - hen Ler - chen - lie - der und es schlägt die Nach - ti - gall,

p

♩ *

mf

From the moun-tains swift-ly rush - ing, Spark - ling tor-rents seek the vale;
 rau - schend von den Ber - gen nie - der kommt der küh - le Was - ser - fall;

mf

♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ *

Più animato

cresc.

p

In the woods bright birds are wing-ing; Spring re-turns, new pleas-ures bring-ing;
rings im Wal-de bunt Ge-fie-der: Früh-ling Früh-ling ist es wie-der

p

La * La * La * La * La * La *

f

Joy re-sounds o'er hill and dale.
und ein Jauch-zen ü-ber-all.

f *dim.* *tenore ben marcato.*

La * La * La * La * La * La * La *

Tempo I

p

Gold-en threads so light and shin-ing, Weaves the boy with gen-tle arts,
Und den Kna-ben hört man schwir-ren, gold-'ne Fä-den zart und lind

p

La *

Più animato

mf On the breez-es in - ter-twin-ing And a charming con - test starts: Seek - ing, fly - ing,
 durch die Lüf - te künstlich wir - ren und ein sü - sser Krieg be - ginnt: Su - chen, Fliehen,

p

p

p

La * La * La * La *

La *

cresc. fond il - lu - sion, till they're lost in sweet con - fu - sion; Oh, thou lab - y -
 schmach - tend Ir - ren, bis sich al - le hold ver - wir - ren. O be - glück - tes

f

cresc.

La * La * La * La * La * La * La *

rinth of joy!
 La - by - - rinth!

tenore ben marcato

mf

pp

La * La * La * La * La * La *

La *

THE COLORS OF HELGOLAND (DIE FARBEN HELGOLANDS)

(Original Key)

HOFFMANN von FALLERSLEBEN (1798-1874)
Translated by M.A. Robinson

ROBERT FRANZ, Op. 3, No. 2

Andante sostenuto

VOICE *p*

Green are the pas - tures, white the
Grün ist das Ei - land, weiss der

PIANO *p*

* Ped. * Ped. * Ped. *

strand, Red are the cliffs of Hel - go -
Strand, roth ist der ho - he Klip - pen -

PIANO *f p*

* Ped. * Ped. * Ped. *

land; Ah, would that still my gar - land
rand; o glänz - ten doch in mei - nem

PIANO *mf cresc.*

* Ped. * Ped. * Ped. *

wore These hues — that deck — the is — land shore!
 Kranz noch die — se Far — ben Hel — go — lands!

The first system of the musical score features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are written below the notes. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth notes and chords, with dynamic markings of *f* and *p*. Below the piano part, there are rhythmic notations: "Ped" followed by an asterisk, and "Ped" followed by an asterisk, repeated across the system.

Thou wreath of love, once green — and
 Du Kranz der Lie — be, grün — und

The second system continues the musical score. The vocal line begins with a rest followed by a *p* dynamic marking. The piano accompaniment includes dynamic markings of *f* and *p*. Below the piano part, there are rhythmic notations: "Ped" followed by an asterisk, and "Ped" followed by an asterisk, repeated across the system.

red, How art thou now so pale — and
 roth, wie bleibst du jetzt so bleich — und

The third system continues the musical score. The piano accompaniment includes dynamic markings of *f* and *p*. Below the piano part, there are rhythmic notations: "Ped" followed by an asterisk, and "Ped" followed by an asterisk, repeated across the system.

dead! One flow'r a - lone still blooms on.
 todt! Ein Blüm - chen blüht an dir al -

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

thee, The flow'r that speaks: "For - get not
 lein, das Blü - me - lein: "Ver - giss - nicht

mf *cresc.*

mf *cresc.*

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

me, for - get not me!"
 mein, Ver - giss - nicht - mein!"

p

p

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *pp* *Ad.* *

SPRING AND LOVE (FRÜHLING UND LIEBE)

(Original Key)

HOFFMANN von FALLERSLEBEN (1798-1874)
Translated by M. A. Robinson

ROBERT FRANZ, Op 3, No 3

Andantino con moto

VOICE *mf*

In ro - sy bow'r — lay Love a - -
 Im Ro - sen - busch — die Lie - be

PIANO *mf*

sleep;
schief;

The Spring drew nigh, — his
 der Früh - ling kam, — der

dolce

tryst to keep; Love hears his voice, — but knows well his
 Früh - ling rief; die Lie - be hört's, — die Lie - be er -

mf *p*

wiles, Peeps from a bud and arch-ly smiles, And
 wacht, schaut aus der Knosp' her-vor und lacht, und

dol. *rit.* *a tempo* *p*
 thinks: "the win-ter's not yet o'er," Then
 denkt, zu zei-tig möcht's wohl sein, und

a tempo *dolce*

calm - ly falls a - sleep once more.
 schläft dann ru - hig wie - der ein.

mf

But Spring of woo - ing wea - ries
 Der Früh - ling a - ber lässt nicht

dolce

mf

ne'er,
 nach,

Each morn with kiss - es
 er küsst sie je - den

dolce

wa - kens her, Ca - ress - es her — the live - long
 Mor - gen wach, er kost mit ihr — von früh bis

day, Till to her heart he's found his way, And
 spät, bis sie ihr Herz ge-öff-net hat und

mf
 she his fer-vent long-ing stays And
 sei-ne hei-sser Sehn-sucht stillt, und

dolce

p
 ev-'ry sun-ny gleam re-pays.
 je-den Son-nen-blick ver-gilt.

p *dolce*

HIS COMING

(ER IST GEKOMMEN)

(Original Key)

FRIEDRICH RÜCKERT (1788-1866)

ROBERT FRANZ, Op. 4, No. 7

Translated by John S. Dwight

Allegro agitato

VOICE *mf* *cresc.*

Wild was the day when he came with greet - ing;
 Er ist ge - kom - men in Sturm und Re - gen,

PIANO *con Ad.* *cresc.*

f *mf* *mf*

For him how wild - ly my heart was beat - ing. Could I be
 ihm schlug be - klom - men mein Herz ent - ge - gen. Wie konnt' ich

cresc. *f*

know - ing That he was go - ing Up - on the path where we
 ah - nen, dass sei - ne Bah - nen sich ei - nen soll - ten

cresc. *f* *f*

soon should be meet - - ing!
 mei - - nen We - - gen?
la melode ben marcato

Wild was the
 Er ist ge -

day and the rain was beat - ing; He won my
 kom - men in Sturm und Re - gen, er hat ge -

heart by his look and greet - ing. Nay, 'twas no woo - ing,
 nom - men mein Herz ver - we - gen. Nahm er das mei - ne?

'Twas Fate's own do - ing: Ere lips had met, — our
 nahm ich das sei - ne? die bei - den ka - - men

f.

cresc.

souls — were meet — — ing!
 sich — ent - ge — — ^{gen.} la melode ben marcato *cresc.*

mf

Dark was the
 Er ist ge -

mf

f.

day of his com - ing and greet - ing! Days may be dark — and the
 kom - men in Sturm — und Re - gen. Nun ist ent - glom - men des

cresc.

f.

mf Spring - time fleet - ing; No long - er he's near me, yet faith shall
p Früh - lings Se - gen. Der Lieb - ste zieht wei - ter, ich seh' es

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes lyrics in English and German. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and consists of chords and moving lines in both hands.

f cheer me; His heart to mine still tru - ly, tru - ly
 hei - ter, denn mein bleibt er auf al - len, al - len

f marcato

The second system continues the vocal line and piano accompaniment. The vocal line is marked with a forte (*f*) dynamic. The piano accompaniment is marked *f marcato* and features a more rhythmic and accented accompaniment style.

beat - ing.
 We - gen.
la melode ben marcato *cresc.* *f*

The third system shows the vocal line and piano accompaniment. The vocal line has a few notes before a rest. The piano accompaniment is marked *f* and includes a *cresc.* (crescendo) marking. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

ff *f*

The fourth system consists of piano accompaniment. It begins with a fortissimo (*ff*) dynamic and includes a forte (*f*) dynamic marking. The piano part continues with a complex texture of chords and moving lines in both hands.

OUT OF MY SOUL'S GREAT SADNESS

(AUS MEINEN GROSSEN SCHMERZEN)

(Original Key)

HEINRICH HEINE (1799-1856)

ROBERT FRANZ, Op.5, No 1

Translated by Frederic Field Bullard

Andante Fervently (Innig)

VOICE

Out of my soul's great sad - ness My lit - tle songs come
 Aus mei - nen gro - ssen Schmer - zen V mach' ich die klei - nen

PIANO

p dolce

The first system of music features a voice line and a piano accompaniment. The voice line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves, with the right hand in a treble clef and the left hand in a bass clef. The tempo is marked 'Andante' and the mood is 'Fervently (Innig)'. The piano part starts with a dynamic marking of *p* and a *dolce* instruction. The music is in 2/4 time. The piano accompaniment includes several measures with a 'La' marking and an asterisk, likely indicating a specific performance technique or ornamentation.

wing - ing; Like wee, feath - ered birds, a - sing - ing They
 Lie - der, V die he - ben ihr klin - gend Ge - fie - der V und

The second system continues the musical piece. The voice line and piano accompaniment are shown. The piano part includes a 'La' marking and an asterisk in the bass line. The music maintains the same tempo and mood as the first system.

fly to her heart in glad - - - ness. They
 flat - tern nach ih - rem Her - - - zen. Sie

The third system concludes the piece. The voice line and piano accompaniment are shown. The piano part includes a dynamic marking of *mf* and an *espressivo* instruction. The tempo is marked *rit.* (ritardando). The music ends with a *dim.* (diminuendo) and *rit.* marking. The piano accompaniment includes a 'La' marking and an asterisk in the bass line.

p

found her, and round her hover'd, — And now they're come back, and they
 fan - den den Weg zur Trau - ten, doch kom - men sie wie - der und

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

scold me, And yet not a song - let has told — me What
 kla - gen, und kla - gen und wol - len nicht sa - gen, was

mf

mf *cresc.*

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

they in her heart dis - cov - ered.
 sie — im Her - zen schau - ten.

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

ON THE SEA

(AUF DEM MEERE)

(Original Key)

HEINRICH HEINE (1799 - 1856)
Translated by Charles Fonteyn Manney

ROBERT FRANZ, Op. 5, No. 3

Andantino Very fervently (*Sehr innig*)

VOICE

p

From the star - ry eyes of heav - en Trem - bling
Aus den Him - mels - au - gen dro - ben fal - len

PIANO

p

sparks of light are fall - ing Thro' the night; my soul in
zit - ternd lich - te Fun - ken durch die Nacht, und mei ne

rap - ture Soars on wings of love to meet them. O ye
See - le dehnt sich lie - be - weit und wei - ter. O, ihr

rit. *a tempo* *mf*

p *poco rit.* *a tempo*

Ad. *

eyes of heav'n a - bove me, Pour your beams in - to my
 Him - mels - au - gen dro - ben! Weint auch aus in mei - ne

p

La *

bos - om Till those tears of star - ry bright - ness Fill my
 See - le, dass von lie - ben Ster - nen - thrä - nen ü - ber -

La *

La *

La *

La *

poco rit. *a tempo*

soul to o - ver - flow - ing.
 flie - sset mei - ne See - le.

poco rit. *a tempo*

La *

La *

La *

La *

LASSIE WITH THE LIPS SO ROSY

(MÄDCHEN MIT DEM ROTHEN MÜNDCHEN)

(Original Key)

HEINRICH HEINE (1799-1856)

Translated by Sir Theodore Martin

ROBERT FRANZ, Op. 5, No 5

Andantino con moto Fervently (Innig)

VOICE

p

Las - sie with the lips so ro - sy,
Mäd - chen mit dem ro - then Münd - chen.

PIANO

p dolce

Ad. *

With the eyes — so soft and bright, Dear wee las - sie,
mit den Aeug - lein süß und klar, Du mein lie - bes,

Ad. *

Ad. *

Ad. *

I keep think - ing, Think - ing on — thee day and night.
sü - sses Mäd - chen, Dei - ner denk — ich im - mer - dar.

poco rit.

Ad. *

Ad. *

*) Remark: The sixteenth notes of the triplets must throughout be light and short.

Anmerk: Die Sechszehnteile der Triolenfiguren müssen durchaus leicht und kurz angeschlagen werden.

a tempo †) (nichts) (lang)

Win - ter nights are long and drear - y;
Lang ist heut' der Win - ter - a - bend.

p a tempo

Ped. *

Would that I were with thee, dear.
und ich möch - te bei Dir sein.

p

Ped. * Ped. * Ped. *

p (crack - ing couth - ly)

Arms a - bout thee, chat - ting gai - ly, With no mor - tal
bei Dir si - tzen, mit Dir schwa - tzen, im ver - trau - ten

p

Ped. * Ped. *

†) The Scotch words in parentheses are in Sir Theodore Martin's translation.

With fervor
(Mit Wärme)

by to hear! With my kiss - es I would smoth - er
Käm - mer - lein. An die Lip - pen wollt' ich pres - sen

riten. *mf*

La *

(jimp and sma)

mf molto più lento

Thy white hand so fair and small, And my tears for
Dei - ne klei - ne wei - sse Hand, und mit Thrä - nen

p *mf ben legato ed espress.*

La * La * La *

(fa)

ver - y rap - ture On that wee white hand should fall.
sie be - ne - tzen, Dei - ne klei - ne wei - sse Hand.

p

La * La *

To Frau Dr. Livia Frege
FAREWELL
(GUTE NACHT)

(Original Key)

JOSEPH von EICHENDORFF (1788-1857)
Translated by Arthur Westbrook

ROBERT FRANZ, Op. 5, No 7

Andante, Softly and fervently (*Leise, innig*) *p*

VOICE

The hills and for-ests are
Die Höhn und Wäl-der schon

PIANO

sempre pp

Le. *

dark'-ning Ev-er deep-er in eve-ning glow; A
stei-gen im-mer tie-fer ins A-bend-gold, ein

Le. * *Le.* * *Le.*

bird asks soft in the branch-es, "May I greet thy love, or
Vög-lein fragt in den Zwei-gen: ob es Lieb-chen grüs-sen

p

Le. * *Le.* * *Le.* *

no? ————— May I greet thy love, or no?" O
 sollt; ————— ob es Lieb - chen grüs - sen sollt? O

bird - ling, 'tis vain to de - ceive thee, No more in this vale doth she
 Vög - lein, du hast dich be - tro - gen, sie woh - net nicht mehr im

dwell, ————— Wing forth to the arch of heav - en, Greet her
 Thal, ————— schwing' auf dich zum Him - mels - bo - gen, grüss' sie

there with my last fare - well. —————
 dro - ben zum letz - ten - mal. —————

To Frau Dr. Livia Frege
FOREBODINGS
 (VERGESSEN)

KARL WILHELM OSTERWALD (1820-1887)

(Original Key)

ROBERT FRANZ, Op. 5, No. 10

Translated by Arthur Westbrook

Larghetto appassionato *mf*

VOICE

Oh! pain - ful dream, why
 O ban - ger Traum, was

tremolando

PIANO

haunt me so, On wings of dusk - y night up-borne?
 flat - terst du mit schwar - zem Flü - gel um mein Haupt?

mf

All rest and peace I e'er can
 Du hast mir, du, die gan - ze

f pesante il Basso

know From my sad heart is rude - ly torn.
 Ruh' aus mei - nem Her - zen wild ge - raubt.

dim.

I dream, I pace the riv - er's strand, The
 Ich träum: ich steh' an Ba - ches Rand, die

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

wil - lows weep there all for-lorn. The
 Trau - er - wei - de hängt her - ein, die

p
p marcato il Basso

Ped. * *Ped.* *

stream - let dies and turns to sand, The blue for - get - me - nots
 Quel - le schwand, ver - dorrt im Sand sind all die blau - en Ver -

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

now are gone. For - got - ten! ah, to
 giss - nicht - mein. Ver - ges - sen, ach! ver -

f *più moto* *Bewegter als vorher*

dim. *f*

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

be for-got By one, the dear - est heart of all,
 ges - sen sein vom lieb - sten Her - zen in der Welt.

This is the chief, the
 das ist al - lein die

heav - iest grief Which on a hu - man heart can
 schwer - ste Pein, die auf ein Men - schen - her - ze

fall.
 fällt.

AS THE MOON HER TREMBLING IMAGE

(WIE DES MONDES ABBILD)

(Original Key)

HEINRICH HEINE (1799 - 1856)

Translated by Isabella G. Parker

ROBERT FRANZ, Op. 6, No 2

Larghetto tranquillo
Softly, with fervor
(Leise, innig, sanft getragen)

VOICE *p*

As the moon her trem - bling im - age On the
Wie des Mon - des Ab - bild zit - tert in den

PIANO *p dolce*

storm - y waves im - press - es, While a - loft, in heav'n's calm
wil - den Mee - res - wo - gen, und er sel - ber still und

poco rit. az - ure, All the world with light she bless - es, So se -
si - cher wan - delt an den Him - mels - bo gen, Al - so

p a tempo

poco rit. *p a tempo*

rene, my love, thou shin - est, As the moon - light far a -
 wan - delst du, Ge - lieb - te, still und si - cher, und es

dolciss.

bove thee, While my heart for thee is break - ing, So su -
 zit - tert nur dein Ab - bild mir im Her - zen, weil mein

mf

preme - ly do I love thee.
 eig - nes Herz er - schüt - tert.

p

SPRING'S PROFUSION

(FRÜHLINGSGEDRÄNGE)

(Original Key)

NIKOLAUS LENAU (1802-1850)
Translated by Diana V. Ashton

ROBERT FRANZ, Op. 7, No 5

Allegretto animato
Tenderly, lightly (*Zart, mit Leichtigkeit*)

VOICE

p

Spring's fair chil - dren in mot - ley pro - fu - sion,
Früh - lings - kin - der im bun - ten Ge - drän - ge,

PIANO

p

La * *La* * *La* *

Flut - ter-ing blos - soms, sweet - breathing flow - ers, Sweet, hap - py love - songs,
flat - tern-de Blü - then, duf - ten - de Hau - che, schmach - ten - de, ju - beln - de

La * *La* * *La* * *La* * *La* * *La* * *La* *

joy - ous il - lu - sion, Rush to my heart from each bush and
Lie - bes - ge - sän - ge stür - zen an's Herz mir aus je - dem

La * *La* * *La* * *La* * *La* * *La* *

bow - er.
Strau - che.

mf

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

p

Spring's fair chil - dren, my heart sur - round - ing, Whis - per to me with
Früh - lings - kin - der mein Herz um - schwär - men, flü - stern hin - ein mit

p

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

words so ca - ress - ing, Or with a breath - less clam - or re - sound - ing,
schmeicheln - den Wor - ten, ru - fen hin - ein mit trün - ke - nem Lär - men,

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

In - to my soul's re - cess - es they're press - ing.
rüit - teln an längst ver - schlos - se - nen Pfor - ten.

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

Spring's fair chil - dren, my heart es -
 Früh - lings kin - der, mein Herz um -

py - ing, Have ye seen what there -
 rin - gend. Was doch sucht ihr da -

in is ly - ing? Have I be -
 rin so drin - gend? Hab' ich's ver -

trayed it, un - think - ing mor - tal! Dream - ing
 ra - then euch jüngst im Trau - me, schlum - mernd

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

La. * La. * La. * La. *
 La. * La. * La. *
 La. * La. * La. *
 La. * La. * La. *

un - der the flow' - ring myr - tle?
 un - ter dem Blü - then - bau - me?

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

p Or has the morn - ing - wind told the sto - ry, That in my heart, in
 Brachten euch Mor - gen - win - de die Sa - ge, dass ich im Her - zen

p * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

bliss - ful un - ion, Safe - ly hid is your play - com - pan - ion;
 ein - ge - schlos - sen eu - ren lieb - li - chen Spiel - ge - nos - sen,

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

That I in se - cret her im - age car - - ry?
 heim - lich und se - lig ihr Bild - niss tra - - ge?

mf * *Ped.* * *Ped.* *

THE MESSENGER

(DER BOTE)

(Original Key)

JOSEPH von EICHENDORFF (1788-1857)
Translated by Arthur Westbrook

ROBERT FRANZ, Op.8, No.1

Poco Allegretto

Gently, lightly (*Zart, leicht*)

VOICE

The stars in the heav-ens are twin-king so__ gay, Thy
Am Him-mels-grund schie-ssen so lu - stig die__ Stern', dein

PIANO

mf *p*

true love sends greet-ings from far, __ far a - way, from far, __ far a - way.
Schatz lässt dich grü - ssen aus wei - ter, wei - ter Fern', aus wei - ter, wei - ter Fern'.

p *p* *f*

Once by the door all un - no-ticed hung a lute, my de - light; The
Hat ei - ne Zi - ther ge - han - gen an der Thür un - be - acht', der

p *3*

strings were stirred gen - tly by the breez - es at night, by the breez - es at
 Wind ist ge - gan - gen durch die Sai - ten bei Nacht, durch die Sai - ten bei

night.
 Nacht.

Up it flew from the trel - lis o - ver the
 Schwang sich auf dann vom Git - ter ü - ber die

moun - tains, o - ver fields; - The lute is my heart, joy - ous the mu - sic it
 Ber - ge, ü - ber'n Wald - mein Herz ist die Zi - ther, giebt ei - nen fröh - li - chen

yields, joy - ous - the mu - sic it yields.
 Schall, giebt ei - nen fröh - li - chen Schall.



CALM AT SEA

(MEERESSTILLE)

(Original Key)

JOSEPH von EICHENDORFF (1788-1857)
Translated by M. A. Robinson

ROBERT FRANZ, Op. 8, No. 2

Andante con moto
In ballad tone (Im Balladenton)

VOICE

I lean from the ship while gaz - ing In - to the depths be - low, Where
Ich seh' von des Schiff - fes Ran - de tief in die Fluth hin - ein: Ge -

PIANO

p

p

ped *

moun - tains and ver - dant mead - - ows, And ru - ins of long a -
bir - ge und grü - ne Lan - - de und Trüm - mer im fal - ben

ped * *ped* * *ped* *

go, and point - ed tur - rets greet me,
Schein, und za - cki - ge Thürm' im Grun - - de,

ped * *ped* * *ped* * *ped* *

As they oft did my dreams de - light; They
 wie ich's oft mir im Traum ge - dacht, das

all be-neath me are gleam - ing Like un - to a beau - ti-ful
 däm - mert Al - les da un - - ten als wie ei - ne präch - ti-ge

night.
 Nacht.

The sea - king up - on his watch - - tow'r
 See - kö-nig auf sei - ner War - - te

mf

Sits in the twi - light deep, As if, with his
 sitzt in der Däm - me - rung tief, als ob er mit

beard so hoar - y, O'er his harp he'd
 lan - gem Bar - te ü - ber sei - ner

fal - len a - sleep.
 Har - fe schließ.

p dim.

La * *La* * *La* *

Più moto
mf *cresc.*

A - bove him the ships are sail - ing; He
 Da kom - men und ge - hen die Schif - fe da -

p *dim.* *p*

La * *La* * *La* * *La* *

ML - 160 - 4

heeds them with nev - er a glance; *rall.* *p* From
 rii - ber, er mer - ket es kaum, von

cresc. *rall. e dim.*

ped. * *ped.* * *ped.* *

cor - al reef he greets
 sei - - nem Co - ral - len - rif

p

ped. * *ped.* * *ped.* *

them, As in a dream - y trance, as
 fe - grüsst er sie wie im Traum, grüsst

Tempo I *p*

ped. * *ped.* * *ped.* *

in a dream - y trance.
 er sie wie im Traum.

ped. * *ped.* * *ped.* *

PASSING THROUGH THE MOONLIT WOODS (DURCH DEN WALD IM MONDENSCHNEINE)

(Original Key)

HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook

ROBERT FRANZ, Op. 8, No 3

Allegretto vivace

VOICE

Pass - - ing through the moon - lit woods, I
Durch den Wald im Mon - den - schei - ne,

PIANO

mf

La

* *La*

*

late - ly saw the Elves a - rid - ing, Heard their lit - tle fair - y bu - gles,
sah - ich jüngst die El - fen rei - ten; ih - re Hör - ner hört' ich klin - gen,

La

*

La

*

Heard their ti - ny bells a - chim - - ing.
ih - re Glöck - chen hört' ich läu - - ten.

p

f

La

*

mf

From the brows of their white horses gold - en ant - lers were ex - tend - ing;
 Ih - re wei - ssen Röss - lein tru - gen güld' - nes Hirsch - ge - weih' und flo - gen

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 three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a melodic phrase in the first measure, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamic marking *mf* is placed above the vocal line and below the piano part.

On _____ they sped like swans in mo - tion, Through the air their swift way
 rasch _____ da - hin, wie wil - de Schwä - ne kam es durch die Luft ge -

The second system continues the musical score. The vocal line has a long rest in the first measure, followed by a melodic phrase. The piano accompaniment features a steady eighth-note accompaniment in the right hand. The dynamic marking *mf* is present in the first measure, and *p* (piano) is marked in the second measure.

wend - - - ing. Then their Queen, she smiled and nod - ded,
 zo - - - gen. Lächelnd nick - te mir die Kön' - gin,

The third system concludes the musical score. The vocal line has a long rest in the first measure, followed by a melodic phrase. The piano accompaniment continues with the eighth-note accompaniment. The dynamic marking *mf* is in the first measure, and *p* is marked in the second measure.

As she kept her course un-bro - ken.
 lä - chelnd im Vor - ü - ber - rei - ten.

Slow
Langsam *mf*

Shall new love my heart en - rap - ture, Or did death her smile be -
 Galt das mei - ner neu - en Lie - be o - der soll es Tod be -

rit.

to - ken?
 deu - ten?

rit. *a tempo* *smorzando*
marcato

TEMPEST AND STORM-FURIES SHRIEKING! (DAS IST EIN BRAUSEN UND HEULEN)

HEINRICH HEINE (1799-1856)

(Original Key)

ROBERT FRANZ, Op. 8, No 4

Translated by Frederic Field Bullard

Agitated and passionate *Aufgeregt, leidenschaftlich*

VOICE

f

Tem-pest and storm-fu-ries shriek-ing, Black skies and rain-sheets a - bove!
 Das ist ein Brau-sen und Heu-len, Herbst-nacht und Re-gen und Wind!

PIANO

f (tremolando)

mf

Where is the maid I'm seek - ing, My far - off, lone - ly
 Wo mag wohl je - tzo wei - len mein ar - mes, ban - ges

f 3

love?
Kind?

p *espress.* *p*

quieter than before
(ruhiger als vorher)

pp

Me - thinks that she sits at her
 Ich seh' sie am Fen - ster

pp

* *ped.* *

mf

case - ment, With eyes full of tears and pain, And
 leh - nen, im ein - sa - men Käm - mer - lein: das

ped.

* *ped.*

* *ped.*

slowly, with breadth
(langsam, breit)

p

ga - zes with bit - ter long - ing In - to the night and rain.
 Au - ge ge - füllt mit Thrä - nen starrt in die Nacht hin - ein.

ten.

p

* *ped.*

* *ped.*

* *ped.*

* *ped.*

* *ped.*

* *ped.*

* *ped.*

STORMY NIGHT (GEWITTERNACHT)

KARL WILHELM OSTERWALD (1820 - 1887)
Translated by Arthur Westbrook

(Original Key)

ROBERT FRANZ, Op. 8, No. 6

Allegro maestoso ed appassionato
With utmost energy (Mit grösster Energie)

VOICE

Rage, thou tem - pest, fierc - er and fierc - er, Roar still
Grol - le lau - ter, zür - nend Ge - wit - ter, Sturm - wind,

PIANO

sempre ff

loud - er, thou deep - rol - ling thun - der, Ope to the
ra - se, du wil - der Ge - sel - le, öff - ne dem

light - ning the cloud - y por - tal, That it may rend the dark - ness a -
Blitz das Wol - ken - git - ter, dass er die schwar - ze Nacht mir er -

sun - der:
hel - le.

p

Com - fort I find, O heav'n, in thy ra - ging;
Tröst - lich ist mir, o Him - mel, dein Ha - dern:

p

La * La * La * La *

cresc.

Doubt filled my bos - om my blood mad - ly sur - ging,
Zwei - fel im Her - zen, Zorn in den A - dern,

cresc.

La * La * La * La *

When from my loved one now I did sev - er. No kiss, no
bin ich von mei - nem Mäd - chen ge - schie - den, ohn' Kuss und

f

La * La * La * La * La * La *

ff *ten.* *p*

word; So I went forth In the tem - pest and
Wort so ging ich fort in die grol - len - de
colla parte

pp

La * La * La * La *

rit.

night, peace gone for - ev - er.
 Nacht und su - che Frie - den.

pp rit. *a tempo* *rit.*

Woel no more my bos - om may cher - ish That sweet
 Weh! auf e - wig ist mir ver - lo - ren je - nes

ff

hope of a bliss - ful un - ion Which her eyes' fond look oft has
 se - li - ge Glück - des Bun - des, das - ihr Au - ge mir zu - ge -

ff

prom - ised, And in the glow of our lips' com - mun - ion.
 schwo - ren und der glü - hen - de Hauch - des Mun - des.

ff *ff*

Dreams of my youth, all too
Träu - me der Ju - gend, wie

p

p

soon have ye van - ished, False like her fond vows,
seid ihr ver - flo - gen, falsch wie die Schwü - re,

cresc.

cresc.

p

truth ye have ban - ished! Sharp - ly goes through my
habt ihr ge - lo - gen! Schnei - dend fühl' ich durch's

f

f

p

heart an an - guish Like light-ning's glare: "She loved me
Herz mir be - ben das Bli - tzes - licht: sie liebt mich

mf

p *rit.*

mf

p *rit.*

ne'er!'" My heart now is bro - ken, why long - er
 nicht! mein Herz ist ge - bro - chen, was soll ich

p ad lib.

colla parte

dim. *pp*

lan - guish?
 le - ben?

rit.

a tempo

rit.

Chide thou loud - er, voice of the tem - pest, Flam - ing
 Grol - le lau - ter, Ge - wit - ter - stim - me, flam - men - der

ff.

ff

La * *La* * *La* * *La* * *La* *

heav - en, wild and au - da - cious, Let in my
 Him - mel, wild und ver - mes - sen lass mich

poco rit.

ff *a tempo*

poco rit. *a tempo*

La * *La* * *La* * *La* *

heart thy wrath be re - ech - oed, Let me for -
 ei - fern mit dei - nem Grim - me, lass die

ff

Lad * *Lad* * *Lad* * *Lad* *

get her, so cold and un - gra - cious!
 Kal - te mich e - wig ver - ges - sen!

rall.

decresc.

Lad * *Lad* *

Larghetto
 With deepest feeling (*Mit innigster Empfindung*)

p

But thou art mute, in
 A - ber du schweigst, in

pp dolce

Lad * *Lad* *

rain gen - tly flow - ing, Bless - ing for an - ger,
 säu - seln - den Re - gen wan - delt dein Zorn sich

3

Lad * *Lad* * *Lad* * *Lad* *

dolce

Heav'n, thou'rt be - stow - ing Tears of af - fec - tion, my
 Him - mel in Se - gen. Thrä - nen der Lie - be,

full heart re - lieve ye, Ah! rest of thee, what's
 o rie - sellt nie - der. Ach! oh - ne sie ge -

life to me! Maid - en, thou dear - est, love me as I love
 nes' ich nie! Mäd - chen, Ge - lieb - te, lie - be mich wie -

mf *p*

p espress.

thee!
 der!

REQUEST

(BITTE)

(Original Key)

NIKOLAUS LENAU (1802-1850)

a) Translated by Arthur Westbrook

b) Translated by J. B. Johnson.

ROBERT FRANZ, Op. 9, No. 3

(1815-1892)

Larghetto sostenuto (Mit tiefster Innigkeit)

VOICE

a) Turn to me, dark eye so ten - der Let - me
 Weil' auf mir, du - dunk - les Au - ge, ii - be
 b) On me turn thy - spark - ling lus - tre, Dark - eye,

PIANO

p legato

feel - thy gen - tle might. With thy grave and dream - y
 dei - ne gan - ze Macht, ern - ste, mil - de, träu - me -
 fill'd with gen - tle - light, Ear - nest, mild, with - dream - light

sweet - ness, Thine un - fath - om'd, won - drous night.
 ri - sche, un - er - gründ - lich sü - sse - Nacht.
 beam - ing, Fair as - day, and calm as - night'

p Take, now, with thy som - bre mag - ic From my
Nimm mit dei - nem Zau - ber - dun - kel die - se
 With thy pow'r of blest en - chant - ment, Take me

sight this world a - way, That a - lone thou
Welt von hin - nen mir, dass du ü - ber
 from this world a - way; Rule my life and

mayst for - ev - er O'er my life — ex - tend thy sway.
mei - nem Le - ben ein - sam schwe - best für und für.
 rule for - ev - er, Thee a - lone — will I o - bey.

dim.

To Ertl. Louise von Platen
FOR MUSIC
(FÜR MUSIK)

EMANUEL SCHUBERT (1815 - 1884)

Translated by Diana V. Ashton

ROBERT FRANZ, Op.10, No.1

(1815-1892)

(Original Key)

Andante molto sostenuto

VOICE

p *With feeling*

Now the shad - ows dark - en, Star on stars a - light,
 Nun die Schat - ten dun - keln, Stern an Stern er - wacht.

PIANO

p *il canto molto espress.*

What a breath of long - ing Floods the air at night;
 welch ein Hauch der Seh - sucht flu - tet durch die Nacht.

cresc. *p*

Through the sea of fan - cy Steer - ing with - out rest,
 Durch das Meer der Träu - me steu - ert oh - ne Ruh'

p

Seeks my soul thy spir - it, Ha - ven, oh, — how blest. —
 steu - ert mei - ne See - le Dei - ner See - le zu. —

The first system of the musical score features a vocal line in a soprano or alto register and a piano accompaniment. The piano part consists of two staves: the right hand plays chords and moving lines, while the left hand provides a harmonic foundation with chords and a bass line. Dynamics include *cresc.* and *p*. There are also performance markings like *Ad.* and asterisks in the left hand.

Take my heart's de - vo - tion, Thine it is a - lone!
 Die sich dir er - ge - ben, nimm sie ganz da - hin!

The second system continues the musical score with a vocal line and piano accompaniment. The piano part maintains the same two-staff structure. Dynamics include *p*. Performance markings like *Ad.* and asterisks are present in the left hand.

Ah, thou know'st that nev - er I have been my own, have been my own.
 Ach, du weißt, dass nim - mer ich mein ei - gen bin, mein ei - gen bin.

The third system concludes the musical score with a vocal line and piano accompaniment. The piano part continues with two staves. Dynamics include *cresc.*, *mf*, and *p*. Performance markings like *Ad.* and asterisks are present in the left hand.

To Frä. Louise von Platen

HARK! HOW STILL

(STILLE SICHERHEIT)

(Original Key)

NIKOLAUS LENAU (1802-1850)
Translated by John S. Dwight

ROBERT FRANZ, Op. 10, No. 2

Andantino con moto

VOICE

Hark! how still the dusk-y wood has grown!
Horch, wie still es wird im dun-kehn Hain,

PIANO

R.H. L.H.

Maid en, we are safe and all a-lone, Eve-ning
Mäd - chen, wir sind si - cher und al - lein. Still ver -

bells on all the mead-ows round Die a-way with faint and
säu - selt hier am Wie - sen - hang schön der A - bend - glo - cken

wear - y sound. On the blos - soms that be - side thee blushed Zeph - yr,
 mü - der Klang. Auf den Blu - men, die sich dir ver - neigt, schlief das

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *p* dynamic marking. The piano accompaniment includes a *pp* marking and features a repeating bass line with a pedal point marked 'Ped' and asterisks.

fall - ing fast a - sleep, - is hushed. I may tell thee now, for we're a -
 letz - te Lüftchen ein - und schweigt. Sa - gen darf ich dir, wir sind al -

The second system continues the musical score. The vocal line has *pp* markings. The piano accompaniment also features a *pp* marking and a repeating bass line with a pedal point marked 'Ped' and asterisks.

lone, That my heart is ev - er - more - thine own.
 lein, das mein Herz ist e - wig, e - wig Dein.

The third system concludes the musical score. The vocal line starts with *mf* and *cresc.* markings, reaching a *f* dynamic. The piano accompaniment includes *mf*, *cresc.*, *f*, *dim.*, and *p* markings. The bass line continues with a pedal point marked 'Ped' and asterisks. The right hand of the piano is labeled 'L.H.'.

THOUGH THE ROSES NOW FLOURISH

(UND DIE ROSEN, DIE PRANGEN)

(Original Key)

KARL WILHELM OSTERWALD (1820 - 1887)
Translated by Arthur Westbrook

ROBERT FRANZ, Op.10, No 5

Andantino Simply (Einfach)

VOICE

Tho' the ro - ses now flour - ish, Soon will blow the cold
Und die Ro - sen, die pran - gen, drii - ber - hin fährt der

PIANO

p

sempre e legato

poco rit.

winds, And en - joy - ment will fade Ere it scarce - ly be -
Wind, und die Lust ist ver - gan - gen fast eh' sie be -

poco rit.

a tempo

p

gins. Songs of birds are re - sound - ing Far and wide o'er the
ginnt. Und die Vög - lein, die sin - gen, und die Luft, die ver -

a tempo

p

*La **

land, — All the air rings with mu - sic, Yet —
 weht's, — durch die Welt geht ein Klin - gen, und —

cresc.

cresc.

none un - der - stand. And the stars, shi - ning —
 Kei - ner ver - steht's. Und die Ster - ne, die —

p

ten. *pp* *p*

clear - ly, Their night - ly watch keep, — But 'mid this great
 schei - nen so — hell durch die Nacht, — ich a - ber muss —

cresc. *f*

cresc. *f*

splen - dor I on - ly can weep.
 wei - nen in - mit - ten der Pracht.

p *p*

I WANDER THIS SUMMER MORNING

(AM LEUCHTENDEN SOMMERMORGEN)

(Original Key)

HEINRICH HEINE (1799-1856)

ROBERT FRANZ, Op.11, N^o2

Translated by Arthur Westbrook

Andante con moto *p*

VOICE

espress. il canto.

I wan - der this sum - mer
Am leuch - ten - den Som - mer -

PIANO

pp dolciss.

p

ped * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

morn - ing Here in my gar - den a - lone. The
mor - gen geh' ich im Gar - ten her - um. Es

flow - ers are whis - pring and nod - ding, But si - lent I wan - der
flü - stern und spre - chen die Blu - men, ich a - ber, ich wand - le

mf *mf*

ped * *ped* * *ped* * *ped* * *ped* * *ped*

on. *stumm.* *p*
 The flow - ers are whis - pring and
 Es flü - stern und spre - chen die

pp *p*

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

nod - ding; My face with com - pas - sion they scan: "For -
 Blu - men und schau - en mit - lei - dig mich an: sei

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

give — our sis - ter," they're plead - ing, "Thou care-worn and sor - row - ful
 un - s'rer Schwe - ster nicht bö - se, du trau - ri - ger blas - ser —

mf *mf*

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped*

man."
 Mann.

pp *p*

Ped * *Ped* * *Ped* * *Ped* *

A CHURCHYARD

(EIN FRIEDHOF)

MAX WALDAU (1822-1855)
Translated by Diana V. Ashton

(Original Key)

ROBERT FRANZ, Op. 13, No 3

Andante con moto

VOICE

Phan - toms of flames now ex - tin - guished Flick - er o - ver the
Sche - men er - lo - sche - ner Flam - men fä - chern ü - ber das

fen; Tears from burn - ing lash - es Hang on the reeds like
Moor; Thrü - nen bren - nen - der Wim - pern flim - mern als Thau am

rain. Graves with with - er'd gar - lands, Fa - ded heart in each breast.
Rohr. Wel - ke Krän - ze am Gra - be, wel - ke Her - zen da - rin,

Soft - ly rus - tle the wil - lows, Peace and e - ter - nal rest.
lei - se rauschen die Wei - den Frie - den dar - ü - ber hin.

DEDICATION (WIDMUNG)

(Original Key)

WOLFGANG MÜLLER (1816-1873)
Translated by Arthur Westbrook

ROBERT FRANZ, Op.14, No.1
(1815-1892)

Andante espressivo (Innig)

VOICE *mf*

Oh, thank me not for what I sing thee; Thine are the
O dan - ke nicht für die - se Lie - der, mir ziemt es

PIANO *mf*

mf *p*

songs, no gift of mine. Thou gav'st them me; — I but re -
dank - bar Dir zu sein; Du gabst sie mir, — ich ge - be

mf *p*

mf

turn thee what is and ev - er will be thine.
wie - der, was jetzt und einst und e - wig Dein.

mf

mf

Thine were they ev - 'ry one for - ev - er. The light — which
 Dein sind sie al - le ja ge - we - sen. Aus Dei - ner

mf *p*

in thy dear eyes shone Tru - ly hath taught me how — to
 lie - ben Au - gen Licht hab' ich sie treu - lich ab - ge -

pp

read them; Dost thou not know — they are — thine own, —
 le - sen, kennst Du die eig - nen Lie - der nicht? —

f *p*

Dost thou not know — they are — thine own? —
 kennst Du die eig - nen Lie - der nicht? —

To Frl. Hermine Haller

IN THE WOODS (WALDFAHRT)

F. KÖRNER

Translated by John S. Dwight

(Original Key)

ROBERT FRANZ, Op. 14, No. 3

Allegretto con grazia
Fresh and light (*Frisch und leicht*)

VOICE

PIANO

mf

The woods, the
Im Wald, in

ped.

*

ped.

woods are green and fair, The branch - es wave soft - ly, and flow'rs are
Wald' ist's frisch und grün, da - we - hen die Zwei - ge, die Blu - men

mf

p

*

ped.

*

ped.

*

there, And the heart — feels glad in the joy - ous gleams Of the
blüh'n, durch die Wi - pfel lacht und in's Herz — hin - ein das

cresc.

p

ped.

*

ped.

*

ped.

*

clear blue sky and the sun's bright beams In wood - lands, sha - dy wood -
 Him - mel - blau und der Son - nen - schein im Wald, im küh - len Wal -

p

cresc.

lands. The woods, the woods are the realm of love, The
 de. Im Wald, im Wald' ist der Lie - be Reich, da -

mf

mf

birds trill their songs in the boughs a - bove, The flow'rs_ by breezes are kiss'd and ca -
 sin - gen die Vög - lein auf je - dem Zweig, da wiegt_ die Blu - men ein ko - sen - der

p

p

ress'd, And I kiss and cradle thee on my breast, In wood - lands,
 Wind, und ich wieg' und kü - sse dich, herz' ges Kind, im Wald, im

cresc.

p

sha - dy wood - lands. When red through the boughs streams the
 küh - len Wal - de. Glüht roth durch die Zwei - ge der

eve - ning light, And twi - light calm - ly doth her - ald night,
 A - bend - schein, und däm - mert lei - se die Nacht her - ein;

Wend we our way, and seek — our rest — Still the en - chant - ment doth
 dann ziehn wir heim, dann klingt — und blüht — Wald - lust, Wald - rau - schen noch

fill our breast Of wood - lands, sha - dy wood - lands.
 durch's Ge - müth vom Wald, vom küh - len Wal - de.

THE PINE-TREE (DER FICHTENBAUM)

(Original Key)

HEINRICH HEINE (1799-1856)
Translated by Ellen Frothingham

ROBERT FRANZ, Op.16, No.3

Andante maestoso

VOICE

A pine-tree stand-eth lone-ly Far
Ein Fich-ten-baum steht ein-sam im

PIANO

north on a bar-ren height,— He slum- - bers, the snow a -
Nor - den auf kah-ler Höh.— ihn schlä - - fert; mit wei-sser

bout him Are wrap-ping their folds of white,— Are wrap-ping their folds of
De - cke um - hül - len ihn Eis und Schnee,— um - hül - len ihn Eis und

white.—
Schnee.—

melodia ben marcato

pp *cresc.*

with fervor
p (mit Wärme und Innigkeit)

His dreams are of a palm tree, Who
Er träumt von ei ner Pal me, die

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamic markings include *f* (forte) and *p* (piano). There are also some performance instructions like *ped.* (pedal) and asterisks indicating specific notes.

far in east-ern lands. Si - lent - ly stand - eth,
fern im Mor - gen - land, ein - sam und schwei - gend

The second system continues the musical score. The vocal line has a rest followed by the lyrics. The piano accompaniment maintains its rhythmic pattern. Dynamic markings include *p* (piano). Performance instructions like *ped.* and asterisks are present.

griev - ing A - lone on her burn - ing sands. —
trau - ert auf bren - nen - der Fel - sen - wand?

The third system continues the musical score. The vocal line has a rest followed by the lyrics. The piano accompaniment maintains its rhythmic pattern. Dynamic markings include *p* (piano). Performance instructions like *ped.* and asterisks are present.

decresc. *pp*

The fourth system shows the piano accompaniment continuing. It includes dynamic markings *decresc.* (decrescendo) and *pp* (pianissimo). Performance instructions like *ped.* and asterisks are present.

To Joseph Tichatscheck
SERENADE
(STÄNDCHEN)

(Original Key)

KARL WILHELM OSTERWALD (1820-1887)
Translated by Elisabeth Rücker

ROBERT FRANZ, Op.17, No.2

Andantino con grazia With fervor and tenderness (Innig und zart)

VOICE

I — hear the stream - let
Der Mond ist schla - fen

PIANO

plash - ing, The star - ry eyes are dim, Too
gan - gen, die - Ster - ne blin - zeln blind, als

wea - ry now to trim their lamps, Once spark - ling and
ob - sie mü - de sind vou al - lem Fun - keln und

flash - ing. *p* And, at my win - dow
 Pran - gen. Und vor dem Fen - ster

pp

ped. * *ped.* * *ped.* *

pon - d'ring, Whis - pers, so soft and kind, A
 lei - se säu - selt so lieb und lind ein

ped. * *ped.* * *ped.* * *ped.* *

gen - tly mur - m'ring wind; I hail it in its
 fri - scher Früh - lings - wind; ich wiensch ihm gu - te

softly (leicht)

mf

ped. * *ped.* * *ped.* * *ped.* *

wan-dring. *p* Now it bears a mes - sage from me; "Hap-py
 Rei - se, Und - hörst dws sach - te po - chen: "Gu - te

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 has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest, followed by a melodic phrase starting on a half note. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. Dynamic markings include *p* (piano) and *pp* (pianissimo). Pedal markings are indicated by 'Ped.' and asterisks.

rest, hap-py rest, my child!" Dost hear its mes - sage
 Nacht, gu - te Nacht, mein Kind!" Dich grüsst der Früh - lings -

The second system continues the musical score. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the rhythmic pattern. Dynamic markings include *p* and *pp*. Pedal markings are present throughout the system.

softly
(leicht)
 mild? It - prom-is'd it would greet thee.
 wind; er - hat es mir ver - spro-chen.

The third system concludes the musical score. The vocal line features a final melodic phrase. The piano accompaniment includes a *mf* (mezzo-forte) marking and ends with a *pp* (pianissimo) marking. Pedal markings are used to indicate the end of the piece.

IN AUTUMN

(IM HERBST)

(Original Key)

WOLFGANG MÜLLER (1816-1873)
Translated by Elisabeth Rücker

ROBERT FRANZ, Op. 17, No. 6

Allegro maestoso Gloomily (Düster)

VOICE

p

The heath - er is brown, once bloom - ing so red; — The
Die Hai - de ist braun, einst blüh - te sie roth; — die

PIANO

p

f

p

birch tree, once green, is bared to the blast; — Once twain we did roam, now
Bir - ke ist kahl, grün war einst ihr Kleid, — einst ging ich zu zwei'n jetzt

mf

walk I a - lone; — Oh! sor - row - ful Au - tumn, I would it were past! A -
geh ich al - lein; — weh ü - ber den Herbst und die gram - vol - le Zeit! o

mf

molto rit. *mf a tempo*

las, a - las! — Oh! sor - row - ful Au - tumn, I would it were past!
 weh, o weh! — weh, ü - ber den Herbst und die gram - vol - le Zeit!

molto rit. pp *mf a tempo*

Ad. *

p

Once blos - som'd the ro - ses, now with - er they all; — The
 Einst blüh - ten die Ro - sen, jetzt wel - ken sie all; — voll

p

f

flow' - rets, once fra - grant, now with - er a - way; — Once
 Duft war die Blü - me, nun zog er her - aus; — einst

f

two gath-ered flow'rs, Now I — pluck a - lone; — All flow'rs are with-er'd and
pflückt' ich zu zwei'n, jetzt pflück ich al - lein; — das wird ein dür - rer, ein

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *p* dynamic and includes a triplet of eighth notes. The piano accompaniment starts with a *f* dynamic and features a prominent bass line with a *p* dynamic. The key signature has two flats, and the time signature is 3/4.

scent - less to - day! A - las, a - las! — All flow'rs are with - er'd and
duft - lo - ser Strauss! o weh, o weh! — Das wird ein dür - rer, ein

molto rit. *pp* *mf a tempo*

The second system continues the musical score. The vocal line includes a *molto rit.* section followed by a *mf a tempo* section. The piano accompaniment also features a *molto rit.* section with a *pp* dynamic, followed by a *mf a tempo* section. The piano part includes a *Tr.* (trill) and an asterisk (*) marking.

scent-less to - day. The world is so drear that once was so sweet; I
duft - lo - ser Strauss. Die Welt ist so öd', sie war einst so schön, ich

Più lento *a -*

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a *p* dynamic and includes a *Più lento* section. The piano accompaniment starts with a *p* dynamic and includes a *Tr.* (trill) and an asterisk (*) marking. The key signature remains two flats, and the time signature is 3/4.

a tempo *p* *rit.* *Largo a tempo* *ff* (Breit)

once was so rich, so — rich; — Need - y now am
 war einst so reich, so — reich, — jetzt bin ich voll

p a tempo *rit.* *pp* *ff a tempo*

f *Very passionately* (Sehr leidenschaftlich) *rit.* *f a tempo*

I! — Once twain we did roam, now walk I a - lone; — My love is
 Noth! — einst ging ich zu zwein jetzt geh' ich al - lein! — Mein Lieb ist

f *cresc.* *ff* *rit.* *f a tempo*

Ad. *

ff *p*

false! Ah, then let me die! My love is false! — Ah, then let me die! —
 falsch, o wä - re ich todt! mein Lieb ist falsch! — o wä - re ich todt! —

cresc. *ff* *p*

Ad. *

M A R I E

(MARIE)

RUDOLF GOTTSCHALL (1823-)

(Original Key)

Translated by Frederic Field Bullard

ROBERT FRANZ, Op.18, No 1

Andantino Very fervently (*Sehr innig*)

VOICE

Ma - rie, thou watch - est from thy bower, Thou gen - tle, love - ly
Ma - rie, am Fen - ster sit - zest du, du lie - bes, sui - sses

PIANO

maid, — How sweet - ly flow - er plays with flow'r, By eve - ning - zeph - yrs
Kind, — und siehst dem Spiel der Blü - then zu, ver - weht im A - bend -

swayed. — And if a stran - ger — pass - es there, He soft - ly bares his
wind. — Der Wand - rer, der vor - ü - ber geht, er lif - tet fromm den

mf

brow. Thou art, in truth, a ten-der prayer, So fair and ho-ly
Hut; du bist ja selbst wie ein Ge-bet, so fromm, so schön, so

mf *p*

thou!— The flow-ers gaze with
gut.— Die Blu-men - au - gen

mf *p* *p*

flow-er-eyes Up to the light— of thine.— The fair-est blos-som
 seh'n em-por zu dei-ner Au - gen Licht!— Die schön-ste Blum' im

'neath the skies Is thine own face di - vine. The ves-per - chimes are
 Fen-ster-flor ist doch dein An - ge - sicht. — Ihr A - bend - glo - cken

greet - ing thee In sweet - est mel - o - dy! Oh, may no storm
 grü - sset sie mit sü - sser Me - lo - die! O brech' der Sturm

e'er break the flow'rs, Nor yet thy heart, Ma - riel —
 die Blu - men nie, und nie dein Herz, — Ma - riel —

THE RHINE, THE RIVER OF STORY

(IM RHEIN, IM HEILIGEN STROME)

(Original Key)

HEINRICH HEINE (1799-1856)
Translated by Frederic Field Bullard

ROBERT FRANZ, Op. 18, No. 2

In legend tone (Im Legendenton)
Andante Softly (*Leise*)

VOICE

p

The Rhine, the riv - er of sto - ry, Re - flects in its depths of
Im Rhein, im hei - li - gen Stro me, da spie - gelt sich in den

PIANO

p

una corda
ped. (mit Verschiebung) * *ped.* * *ped.* * *ped.* * *ped.* *

blue — Co - logne, the great and ho - ly And her great ca - the - dral,
Well'n — mit sei - nem gro - ssen Do - me das gro - sse, hei - li - ge

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

too, — Her great ca - the - dral, too; — Where - in there hangs a
Cöln, — das gro - sse hei - li - ge Cöln. — Im Dome, da steht ein

mf *pp*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

Vir - gin With back-ground of paint - ed gold; — And, though my life is
 Bild - nis, auf gol - de - nem Grün - de ge - malt; — in mei - nes Le - bens

wild and sad, She smiles from the can - vas old, — She smiles from the can - vas
 Wild - nis hat's freund - lich hin - ein ge - strahlt, — hat's freund - lich hin - ein ge -

cresc. *p*

cresc. *p*

old. — Fair flow'rs and cher - u - bim hov - er A - round the Vir - gin there. — Her
 strahlt. Es schwe - ben Blu - men und Eng - lein um uns' - re lie - be Frau; — die

pp

pp

eyes and her lips and her fore-head Re-mind me of those of my fair. —
 Au - gen, die Lip - pen, die Wäng - lein, die glei - chen der Lieb - sten ge - nau. —

softly (leise)

pp

THE SPRING'S BLUE EYES

(DIE BLAUE FRÜHLINGSAUGEN)

HEINRICH HEINE (1799-1856)

Translated by Arthur Westbrook

(Original Key)

ROBERT FRANZ, Op. 20, No. 1

Allegretto con grazia Light and tender (*Zart und leicht*)

VOICE

p

The Spring's blue eyes are look - ing From out — the dew - y
 Die blau - en Früh - lings - au - gen schau'n aus — dem Gras her -

PIANO

p

con Pedale

grass; ——— They are the tim - id vio - lets; I
 vor; ——— das sind die lie - ben Veil - chen, die

pluck them as — I pass. ——— I pluck them, ev - er
 ich mir zum Strauss er - kor. ——— Ich pflü - cke sie und

think - ing, And all the hid - den tale,
 den - ke, und die Ge - dan - ken all,

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 three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a half note 'think - ing,' followed by a quarter note 'den - ke,' and then a phrase of eighth notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Which in my heart is sigh - ing, Sings loud - the night - in -
 die mir im Her - zen seuf - zen, singt laut - die Nach - ti -

The second system continues the musical score. The vocal line has a similar melodic structure to the first system, with a half note 'Which in my heart is sigh - ing,' followed by a quarter note 'die mir im Her - zen seuf - zen,' and then a phrase of eighth notes. The piano accompaniment maintains the same rhythmic pattern.

mf
 gale. Yes, what I'm think - ing, sings she With
 gall. Ja, was ich den - ke singt sie und

The third system concludes the musical score. The vocal line starts with a half note 'gale.' followed by a quarter note 'gall.' and then a phrase of eighth notes. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line and below the piano accompaniment.

clear — and ring — ing tone; ————— 'Till all my ten — der
 schmet — tert, dass es schallt: ————— mein zärt — lich süß Ge —

se — cret To all the wood is known, ————— To
 heim — niss weiss schon der gan — ze Wald, ————— weiss

all — the wood is known. —————
 schon der gan — ze Wald. —————

To Johanna Wagner

THE LOTUS FLOWER (DIE LOTOSBLUME)

(Original Key)

HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook

ROBERT FRANZ, Op.25, No.1

Andantino con moto With fervor (Sehr innig)

VOICE *p*

The lo - tus flower doth lan - guish Be -
Die Lo - tos - blu - me äng - stigt sich

PIANO *p*

neath the sun's fierce light, With droop - ing head she
vor der Son - ne Pracht, und mit ge - senk - tem

cresc.

wait - eth, She dream - i - ly waits for the night. The
Haupt - te er - wartet sie träu - mend die Nacht. Der

decesc. *pp*

moon is her true lov - er, He wakes her with fond em -
 Mond, der ist ihr Buh - le, er - weckt sie mit sei - nem

cresc.

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

brace, For him she glad - ly un - veil - eth. Her
 Licht, und ihm ent - schlei - ert sie freund - lich ihr

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

love - ly flow - er face. She blooms, - and glows, and
 hol - des Blu - men - ge - sicht. Sie blüht - und glüht und

mf

mf

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

bright - ens, And mute - ly ga - zes a - bove; While
 leuch - tet, und star - ret - stumm in die Höh; sie

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 vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with chords and occasional eighth notes. Pedal markings, indicated by 'Ped.' and an asterisk, are placed below the bass staff.

weep - ing, ex - hal - ing, and trem - bling With love and the pain of
 duf - tet, und wei - net und zit - tert vor Lie - be und Lie - bes -

cresc.

The second system continues the musical score. The vocal line includes a 'cresc.' (crescendo) marking above it. The piano accompaniment also features a 'cresc.' marking above it. The right-hand part of the piano accompaniment has a more complex rhythmic pattern with some sixteenth notes. Pedal markings are present in the bass staff.

love, With love and the pain of love.
 weh, vor Lie - be und Lie - bes - weh.

p

pp

The third system concludes the musical score. The vocal line starts with a 'p' (piano) dynamic marking. The piano accompaniment begins with a 'p' dynamic and ends with a 'pp' (pianissimo) dynamic. The right-hand part of the piano accompaniment features a flowing sixteenth-note pattern. Pedal markings are present in the bass staff.

O STAR, DECEIVE ME NOT!

(O LÜGE NICHT!)

(Original Key)

HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook

ROBERT FRANZ, Op. 25, No. 2

Con moto

VOICE

A star dawns beau - teous in my gloom - y night, A
Ein schö - ner Stern geht auf in mei - ner Nacht, ein

PIANO

p

star that sheds — sweet com - fort with — its light, Hope of new
Stern, der sii - ssen Trost her - nie - der lacht und neu - es

life to cheer — my lot. O star, de - ceive — me not,
Le - ben mir — ver - spricht; o lü - ge, lü - ge nicht,

mf

p O — mock me not! As to the moon the sea tends
p o — lü - ge nicht! Gleich wie das Meer dem Mond ent -

end - less - ly, So to thy light — up - soars my spir - it
 ge - gen schwillt, so flu - tet mei - ne See - le hoch und

free; By thy mild light I fal - ter not. O star, de -
 wild em - por zu Dei - nem mil - den Licht - o lü - ge,

mf

p ceive — me not, O — mock me not!
p lü - ge nicht, o — lü - ge nicht!

To Johanna Wagner

'T WAS IN THE LOVELY MONTH OF MAY

(IM WUNDERSCHÖNEN MONAT MAI)

(Original Key)

HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook

ROBERT FRANZ, Op. 25, No. 5

Andantino con grazia

VOICE

'Twas in the love-ly month of May, When
Im wun-der-schö-nen Mo-nat Mai, als

PIANO

p

mf

all the buds were blow-ing, Then first with-in my
al-le Knos-pen spran-gen. da ist in mei-nem

bos-om Sweet love I found was grow-
Her-zen die Lie-be auf-ge-gan-

cresc.

ing.
gen.

p

'Twas in the love-ly month of May, When
Im wun-der-schö-nen Mo-nat Mai, als

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 3/4. The vocal line begins with a half rest followed by a quarter note, then continues with a series of quarter and eighth notes. The piano accompaniment starts with a half note chord, followed by a series of eighth-note chords and a final quarter note. Dynamics include a piano (*p*) marking and a *Ped.* (pedal) marking. There are two asterisks (*) placed below the piano accompaniment staves.

all the birds were sing - ing, Then came I to my
al - le Vö - gel san - gen, da hab' ich ihr ge -

mf

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment features a more active eighth-note accompaniment. Dynamics include a mezzo-forte (*mf*) marking and a *Ped.* marking. There is one asterisk (*) below the piano accompaniment staff.

dar - ling, My love — and long-ing bring -
stan - den mein Seh - nen und Ver - lan -

The third system continues the musical score. The vocal line has a similar rhythmic pattern. The piano accompaniment features a more active eighth-note accompaniment. Dynamics include a *Ped.* marking and two asterisks (*) below the piano accompaniment staves.

ing.
gen.

p *pp*

The fourth system concludes the musical score. The vocal line has a similar rhythmic pattern. The piano accompaniment features a more active eighth-note accompaniment. Dynamics include piano (*p*) and pianissimo (*pp*) markings, and a *Ped.* marking. There are four asterisks (*) below the piano accompaniment staves.

STARS WITH GOLDEN SANDALS

(STERNE MIT DEN GOLD'NEN FÜSSCHEN)

(Original Key)

HEINRICH HEINE (1799-1856)
Translated by Frederic Field Bullard

ROBERT FRANZ, Op. 30, No 1

Larghetto con grazia

VOICE

p

Stars with lit - tle gold - en san - dals, Make your
Ster - ne mit den gold - nen Füßchen wan - deln

PIANO

mf *p*

con Pedale

foot - steps soft and light Lest you wake the earth be -
dro - ben bang und sacht, dass sie nicht die Er - de

low you, Sleeping in the lap of night.
we - cken, die da schläft im Schooss der Nacht.

p

Lis - t'ning stand the si - lent for - ests; Like an
 Hor - chend steh'n die stum - men Wäl - der, je - des

ear is ev - 'ry leaf, And the moun - tain, dream - ing,
 Blatt ein grü - nes Ohr! Und der Berg wie träu - mend

stretches Arms of shad - ow o'er the heath.
 streckt er sei - nen Schat - ten - arm her vor.

mf con anima

Lis-ten yonder!
Doch was rief es?

p

Wondrous ringing
In mein Her-ze

Ech-oing soft-ly
dringt der Tö-ne

down the vale!
Wie der hall.

Was it my Be-lov-ed's sing-ing,
War es der Ge-lieb-ten Stim-me,

Was it
o-der

but the night-in-gale?
war's die Nach-ti-gall?

p

dim.

pp

ROMANCE (ROMANZE)

(Original Key)

JOSEPH von EICHENDORFF (1788-1857)
Translated by Arthur Westbrook

ROBERT FRANZ, Op. 35, No. 4

Allegretto con moto

VOICE

Where wan-der-ers dare not ven-ture, O'er
Und wo noch kein Wan-d'rer 'gan-gen, hoch

PIANO

p *mf*

mf

horse and hunt-er rise high The cliffs in the glo-ry of sun-set, Like a
ü-ber Jä-ger und Ross, die Fel-sen im A-bend-roth han-gen als

cresc.

cresc.

cas-tle in the sky.
wie ein Wol-ken-schloss.

p *dim.* *pp*

Poco più lento
p dolce

There un - der the bat - tle - ments loft - - y The
Dort zwi - schen den Zin - nen und Spi - - tzen von

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

wood - nymphs grace - ful - ly throng; _____ Wild
wil - - den Nel - ken um - blüht, _____ die

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

ro - - ses bloom _____ a - bout _____ them, They
schö - - nen Wald - frau'n si - - tzen, und

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

sing to the wind _____ their song. _____
sin - gen im Wind' _____ ihr Lied. _____

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

cresc. e accel. molto

La *

Allegro vivace molto agitato

The hunts - man looked at the cas - tle; "There
Der Jä - ger schaut nach dem Schlo - sse: die

f ff

La *

dwells the maid I a - dore!" He sprang from his ter - ri-fied
dro - ben, das ist mein Lieb! Er sprang von dem scheu - en - den

ff *meno f*

cresc. ff *meno f*

La *

char-ger, And lost was he ev - er - more.
Ro - sse und Kei-ner weiss wo er blieb.

mf *rit.* *p* *a tempo* *pp*

rit.

La *

SPRING FESTIVAL

(FRÜHLINGSFEIER)

HEINRICH HEINE (1799 - 1856)
Translated by Arthur Westbrook

(Original Key)

ROBERT FRANZ, Op. 39, No. 1

Allegro agitato *mf*

VOICE

This is the spring - tide's mourn - ful
Das ist des Früh - lings trau - ri - ge

PIANO *mf*
con Pedale

feast; A fran - tic con - fu - sion of bloom - ing girls Is
Lust! Die blüh - en - den Mäd - chen, die wil - de Schaar, die

rush - ing a - long with fly - ing curls, With cries of de - spair and
stür - men da - hin, mit flat - tern - dem Haar und Jam - mer - ge - schrei und

heav - ing breast: "A - do - nis, A - do - nis!"
wo - gen - der Brust: "A - do - nis A - do - nis!"

cresc.

f *mf*

mf

The night sinks down: By torch - es' gleams They search the
 Es sinkt die Nacht. Bei Fa - ckel - schein, sie su - chen

cresc.

wood on ev - 'ry side, That ech - oes fear - ful
 hin und her im Wald, der angst - ver - wir - ret

far and wide, With weep - ing and laugh - ter, and sob - bing and screams: "A -
 wie - der - hallt von Wei - nen und La - chen und Schluch - zen und Schrein: "A -

do - - nis, A - do - - nis!"
 do - - nis! A - do - - nis!"

mf

mf

The mor - tal youth so won - drous fair, Lies on the
 Das wun - der - schö - ne Jüng - lings - bild, es liegt am

ground all pale and dead; His blood has stained the
 Bo - den blass und todt, das Blut färbt al - le

cresc.

cresc.

flow - ers red, And wild la - ment - ing fills the air: "A - do - nis, A -
 Blu - men roth, und Kla - ge laut die Luft er - füllt: "A - do - nis! A -

f

f

do - nis!"
 do - men - nis!"

p

pp

THE RUNIC ROCK

(ES RAGT IN'S MEER DER RUNENSTEIN)

(Original Key)

HEINRICH HEINE (1799 - 1856)
Translated by Arthur Westbrook

ROBERT FRANZ, Op. 39, No 2

Maestoso, ma con moto

VOICE

mf

The Ru - nic rock o'er - hangs the sea; There
Es ragt in's Meer der Ru - nen - stein, da

PIANO

mf

più f

oft I am sit - ting and dream - ing; The salt winds blow, the sea-gulls cry, The
sitz' ich mit mei - nen Träu - men. Es pfeift der Wind, die Mö - ven schrei'n, die

più f

mf

bil - lows are foam - ing and gleam - ing. I've
Wel - len, die wan - dern und schäu - men. Ich

mf

† This optional note is added to bring the song into normal range. Franz was strongly averse to the transposition of his songs. *Ed.*

loved, oh, how man - ya maid - en fair, And man - ya right no - ble
 ha - be ge - liebt manch' schö - nes Kind und man - chen gu - ten Ge -

poco rit. *a tempo*

fel - - low. Where are they now? The shrill winds blow, While
 sel - - len: wo sind sie hin? Es pfeift der Wind, es

a tempo

poco rit.

foam crests the wan - der - ing bil - low.
 schäu - men und wan - dern die Wel - len.

THE SEA IS SHINING IN THE SUN

(DAS MEER ERSTRAHLT IM SONNENSCHNEN)

(Original Key)

HEINRICH HEINE (1799 - 1856)

Translated by Arthur Westbrook

ROBERT FRANZ

Op. 39, No. 3

Andante maestoso
mf

VOICE

The sea is shin - ing in the sun It seems of gold to
Das Meer er-strahlt im Son - nen-schein, als ob es gol - den

PIANO

mf

con Pedale

be, Ye friends, when life is o - ver Then
wäre. Ihr Brü - der, wenn ich ster - be, ver -

sink me in the sea. So
senkt mich in das Meer. Hab'

dear - ly I al - ways loved the sea, And oft, with gen - tle
 im - mer das Meer so lieb ge - habt, es hat mit sanf - ter

swell Its waves have cooled my glow - ing heart, We've
 Fluth so oft mein Herz ge - küh - let; wir -

cresc.

cresc.

allegro

loved one an - oth - er well.
 wa - ren ein - an - der gut.

allegro

IN THE DREAMY WOOD I WANDER

(WANDL' ICH IN DEM WALD DES ABENDS)

(Original Key)

HEINRICH HEINE (1799-1856)

Translated by Emma Lazarus

ROBERT FRANZ, Op. 39, No. 4

Tenderly, with feeling

Larghetto (*Zart und innig*)

VOICE

In the dream-y wood I wan-der, In the wood at e-ven-
Wandl' ich in dem Wald des A-bends, in dem träu-me-ri-schen

PIANO

con Pedale

tide; Ev-er doth thy grace-ful fig-ure Wan-der soft-ly at my
Wald, im-mer wandelt mir zur Sei-te dei-ne zärt-li-che Ge-

side. Is not this thy white veil float-ing, This thy love-ly gen-tle
stalt. Ist es nicht dein wei-sser Schlei-er? nicht dein sanf-tes An-ge-

face? Is it but the moon-light break-ing, Thro' the gloom - y pine-tops'
sicht? O - der ist es nur der Mond-schein, der durch Tan - nen-dun - kel

space? Can these tears, so soft - ly flow-ing, Be my ver - y own_ I
bricht? Sind es mei - ne eig - nen Thrä - nen, die ich lei - se rin - nen_

hear, Or art thou, in truth, my dar-ling, Weep - ing by my side so_ near?
hör? O - der gehst du, Lieb - ste, wirk-lich wei - nend ne - ben mir ein - her?

THE SUN'S BRIGHT RAYS (DIE HELLE SONNE LEUCHTET)

(Original Key)

From the Persian of MIRZA-SCHAFFY
Translated by Arthur Westbrook

ROBERT FRANZ, Op.42, No.2

Andante con moto

VOICE

PIANO

p

mf

con Pedale

cresc.

p

The Die

sun's bright rays are gleam - ing On the broad ex - panse of
hel - le Son - ne leuch - tet auf's wei - te Meer her -

o - cean. And ev - 'ry wave - let trem - bles As
nie - der, und al - le Wel - len zit - tern von

though with deep e - mo - tion.
ih - rem Glan - ze wie der.

Thou, too, shin-est like the sun - beams, In the
 Du spie - gelst dich, wie die Son - ne, im

flood of my heart's out - pour - ing! My songs all glow and
 Mee - re mei - ner Lie - der! Sie al - le glüh'n und

trem - ble, Thy ra - diance rare a - dor -
 zit - tern von dei - nem Glan - ze wie

ing!
 der!

p *dim.*

KNOWEST THOU? (WEISST DU NOCH?)

From the Persian of HAFIS
Translated by Isabella G. Parker

(Original Key)

ROBERT FRANZ, Op. 42, No 4

Andantino con tenerezza

VOICE *mf*

Know - est thou, be - lov - ed one, how dear un - to me thou
Weisst du noch, mein sü - sses Herz, wie al - les sich hold be -

PIANO *mf*

con Pedale

art, how per - fect is our bliss? How thy lips, un - clos - ing to up -
ge - ben zwi - schen dir und mir? Wie zu schel - ten dei - ne Lip - pe

braid, drop on - ly the sweet - est hon - ey in a - kiss? When the
rang und doch Ho - nig - küs - se träu - fel - ten von ihr? Wie auf

si - lent moon up - on our path - way shines with her gen - tle glance of
uns der stil - le Blick des Mond's ge - ruht, und in sei - nem stil - len

bless - ing bright, How the gift no mor - tal heart could. dream, is ours by the
 Bli - cke wir! Wie was sich kein gläu - bi - ges Ge - mü - te träumt, uns die

cresc.
 grace of heav'n Love's pure de - light?
 Huld des Him - mels schenk - te hier?

cresc. *dolce*

p
 Know - est thou, be - lov - ed one, how
 Weisst du noch, mein sü - sses Herz, wie

p

dear un - to me thou art, how per - fect is our bliss?
 al - les sich hold be - ge - ben zwi - schen dir und mir?

THE ROSE COMPLAINED

(ES HAT DIE ROSE SICH BEKLAGT)

FRIEDRICH von BODENSTEDT (1819 - 1892)

(Original Key)

ROBERT FRANZ, Op. 42, No. 5

(1815 - 1892)

(From the Persian of Mirza Schaffy)

Translated by George L. Osgood

Larghetto - Fervent and tender (*Innig und zart*)

VOICE

The rose com -
Es hat die

PIANO

espressivo
mf
Con Ped.

plain'd with hang - ing head, Her fra-grance all too soon was
Ro - se sich be - klagt, dass gar zu schnell der Duft ver

go - ing, Which spring had lav - ish'd sweet and ver - nal!
ge - he den ihr der Lenz ge - ge - ben ha - be,

To com - fort
Da hab' ich

her, 'twas then I said, Her fra-grance through my songs was
ihr zum Trost ge - sagt, dass er durch mei - ne Lie - der

float - ing, And there would find a life e - ter - nal!
we - he, und dort ein ew' - ges Le - ben ha - be.

p

To Henry S.B. Schlesinger

TRANSFORMATION (DOPPELWANDLUNG)

(Original Key)

HOFFMANN von FALLERSLEBEN (1798-1874)
Translated by E.S. Wilcox

ROBERT FRANZ, Op. 44, No. 3

Andantino

VOICE

To Spring I said, "Oh, stay — thee!" But
Zum Früh-ling sprach ich: wei - le! da

PIANO

swift he flew a - way.
zog er fort von hier:

"O Win-ter, fly, I pray — thee!"
den Win - ter bat ich: ei - le!

Yet still does Win - ter stay.
er a - ber blieb bei mir.

stay. _____
mir. _____

fervently
(innig)

Then saw I two suns beam - ing, So mild and lov - ing -
 Da schie - nen mir zwei Son - nen so hold und min - nig -

dim.

The first system of the musical score features a vocal line in G major and 3/4 time. The vocal melody begins with a fermata on the first measure. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The system concludes with a triplet of eighth notes in the vocal line and a triplet of eighth notes in the piano accompaniment, both marked with a *dim.* dynamic.

ly: The melt - ing snows were — stream - ing, And
 lich: der Schnee er war zer - ron - nen und

The second system continues the vocal melody and piano accompaniment. The vocal line has a fermata over the word 'were'. The piano accompaniment maintains its rhythmic accompaniment. The system ends with a fermata on the vocal line and a final chord in the piano accompaniment.

dim.

Spring re - turned to — me.
 Früh - ling warts un — mich.

The third system shows the vocal line with a *dim.* dynamic marking and a triplet of eighth notes. The piano accompaniment also features a triplet of eighth notes in the right hand. The system concludes with a final chord in the piano accompaniment.