

EDITION SCHIRMER.

Song

ALBUM

BY

ADOLF JENSEN.

Soprano or Tenor.

Mezzo Sop. or Alto.

Volume ① 2. 3. 4. 5. 6. 7.

Price each Vol. \$1

bound in cloth each \$1.75<sup>c</sup>

NEW YORK  
G. SCHIRMER, 35 UNION SQUARE.

# AD. JENSEN'S SONG ALBUMS.

## INDEX.

<b>Vol. I.</b>		<b>Vol. IV.</b>	
Oh Lay Thy Cheek on Mine. ( <i>Lehn' deine Wang' an meine Wang'</i> ).....	1	Klinge! Klinge! My Pandero! ( <i>Tango vos, el mi pandero.</i> ).....	1
Marie.....	3	"Eyes of Blue!" ( <i>Ay ojos verdes.</i> ).....	5
'She was the Fairest of All!' ( <i>Sie war die Schönste von Allen.</i> ).....	5	"Up! Waken my Dear!" ( <i>Si dormis, doncella.</i> ).....	11
Shall I Wake Him? ( <i>Spanisches Lied.</i> ).....	9	Murmuring Zephyr. ( <i>Ventecico murmurador.</i> ).....	13
"Were I a Birdling." ( <i>Wenn ich ein Vöglein wär.</i> ).....	13	In the Garden dearest Maid." ( <i>Niña, si la huerta vas.</i> )...	20
Spring Night. ( <i>Frühlingsnacht.</i> ).....	17	By Manzanares. ( <i>Ribericas del rio.</i> ).....	25
Still Sleeping? ( <i>Dulces árboles sombreros.</i> ).....	21	That Glimpse was mine! ( <i>Aunque con semblante airado.</i> )..	31
"Two Eyes so true, I've seen!" ( <i>Madre, unos ojos los vi.</i> )	27	I fain would turn. ("Mich treibt's hinaus in's lichte Früh- lingsrauschen.").....	34
'Rose and Jessamine I twine.' ( <i>Cojo jazmin y clavel.</i> )...	31	Peace. ( <i>Frieden.</i> ).....	41
"The Trumpet is sounding." ( <i>En campana, madre.</i> ).....	36	Angels of Sleep. ( <i>Engelgesang.</i> ).....	49
Phantoms. ( <i>Pensa mientos me quitan.</i> ).....	41	Barcarole.....	52
At Rest. ( <i>Alguna vez.</i> ).....	46	Thekla's Song. ( <i>Tekla's Gesang.</i> ).....	54
O bid Me not from Thy dear Face to go. ( <i>O heiss mich nicht von deinem Anlitz flieh'n.</i> ).....	48	The King of Thule. ( <i>Der König in Thule.</i> ).....	58
"If Thy lovely Locks." ( <i>Ob die Locken eine Glorie quellen.</i> )	50	<b>Vol. V.</b>	
Night. ( <i>Nacht.</i> ).....	52	By the Cypress-tree. ( <i>Dolorosa No. 1.</i> ).....	1
Woodland Whispers. ( <i>Waldesgespräch.</i> ).....	54	Expectation. " No. 2.).....	9
<b>Vol. II.</b>		The Ring. " No. 3.).....	9
Oh humid Spring-time Evening. ("Du feuchter Frühlings- abend.").....	1	Love's Sorrow. " No. 4.).....	15
Shadows. ( <i>Nun die Schatten dunkeln.</i> ).....	5	The Dream. " No. 5.).....	20
The Page. ( <i>Der Page.</i> ).....	8	Rest in Heaven! " No. 6.).....	25
Waiting for Spring. ( <i>Lied des Mädchens.</i> ).....	14	"O Days of Sunshine." ( <i>Lied des Mädchens.</i> ).....	28
In the Mountains. ( <i>Im Gebirg.</i> ).....	18	"Flow ye Tears. ( <i>Eine Thräne.</i> ).....	30
O faster, my Steed! ( <i>O schneller mein Ross.</i> ).....	24	Tuscan Love-song. ( <i>Toscanischer Rispetto.</i> ).....	35
Songs of Hafis. No. 1. ( <i>Lieder des Hafis.</i> ).....	32	The Messenger. ( <i>Der Bote.</i> ).....	37
" " No. 2. ".....	38	"Through the May-night." ( <i>Durch die wolkige Maien- nacht.</i> ).....	41
" " No. 3. ".....	41	<b>Vol. VI.</b>	
" " No. 4. ".....	47	The last Wish. ( <i>Letzter Wunsch.</i> ).....	1
" " No. 5. ".....	49	In the Distance. ( <i>Fernsicht.</i> ).....	4
" " No. 6. ".....	54	My Heart. ( <i>Mein Herz.</i> ).....	10
" " No. 7. ".....	59	My merry Friend. ( <i>Fröhliche Gesellen.</i> ).....	13
<b>Vol. III.</b>		At the Spring. ( <i>Morgens am Brunnen.</i> ).....	19
A Breath of Spring. ( <i>Wie Lenzeshauch.</i> ).....	1	"O stay, thou golden Moment." ( <i>O lass dich halten, goldne Stunde.</i> ).....	25
O Starlight! ( <i>Ihr Sternlein.</i> ).....	4	Under the Linden. ( <i>An der Linden.</i> ).....	29
Morning Serenade. ( <i>Morgenständchen.</i> ).....	7	"Margreta." ( <i>Margreth am Thore.</i> ).....	37
The Season of Roses. ( <i>Rosenzeit.</i> ).....	11	Farewell, my Home! ( <i>Abschied.</i> ).....	43
Sunlight. ( <i>Sonnenschein.</i> ).....	15	<b>Vol. VII.</b>	
Under the Branches in deepest Night. ( <i>Unter den Zwei- gen in tiefer Nacht.</i> ).....	18	A Dream of Spring. ( <i>Ein Frühlingstraum.</i> ).....	1
In the Forest. ( <i>Im Walde.</i> ).....	21	"Message from the Stars." ( <i>Sternbotschaft.</i> ).....	4
Over the Earth steals Silence. ( <i>Ueber die Welt kommt Stille.</i> ).....	27	The Magic Horn. ( <i>Der Knabe mit dem Wunderhorn.</i> )..	8
Lonely. ( <i>Die Einsame.</i> ).....	31	Spirits of the Night. ( <i>Geister der Nacht.</i> ).....	15
Over Night. ( <i>Ueber Nacht.</i> ).....	35	O can you tell? ( <i>Weisst du noch?</i> ).....	19
The Watcher. ( <i>Mädchenlied.</i> ).....	38	My Lover I hear. ( <i>Der Schmied.</i> ).....	23
Farewell. ( <i>Abschied.</i> ).....	44	From her Lattice. ( <i>Ständchen.</i> ).....	31
Slumber Well. ( <i>Schlaf nur ein.</i> ).....	47	Farewell. ( <i>Lebewohl.</i> ).....	36
Through the Distance, through the Night. ( <i>Durch die Ferne, durch die Nacht.</i> ).....	52	To the Birds. ( <i>An die Vögel.</i> ).....	40
A Secret. ( <i>Geheimniss.</i> ).....	55	On the Mountains. ( <i>Auf den Bergen.</i> ).....	45
		Old Heidelberg. ( <i>Alt Heideberg du feine.</i> ).....	47

OH LAY THY CHEEK ON MINE, DEAR LOVE.

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

(H. Heine.)

ADOLF JENSEN.

Andante. *p* *appassionato.*

VOICE. 

PIANO. 

Lehn' dei - ne  
Oh, lay thy

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



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



*ff* *p*

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

*pp*

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

*p*

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

*pp perdendosi..*

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

## MARIE.

(R. Gottschall.)

Religioso.

A. JENSEN.

VOICE. *p*

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

PIANO. *p*

*con Pedal.*

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

*p*

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

*pp*

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

*rall.*

*rall.* *f*

Tempo Primo.

4

*p*

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

*p*

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

*pp*

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

*rall.*

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

*rall.* *f*

# "SHE WAS THE FAIREST OF ALL!"

(*Sie war die Schönste von Allen.*)

(G. Pfarrius.)

English words by  
Mrs. JOHN P. MORGAN.

A. JENSEN.

Slowly and with melancholy.

(*Langsam und wehmüthig.*)

VOICE. *p*

Wohl war im Busch und  
There is no thicket or

PIANO. *p*

*p*

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

PIANO. *p*

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

PIANO. *f* *mf*

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

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

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

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



*p*

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

*p*

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

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

*f* (sehr very)

leise und monoton.)  
softly and monotonously.

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

*sf*

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

*f*

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

*f* (sehr more)

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

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

weh'n.  
main!

*p*

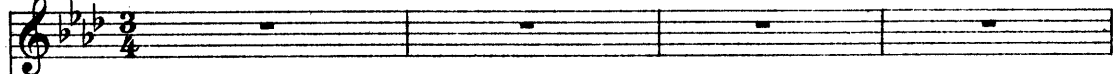
# SHALL I WAKE HIM.

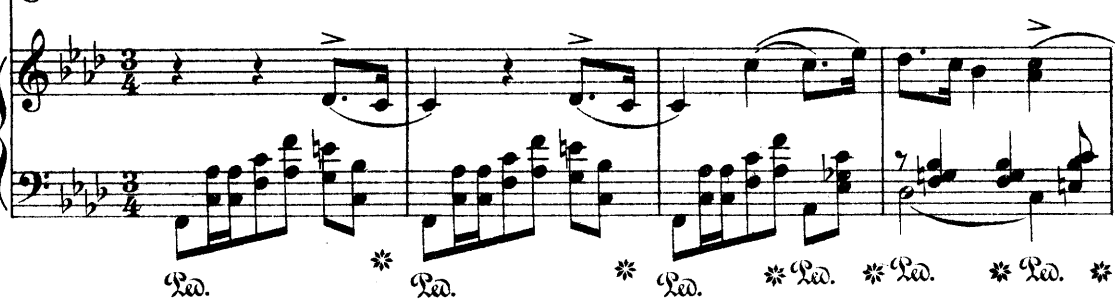
(Spanisches Lied.)

English words by C. H. COURSEN.

A. JENSEN.

Vivace.

VOICE. 

PIANO. 

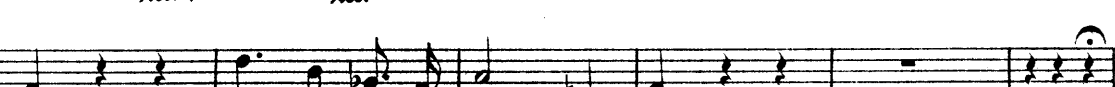
*And.* \* *And.* \* *And.* \* *And.* \* *And.* \*

*p* 


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



*And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \*



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



*And.* \* *And.* \* *And.* \* *And.* \* *And.* \*

(nachsinnend.)  
musingly.

*p* 

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

*f ritard.* *a tempo.*



*p* *f ritard.* *a tempo.*

*And.* \* *And.* \* *And.* \* *And.* \*

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

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

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

*ritard.*

*a tempo.*

*ritard.*

*Red. \* Red. \**

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

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

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

*ff*

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

*a tempo.*

*f ritard.*

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

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and a tempo marking of *a tempo.* The piano accompaniment also starts with a piano (*p*) dynamic. The system concludes with a *f ritard.* marking. The piano part includes sixteenth-note patterns in both hands, with a '6' indicating a sixteenth-note group.

(Genau wie vorhin.)

The same as before.

*a tempo.*

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

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

The second system continues the musical score. The vocal line is marked *a tempo.* The piano accompaniment features a right-hand (*R.H.*) part with a 5/4 time signature and a left-hand (*L.H.*) part with a 3/4 time signature. The piano part includes a *Red.* (Reduction) marking and asterisks indicating specific performance instructions.

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

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

The third system of the musical score shows the vocal line and piano accompaniment. The piano part includes a *Red.* marking and asterisks. The system concludes with a double bar line.

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

*a tempo.*

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line is marked *ritard.* and the piano part includes a *Red.* marking and asterisks. The system concludes with a double bar line.

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

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

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

*ritard.* *cresc.*

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

*p a tempo.* *p* *ff*

# "WERE I A BIRDLING."

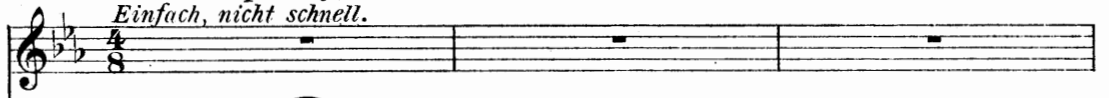
(Wenn ich ein Vöglein wär')

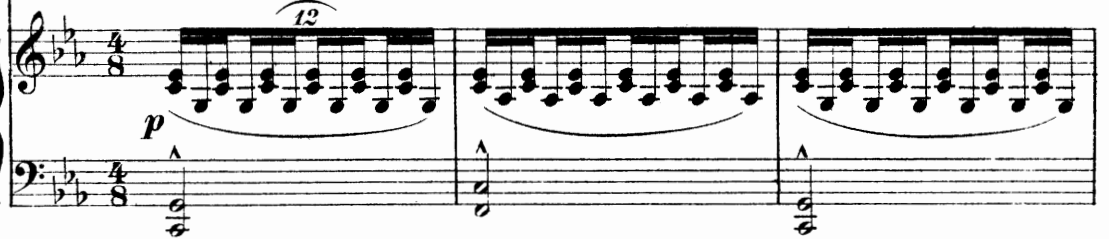
English version by  
Mrs. JOHN P. MORGAN.


A. JENSEN.

With simplicity, not fast.

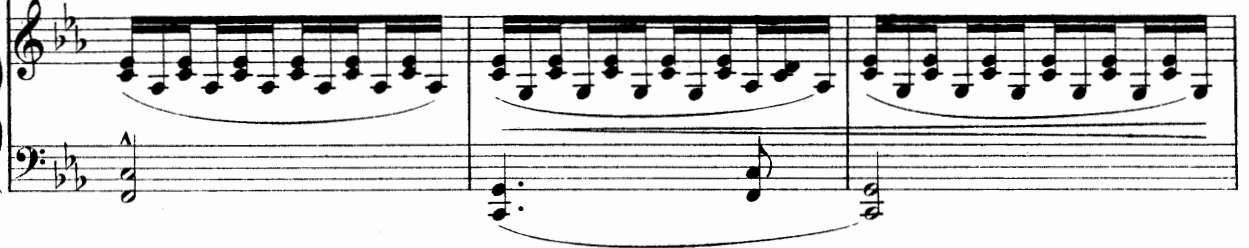
*Einfach, nicht schnell.*


VOICE. 

PIANO. 


*p* 

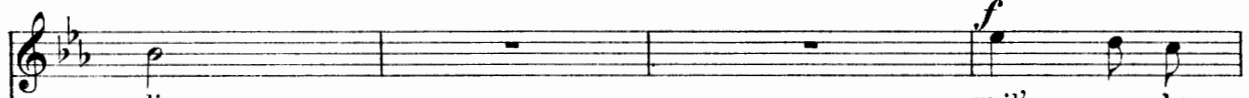
Wenn ich ein Vög - lein wär'  
Were I a bird - -ling,



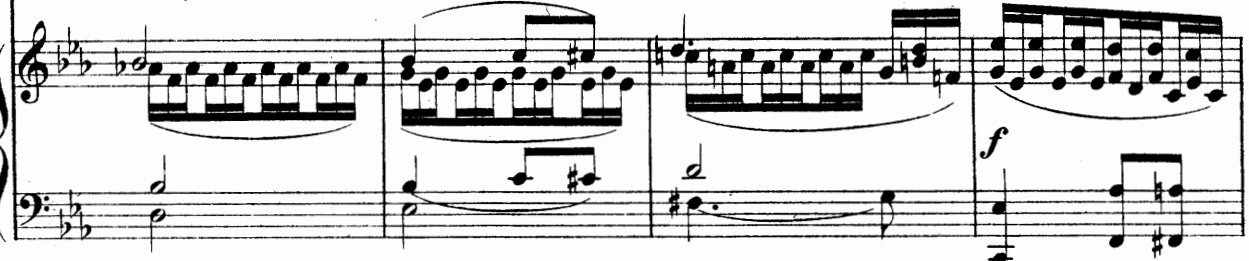


und auch zwei Flüg - lein hätt', flög' ich zu  
I'd fly a - far, a - far To thee my





dir. weil's a - ber  
dear; Ah that can



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

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

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

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



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

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

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

*pp*

Red. \*

# SPRING-NIGHT.

(Frühlingsnacht.)

English version by  
Mrs. JOHN P. MORGAN.

A. JENSEN.

Vivace.

**VOICE.**

*p*

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

**PIANO.**

*p*

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

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

*f*

The musical score is written in G major (one sharp) and 12/8 time. It consists of three systems. The first system shows the vocal line starting with a piano (*p*) dynamic and the piano accompaniment. The second system continues the vocal line with lyrics about birds returning in flight. The third system features a forte (*f*) dynamic in both parts, with lyrics about spring scents. The piano part includes various chordal textures and melodic lines in both hands.

*cresc. molto.* *f*

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

The first system of the musical score features a vocal line in G major, 4/4 time, with lyrics in German and English. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *f* (forte) is present at the beginning of the second measure.

*(sehr ausdrucksvoll.)*  
*With great feeling.*

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

The second system continues the vocal line and piano accompaniment. The piano part features a more active right-hand melody with eighth notes and chords, while the left hand maintains a rhythmic accompaniment. The dynamic marking *(sehr ausdrucksvoll.)* and *With great feeling.* are written above the vocal line.

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

The third system shows the vocal line and piano accompaniment. The piano part continues with a similar rhythmic pattern in the left hand and a more melodic line in the right hand. The lyrics are in German and English.

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

The fourth system concludes the vocal line and piano accompaniment. The piano part features a final melodic flourish in the right hand. The lyrics are in German and English.

*p rubato.* *a tempo.*

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

*p rubato.*

*p* *molto* *cre - - - scen*

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

*p* *molto* *cre - - - scen*

*do*

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

*do*

*f*

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

*f*

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

*p*

*dim.* *p*

dein:  
here!

*p*

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

*p*

*p*

düf - te.  
here!

*pp*

## STILL SLEEPING?

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

(From "Celestina.")

With lively sentiment.

A. JENSEN.

*(Mit lebhafter Empfindung.)*

VOICE.

PIANO.

The musical score is written for voice and piano. It begins with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The piano accompaniment starts with a *p* (piano) dynamic, followed by *p* and *mf* (mezzo-forte) dynamics. The voice part enters with a *mf* dynamic. The lyrics are in German and English.

VOICE: *mf*  
 Hol - - de, schat-ten-rei-che Bäu -  
 Leaf - - y branches sway-ing sigh -  
 me, nei-get, neigt die Zwei-ge dicht, naht das lieb-li-che Ge -  
 ing, bend your sha-dy cov-er low; comes the face that haunts me  
 sieht, das mir folgt in mei-ne Träu-me. Nei-get,  
 so, through my dreams for-ev-er fly-ing. Bend your

The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with various chordal textures. Dynamics range from *p* to *f* (forte).

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

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

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

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



*rubato.*

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

*p*

*rubato.* *p* *pp*

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

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

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

*pp*

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

*pp*

*cresc.*

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

*cresc.*

*f*

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

*f*

*p* *f* *mf*

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

*p* *p* *mf*

## Tempo I.

ge - - ssen?  
sak - - en?

*p*

*mf*

Hol -  
Leaf -

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

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

*f*

*f* *p*

*p*

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

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

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

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

*f* *rall.* *p* *pp*

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

*ppp*

# "TWO EYES SO TRUE I'VE SEEN."

English version by  
Mrs. JOHN P. MORGAN.

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

**Dreamily.**  
(*Schwärmerisch.*)

A. JENSEN.

VOICE. 

PIANO. *p* *con Ped.*

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

*decresc.* *p*

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

*f*

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

*p* *pp*

*mf*

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

*mf*

*p*

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

*p*

*mf* *f*

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

*mf* *f*

*f* *f*

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

*f* *f*

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

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

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

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

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

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

spot - ten mein!  
 hold me fast!

*mf* *dim.* *pp*

Ca. \*



# "ROSE AND JESSAMINE I TWINE."

(Cojo jazmin y clovel.)

(Don Manuel del Rio.)

English version by  
Mrs. JOHN P. MORGAN.

With intense passion.

(Mit leidenschaftlichem Drange.)

A. JENSEN.

VOICE.

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

PIANO.

*f*

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

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

688037

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

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

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

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

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

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

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

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

*cresc.* *mf* *f*

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

*cresc.* *mf* *f*

*p* *cresc.*

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

*p* *cresc.*

*mf*

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

*mf*

*f* *ff* *f*

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

*f* *ff* *f*

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

*ff*

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

*f*

ihn, an ihn.  
thine! is thine!

*p pp*

*p pp f*

*mf*

# "THE TRUMPET IS SOUNDING."

(*En campana, madre.*)

(Anonymous.)

English words by C. H. COURSEN.

In folk-song style.

(*Volksliederartig vorzutragen.*)

A. JENSEN.

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

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

PIANO. *mf* *dim.*

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

*p*

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

*p*

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

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

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

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





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

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

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

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

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats. It contains the lyrics 'mit mei - ner Pein. Mein Lieb - ster muss' and 'my heart makes moan. My lov - er is'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *f*, *ff*, and *p*. There are two asterisks (\*) in the piano part, one under the first measure and one under the fourth measure.

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'schei - den und lässt mich al - lein, al -' and 'march - ing and leaves me a - lone, a -'. The piano accompaniment continues with similar textures. Dynamics include *ff* and *p*.

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

The third system shows the vocal line with the lyrics 'lein, al - lein!' and 'lone, a - lone!'. The piano accompaniment continues. Dynamics include *p*.

*pp* *rit.*

The fourth system shows the vocal line with a rest. The piano accompaniment continues. Dynamics include *pp* and *rit.*. There is an asterisk (\*) in the piano part at the end of the system.

## PHANTOMS.

*(Pensamientos me quitan.)*

English words by C. H. COURSEN.

(Anonymous.)

A. JENSEN.

Fast, with violent agitation.

*Schnell, in heftiger Agitation.*

VOICE. *mf*

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

PIANO. *mf*

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

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

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

*f* *p*

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

*p*

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

*mf*

*mf*

*p*

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

*f*

*p*

*f*

*p*

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

*pp*

*pp*

*cresc.* *f* *pp*

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

*cresc.* *f* *pp*

*cresc.* *mf* *f*

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

*cresc.* *mf* *f*

*mf* *p*

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

*mf* *p*

*f*

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

*f*

*f*

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

*f* *decresc.*

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

*f* *decrease.*

*p*

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

*p*

*p*

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

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

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

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

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

## AT REST.

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

A. JENSEN.

With quiet resignation. *In stiller Resignation.*

VOICE.

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

PIANO.

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

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



sein;  
rest!

Was du im  
All that in

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

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

Dann oh - ne  
There without

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

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

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

decresc. - - - - -

pp

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

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

English version by  
Mrs. JOHN P. MORGAN.

A. JENSEN.

**VOICE.** *Lento.* *p*

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

**PIANO.** *p*

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

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

*f*

*sostenuto.*

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a *sostenuto* marking. The piano accompaniment starts with a *p* (piano) dynamic. The system concludes with a *f* (forte) dynamic marking.

*(sinnig.)  
contemplative.**(äu-  
very*

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

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

*sserst zart.)  
tenderly.**p*

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

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

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

*ritard.*

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

# "IF THY LOVELY LOCKS"

(Ob die Locken eine Glorie quellen.)

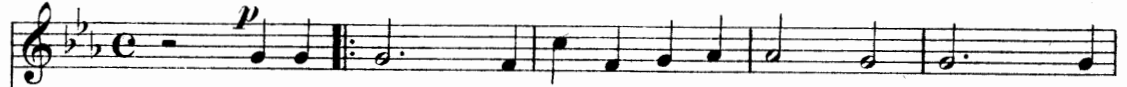
English version by  
Mrs. JOHN P. MORGAN.

(Georg Herwegh.)

A. JENSEN.

Devotional. Anbetend.

VOICE.



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

PIANO.



con Ped.

(sehr innig.)  
very fervently.

cresc.



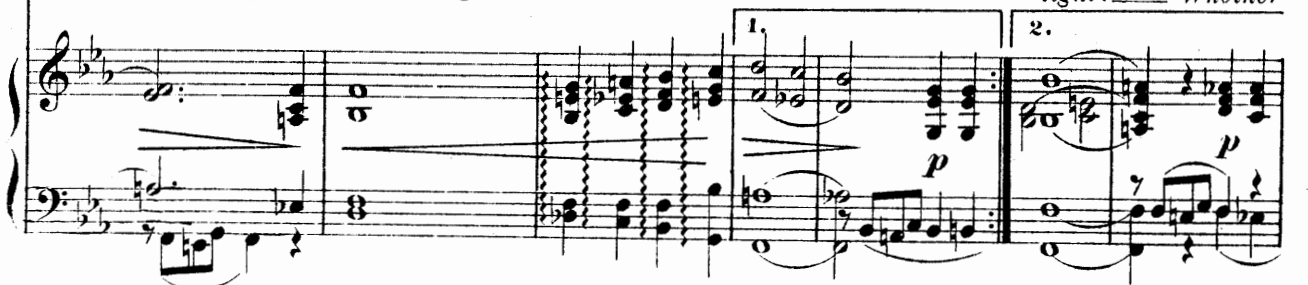
Ant - litz und du himm - lisch mild auf mich blickst, ein stumm Ma -  
Na - cken flu - thet, stolz und wild, und dein Aug', ein har - ter  
face, And thou my heav'n - ly child Look on me, a mute Ma -  
flow so proud so wild and free And thine eye be flush - ing



cresc.



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



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

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

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

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

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

## NIGHT.

English version by  
Mrs. JOHN P. MORGAN.

(Nacht.)  
(Eichendorff.)

A. JENSEN.

Romantically.  
*Romantisch.*

VOICE. *p*

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

PIANO. *p*

*accel.*

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

*accel.*

*ritard.* *a tempo.*

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

*ritard.* *p a tempo.*

Ed.

\*

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

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

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

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

*legato.*

# WOODLAND WHISPERS.

(Waldesgespräch.)

(Eichendorff.)

English version by  
Mrs. JOHN P. MORGAN.

A. JENSEN.

Vivace.

Balladenmässig. (In ballad style.)

VOICE.

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

PIANO.

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

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

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



führ' dich heim!  
lead thee home!

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

*Recitative, with anguish. (recitativisch, schmerzlich.)*

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

*p*

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

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

*f* *pp* *wild.* *f*

dringend.  
urgent.

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

*f* *f*

*p*

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

*pp* *p*

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

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

*f* *ff*

*dramatically.*

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

*ff* *sf* *dim.*

*pp* *sehr*  
*very*

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

*f* *pp* *very*  
*sehr*

*zart.*  
*tenderly.*

*schaurig.*  
*with awe.*

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

*tenderly.*  
*zart.* *pp*

*softly vanishing.*  
*(ganz leise verschwindend.)*

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

*pp*

*f*  
*ff*

*Ad.* \*

*ppp*

*Ad.* \*