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# GERMAN FOLK - SONGS .

SELECTED,

AND THE WORDS TRANSLATED INTO ENGLISH,

BY

PAUL ENGLAND,

WITH PIANOFORTE ACCOMPANIMENTS

BY

CHRISTOPHER WILSON.

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# German Folk-Songs.

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## PREFATORY NOTE.

AS this volume is intended primarily for popular use, it has not been thought necessary to cumber it with information or speculation as to the date or origin of the songs contained in it; there is no talk of Cycles or Sagas or the Hypomixolydian Mode; even the term "Folk-Song" must be understood without pedantry.

Similar considerations have suggested the unscientific arrangement of the songs in, as nearly as possible, alphabetical order—a plan which will be found to secure, perhaps as well as any other, the desired variety of sequence.

On the other hand, the musician and student will note with interest that, while many of the less worthy, though better known, "Folk-Songs" of a later date have been omitted, room has been found for a number of unfamiliar songs of a better period. Of these about 50 have not hitherto been accessible in any English Edition, and about 30, so far as I know, are now published for the first time with English words.

P. E.

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# "Ah, dearest Elsa."

Moderato.

Voice.

1. Ah, dear - - - est El - - - sa, might..... I  
 2. For that, my dear - - - est trea - - -

Piano.

be Once more by thy dear side!  
 - - sure, My faith - - - ful heart doth bleed;

A - - las! be - - tween my love and  
 Our loss what words can mea - - -

me Flow wa - ters deep and wide.  
 - sure? Grave pi - ty 'tis in - - deed.

3. Hope still for fair . . . er wea . . . .

*p*

- ther, When sor . . . row's clouds may part,

And we shall come to . ge . . . .

- ther, My El - sa, dear . . . est heart!

# "Ah, that I must go from here."

Andante.

Voice

1. Ah, that I must go from here  
2. When two friends of proven worth

Piano.

With the com - ing mor - row!      Leav - ing one I love so dear  
Vow to love for ev - er,      Sun and moon may fall to earth,

Breaks my heart with sor - row.      O, my dear, my on - ly love,  
Yet shall part them ne - ver.      Great - er far must be the pain,

True and ten - der - heart - ed,      Must we now be part - ed,  
When fond maid and faith - ful swain      Cru - el fate doth sev - er,

Must we now be part - ed?  
Cru - el fate doth sev - er.

3. Should a ze - phyr kiss thy cheek, With thy tress - es play - ing,

Ah, be - lieve, my sighs do speak, All my love..... be - tray - ing.

How I lan - guish in des - pair, Dai - ly shall my sighs declare,

Thro' thy win - dow stray - ing, Thro' thy win - dow stray - ing.

# "Ah, that the dawn will not delay."

Moderato.

Voice.

1. Ah, that the dawn will not de -  
2. Oh watch-man, cease thy mock - ing

Piano.

lay!..... Al - ready comes the  
song,..... And let my dear - est

hate-ful day;..... When two are met that none may  
dear sleep on!..... A ring of gold shall be thy

see, How bit - ter must the part - ing  
pay If thou wilt keep the dawn..... a -

be, The part ing! 3. And if the  
way, The dawn..... a way!

key of day were mine..... Id.....

fling it in the rushing Rhine.....

The Rhine should bear it to the sea, To vex no more my

love and..... me, My love..... and me.

# "A King there was in Thule."

ZELTER.

Andante.

Voice.

1. A King there was in Thu - - le, Whose  
2. Be - yond all else he prized it, He

Piano.

love de - fied the grave;..... To him his dy - ing  
drained it ev - 'ry bout;..... His eyes with tears ran

mis - - tress A gold - en gob - let gave.....  
o - - ver When - e'er he drank there - out.....

3. At last when death was near - - ing, His  
4. The roy - al feast as sem - - bled, A -

tale of lands he told;..... To law - ful heirs he  
 - mong his knights sat he..... With - in his an - cient

left them, But not the cup of gold.....  
 cas - tle That looks to - wards the sea.....

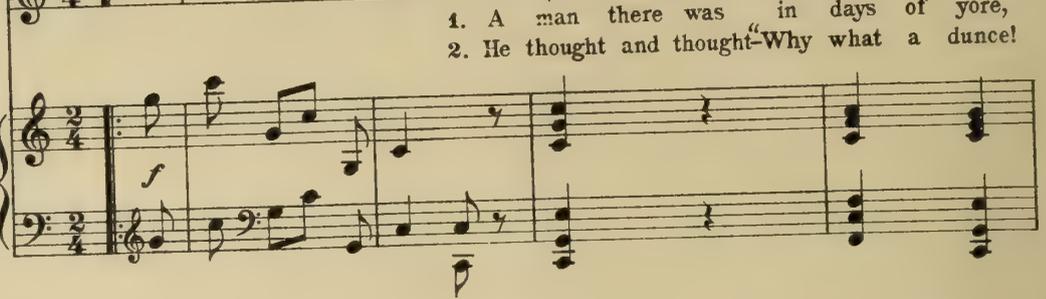
5. His last ca - rous - al end - ed, With  
 6. He watched it flash and fal - ter, And

glow - ing eyes he stood..... And flung the pre - cious  
 van - ish in the sea..... Then dark - ness closed a -

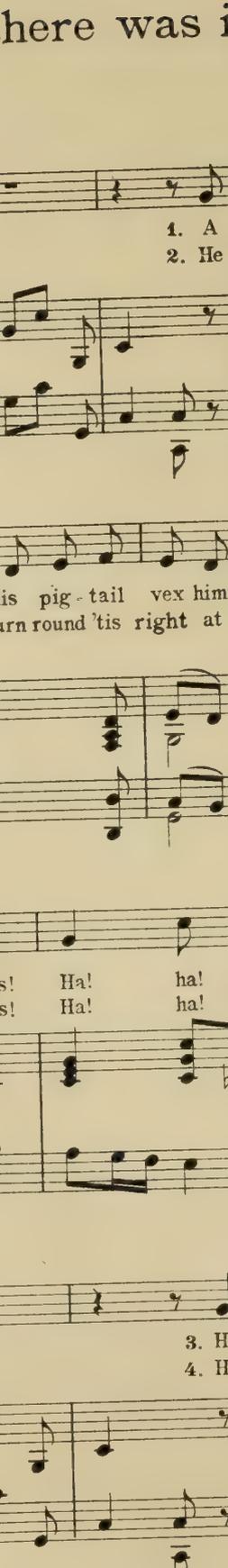
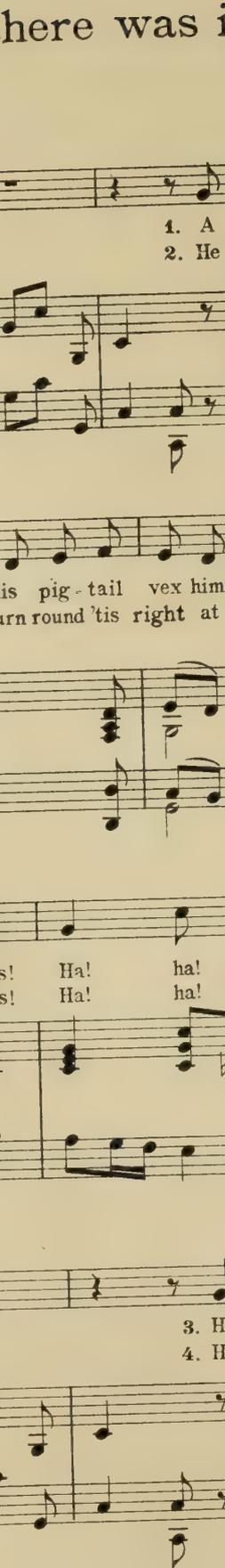
gob - let Deep down with - in the flood.....  
 round him, And nev - er more drank he.....

# "A man there was in days of yore."

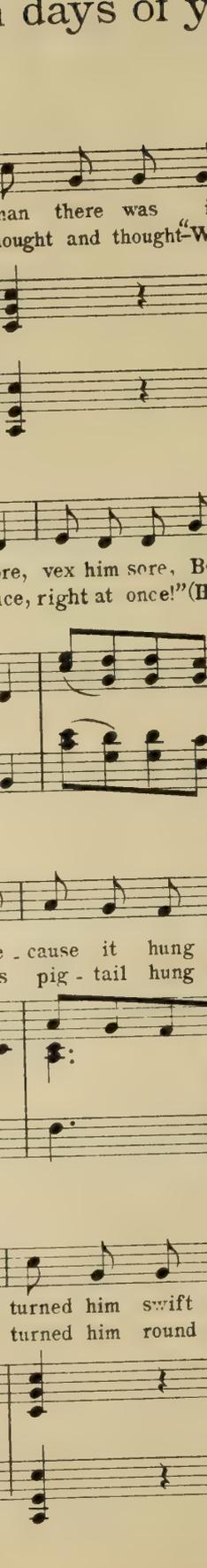
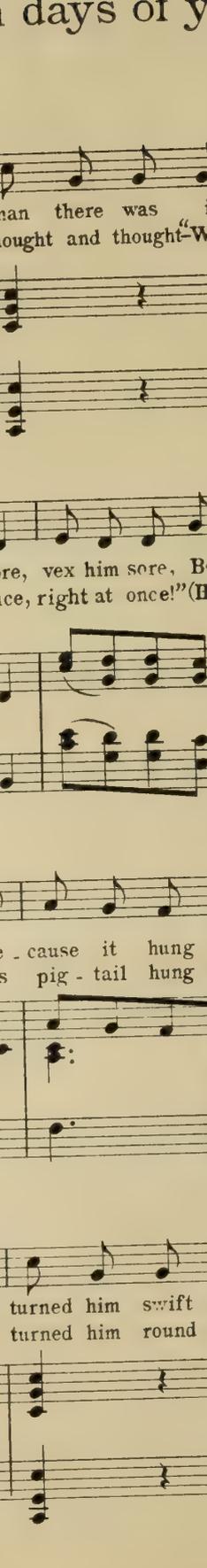
Vivace.

Voice.  

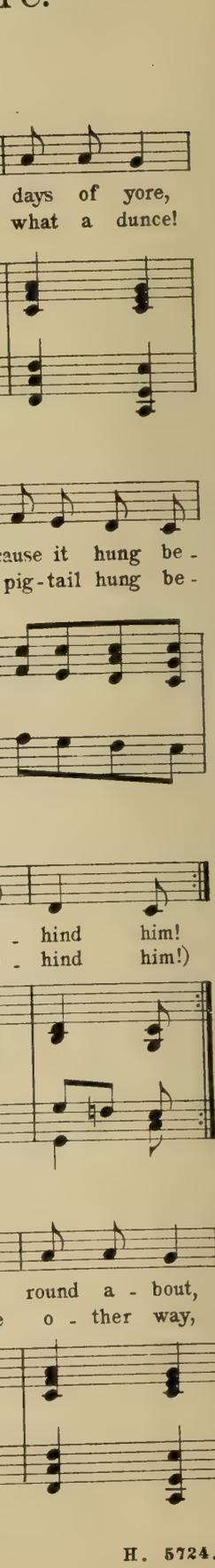
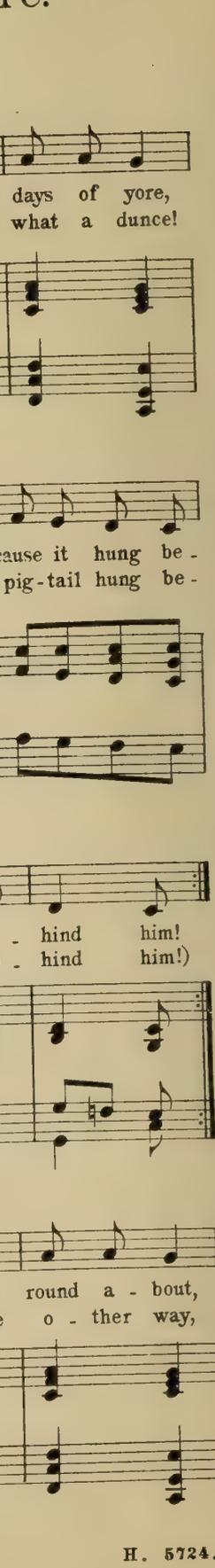
1. A man there was in days of yore,  
2. He thought and thought "Why what a dunce!

days of yore, Who let his pig-tail vex him sore, vex him sore, Be-cause it hung be-  
What a dunce! If I turn round 'tis right at once, right at once!" (His pig-tail hung be-

- hind him! Yes! yes! Ha! ha! Be-cause it hung be-hind him!  
- hind him!) Yes! yes! Ha! ha! His pig-tail hung be-hind him!

3. He turned him swift ly round a-bout,  
4. He turned him round the o-ther way,

round a-bout, But still, as if the man to flout, man to flout, His pig-tail hung be-  
o-ther way 'Twas all in vain, for, strange to say, strange to say, His pig-tail hung be-

- hind him. Yes, yes, Ha! ha! His pig-tail hung be-hind him!  
- hind him. Yes, yes, Ha! ha! His pig-tail hung be-hind him!

5. He spun to left, he spun to right,  
6. A spin-ning top the man be-came,

spun to right, But all his toil was fruitless quite, fruitless quite, His pig-tail hung be-  
man be-came, 'Twas la-bour lost, for, still the same, still the same, His pig-tail hung be-

- hind him. Yes, yes, Ha! ha! His pig - tail hung be - hind him!  
- hind him. Yes, yes, Ha! ha! His pig - tail hung be - hind him!

7. And still he spins and spins a - way,

spins a - way, And thinks "I yet shall win the day, win the day!" And still it hangs be -

- hind him! Yes, yes, Ha! ha! And still it hangs be - hind him!

# "A mighty reaper."

Andante.

Voice.

1. A might - y reap - er, Death's his name, From  
2. Un - count - ed thou - sands, white and red, To

Piano.

God great pow - er doth claim; His sic - kle he  
him..... will bow..... the head; They droop and they

whet - teth, Right sharp - ly it cut - teth, This day hath he plied it, And  
wi - ther, Rose, li - ly, to ge - ther: Ye proud co - ro - na - tions Must

we must a - bide it. 'Ware ye, fair flow - ers all!  
fall from your sta - tions! 'Ware ye, fair flow - ers all!

3. To - day they show so fresh and green, To -  
 4. Ha! Death, thou reap - er, here to me! Thrust

mor - row no long - er are seen; Thou pride of the  
 in!..... I fear..... not thee! Though Death should un -

morn - ing The mea - dows a - dorn - ing, Thou fra - grant nar - cis - sus, Thou  
 - do me, God's hand will re - new me, To bloom with the flow - ers In

sweet hy - a - cinth - us, 'Ware ye, fair flow - ers all!  
 heav - en - ly bow - ers. Cheer ye, fair flow - ers all!

# "And the bells of old Würzburg"

Allegretto.

Voice.

1. And the bells of old Würzburg are plea - sant to  
2. The brook in the val - ley so sad - ly doth

Piano.

hear,.... And the maid - ens of Würzburg are faith - ful and  
flow..... And the love that I bear you I can - not but

dear. } Ah .....  
show. }

3. How dear - ly I love you, I've told you times  
4. And a mor - sel of love, and a mor - sel of

*p*

o'er, But you give me no an - swer, which makes my heart  
truth- And a mor - sel of false - hood is min - gled with

sore, } Ah .....  
both. }

*p*

5. For the days when you loved me, I'm grate - ful for

*p*

aye, And I pray that good for - tune may shine on your

way. Ah .....

*p*

# "Annie of Tharau."

Moderato.

Voice.

1. An - nie of Tha - rau to me is so dear,  
2. Storms may as - sail us on ev - er - y hand,

Piano.

She is my life and my gold, and my gear; An - nie of Tha - rau hath  
We are re - solvd by each o - ther to stand; Sick - ness, op - pression, af -

giv - en her heart, In to my keep - ing till death us do part.  
- flic - tion, and pain, Are but as links in our love's gold - en chain.

An - nie of Tha - rau, my king - dom, my all, Thou art my  
An - nie, of Tha - rau, my king - dom, my all, Thou art my

be - ing, my bo - dy and soul. 3 As the tall  
 be - ing my bo - dy and soul. 4 What though thy

palm-tree O'er sha - dows the plain,      Wea - ther - ing brave - ly the  
 for - tunes were part - ed from mine,      Doom'd to a land where the

hail and the rain,      So our af - fec - tion the strong - er doth grow Through  
 sun can not shine?      For thee to the ends of the earth I would go,

joy and through sor - row through ma - ny a blow.      An - nie of Tha - rau, my  
 Fear - ing nor pri - son nor fu - ri - ous foe.      An - nie of Tha - rau, my

king - dom, my all,      Thou art my be - ing, my bo - dy and soul.  
 light and my sun,      Thy life and my life are wel - ded in one.

# "A nut-brown maid as fresh as May."

Andante.

Voice.

1. A nut-brown maid, as fresh as May, Has  
2. Un - to this maid I pledge my heart On

Piano.

*p*

come in - to my mind; Oh, would I were with her to-day! All  
truth and ho - nour bent; From mar-ried vows I'll ne'er de-part, If

grief I'd leave be - hind! By day or night I find no rest For  
she will but con - sent. If my true love should slight-ed be, My

think - ing on her face - In truth I know not what is best, My  
heart will pine a - way; But should she turn and pi - ty me, Good

heart's in such a case. 3. Then to this maid - en  
for - tune's mine for aye.

*p*

I will bring A song for her de - light, And at her win - dow

I will sing To wish her sweet good - night. So may my love re -

- mem - ber me When I am far a - way! Fare - well, my own dear

*p.*

maid - - en, God guard you night and day!

# "At Strassburg, on the wall."

Moderato.

Voice.

Piano.

*mf*

1. At Strassburg, on the wall, My  
2. I plunged in to the stream— Ah

troubles all be- gan. I heard a shepherd's horn—a spell came o'er me—I  
God! they saw me there! They dragg'd me struggling up the sto- ny shore, They

seem'd to see my Fa- therland be- fore me— Ah, wret- ched man!  
led me bound be- fore the cap- tain's door— My end is near.

3. The hour will soon be here— Be-  
4. My com- rades kind and true, You'll

*mf*

The musical score is written for voice and piano. It begins with a tempo marking of 'Moderato.' The key signature has one flat (B-flat), and the time signature is common time (C). The piano part starts with a dynamic marking of 'mf' (mezzo-forte). The lyrics are presented in two columns for each line of music, with the first column corresponding to the first vocal line and the second to the second. The score is divided into four systems, each with a voice line and a piano line. The piano line includes various musical notations such as chords, arpeggios, and melodic lines in both treble and bass clefs. The lyrics describe a soldier's experience at the Battle of Strassburg, including being captured and the arrival of his comrades.

fore the regiment I must go— Before them all for pardon I must pray,... Yet  
 ne - ver see my face a - gain; Yet blame the shepherd-boy who blew the horn, — So

well I know my life the fault must pay..... 'Tis bet - - ter so.  
 sweet - ly to my ear the sound was borne,..... It crazed my brain.

5. One boon I yet will ask Of

*mf*

you who may de.cide my fate: Now shoot me bro . thers where I am!..... Now

let my youthful blood wipe out my shame!..... Shoot quick and straight!

# “Awake! Awake!” the watchman cried.”

Moderato.

Voice.

1. “A - wake! A\_wake!” the watch\_man cried, “The  
2. The lov - er, he is fast a - sleep, His

Piano.

*mf*

stars pro - claim..... the morn - ing! Where two that love are  
sen - ses all..... for - sake him; The pru - dent maid her

side by side, I give them trust - y warn - ing, Lest  
wit doth keep And with a kiss..... a - wake him. She

them some e - vil thing be - tide, And lov - ing change to  
kiss'd his mouth, and so did weep: “Oh, hard! from me to

scorn - ing, And lov - ing changeto... scorn - ing." 3. The  
take.... him, Oh, hard! from me to... take him!"

lov - er to the stir - rup bent And rode o'er field..... and

fur - row; The maid - en watch'd him as he went - She

scarce could see..... for sor - row. "My long - ing heart with grief is rent - God

bring thee safe to - mor - row, God bring thee safe to - mor - row!"

# "Bring me juices ripe and ruddy."

March time. *f*

Voice. *f*

1. Bring me jui - ces  
2. Bring me maid - ens

Piano. *f*

ripe and rud - dy! Bring me wine! Like a bird on  
fair and ten - der With my wine! We will share the

joy - ful pin - ions, I would sail the sky's do - min - ions,  
cup of plea - sure, While the mer - ry hours we mea - sure

Wing'd with wine,..... Wing'd with wine!  
By our wine,..... By our wine!

3. Hail, thou fount of  
4. Bring me com - rades

sweet re - fresh - ing, Glo - rious wine! Ha! the mag - ic  
tried and trus - ty, Give them wine! Drink till ev' - ry

now is work - ing! Sun and moon and stars are lurk - ing  
throat be mel - low! Join the cho - rus, each good fel - low!

In the wine!..... In the wine!  
Prais'd be wine!..... Prais'd be wine!

# "By the Saale's gleaming waters."

Andante moderato. *p*

Voice.

1. By the Saa - le's gleam - ing  
2. Lords and la - dies gone for

Piano.

*p*

wa - ters Stood a cas - tle proud and... tall; In the  
e - ver, Gone the clash of sword and... spear; Yet to

ru - ins grass is grow - ing, Thro' the halls the wind is.....  
him at eve wholl... wan - der Near the mos - sy ru - ins.....

blow - ing, And the clouds float o - ver all.  
yon - der Gen - tle vis - ions oft ap - pear.

*p*

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady, rhythmic accompaniment with chords and moving lines in both hands. The lyrics are printed below the vocal line, with some words in italics. The tempo is marked 'Andante moderato' and the dynamics are marked 'p' (piano). The score ends with a double bar line and a fermata over the final note.

3. Love - ly fa - ces smile up -  
4. And the wan - d'rer as he

- on him, Rud - dy lips so fair to..... see; To the  
pass - es Casts a ling - ring look be - hind - As his

height his glance he..... rais - eth, In - to star - ry eyes he.....  
part - ing song he..... sing - eth, "Fare - thee - well!" the an - swer

ga - zeth, And his heart is light and free.  
ring - eth,- Scarves are wa - ving in the wind.

# "Come, all fellow-prentices."

Allegro.

Voice. *f*

1. Come, all fel - low -  
2. We've seen how great

Piano. *f*

pren - ti - ces, let us..... be..... jol - ly, And ban - ish our  
mon - archs in splen - dour are..... crown'd, Yet they with their

trou - bles and dark mel - an - cho - ly! Nay, sigh not for....  
scep - tres must fall to..... the.... ground. Then sigh not for....

glo - ry, Con - tent - ment is..... wealth! And are... we not....  
glo - ry, Con - tent - ment is..... wealth! And are... we not....

bro - thers in..... youth and in health?  
bro - thers in..... youth and in health?

3. The rich - est are oft - en by sor - rows op - prest, The

poor in their hov - els with hap - pi - ness... blest..... Then

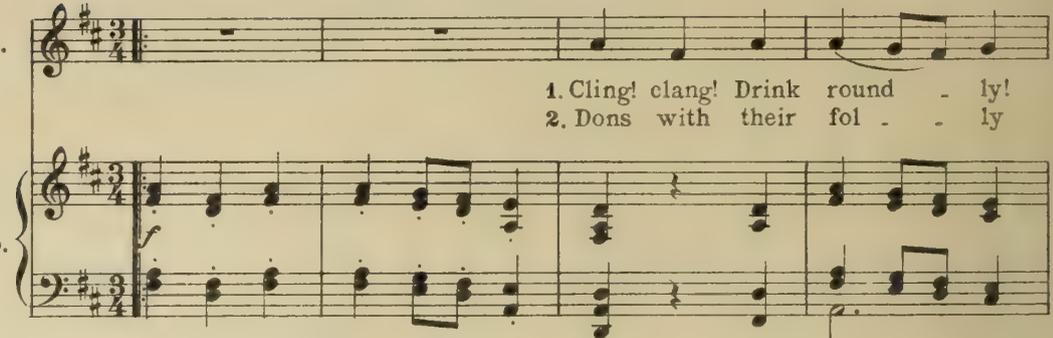
sigh... not for..... glo - ry! Con - tent - ment is..... wealth! And

are..... we not.... bro - thers in..... youth and in health.

# "Cling! Clang! Drink roundly!"

Vivace.

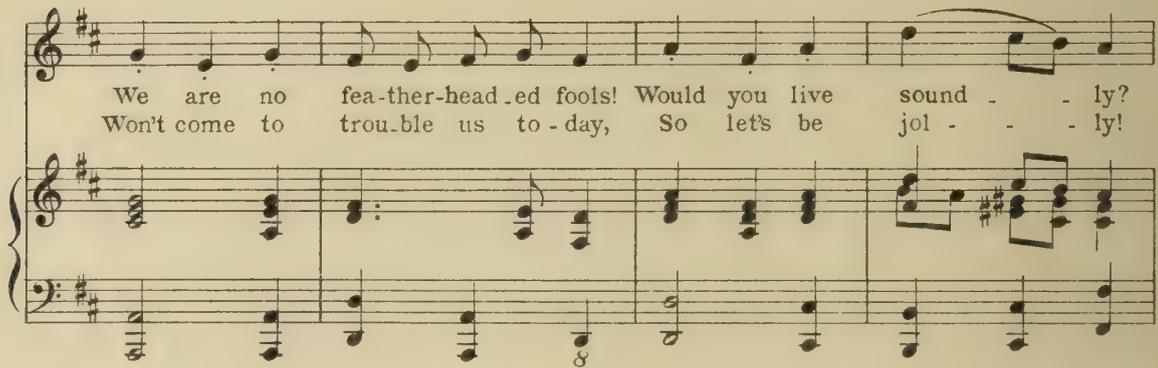
Voice.



1. Cling! clang! Drink round - ly!  
2. Dons with their fol - ly

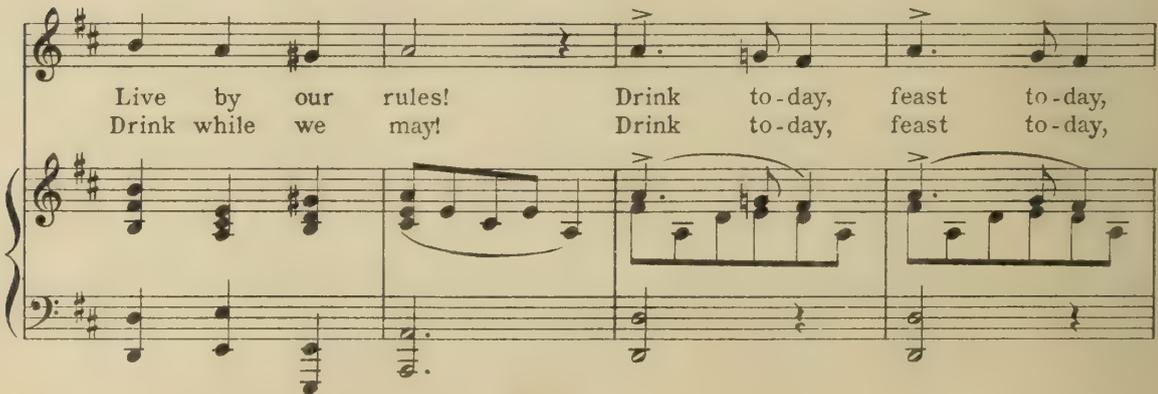
Piano.

We are no fea-ther-head-ed fools! Would you live sound - ly?  
Won't come to trou-ble us to-day, So let's be jol - ly!



8

Live by our rules! Drink to-day, feast to-day,  
Drink while we may! Drink to-day, feast to-day,



While we're in clo-ver! Swift fly the years a-way,  
While we're in clo-ver! Swift fly the years a-way,



Drink - ing is o - ver!  
 Drink - ing is o - ver!

3. Come, each good fel - low, Set up old Bac - chus on his throne!  
 4. Use well your leis - ure While yet the spring is in your veins,

We shall be mel - low, 'Ere night be flown!  
 Stint not your plea - sure While youth re - mains!

Drink to-day, feast to-day, While we're in clo - ver!  
 Drink to-day, feast to-day, While we're in clo - ver!

Swift fly the years a - way, Drink - ing is o - ver!  
 Swift fly the years a - way, Drink - ing is o - ver!

5. Round Bac - chus' al - - tar See from our  
6. Sing then with rap - ture Of this our

pipes the incense rise! Drink on, nor fal - - ter! Drink and be wise!  
manhood's merry prime! None can re - cap - - ture This gold.en time!

Drink to-day, • feast to-day, While we're in clo - ver!  
Drink to-day, feast to-day, While we're in clo - ver!

Swift fly the years a - way, Drink - ing is o - ver!  
Swift fly the years a - way, Drink - ing is o - ver!

# “Dear, could I fly to thee.”

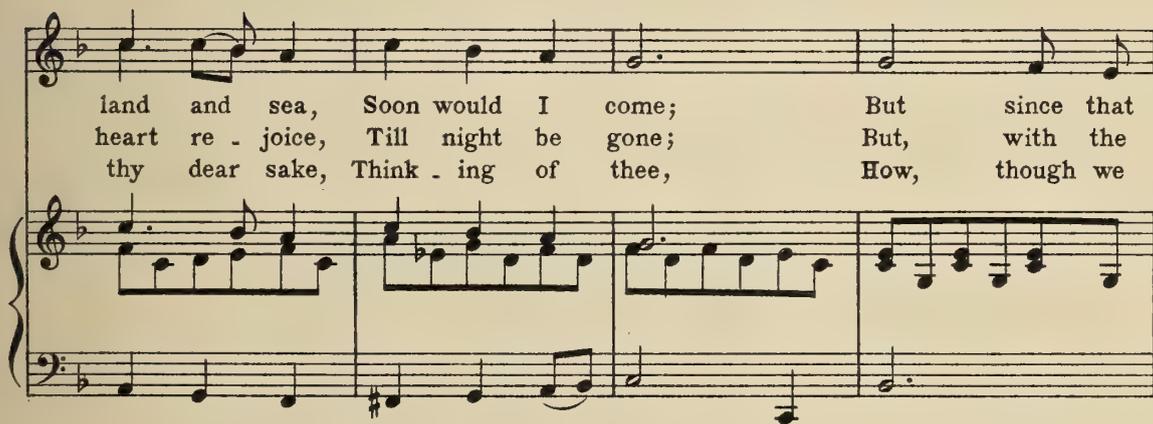
Allegretto.

Voice.



1. Dear, could I fly to thee, Far o - ver  
 2. In dreams I hear thy voice, That makes my  
 3. All the night my heart is a - wake, Keep - ing watch for

Piano.



land and sea, Soon would I come; But since that  
 heart re - joice, Till night be gone; But, with the  
 thy dear sake, Think - ing of thee, How, though we



can - not be, Still I must wait for thee Sad - ly at home.  
 dawn of day, Straight flies my dream a - way - L..... am a - lone.  
 mourn a - part, Thou keep - est all thy heart On - ly for me.

# "Fair maiden, why go you with feet all bare?"

Voice. *p*

"Fair maid - en, why go you with  
"Fair maid - en, if you will but

Piano.

feet... all bare? Your pret - ty white skin it were shame to  
mar - ry me, I'll..... bring you such shoes as you nev - er did

tear!" "Why should I not go with feet all..... bare? For in -  
see!" "How can I say we will mar - ried.... be? I am

deed sir, I have - nt a shoe to wear!"  
on - ly a ser - vant, as you may see."

“That you..... are poor I.....  
 “And name... and fame are.....

count no shame, Your... rich - es are vir - tue and your good  
 bet - ter than wealth, - I..... choose me a wife..... to please my.

name.” “My name and my fame are un - de - filed; Of my  
 - self.” And see! what the youth from his wal - let doth bring! “I’ll.....

vir - tue no man hath me be - guiled.”  
 wed thee, dear, with this gold - en ring!”

# "Farewell, my love so dear."

Moderato.

Voice.

1. Fare - well, my.....  
2. The hills and.....

love so.... dear, For now the..... hour is.... near, From  
vales do.... grieve, That I their... ways must... leave, When

thee I'm..... go - - - ing. But I will  
dawns the..... mor. - - - row. Ah, why is

come a - - gain When frost is on the... pane And  
love made so That it must work us .... woe And

storms are.... blow - - - ing. 3. Tho'  
bit - ter..... sor - - - row?

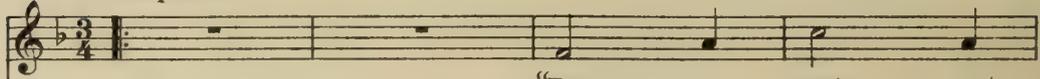
flat - - tring... tongues may woo, To thee I..... will be true, And

faith - ful ev - - er. Fare-well, my love so... dear, For

now the hour is near When we must sev - - er.

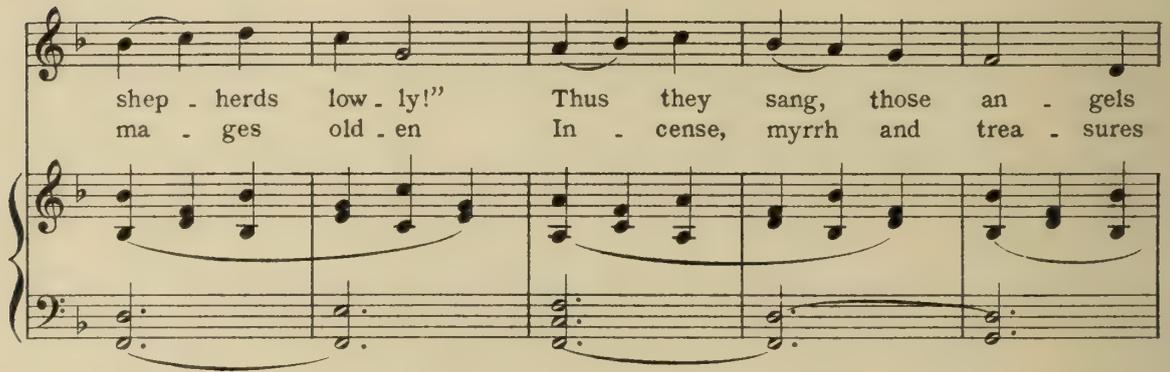
# “Fear ye not, ye shepherds lowly.”

Tranquillo.

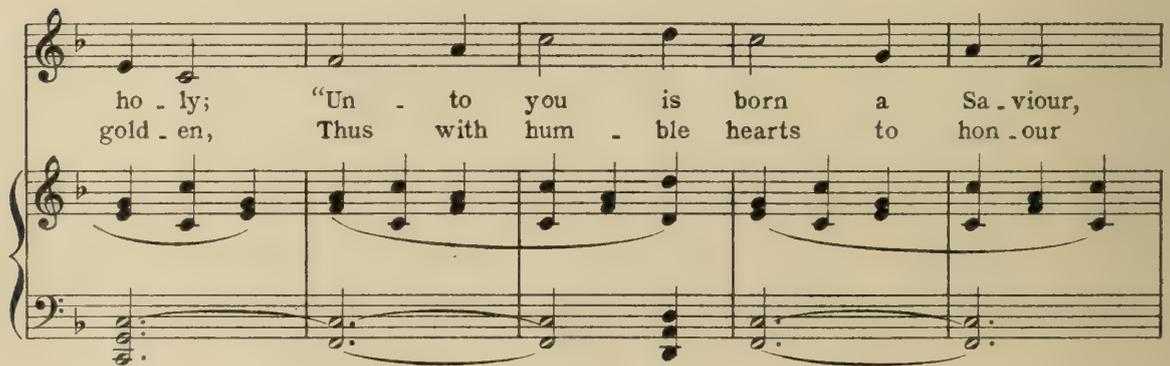
Voice.    
 1. “Fear ye not, ye  
 2. Thi - ther brought the

Piano.    
*p*

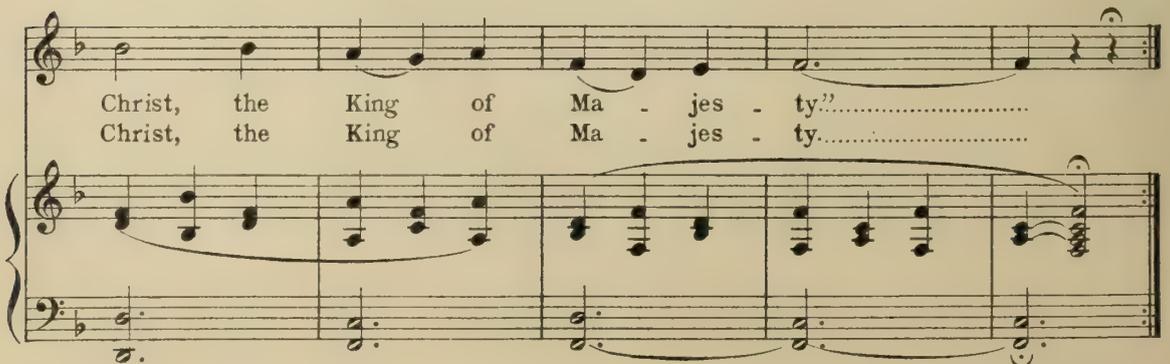
shep - herds low - ly!” Thus they sang, those an - gels  
 ma - ges old - en In - cense, myrrh and trea - sures



ho - ly; “Un - to you is born a Sa - viour,  
 gold - en, Thus with hum - ble hearts to hon - our



Christ, the King of Ma - jes - ty”.....  
 Christ, the King of Ma - jes - ty”.....



3. Je - - sus, Sa - - viour,

Son of hea - ven, Un - to us through Ma - - ry

giv - en, On this day we du - - ly of - fer

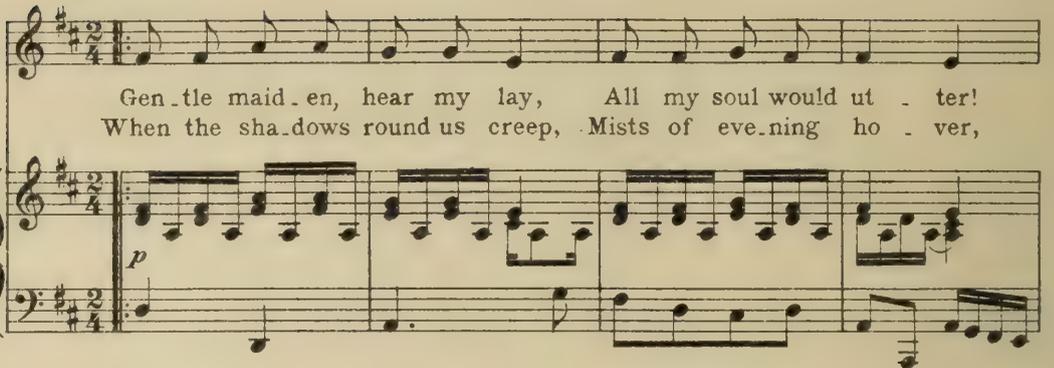
Glo - - ry, hon - - our, praise to Thee .....

# "Gentle maiden."

JOSEF HAYDN.

Andante.

Voice.



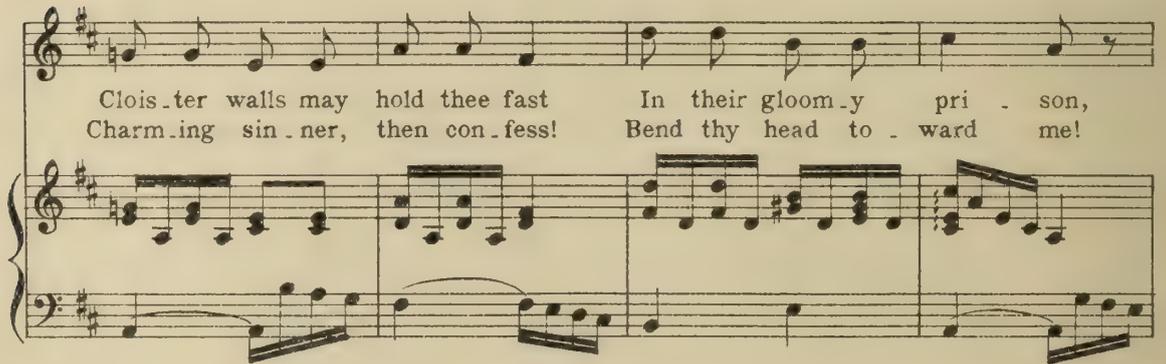
Gen - tle maid - en, hear my lay, All my soul would ut - ter!  
When the sha - dows round us creep, Mists of eve - ning ho - ver,

Piano.

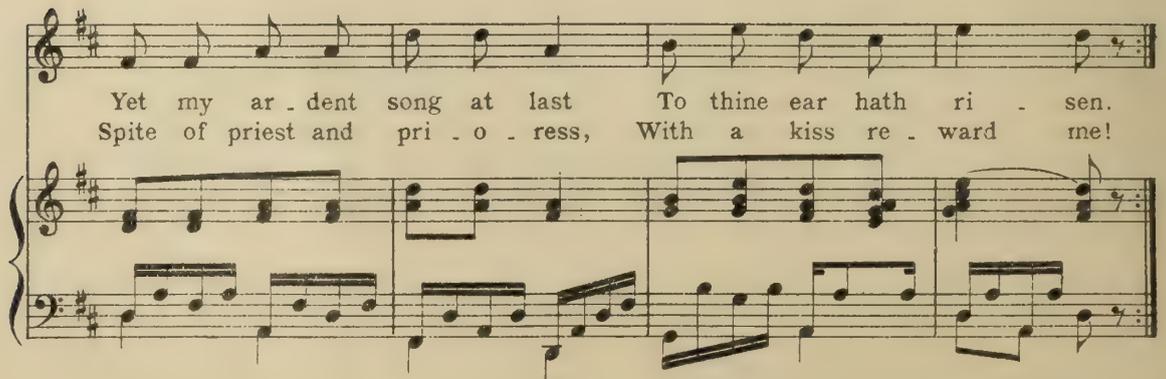
*p*



Heart and lute im - pa - tient stay Till thou ope thy shut - ter!  
Through thy case - ment I will peep From my leaf - y co - ver.



Clois - ter walls may hold thee fast In their gloom - y pri - son,  
Charm - ing sin - ner, then con - fess! Bend thy head to - ward me!



Yet my ar - dent song at last To thine ear hath ri - sen.  
Spite of priest and pri - o - ress, With a kiss re - ward me!

# "Here's a swallow comes flying."

Allegretto comodo.

Voice.

1. Here's a swal-low comes fly-ing, Flut-ters down to my  
 2. "You did say with the sum-mer You would be by my

Piano.

*p* *sf*

knee, In his bill there's a let-ter From my sweet-heart to me.  
 side, But the sum-mer is o-ver, And at home you still bide.

3. Safe at home you still tar-ry And 'tis I'm far a-  
 4. Fly a-way now, dear swal-low, Bear a greet-ing for

- way - Not a dog cares, not a cat cares, If I go or if I stay."  
 me;- Say that I can-not fol-low, For it's here I must be.

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth and sixteenth notes. Dynamics include piano (*p*) and sforzando (*sf*). The lyrics are printed below the vocal line, with some words hyphenated across lines. The score concludes with a double bar line and repeat dots.

# "His velvet cloak the knight hath spread."

Moderato.

Voice. *p*

Piano. *mf*

1. His  
2. "And

vel - vet cloak the... knight had spread All on the... green - e  
why should I sit.... down by thee, A maid - en.... plain and

grass: "Sit.... near, now, my swar - thy maid - en fine! The  
poor? Brown eyes have I for dow - - ry, And

time in plea - sure pass..... Up - - on the green - e grass!"  
I have no - thing more,.... And I have no - thing more!"

*p*  
3. And  
*mf*

so the knight to her win - dow came What - time the moon was

low; He.... came with - out her call - - ing, - What

could the maid - en do?..... What could the maid - en do?

# "Home from the tavern."

Vivace.

Voice.

1. Home from... the.....  
2. See, there's the.....

Piano.

ta - vern I so - ber - ly steer..... Street, why on....  
moon, too, looks all on one side,..... One eye is....

earth are you look - ing so queer?..... Right side is.....  
fast a - sleep, one o - pen wide..... Moon, you are....

there where the left side should be,..... Street, I'm... a -  
drunk a - gain, shock - ing to tell!..... Real - ly,.... old....

- fraid that you've been on the spree!  
fel - low, this does - nt look well!

3. Just see.... the.... lamp-posts there, - hor - ri - ble  
4. In such con - fu - sion, where mis - chief is

state!..... Not one a - mong them is walk - ing quite straight....  
rife,..... Dare I, a.... so - ber man, ven - ture my life?.....

Stum - bling and.... staggering all o - ver the place,.....  
Nay, that were rash in - deed! There - fore 'tis plain,.....

Drunk, ev' - ry..... one of them! What a dis - grace!  
I must go..... back to my ta - vern a - gain.

# "How can I go from thee."

Andante.

Voice.

1. How can I go from thee,  
2. See, love, for thee I've brought

Piano.

Thou that art all to me? No comfort can I see  
This blue forget-me-not; Ah, press it to thy heart,

If we must part. My life's no longer mine, All that I  
There let it lie! Fair flowers may fade a way, Sweet hope it

have is thine, For thee alone I pine, My dearest heart.  
- self decay, Our love will last for aye, That cannot die.

# "How shall I come within your door?"

Vivace.

Voice.

1. "How shall I come with -  
2. "How shall I pass your

Piano.

*mp*

- in your door? Now say, my dar - ling, say! How shall I come with -  
ug - ly dog? Now say, my dar - ling, say! How shall I pass your

- in your door? Now say, my dar - ling, say!"  
ug - ly dog? Now say, my dar - ling, say!"

"Take the ring and pull the latch, And mind! my mother's  
 "Give the dog a word o' grace, And back he'll slink in -

on the watch! So come, my dar - ling, come! So come, my  
 - to his place; So come, my dar - ling, come! So come, my

dar - ling, come!" 3. "How  
 dar - ling, come!" 4. "How

shall I pass the flick - 'ring fire? Now say, my dar - ling,  
 shall I reach your cham - ber stair? Now say, my dar - ling,

say! How shall I pass the flick - 'ring fire? Now  
say! How shall I reach your cham - ber stair? Now

say, my dar - ling, say!" "Throw some wa - ter  
say, my dar - ling, say!" "Doff your shoes with -

on the flame, The driv - ing rain will get the blame! So  
out a sound, And soft - ly creep a - long the ground! So

come, my dar - ling, come! So come, my dar - ling, come!"  
come, my dar - ling, come! So come, my dar - ling, come!"

# "I had a loving comrade."

March time.

Voice.

Piano.

1. I had a lov - ing  
2. There came a bul - let

com - rade, A bet - ter could not be— The.....  
fly - ing— Is it sent for me or thee? A -

drums be - gan to rat - tle, My com - rade marched to.....  
- las, my com - rade's dy - ing! Be - fore my feet he's.....

bat - - tle, Kept step for step with me, Kept  
ly - - ing As 'twere a part of.... me, As

The musical score is written in G major (one sharp) and common time (C). It consists of four systems. The first system shows the beginning of the piece with a piano introduction and the start of the vocal line. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal line has two verses. The second system continues the vocal line with lyrics and piano accompaniment. The third system continues the vocal line with lyrics and piano accompaniment. The fourth system concludes the piece with lyrics and piano accompaniment, including trills (tr) in the piano part.

step for step with me.  
'twere a part of..... me.

3 His

hand he tried to give me,— With mus - ket raised I

stood— “My hand I can - not give..... thee, To....

Hea - ven's care I..... leave..... thee, My com - rade kind and

good, My com - rade kind and..... good.”

# "I know not what spell comes o'er me."

Andante moderato.

Voice.

1. I know not what spell.... comes  
2. A - bove, where the sun - light

Piano.

*p*

o'er me And fills my trou - bled breast— A  
stream - eth, There sits a maid - en fair; The

vi - sion ri - ses be - fore me That will not leave me at  
gold of her gar - ments gleam - eth, She combs her gold - en

rest..... The eve - ning breeze is blow - ing, And  
hair..... A gold - en comb she pli - eth, She

calm - ly flows the Rhine;..... In sun - set splen - dour  
sings a won - drous song,..... And strange - ly the mu - sic

glow - ing The moun - tain peaks do shine.....  
sigh - eth With rap - ture sweet and strong.....

3. If ev - er the hap - less boat - man That

*p*

mu - sic hear..... a - right, He

heeds not the near - ing ra - pids, He ga - zes a - bove to the

height..... The an - gry wa - ters en - gulf him, And

boat and boat - man are gone..... While, smil - ing in tri - umph

o'er..... him, The Lo - rel - ly..... sing on.....

“I look at thee, thou look'st away.”

Voice. *Agitato.* *mf*

1. I  
2. If

Piano. *mf*

look at thee, thou look'st a - way, My heart is hea - vy all the day; Should  
e'er I speak, and thou art dumb, What pain in - to my heart will come! Should

I draw near, and thou re - tire, My brain is all on fire.  
I say "Yes!" and thou say "No!" What words can tell my woe!

Turn thy gaze but once a - gain, but once a - gain,  
Speak, oh speak, but once a - gain, but once a - gain,

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Agitato' and the dynamic is 'mf'. The score is divided into four systems. The first system shows the vocal line with two options for the first two words: '1. I' and '2. If'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The fourth system contains the final line of lyrics. The piano accompaniment continues throughout, with some dynamic markings like 'mf' and 'f'.

Soft and kind up - on thy lov - er's pain. I  
Ten - der words, to heal thy lov - er's pain. If

look at thee, thou look'st a - way, My heart is hea - vy all the day; Should  
e'er I speak, and thou art dumb, What pain in - to my heart will come! Should

I draw near, and thou re - tire, My brain is all on fire.  
I say "Yes!" and thou say "No!" What words can tell my woe!

3. Yet, lit - tle witch, if, as they tell, You

frown on all the rest as well, Per - chance, although you frown on me, Our

hearts may still a - gree. Shed, then shed a single ray, a

sin - gle ray, On my heart, to chase my gloom a - way! For,

lit - tle witch, if, as they tell, You frown on all the rest as well, Per -

- chance, although you frown on me, Our hearts may still a - gree.

# "In God's decree 'tis written plain."

MENDELSSOHN.

Poco sostenuto.

Voice.

1. In God's de - cree 'tis writ - ten plain, That  
2. If e'er thou find a rose - bud fair And

Piano.

*mf* *sf* *p*

all who love must feel the pain Of part - ing, - Though  
fos - ter it with ten - der care, Be - think... thee, Though

*p* *mf*

nought of all our mor - tal cares The lov - ing heart so  
morn - ing bring the rose in bloom 'Twill fade and die with

sad - ly bears As part - ing, As part - ing.  
eve - ning's gloom. Be - think..... thee! Be - think..... thee!

*sf* *p* *sf* *p*

3. And hast thou found a friend to love, To cherish thee all else above For ever?

A-las! tis but an idle oath, For soon the time will come for both To

se-ver, to se-ver. 4. Yet think not love is all in vain,

Not all in vain! Though here on earth we part in pain, In Heav'n we hope to

meet a gain, to meet a gain, to meet a gain.

# "Innsbruck, I must forsake thee."

In this song the musical accent of the bars must be subordinated to the rhythm of the verse.

Andante.

Voice.

1. Inns - bruck, I must for - sake thee, To  
2. Ah, hard it is to leave thee, And

Piano.

dis - tant lands be - take me, Since fate will have it  
by mine ab - sence grieve thee, Thou dar - ling of my

so. My joy is turned to sor - row,..... No  
heart! Sweet maid - en, now dis - co - ver..... True

com - fort can I bor - row,..... But live in bit -  
pi - ty for thy lov - er,..... That must so sad -

ter woe. 3. Dear heart, though now  
ly part.

we sev - er, Yet true to thee for ev -

- er My love shall still re - main. I pray that God

may guard thee,..... With ev' - ry grace re - ward thee,..... Un -

- til I come ..... a - gain.

# "In Poland there's a house."

Musical score for "In Poland there's a house." featuring Voice and Piano.

**March time.**

**Voice:**

1. In Po - land there's a  
 2. And there a maid doth

house, In Po - land there's a house, In Po - land there's a  
 stand, And there a maid doth stand, And there a pret - ty

Po - lish house, And there the sol - diers all carouse, And there the sol - diers  
 maid doth stand, She brings the guests, with lav - ish hand, She brings the guests, with

all ca - rouse, The sol - diers all ca - rouse.  
 lav - ish hand, What - ev - er they de - mand.

**Piano:**

The piano accompaniment consists of two staves (treble and bass clef) in G major and common time. It features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the beginning.

3. She stands be - side the  
4. Ho, bro - ther! is it

door, She stands be - side the door, She stands be - side the  
beer? Ho, bro - ther! is it beer? Or is it wine your

cel - lar door, But nev - er chalks a sin - gle score, But nev - er chalks a  
heart can cheer? There's plen - ty here to cool your drouth, And roast-pigs fly right

sin - gle score; All's free to rich or poor!  
in your mouth, Roast - pigs fly in your mouth!

5. What - ev - er you re -

-quire Is yours at your de - sire! Was ev - er such a

fa - mous trade! A fa - mous trade, a fa - mous maid! Was ev - er such a

fa - mous trade, Was ev - er such a maid!

# "In yonder leafy valley."

Tranquillo.

Voice.

1. In yon - der leaf - y val - - ley A  
2. A gol - den ring she gave..... me, And

Piano.

mill - wheel turns a - round..... There once did live my  
vows of love she spoke;..... The vows are all for -

dar - ling, And there no more is found..... There once did live my  
- got - ten, The ring in sun - der broke..... The vows are all for -

dar - ling, And there no more is found.....  
- got - ten, The ring in sun - der broke.....

3. 'Twere well to be..... a min - strel And  
4. 'Twere well to ride to bat - tle And

*p*

through the world to stray;..... From house to house I'd  
seek the fier - cest fight,..... Or, by the camp fire

wan - der And sing my mourn - ful lay,..... From house to house I'd  
ly - ing, To dream a - way the night,..... Or, by the camp fire

wan - - der And sing my mourn - ful lay.....  
ly - - ing, To dream a - way the night.....

5. But when I hear the mill - wheel, I

*p*

know not what is best;..... I would the grave might

hide me, For there at last is rest;..... I would the grave might

hide..... me, For there at last is rest.....

“It is true, it is true, to the town I must go.”

Allegretto.

Voice.

1. It is true, it is true, to the  
2. Do not weep, do not weep, when you

Piano.

*mf* *p*

town I must go (true I must go), And must leave you lone - ly  
see me de - part (see me de - part), As if all our love were

here - But I vow, but I vow, when a - gain I re - turn  
done - Though a score, though a score pret - ty maids I may meet

(when I re turn), I will come to you, my dear. Al  
(maids I may meet), I will love but you a - lone. O.....

though I am not at your side, You must think me al - ways  
 ne - ver think that a - no - ther maid Shall claim me for her

near.. It is true, it is true, to the town I must go  
 own! Do not weep, do not weep, when you see me de - part

(true I must go), And must leave you lone - ly here..  
 (see me de - part), As if all our love were done.

3. In a year, in a year, when the

*mf* *p*

grapes are ripe (grapes are ripe), I will come a - gain to

you - With a ring, with a ring I will mar - ry you then

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter rest followed by a quarter note G4, then eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

(mar - ry you then), If..... still you love me true. For....

The second system continues the vocal line with a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

come next year, when my time is up, Then I'll re - turn to....

The third system features a vocal line starting with a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

you. In a year, in a year, when the grapes are..... ripe

The fourth system features a vocal line starting with a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

(grapes are..... ripe), I will come a - gain to you.

The fifth system features a vocal line starting with a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

# "I've mowed by the Neckar."

Allegretto.

Voice.  

1. I've.... mowed by the Neck-ar, I've  
2. If..... blunt be the sic-kle, then

mowed by the Rhine, I..... once had a sweet-heart, now lone-ly I..... pine.  
how can I mow? If my sweetheart's not with me, what peace can I..... know?

Voice.  

3. By.... Rhine or by Neck - ar, wher -  
4.'Twill float down the Neck - ar, 'twill

-e'er I may go, Ill.... throw my gold ring in the wa-ter be-low.  
float down the Rhine, The ri-ver will bear it a-far to the... brine.

5. A..... fish comes a - swim-ming and  
6. "And... who" says the mon\_arch "owns

swal\_lows my ring, The... fish it is cap\_tured, and brought to the... king.  
jew\_el so fine?" My.... sweetheart makes an\_swer: "This jew\_el is..... mine!"

7. Sweet - heart will come run\_ning o'er  
8. "By..... Rhine or by Neck\_ar, wher -

mountain and plain, To... give back the ring to her true love a - gain.  
- e'er thou may'st be, Throw in thy gold ring, and I'll hast - en to.... thee!"

# "I wonder what ails my fine mistress."

Moderato.

Voice.



1. I..... won - der what ails.... my fine  
2. I..... fan - cy her va - ni - ty and

Piano.



mis - tress to - day?..... She greet - ed me cold - ly and  
pride.... do a - ver ..... That I am not hand - some nor



went the oth - er way - She cast.... down her eye - lids, as  
rich e - nough for her - I know.... I'm not rich, but



if not to see - I vow she loves some - bo - dy bet - ter than me!  
still, I am young - Why then, my fine mis - tress, you do me great wrong.



3. Who can fath - om the depths of a proud woman's mind? And a

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. A dynamic marking of *p* (piano) is present in the piano part.

young man were bet - ter his heart not to bind. The

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic pattern.

wa - ters are deep, but the moun - tains are high - Fare -

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic pattern.

- well, then, fine mis - tress! For ev - er good - bye!

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a final note and a fermata. The piano accompaniment ends with a final chord and a fermata.

# “Joseph, Joseph, husband dear.”

Andante.

Voice.

1. “Jo - seph, Jo - seph, hus - band  
2. “Glad - ly, glad - ly, wife most

Piano.

*p*

dear, Help me rock my Ba - - by here!  
dear, Will I rock thy Ba - - by here!

God Him - self to thee draw near, From Hea - ven  
God Him - self to us draw near, From Hea - ven

high, The Son of Vir - gin Ma - - ry!”  
high, The Son of Vir - gin Ma - - ry!”

3. Re - jice, re - jice, ye Chris - tian  
4. Christ, for our sal - va - tion

men, That Hea - ven's King doth not dis - dain  
born, Pi - ty Thou our state for - lorn!

Man's es - tate to en - ter - tain, But here doth  
God the Fa - ther will not scorn What Thou shalt

lie, The Son of Vir - gin Ma - ry!  
ask, The Son of Vir - gin Ma - ry

# "Last night, in troubled slumber."

Andante moderato.

Voice.

1. Last night, in trou-bled slum-ber, A vi-sion came to  
2. My gar-den was a grave-yard, Each grave a flow-ery

Piano.

me; I stood with-in a gar-den Where grew the rose-ma-ry.....  
bed, And at my feet her pe-tals The rose-ma-ry..... did shed.....

3. All in a gold-en gob-let I caught the pet-als  
4. Then pear-ly drops came trick-ling, And some, like ro-ses,

fair- The gob-let fell be-side me, And broke in pie-ces there.....  
red- And ah, my heart is hea-vy, For fear my love be dead.....

# "Mistress, you must hurry home."

Moderato. *p*

Voice.

1. "Mis-tress you must hur-ry home, The good man is  
2. "Mis-tress you must hur-ry home, The good man is

Piano.

ill." "I'll is he? Let him be! Yet a - no - ther dance or  
dead" "Dead you say? Let him stay! Yet a - no - ther dance or

so, And then home I..... will go! Yet a - no - ther dance or  
so, And then home I..... will go! Yet a - no - ther dance or

so, And then home I..... will..... go!"  
so, And then home I..... will..... go!"

*p*

3. "Mis - tress, you must hur - ry home, There's one come to

wool!" "Come to woo? That will do! Now there's no more time to

waste! Now home I will haste! Now there's no more time to

waste, Now home I..... will..... haste!"

# "Morning red."

Moderato.

Voice.

1. Morn-ing red,..... morn-ing red,..... Dost thou  
 2. Swift as thought, swift as thought, All our

Piano.

light me to the dead? Soon the trumpet will be blow-ing,  
 man-hood comes to nought. Yes-ter-day in val-our vy-ing,

Then to death I must be go-ing, I and ma-nya comrade brave.  
 Cold in death this evening ly-ing, And to mor-row in the grave.

3. Ev'-ry day,.... ev'-ry day,.... Strength and beau-ty pass a-  
 4. Fleeting fast,.... fleet-ing fast,.... Soon this life is ov-er-

Piano.

- way..... Cheeks, where red and white are blend - ed,  
- past..... Sore be - set with care and sor - row,

Know, that, ere the day be end - ed, All your bloom must fade and die.....  
We must toil from ear - ly mor - row, Till the wea - ry day go by.....

5. Murm'ring not,..... murm'ring not,..... I will wait my destined

lot..... Fiercest foe shall not ap - pal... me, And if death himself shall

call.... me, Like a sol - dier let me die!.....

# "My dear is gone to a land far away."

Moderato.

Voice. *mf*

1. My..... dear is gone to a  
2. When... I with my dear to the

Piano. *mf*  
*p.*

land far a way, But why I am so sor - row - ful I scarce can say. Per -  
House of God did go, How ma - ny mocking tongues were thereto work us woe! So...

- chance he is dead and passed in - to his rest, And  
false were their words, their looks were false - er yet, - And

there - fore are my days..... with grief op - prest.  
ma - - ny a time were my eye - lids wet.

3. The thorns and the thistles their wounds are very sore, But the  
 4. O..... love of my heart, one thing I ask of thee, That

mock - ing, mock - ing tongues can wound the heart still more; No.....  
 thou wilt be with them when they bur - ry me; When they

fire on the hearth - stone so fierce - - ly doth glow As  
 bu - - ry me deep by the sha - - dy..... yew, Be -

love..... nurs'd in se - - cret that none may know.  
 cause..... I have loved thee so dear and so true.

# "My maiden's lips are roses twain."

Moderato vivace.

Voice.

1. My maid - en's lips are  
2. Thy cheeks are like the

Piano.

*p*

ro - ses twain, Who them doth kiss for - gets his pain. } Ah  
morn - ing red That on the win - try snow is shed. }

me, ah me, ah me! Ah me, my brown - eyed

maid - en fair, Fa la la la la la, My maid - en fair, No

rest have I for thee. 3. Thine  
4. O

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are "rest have I for thee." The piano accompaniment is in a grand staff (treble and bass clefs). A dynamic marking of *p* (piano) is present. The system concludes with a double bar line and repeat dots.

eyes are like the stars of night When on - ly two do  
maid - en, thou art fair to view As sum - mer skies of

The second system continues the vocal line with lyrics "eyes are like the stars of night When on - ly two do" and "maid - en, thou art fair to view As sum - mer skies of". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

give their light. } Ah me, ah me, ah me! Ah  
ten - der blue. }

The third system features a vocal line with lyrics "give their light. } Ah me, ah me, ah me! Ah" and "ten - der blue. }". The piano accompaniment continues. The system ends with a double bar line.

me, my brown-eyed maid-en fair, Fa la la la la la! My

The fourth system has a vocal line with lyrics "me, my brown-eyed maid-en fair, Fa la la la la la! My". The piano accompaniment continues with a consistent accompaniment pattern.

maid - en fair, No rest have I for thee!

The fifth system concludes the piece with a vocal line and lyrics "maid - en fair, No rest have I for thee!". The piano accompaniment ends with a final chord and a double bar line.

# "My mother loves me not."

Andante moderato.

Voice.

1. My mo - ther loves me not,  
2. Folks keep the feast to - day -

Piano.

*p*

No sweet - heart have I got, - Death were the bet - ter lot -  
Lone - ly I stole a - way, Not for the dance to stay -

Why should I.... live? No sweet - heart have I got,  
No dance for me. Lone - ly.... I..... stole a - way,

Death were the bet - ter lot - Why should I.... live?  
Not for the dance to stay - No dance for me,

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante moderato'. The piano accompaniment begins with a piano (*p*) dynamic. The lyrics are arranged in four systems, each with a corresponding vocal line and piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The lyrics are: '1. My mother loves me not, 2. Folks keep the feast to-day -', 'No sweet-heart have I got, - Death were the bet-ter lot - Lone-ly I stole a-way, Not for the dance to stay -', 'Why should I.... live? No sweet-heart have I got, No dance for me. Lone-ly.... I..... stole a-way,', and 'Death were the bet-ter lot - Why should I.... live? Not for the dance to stay - No dance for me,'.

Why should I.... live?  
No dance for me.

*p*

3. Out to the cross I go, Where the red ro - ses blow;

With her who lies be - low, There lies my heart.

There where red... ro - ses blow, With her who lies be low,

There lies my... heart, There lies... my heart.

# "No fire on the hearthstone."

Moderato.

Voice.

1. No fire on the  
2. No rose, no ca -

Piano.

hearthstone so fierce . ly..... doth glow..... As the fire in..... a.....  
- na - tion, can bloom half so.... sweet.... As when two young

lov - ing heart where of no.... one doth know,.....  
lo - vers to - geth - er do meet,.....

*p*

..... where of no.... one doth know.  
 ..... to - - geth - er do meet.

3. In my heart set a mir - ror and there thou wilt

see..... The love that is.... burn.ing so..... bright.ly for

thee,..... so..... bright.ly for thee.

*p*

*p*

# "Now crown with leaves."

Brightly

Voice.



1. Now crown with leaves the precious brimming  
2. There's no such wine in Hun-ga - ry or

Piano.



beak - ers, And drink with mer - ry mind, And drink with mer - ry mind! Go  
Po - land, Or where the Frenchmen lisp, Or where the Frenchmen lisp. Let

search thro' Eu - rope's bounds ye plea - sure seek - ers, Such wine ye will not  
o - thers fetch their wine from such a low land, We prize it not a

find, Such wine ye will not find! Such wine ye will not  
wisp! We prize it not a wisp! We prize it not a

find, Such wine ye will not find! 3. To  
wisp, We prize it not a wisp! 4. The

our dear land, a - lone a - mong the na - tions, Such vin - tage draughts be -  
Rhine! The Rhine! 'Tis there our grapes are grow - ing! A bless - ing on the

long Such vin - tage draughts be - long. What no - ble light, what  
Rhine! A bless - ing on the Rhine! For, thanks to him, our

fier - y ex - hal - a - tions! How still, and yet how strong, How still, and yet how  
cups to night are glow - ing With pre - cious gold - en wine, With precious gold - en

strong, How still, and yet how strong, How still and yet how strong!  
wine, With pre - cious gold - en wine, With pre - cious gold - en wine.

# "Now will I be of jolly cheer."

*Allegro non troppo. mf*

Voice.

1. Now will I be..... of jol - ly  
2. All crea - tures now do sport and

Piano.

cheer And sing a mer - ry lay,..... In praise of  
play; This blithe and sweet May mor - row; On ev - 'ry

her,.... my dear - est dear, Whose slave I am al - way.....  
bank.... the flow'rs are gay— Then why not ban - ish sor -

..... My heart is all..... a - fire with glee, So oft mine  
- row, And sing to her whose hands do hold My heart with

eyes do view her; The sun... is not... more bright than  
silk - en teth - er, To do... her will... be swift and

she! Would she... but lead the dance with me And bind my  
bold, And hope her feal - ty still may hold In life and

heart un - to her! 3. O maid - en,  
death to - geth - er?

fram'd for all... de - light, No more from me de - part!...

..... So will... I be... thy faith - ful knight And lock thee

in my heart..... My joy with - in..... doth burn so

bright, My ve - ry sen - ses quiv - - er! My soul doth

long.... for thy dear sight! Good - night, a thous - and times good.

- night! Be thou my Queen for ev - er!

# "Of noble air."

Maestoso.  
Alia breve.

Voice.

1. Of no - ble air, Eke fine..... and  
2. Do what I please, I find..... no

Piano.

fair, Love's puis - sant crown, Than whose I own....  
ease, Since in thy train A cap - tive fain....

..... No o - ther sway, Now hear..... me say:  
..... Thou dost me lead. Sweet - heart,..... give heed,

This heart in me Doth pine for thee; There.  
That still my love May con - stant prove; Nor

fore I crave Thy love to have, For  
 hope I less Than, of thy grace, By

else no pow - er can..... me save.  
 thy dear side to find..... my place.

3. Thee for to grieve Or to..... de - ceive-

[Right well thou know'st I make no boast.....] Lies

not in me, Whose love ..... from thee

Will not de - part; Where - fore my heart, In

woe - ful plight By day and night, Each

hour doth long for thy ..... sweet sight.

# "O holly-tree."

Moderato.

Voice. 

1. O hol - ly - tree, O  
2. O maid - en fair, O

Piano. 

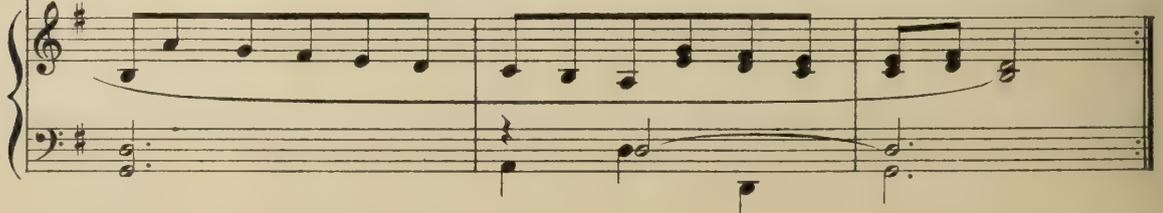
hol - ly tree, how con - stant is thy beau - ty! Not green a - lone in  
maid - en fair, how false is all your seem - ing! When I was rich, you



sum - mer - time, In win - ter, too, 'mid snow and rime; O hol - ly - tree, O  
clung to me, But now I'm poor, a - way you flee! O maid - en fair, O



hol - ly tree, how con - stant is thy beau - ty!  
maid - en fair, how false is all your seem - ing!



3. The night-in-gale, the night-in-gale you  
4. The low-land brook, the low-land brook is

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a dynamic marking of *p* (piano). The vocal line starts with a whole rest, followed by a series of eighth and quarter notes.

take for your ex - am - ple; She on - ly sings to  
mir - ror of your false - hood; While show - ers fall, it

The second system continues the vocal line and piano accompaniment. The piano part features a flowing eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

sum - mer skies, When au - tumn comes, a - way she flies. The night-in-gale, the  
run - neth o'er, If time of drought it flows no more. The low-land brook, the

The third system continues the vocal line and piano accompaniment. The piano part features a flowing eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

night-in-gale you take for your ex - - am - ple.  
low-land brook is mir - ror of thy false hood.

The fourth system concludes the vocal line and piano accompaniment. The piano part features a flowing eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

# "Oh, Sorrow."

Andante.

Voice.

1. Oh, sor - row, thou com - - - est all too  
2. "Tho' now the win - - - ter make thee

Piano.

soon, Thou giv'st me bit - ter greet - ing! My heart is chill as the  
grieve, The flow'rs will soon be spring - ing, And she that bath a

win - ter moon, - The sum - mer was all..... too fleet - - ing.  
true, true love, May cheer her heart..... with sing - - ing."

3. Yea, she whose love..... is kind and true Is  
4. But love too hot..... is soon est o'er, As

Piano.

blest be - yond all o - - ther; Tho' part - ing come be - -  
oft I've heard it spo - ken; And when the foun - tain

- tween them two, Her grief she well..... may smo - - - ther.  
springs no more, We know the bowl..... is bro - - - ken.

5. Ah, north and south.....and west - ern wind, What

grief in me ye're wak - ing! There's two that loved must

part for aye, And one whose heart..... is break - - ing.

## "Oh, Strassburg."

March time.

Voice.

1. Oh, Strass - burg, Oh,  
2. So ma - ny,.... so

Piano.

Strass - burg, That shows so won - drous fair!— How ma - nya gal - lant  
gal - lant, So good - ly for to see! Their fa - thers and their

sol - dier Lies dead and bur - ied there!..... How ma - nya gal - lant  
mo - thers They left in mi - se - ry,..... Their fa - thers and their

sol - - dier Lies dead and bur - ied there!  
mo - - thers They left in mi - se - ry.

3. They left them, they  
4. The mother, the

left them, A - las, it must be so; To Strass - burg to  
mo - ther, Stands at the cap - tain's door: "O cap - tain, dear - est

Strass - burg Must all good sol - diers go..... To Strassburg, to  
cap - tain, Give back my son once more!..... O cap - tain, dear - est

Strass - burg Must all good sol - diers go.  
cap - tain, Give back my son once more!"

5. "For gold or..... for  
6. Must die there, must

*f*

*tr*

sil - ver Your son I may not yield - Your son must die in  
lie there, His face to - ward the foe - And let his brown-eyed

*tr*

bat - tle, All on the blood - y field,..... Your son must die in  
maid - en In bit - ter mourn - ing go!..... And let his brown-eyed

bat - tle, All on.... the blood - y field.  
maid - en In bit - ter mourn - ing go!"

*tr*

7. With sigh - ing..... and

cry - ing The maid\_en's heart is sore: "Fare\_well, fare\_well, my

true love! I.... ne'er shall see you more,..... Fare\_well, fare\_well, my

true love! I..... ne'er shall see you more."

# "O, what a bother!"

Moderato.

Voice.

1. O what a bo - ther! In  
2. Lost is my heart, too, in

Piano.

*mf* *p*

Lau - ter - bach One of my stock - ings I've lost!  
Lau - ter - bach, - How can I live, now 'tis gone?

I must go back in - to Lau - ter - bach,  
I must go beg - ging to Lau - ter - bach,

What will a new stock - ing cost?.....  
Gre - - tel must give me her own!.....

3. Why not give o - ver the  
 4. Gre - tel has eyes like a

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a double bar line and a repeat sign, followed by two measures of rests. The lyrics '3. Why not give o - ver the' and '4. Gre - tel has eyes like a' are positioned below the vocal staff. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) dynamic marking. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

house to me? Fa - ther, you do me a wrong!  
 tur - tle dove, Eyes that are li - quid and brown;

The second system continues the musical score. The vocal line has two lines of lyrics: 'house to me?' and 'tur - tle dove,' on the first line, and 'Fa - ther, you do me a wrong!' and 'Eyes that are li - quid and brown;' on the second line. The piano accompaniment continues with the same rhythmic pattern as the first system.

Gre - tel grows tall as a wil - low tree,  
 When I cry h'st! in the street be - low,

The third system of the musical score features a vocal line with two lines of lyrics: 'Gre - tel grows tall as a wil - low tree,' and 'When I cry h'st! in the street be - low,'. The piano accompaniment continues with the same rhythmic pattern.

Sh'ell not stay sin - gle for long.....  
 Soft - ly my dar - ling comes down.....

The fourth system of the musical score features a vocal line with two lines of lyrics: 'Sh'ell not stay sin - gle for long.....' and 'Soft - ly my dar - ling comes down.....'. The piano accompaniment continues with the same rhythmic pattern and concludes with a double bar line.

5. Sun - days I go down to

*mf* *p*

Zil - ler.thal, All in my stock - ings and shoes;

When my dear Gre - tel in church I see,

She is the saint I would choose.....

# "Once a lad a rose-bud spied."

H. WERNER.

Allegretto.

Voice.

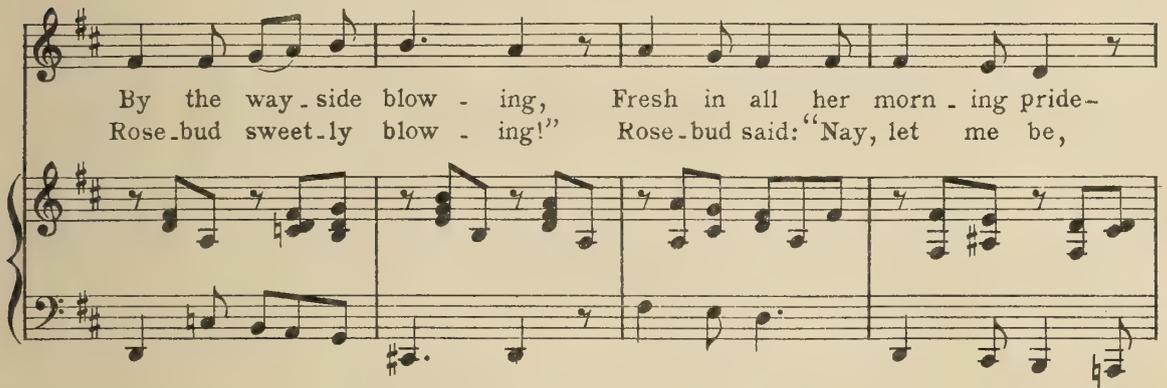


1. Once a lad..... a rose - bud spied  
2. Said the lad,..... "I'll ga - ther thee,

Piano.



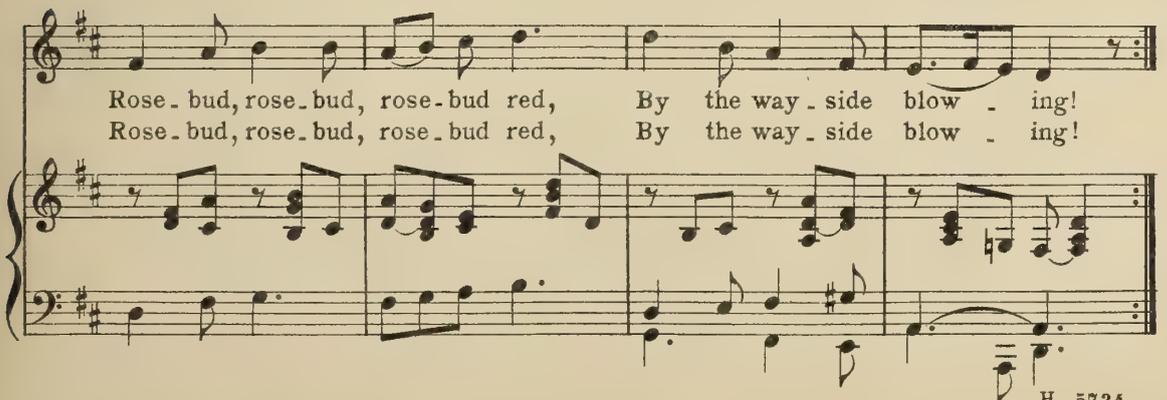
By the way - side blow - ing,      Fresh in all her morn - ing pride -  
Rose - bud sweet - ly blow - ing!"      Rose - bud said: "Nay, let me be,



Quick - ly he..... is at her side,      Joy with - in..... him glow - ing.  
Or my thorns shall speak for me!      See, how sharp they're show - ing!"



Rose - bud, rose - bud, rose - bud red,      By the way - side blow - ing!  
Rose - bud, rose - bud, rose - bud red,      By the way - side blow - ing!"



3. Eag - er then..... he seized the rose

*p*

By the way - side blow - ing; Sighs and cries are all in vain,

Her's it is..... to bear the pain, His the tri - umph glow - ing!

Rose - bud, rose - bud, rose - bud red, By the way - side blow - ing!

# "On the hill-side."

Andante moderato.

Voice.



1. On the hill - side, brows - ing with his mate,  
 2. When they both were full as full could be,  
 3. Soon they cocked their fur - ry, fur - ry ears,

Piano.



Once I saw a hare, sirs— Nib - ble, nib - ble, all a sun - ny day,  
 And a - sleep were laid, sirs, Came a hun - ter, hid be - hind a tree,  
 Felt their limbs were sound, sirs,— They for - got their fool - ish, fool - ish fears,




Nib - ble, nib - ble, all a sun - ny day, Till the spot was bare, sirs.  
 Came a hun - ter, hid be - hind a tree, Shot them both for dead, sirs.  
 They for - got their fool - ish, fool - ish fears, And a - way did bound, sirs.




# "Pour out now at parting."

Moderato.

Voice. *mf*

1. Pour out now at.....  
 2. The... sun in the.....

Piano. *mf*

part - ing the wine's fier - y..... glow! I..... pledge you, my.....  
 hea - vens is ne - ver at..... rest; How hot - ly he.....

dear ones, from you I..... must go! Fare - well now, ye  
 has - tens from east un - to..... west! The waves roll in -

mountains, thou land of my birth! My fate drives me  
 cons - tant twixt o - cean and strand; Un - rest - ing the

from you to roam o'er the earth. Fare - well now, ye  
storm-clouds sweep o - ver the land. The waves roll in -

moun.tains, thou land of my birth! My fate drives me  
con - stant twixt o - cean and strand, Un - rest - ing, the

from you to roam o'er the earth. } La la la La la  
storm-clouds sweep o - ver the land. }

la la la, la la la la la, la la la la la la la la! La la

la la la, la la la la la! La la la la la la la la!

Some pow'r moves the....  
But.... though o'er the....

song\_birds to change with the.... time, And sing their sweet  
o - cean the wan - drer may roam, He.... finds there the....

lays in a far... dis - tant clime; So youth feels the  
song\_birds that cheer'd him at.... home; The flow'rs of his

im - pulse that ur - ges him forth, To roam like his  
child\_hood will smile on him there, He breathes in their

mo - ther, the wan - der - ing earth. So  
per - fume his own.... na - tive air. The

youth feels the im - pulse that ur - ges..... him.....  
 flow'rs of his child - hood will smile... on..... him.....

forth, To roam like his mo - ther, the wan - der - ing  
 there, He breathes in their per - fume his own... na - tive

earth. La la..... la }  
 air. La la..... la } La la la la la, la la la la la, la la

la la la la la la la, La la la la la, la la

la la la, La la la la la la la la la la!

5. These birds he re .

- members at home in.... their nest, These flow'rs too he

ga - ther'd for her.... he.... loves best; So love tra - vels

with him wher - e'er.... he may roam, And sheds on his

ex - ile the dear.... light of home. So

love..... tra - vels with.... him wher - eer..... he..... may.....

roam, And sheds on his ex - ile the dear light of

home. La la.... la La la la la la, la la la la la, la la

la la la la la la la! La la la la la la la

la la la! La la la la la la la la!

# "Sister dear."

Moderato.

Voice.

1. "Sis - ter dear, sis - ter dear, say when shall we go  
 2. "Sis - ter dear, sis - ter dear, say when shall we go

Piano.

home?" "When the morn - ing cocks do crow, Then 'twill be  
 home?" "When dawn brings in the day, Then ends our

time to go. Bro - ther dear, bro - ther dear, Then shall we go home."  
 mer - ry play. Bro - ther dear, bro - ther dear, Then the end will come."

3. "Sis - ter dear, sis - ter dear, now mid - night is  
 4. "Sis - ter dear, sis - ter dear, what! pale and pale - er

gone!" "See, who is danc - ing there! If I go,  
still!" "'Tis but the morn - ing light That makes my

he'll dance with her! Bro - ther dear, bro - ther dear, Leave me here a - lone!"  
cheeks so....white- Bro - ther dear, bro - ther dear, And the dew lies chill!"

5. "Sis - ter dear, sis - ter dear, your feet can no more

go!" "Make me my last low bed! There lay my

wea - ry head! Bro - ther dear, nev - er fear! Sweet is rest be - low!"

# "Sweetheart, the neighbours are saying."

Moderato.

Voice.

1. "Sweetheart, the neighbours are say - - ing, That  
2. "I can - not tell..... the rea - son, Nor

Piano.

*mf*

thou wilt soon be gone;..... Now tell me the rea - son tru - ly, Now  
when the time shall be;..... Yet far a - way I'll wan - der, Yet

tell me the rea - son tru - ly! Poor maid, what have.... I done?"  
far a - way I'll wan - der, And think no more.... of thee."

3. And when the youth..... had wan - - der'd A  
4. And when 'he came to his true love's home, She

Piano.

*mf*

twelve month and.... a day,..... His true love he re - mem - bered, His  
wait - ed at..... the door:..... "Now God be praised, be - lov - ed, Now

true love he..... re - mem - ber'd, From her he could.... not stay.....  
God be praisd, be - lov - ed, That here we meet.... once more?....

5. And soon a ring..... he sent her, Where in his love... was

*mf*

told;..... And soon a chain she sent him, And soon a chain.... she

sent..... him, 'Twas all of pur - est gold.....

# "Should you see my love so true."

Allegretto.

Voice.

Piano.

*mf*

Should you see my love so true,  
 Greet her from me fair - ly! Should she ask you, how I do, Say, I'm do - ing  
 rare - - ly! If a smi - ling face she keep, Say, I'm dead for  
 sor - row! If she then be - gin to weep, Say, I'll come to - mor - row!

# "The leaves are off the forest."

*Allegretto.* *mf*

Voice.

1. The leaves are off the for - est, Chill  
2. And must thou go, my trea - sure, My

Piano.

*mf*

win - ter prick - eth near, And I must lose my dear - est, There -  
swar - thy queen of love? Fare - well, then, to all plea - sure, While

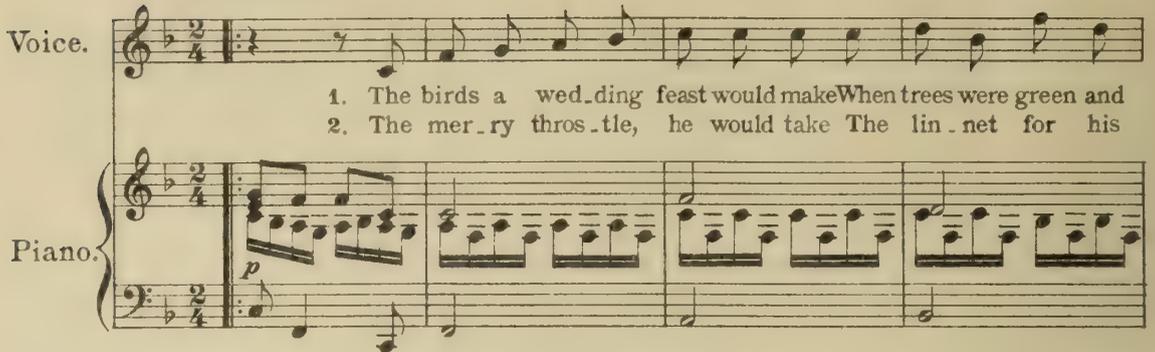
- fore my heart is sere; For she a - las! must leave me, My joy, my on - ly  
thou dost ab - sent rove! Lest I should die of mourn - ing, Let me this hope re -

fair; Ah! cru - el, thus to grieve me, And bring me to des - pair!  
- tain, Thou'lt has - ten thy re - turn - ing, To ease my grievous pain.

# "The birds a wedding feast would make."

Allegretto.

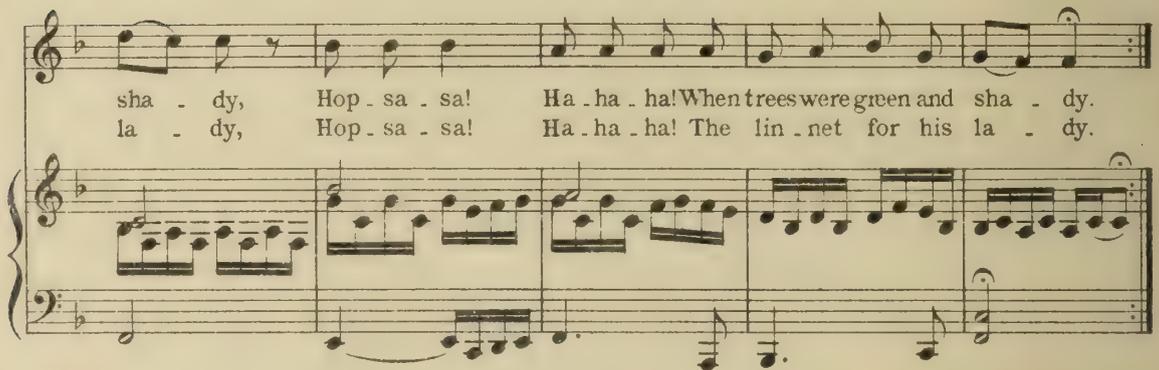
Voice.



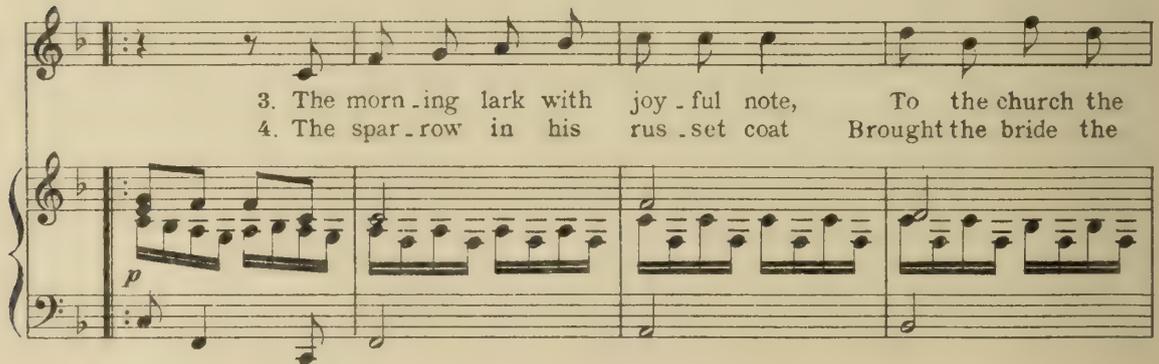
1. The birds a wed-ding feast would make When trees were green and  
2. The mer-ry thros-tle, he would take The lin-net for his

Piano.

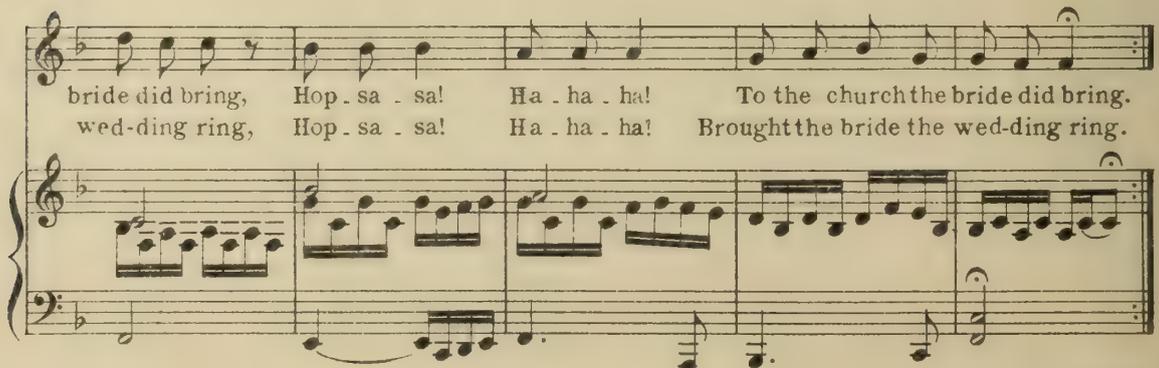
sha - dy, Hop - sa - sa! Ha - ha - ha! When trees were green and sha - dy.  
la - dy, Hop - sa - sa! Ha - ha - ha! The lin - net for his la - dy.



3. The morn-ing lark with joy-ful note, To the church the  
4. The spar-row in his rus-set coat Brought the bride the



bride did bring, Hop - sa - sa! Ha - ha - ha! To the church the bride did bring.  
wed-ding ring, Hop - sa - sa! Ha - ha - ha! Brought the bride the wed-ding ring.



5. The finch it was, the finch it was, Brought the bride a  
6. Old fa - ther stork, old fa - ther stork, Brought the bride a

brim.ming glass, Hop.sa - sa! Ha.ha.ha! Brought the bride a brim.ming glass.  
knife and fork, Hop.sa - sa! Ha.ha.ha! Brought the bride a knife and fork.

7. The gay hoo.poe, the gay hoo.poe, Brought her dish and  
8. The quack.ing duck, the cack.ling geese, Playd a mer.ry

plat.ter too, Hop.sa - sa! Ha.ha.ha! Brought her dish and plat.ter too.  
bri.dal piece, Hop.sa - sa! Ha.ha.ha! Play'd a mer.ry bri.dal piece.

# "The cuckoo on a paling sat."

**Vivace. *mf***

Voice.

1. The cuck - oo on a pal - ing  
2. But when the sun a - gain did

Piano.

*mf*

sat, shine, The cuck - oo on a pal - ing  
shine, But when the sun a - gain did

sat,..... The rain came down and made him  
shine,..... The cuck - oo felt so spruce and

wet,..... The rain came down and made him  
fine,..... The cuck - oo felt so spruce and

wet. fine; 3. He

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a dotted half note followed by a quarter note, with the lyrics 'wet. fine;' written below. A repeat sign follows. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

spread his lit - tle wings for flight, He spread his lit - tle

The second system continues the vocal line with the lyrics 'spread his lit - tle wings for flight, He spread his lit - tle'. The piano accompaniment continues with the same rhythmic pattern, featuring eighth notes and a steady bass line.

wings for flight, And off he flew, quite

The third system continues the vocal line with the lyrics 'wings for flight, And off he flew, quite'. The piano accompaniment continues with the same rhythmic pattern, featuring eighth notes and a steady bass line.

out of sight, And off he flew, quite

The fourth system continues the vocal line with the lyrics 'out of sight, And off he flew, quite'. The piano accompaniment continues with the same rhythmic pattern, featuring eighth notes and a steady bass line.

out of sight

The fifth system concludes the vocal line with the lyrics 'out of sight'. The piano accompaniment continues with the same rhythmic pattern, featuring eighth notes and a steady bass line, ending with a final chord.

# "The keen frost fell."

Moderato.

Voice.

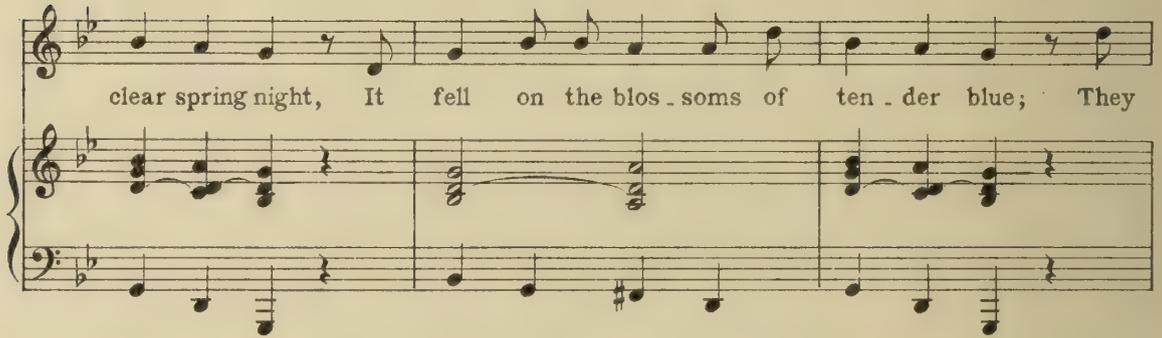


The keen frost fell on a

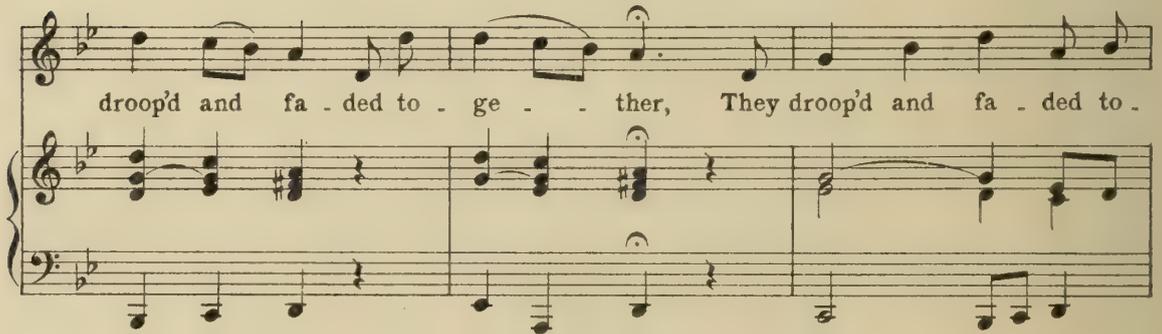
Piano.



clear spring night, It fell on the blossoms of tender blue; They

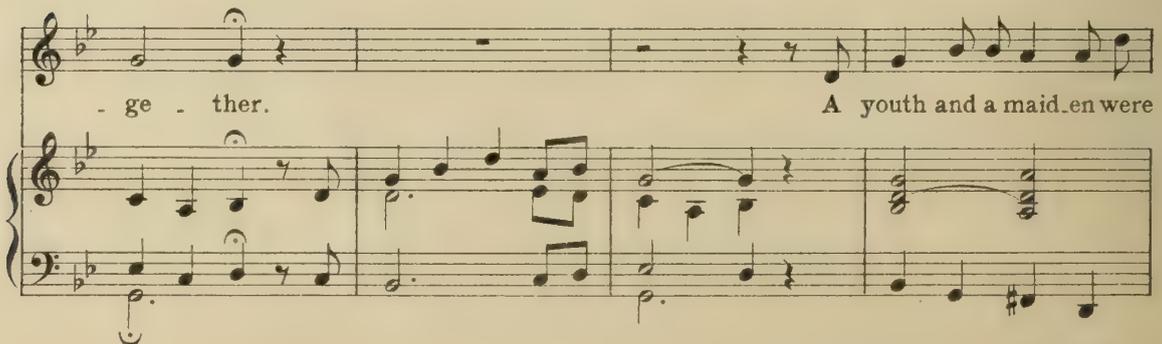


droop'd and faded together, They droop'd and faded to -



- ge - ther.

A youth and a maiden were



all for love; With none to see them, they fled from home, They

fled from fa - ther and mo - ther, They fled from fa - ther and

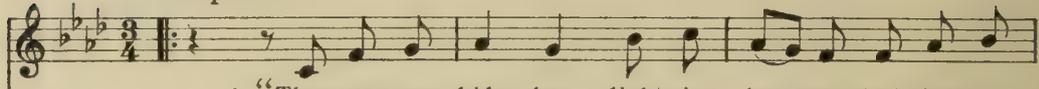
mo - ther. They wan - der'd here and they

wan - der'd there, No good went with them, no star to guide; They

droop'd and fa - ded to - geth - er, They droop'd and fa - ded to - geth - er.

# "The moon may hide her light in heaven."

Tranquillo.

Voice.    
 1. "The moon may hide her light in hea-ven, And drea-ry  
 2. And when he came be - neath her win-dow, He sang a

Piano.    
*p*

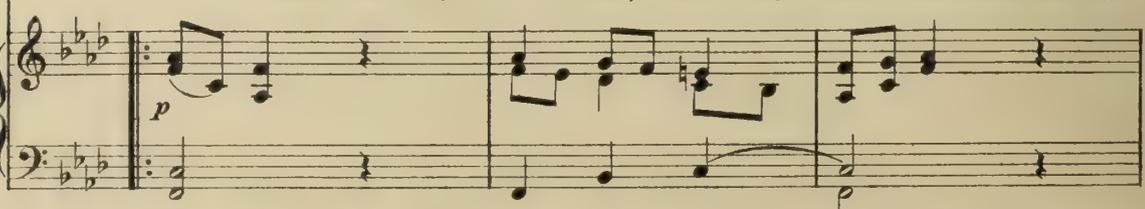
   
 lag..... the morn - ing sun, Yet will I go to seek my  
 song..... that he had made - His voice rang out so sweet and



   
 la - dy, As I so ma - ny times have done."  
 ten - der, His true love rose and to him said:



   
 3. "Now hush, now hush, my dear - est lov - er, And si - lent  
 4. "Heed not thy fa - ther, nor thy mo - ther! Lean from thy

   
*p*

be..... for my dear sake! Fa - ther and mo - ther now are  
win - dow and look be - low! Here will I stand to gaze up -

sleep - ing—What should we do, if they a - wake?"  
on thee Since from thy beau - ty I soon must go."

5. There stood the twain so close to - geth - er, Their ten - der  
6. "A - las, the cru - el, cru - el part - ing Of two young

lips..... their love did tell— Up - on his horn the watch - man  
lov - - ers new - ly met! Though I must leave my love - ly

sound - ed—"Tis time that we should say fare - well."  
sweet - ing, Our love I nev - er will for - get!"

# “There once did live a maiden.”

Moderato.

Voice.

1. There once did live a maid - en, And  
 2. The maid - en asked her mo - ther Which

Piano.

she loved two young men;                      The one he was a  
 was the like - lier one;                      “Now let the sail - or

sail - or,                      The...                      o - ther was the bail - iff's young  
 go,..... girl,                      And...                      mar - ry with the bail - iff's young.

son,  
son!"

3.The... sail - or fell a -  
4.The... de - vil he came

- weep - - - ing When he found his love was  
ri - - - ding On a snow - white horse, they

gone:  
say;

"Now may the dev - il take..... her, To -  
They danced three times to - ge - - - ther, Then he

- ge - ther with the ba - liff's young son!"  
gal - loped with the maid a - - - way.

# “There was a poor young mason’s lad.”

*Andante moderato.*

Voice. *p*

1. There was a poor young ma - son’s lad, And  
 2. And when the work was end - ed well, The

Piano. *p*

he must build a - lone ..... A cas - tle for a no - ble lord, Of  
 lad lay down and slept; ..... The lord’s young wife was lurk - ing near, And

gold and mar - ble stone, ..... A cas - tle for a no - ble lord, Of  
 to the lad she crept, ..... The lord’s young wife was lurk - ing near, And

gold and mar - ble stone. 3. “Get up, get up, .... my  
 to the lad she crept. 4. And when to - ge - ther

pret - ty young man, It is the hour of bliss!..... So  
 they were set As tho' none else were nigh,..... The

well the cas - tle you have built, My lips you now may kiss..... So  
 devil he sent a wait - ing maid Who thro' the lock did spy..... The

well the cas - tle you have built, My lips you now may kiss!"  
 devil he sent a wait - ing maid Who thro' the lock did spy.

5. "Come quick, come quick, my no - ble lord! A won - der 'tis, in  
 6. "If he has kiss'd her on the mouth, By death he shall a -

sooth!..... My la - dy's with the ma - son's lad, Who kiss-es her on the  
 - tone!..... The gal - lows he him - self shall build, Of gold and mar - ble

mouth!..... My la - dy's with the ma - son's lad, Who  
stone,..... The gal - lows he him - self shall build Of

kisses her on the mouth!" gold and mar - ble stone!" 7. He built the gal - lows tall and strong, As

him his mas - ter bad,..... And soon his eyes in

death were closed, The poor young ma - son's lad,..... And soon his eyes in

death were closed, The poor young ma - son's lad.

# "There once were three students."

Vivace.

Voice.

1. There once were three stu-dents went  
2. "Good host-ess, come bring us good

Piano.

o-ver the Rhine; They sat them to rest by an old ta-vern sign, They  
wine and good beer- But what hast thou done with thy daugh-ter so dear? But

sat them to rest by an old ta-vern sign.  
what hast thou done with thy daugh-ter so dear?"

3. "My beer and my wine..... are fresh..... and clear, My  
4. And when to the cham-ber they took..... their way, There

daugh - ter lies dead in the cham - ber here, My daugh - ter lies  
shroud - ed in black.... the maid - en lay, There shroud - ed in

dead in the cham - ber here." 5. The  
black.... the maid - en lay. 6. "Ah!

eld - est, he lift - ed the veil from its place, And gazed on the maid - en with  
wert thou still liv - ing, thou love - ly maid, This day at thy feet should my

sor - row ful face, And gazed on the maid - en with sor - row - ful face."  
love be laid! This day at thy feet should my love be laid!

7. The sec - ond, he co - ver'd the  
8. "A - las, that thou li - est so

face..... a - gain, And turned him a - way..... and wept in his  
low - ly there! I've lov'd thee so dear - ly for ma - ny a

pain; And turned him a - way..... and wept in his pain:  
year! I've lov'd thee so dear - ly for ma - ny a year!"

9. Then gent - ly the young - est one  
10. "I al - ways have lov'd thee, I

lift - ed the veil, And kiss'd.... the maid on her mouth.... so  
love thee to - day, And so shall I love thee for ev - er and

pale, And kiss'd.... the maid on her mouth..... so pale.  
aye, And so shall I love thee for ev - er and aye."

# “There once were two noble lovers.”

Andante.

Voice.

1. There once were two no - ble lo - . vers, Of  
 2. “As thou art a stur - dy swim - mer, So

Piano.

roy - al houses, I ween, They ne - ver could come to - ge - ther, For the  
 swim to my bow - er to - night! Three candles I'll place in the win - dow, And

wa - ter that lay be - tween, The wa - ter that lay be - tween.  
 they shall guide thee a - right, And they shall guide thee a - right.

3. Her maid was false and cru - el, And she was list - 'ning  
 4. 'Twas on a Sun - day morn - ing When all were mer - ry and

near; She doughted the burning candles,— The.....  
 gay; But not the King's young daughter— For.....

youth was drown'd in the mere, The youth was drown'd in the mere.  
 sorrow she swoon'd away, For sorrow she swoon'd away.

5. She flung her mantle about..... her And sprang in.. to the

mere: "Fare - well, my.... fa - ther and mo - - ther! I.....

go to be with my dear, I go to be with my dear."

# "There sat a snow-white bird."

Andante.

Voice.

Piano.

*p*

1. There sat a snow-white bird one day Up -  
 2. "Wilt thou not bear a word from me? Too

on a bloom-y haw-thorn spray, Fa-la, fa-la - lay! Up - on a bloom-y  
 small am I, as you may see," Fa-la, fa-la - lay! "Too small am I, as

haw-thorn spray, Fa-la - lay! 3. "Though thou art small, thou  
 you may see?" Fa-la - lay! 4. The mes-sage safe with -

art not slow; Dost know the way? "Right well I know," Fa-la, fa-la - lay! "Dost  
 - in his bill, The bird flew o-ver dale and hill, Fa-la, fa-la - lay! The

know the way? "Right well I know." Fa - la - lay!  
 bird flew o - ver dale and hill. Fa - la - lay!

5. Un - to my  
 6. "To hea - vy

sweet heart's door he sped - "Art thou a sleep or art thou dead?" Fa - la, fa - la -  
 slum - ber I am tied - For half - a - year I've been a bride," Fa - la, fa - la -

\_lay! "Art thou a sleep or art thou dead?" Fa - la - lay!  
 \_lay! "For half - a - year I've been a bride," Fa - la - lay!

7. A - las! how slow the time doth flee! A thousand years it seems to me!

Fa - la, fa - la - lay! A thousand years it seems to me! Fa - la - lay!

# "There stands a house in willow shade."

Allegretto. *mf*

Voice.

1. There stands a house in wil - low shade,  
2. "Each morn - ing 'up the stream he rows,

Piano. *mf*

wil - low shade, wil - low shade, And from the case - ment looks a maid, there  
stream he rows, stream he rows, And sings me greet - ing as he goes, as

looks a maid. Her rest - less eyes the riv - er scan: "Why  
by he goes. Each evening, when the fire - flies play, His

comes he not my dear - est man? There's none like him on all the Rhine, And  
boat is moor'd not far a - way; Then forth I fly like a - ny dove, To

he is mine!  
meet my love.

3. A night in gale sings

on the tree, on the tree, on the tree, And what she sings is

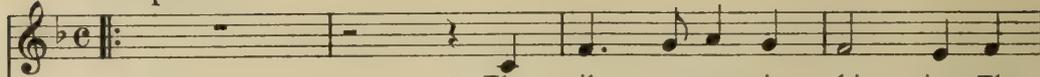
clear to me, is clear to me; 'Next year, when woods in

green are dress'd My mate and I will build our nest? And

I shall be the bride most blest On all the Rhine!"

# "The silver moon is shining."

Tranquillo.

Voice. 

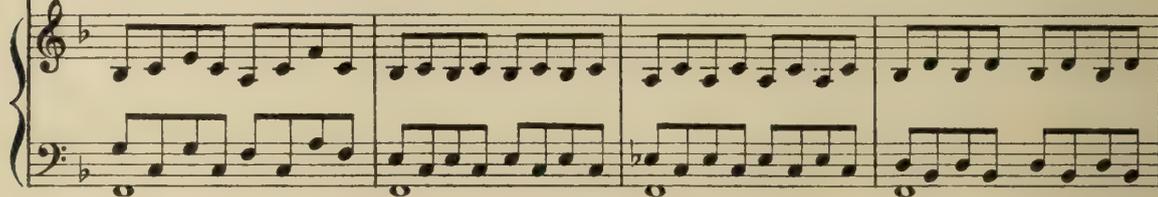
1. The sil - ver moon is shin - ing, The  
 2. The birds that fill'd the bow - ers While

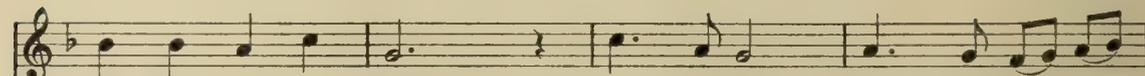
Piano. 

  
 flow'rs are sleeping sound, Their lit - tle heads de - cli - ning So  
 skies were bright and blue, Are wea - ry like the flow - ers, So



  
 drow-sy to the ground; The may-tree in the moon-light gleams, And  
 they are sleep-ing too. The cric-ket in the chim-ney near A -



  
 whis-pers as in dreams, Lul - la-by, lul - la-by! Sleep  
 - lone is chirp-ing clear. Lul - la-by, lul - la-by! Sleep



soft, my dar - ling child! 3. Now  
 soft, my dar - ling child! 4. At

sly - ly through the win - dow Old San - dy - man will peep, To  
 last my child is sleep - ing, So, San - dy - man, a - way! And

spy some ro - sy ras - cal That will not go to sleep; Then  
 leave him in my keep - ing Un - til the dawn of day! When

San - dy - man will wave his hand, And fill the lit - tle eyes with sand.  
 morn - ing comes, my joy and pride His eyes will o - pen wide.

Lul - la - by, lul - la - by! Sleep soft, my dar - ling child!  
 Lul - la - by, lul - la - by! Sleep soft, my dar - ling child!

# "The very last time that my heart felt gay."

Andante espressivo.

G. W. FINK.

Voice.

1. The ve - ry last time that my heart felt gay Was the ho - ly  
 2. The ve - ry last time that my heart felt gay, On that ho - ly Eas - ter

Piano.

ve - fore Eas - ter Day - And as the bells were ringing  
 eve, he went a - way - When he held me by the

in the East - er..... mor - row, There sprang in my heart the  
 hand at the mo - ment of part - ing, I felt in my eyes the

seeds of sor - row.  
 tears were start - ing.

*f* *p* *sfz* *mf* *ten.* *ten.*

The musical score is written in 3/8 time and consists of four systems. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. The vocal line is marked with a piano (*p*) dynamic and includes two verses of lyrics. The score concludes with a final cadence in the piano part, marked with a *mf* dynamic and a *ten.* (tension) marking.

3. Since then I've a trouble with in my breast, 'Tis scarce ly a  
 4. That eve be fore Eas ter I can't for get, How my heart was like to

pain, yet it leaves me no rest — My cheeks that were so  
 break, and my eyes... were wet — When he comes... a

red it has turned to white ness, And they tell me my eyes have  
 gain, how these arms shall en fold him! So long as I live, to my

lost their bright ness.  
 heart I'll hold him.

*f* *p* *sfz* *mf* *ten.* *ten.*

# "Through moor and woodland going."

Allegretto.

Voice.

1. Thro' moor and wood - land  
2. The pheasant in the

Piano.

go - - ing, The joys of na - ture know - - ing, A  
co - - ver, The way - ward snipe and plo - - ver, Are

hunt - er bold am I,..... A hunt - er bold am  
mine when - e'er I choose,..... Are mine when - e'er I

I..... To guard the for - est tru - - ly, The  
choose..... The hart and roe do fear me, And

chase to fol - low du - ly, 'Tis there my plea - sures  
 should he ven - ture near me, The fox his pelt must

lie,..... 'Tis there my plea - sures lie..... Hil -  
 lose,..... The fox his pelt must lose,..... Hil -

- loo, hil - loo! Hil - loo, hil - loo! 'Tis there my plea - sures lie..... Hil -  
 - loo, hil - loo! Hil - loo, hil - loo! The fox his pelt must lose..... Hil -

- loo, hil .loo! Hil - loo, hil .loo! 'Tis there my plea - sures lie.....  
 - loo, hil .loo! Hil - loo, hil .loo! The fox his pelt must lose.....

3. No gold - en coins I car - ry, Be -  
4. And when the day is end - ed And

- side the stream I tar - ry.... To eat my sim - ple  
twi - light hath des - cend - ed, The hunt - er's task is

fare, ..... To eat my sim - ple - fare; ..... My  
o'er, ..... The hunt - er's task is o'er; ..... With

faith - ful hound be - side ..... me, And heav'n a - bove to  
joy - ful steps re - turn - ing, Where friend - ly fires are

guide..... me, What cause have I..... for care?..... What  
burn - - ing, I greet my home once more,..... I

cause have I for care?..... Hil - loo, hil - loo! Hil -  
greet my home once more..... Hil - loo, hil - loo! Hil -

- loo, hil\_loo! What cause have I for care?..... Hil - loo, hil\_loo! Hil -  
- loo, hil\_loo! I greet my home once more..... Hil - loo, hil\_loo! Hil -

- loo, hil - loo! What cause have I for care?.....  
- loo, hil - loo! I greet my home once more.....

# "Through silver clouds the moon doth rise."

Andante

Voice.

1. Through sil - ver clouds the moon doth rise,  
2. The moon goes up the a - zure dome,

Piano.

(Blue - bell, bloom for me!) With steal - thy steps she mounts the skies.  
(Blue - bell, bloom for me!) And shines up - on my dar - ling's home.

(Rose in the shade, Shy laugh - ing maid! O fair - est rose of all!)  
(Rose in the shade, Shy laugh - ing maid! O fair - est rose of all!)

3. Shine soft - ly, moon, up -  
4. So shine on her and

- on her brow, (Blue - bell, bloom for me!) And  
shine on me; (Blue - bell, bloom for me!) Two

lure her forth to meet me.... now! (Rose in the shade,  
hearts more true thou ne'er wilt... see. (Rose in the shade,

Shy laugh - ing maid! O fair - est rose of..... all!)  
Shy laugh - ing maid! O fair - est rose of..... all!)

# "To my Lady-love."

C. M. V. WEBER.

Grazioso e con moto.

Voice.

1. To my la - dy - love let me send Songs of

Piano.

*p*

ec - sta - sy with - out end - For my dain - ty..... Sweet and.

twen - ty On each dit - ty a smile will spend.

*mf*

2. At her glances my heart is sore,  
 3. Red her cheeks as the morning sky,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a quarter rest, and then a series of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps. It features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various dynamics and articulation marks.

Each one love - li - er than be - fore! How she smi - leth...  
 Not an an - gel with her can vie. May I ne - ver....

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system, with a mix of eighth and quarter notes. The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

.....And be - guil - eth, Till I long for her more and more!  
 .....From her se - ver, But a - bide with her till I die!

The third system of the musical score features the final lines of the vocal melody. The vocal line concludes with a double bar line. The piano accompaniment continues with sustained chords and melodic fragments, ending with a double bar line.

The fourth system of the musical score shows the piano accompaniment continuing. It includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The right hand has a melodic line with some slurs, while the left hand provides a rhythmic and harmonic foundation.

# "True love's a heaven below."

Allegro moderato. *mf*

Voice.

Piano.

1. True love's a heav'n be -  
2. This maid did ask of...

low, As... all good peo - ple... know. I.....  
me If..... con - stant I would be. I.....

learnt it from a..... nut - brown maid, With eyes as dark as.....  
send a gar - land for... her... head Of..... ros - ma - ry.... and

sum - mer shade, And she, and she Is.....  
ro - ses.... red, To.... say, to.... say, That

The musical score is written in common time (C) with a key signature of one flat (B-flat). The tempo is marked 'Allegro moderato' and the dynamic is 'mf'. The score consists of four systems, each with a voice line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are arranged in two columns, with the first column corresponding to the first two lines of the score and the second column to the last two lines.

all the world to... me.  
I am hers for... aye!

*Ad.* \*

3. To her will I be... true, And none shall part us...

two. In... love and joy we... will... a - bide Till...

God shall take me... from her... side; A - las, a -

- las, That this must come to... pass!

*Ad.* \*

# "The sun doth seem less fair."

*Allegro moderato.* *mp*

Voice. 1. The sun doth seem less  
2. My heart is gone from

Piano. *p*

fair Than in the days that were— The light is not so love - ly, And  
me,— Would I were now with thee! From all my pain and long - ing My

life is dark with care, The fire, you may dout it— But love, who can  
days would then be free.)

flout it? The fire will leave a scar, Love's wounds are deep - er far.

The musical score is written for voice and piano. The voice part is in a single line of music, and the piano part is in two staves (treble and bass clef). The tempo is marked 'Allegro moderato' and the dynamic is 'mp'. The key signature has one flat (B-flat) and the time signature is 2/4. The lyrics are written below the voice staff. The piano accompaniment includes a piano introduction and accompaniment throughout the piece.

# "What have I done, proud lady?"

Moderato.

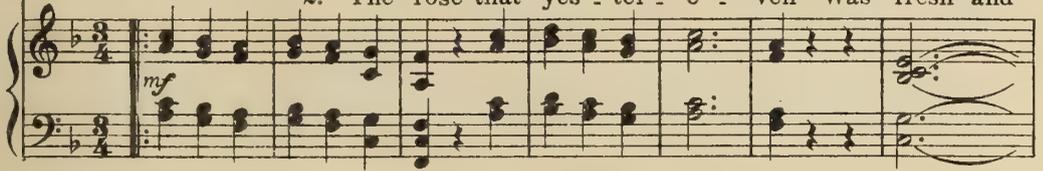
*mf*

Voice.



1. What have I done, proud la - dy, That you should  
2. The rose that yes - ter - e - ven Was fresh and

Piano.



use me so? You pass... me by.... so cold - ly With  
fair to see, To - day... per - chance is fad - ed And

eye - lids droop - ing low. I give you greet - ing  
fal - len from the tree. But tho' the tree her

fair and fine, You go your way with nev - er a sign. The  
beau - ty mourns A - no - ther bud the stem a - dorns; And

day... will come, proud la - - dy, When you... will fain be mine.  
tho'... I lose... one rose - - bud, A - no - ther waits for me.

# "Waiting for her shepherd lover."

Moderato.

*mf*

Voice.

1. Wait - ing for her shepherd lo - ver, (Tral - le - ra - ri, ti -  
2. Mo - ther came on tip - toe pry - ing, (Tral - le - ra - ri, ti -

Piano.

*p*

- ral - le - ra - la!) Phyllis sought the leaf - y co - ver (Tral - le - ra - li, ti - ral - le - ra - la!)  
- ral - le - ra - la!) - These old mothers will be spy - ing (Tral - le - ra - li, ti - ral - le - ra - la!)

Where the vine and myr - tle creep La - zy Phyl - lis fell a - sleep.  
There, be - side the tryst - ing stone, Found our Phyl - lis all a - lone.

Tral - le - ra - ri, ti - ral - le - ra - la! ti - ral - le - ra - li, ti - ral - le - ra - la!  
Tral - le - ra - ri, ti - ral - le - ra - la! ti - ral - le - ra - li, ti - ral - le - ra - la!

3. Half a - roused by mo - ther's kiss - es (Tral - le - ra - ri, ti -  
 4. "Fie! what words your lips have spo - ken! (Tral - le - ra - ri, ti -  
 5. "Clois - ter walls are not my fan - cy; (Tral - le - ra - ri, ti -

- ral - le - ra - la!) From her dreams of soft - er bliss - es, (Tral - le - ra - li, ti - ral - le - ra - la!)  
 - ral - le - ra - la!) Truth and vir - tue both are bro - ken! (Tral - le - ra - li, ti - ral - le - ra - la!)  
 - ral - le - ra - la!) Where's the harm if Jack kiss Nan - cy? (Tral - le - ra - li, ti - ral - le - ra - la!)

Phyl - lis mur - murs: "Da - mon, pray, Why are you so late to - day?"  
 Pain and dur - ance you shall know! To a nun - e - ry off you go!"  
 Mo - ther dear, 'tis hard - ly fair! You your - self were nev - er there!"

Tral - le - ra - ri, ti - ral - le - ra - la! ti - ral - le - ra - li, ti - ral - le - ra - la!  
 Tral - le - ra - ri, ti - ral - le - ra - la! ti - ral - le - ra - li, ti - ral - le - ra - la!  
 Tral - le - ra - ri, ti - ral - le - ra - la! ti - ral - le - ra - li, ti - ral - le - ra - la!

# "What's this I hold in my hand, boys?"

*Maestoso.*

Voice.

1. What's this I hold in my hand, boys?  
2. To whom shall I pass the cup, boys?

Piano.

*Con moto.*

A gob - let of gold - en wine! "There  
To this bro - ther - in - arms of mine. }

was a bird flew o - ver the Rhine!" Drink up, drink

up, drink up, drink up! So pass the

brim - ning cup, For each must drink it up!

3. 'Tis he must drink and sing, boys, To

him we pass the wine! "There was a bird flew

o - ver the Rhine!" Drink up, drink up, drink up, drink up! So

pass the brim - ning cup, For each must drink it up!

# "When evening comes and I cannot sleep."

Andante.

*p*

Voice.  *p*

When eve - ning comes and I  
"Who knocks with - out? Who....

Piano.  *p*

 can - not... sleep, A - way to my dar - ling's door I creep; A -  
comes by.... night To wake me..... from my... slum - ber light?" "Thy



 - way to my dar - ling's door I creep, And there for her com - ing my  
lo - ver it is who waits for thee! Rise up my..... dar - ling and



 watch I keep So.... se - - cret - - ly!  
come to me, So.... se - - cret - - ly!"



*p*

3. If all the stars could....  
4. And had I wings, I'd.....

spell and write, If all the clouds were of pa - per white, And they  
fly to.... her, And were I a swan I'd.... swim to her; To....

wrote of my love to my own sweetheart, They ne - ver could tell her the  
her I'd swim right o - ver the Rhine, To.... that dear.... maid.en whose

hun - dredth part, So..... se - - cret - - ly!  
heart is mine, Sa..... se - - cret - - ly!

# "When Granfer and Granny together did dwell."

Vivace. *f*

Voice. *f*

1. When gran - fer and gran - ny to -  
2. When gran - fer and gran - ny to -

Piano. *f*

- ge - ther did dwell, Folks did : n't say "Ma - dam" or "Ma - de - moi -  
- ge - ther did dwell, In rul - ing the house - hold she strove to ex -

- selle;" The maid - ens were mod - est, the good - wives con - tent, And  
- cel; She read no ro - man - ces, she tend - ed the cows, Nor

proud to be Ger - man wher - ev - er they went.  
prized her pet dog be - fore chil - dren and spouse.

3. When Gran - fer and Gran - ny to -  
4. When Gran - fer and Gran - ny to -

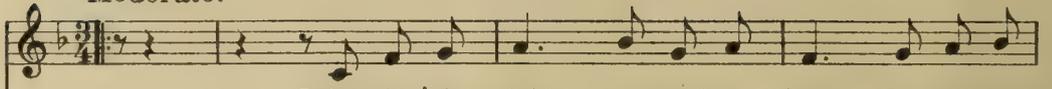
- ge - ther did dwell, The good man was hon - est and stur - dy as  
- ge - ther did dwell, What pa - tri - ot heart could our ru - in fore -

well; A shake of the hand in your grand - fa - ther's way Meant  
- tell? O boun - ti - ful hea - ven, in mer - cy re - store The

more than an oath with the men of to - day.  
hap - py old grand - fa - ther fash - ions once more!

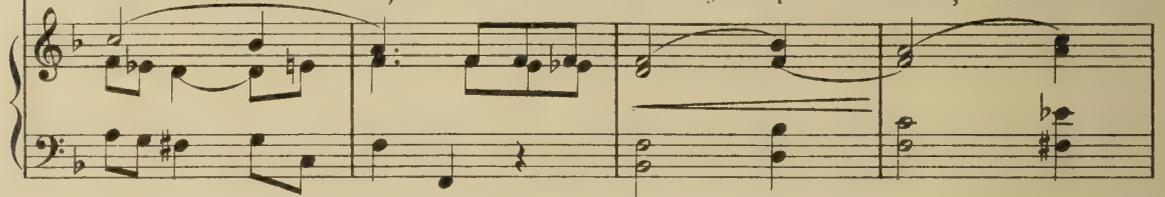
“When through the night my watch I keep.”

Moderato.

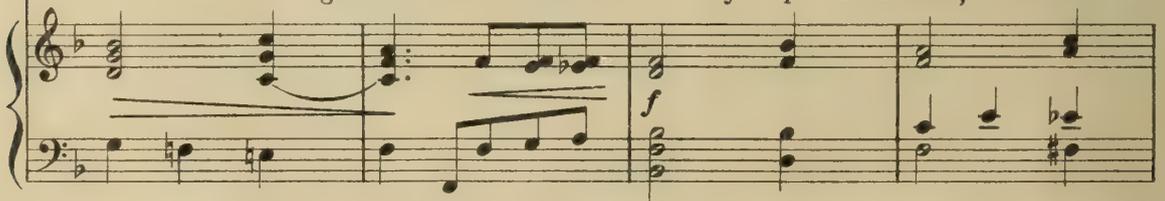
Voice.    
 1. When thro' the night my watch I keep, My com.rades  
 2. To join my troop when I did go, Her lov.ing

Piano. 

   
 round me all a - sleep, On her I love my thought are set; If she be  
 kiss did cheer me so; With ribbons fine my cap she dress'd, And held me



   
 true and love me yet? On her I love my thoughts are set; If she be  
 to her lov.ing breast. With ribbons fine my cap she dress'd, And held me



   
 true and love me yet. 3. Ah, well I know to her I'm dear, The ve.ry  
 to her lov.ing breast. 4. Now to thy room I see thee go, And by the



*Fin.* \*

thought my heart will cheer, Tho' night be dark, my heart is gay To think of her, so far a -  
can - die's fee - ble glow I see thee kneel and soft - ly pray For thy dear love so far a -

- way. Tho' night be dark, my heart is gay To think of her, so far a - way.  
- way. I see thee kneel and soft - ly pray For thy dear love so far a - way.

*Red.* \*

5. Ah! should the tear be - dim thine eyes To think thy love in dan - ger

lies, Re - mem - ber, God is o - ver all, And He will hear the sol - dier's

call. Re - mem - ber, God is o - ver all, And He will hear the sol - dier's call.

*Red.* \*

“With sweet and solemn glee.”

Tranquillo.

Voice.

Piano.

1. With  
2. On

sweet and so - lemn glee..... Now sing and mer - ry  
Thee, O lit - tle Babe,..... My long - ing eyes are

be!..... In the man - ger ly - ing, Our  
bent!..... Grant me con - so - la - tion, O

hearts' de - sire..... see,..... Like a sun - beam  
 Child most ex - cel - lent!..... Of Thy great com -

ly - ing On His mo - ther's knee!.....  
 - pass - ion, Prince of Ma - jes - ty,.....

First and last is He!..... First and  
 Draw me af - ter Thee!..... Draw me

last is He!  
 af - ter Thee!

# “Ye shepherds, arise!”

Voice.

1. Ye shep - herds, a -  
2. Come quick - - ly a -

Piano.

*mf* *p*

rise!..... Look up to the skies! Lo! An - gels are  
long..... And join in their song! Your loud...shawms up -

wing - ing From Heav - en, and sing - ing Their song of good  
rais - ing, God's pro - vi - dence prais - ing, Go seek through the

cheer,..... The Sa - viour is here!  
wild..... The Hea - ven - ly Child!

3. At  
4. With

*mf*

sound of that word..... Their spi - rit was stirred; With  
rap - ture they greet..... That In - fant so sweet; Their

*p*

joy..... o - ver - flow - ing, To Beth - le - hem go - ing, They  
gifts..... to Him bring - ing, They wel - come with sing - ing, With

find in the stall..... The Sa - viour of all.  
pipe and with horn,..... The Sa - viour new born.

# "When the May-breezes whisper."

Allegretto.

Voice.

1. When the May - bree - zes whis - per, and  
2. And then come the ro - ses to

Piano.

*p*

fresh riv - ers run, And vio - lets are lift - ing their  
glad - den each heart, For rose - time and love - time are

heads to the sun, The song - birds that slum - ber'd the  
nev - er a - part - The ro - ses of sum - mer each

whole win - ter long Now wel - come the sea - son, now  
year will re - store, But love that is with - er'd, but

8

wel - come the sea - son, now wel - come the sea - son with  
 love that is with - er'd, but love that is with - er'd will

rap - tures of song, Now wel - come the sea - son with  
 bloom nev - er more, But love that is with - er'd will

rap - tures of song.  
 bloom nev - er more.

3. Each

year brings the sun - shine to ban - ish the snow, But

no se - cond spring - time we mor - tals may know. The

swal - lows that left us will come with the May, But

The first system of music features a vocal line in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are "swal - lows that left us will come with the May, But". The piano accompaniment consists of a right-hand part in a treble clef with a flowing eighth-note melody and a left-hand part in a bass clef with a simple harmonic accompaniment.

man, once de - part - ed, but man, once de - part - ed, but

The second system continues the vocal line with the lyrics "man, once de - part - ed, but man, once de - part - ed, but". The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

man, once de - part - ed is gone, and for aye, But

The third system continues the vocal line with the lyrics "man, once de - part - ed is gone, and for aye, But". The piano accompaniment continues with the same accompaniment style.

man, once de - part - ed is gone, and for aye.

The fourth system concludes the vocal line with the lyrics "man, once de - part - ed is gone, and for aye." The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.





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