



Dreissig
Lieder und Gesänge

von
Robert Schumann.

Für Clavier übertragen

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Eigentum der Verleger

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257 C 13 Schuma³

Widmung.

Öffentliche Bibliothek
der Stadt Aachen

Devotion.

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Op. 25. N^o 1.

Innig, lebhaft.

Du meine See - le, du mein Herz,

du meine

Piano.

mf

Musical score for the first system, piano accompaniment. It consists of two staves (treble and bass clef) in 3/4 time. The melody is in the right hand, and the bass line is in the left hand. The music is marked 'mf' (mezzo-forte).

Wonn', ___ o du mein Schmerz.

du meine Welt, ___ in der ich

Musical score for the second system, piano accompaniment. It consists of two staves (treble and bass clef) in 3/4 time. The melody is in the right hand, and the bass line is in the left hand.

le - be, mein Himmel du, ___ da - rein ich schwe - be, o du mein Grab, ___ in das hin -

Musical score for the third system, piano accompaniment. It consists of two staves (treble and bass clef) in 3/4 time. The melody is in the right hand, and the bass line is in the left hand.

ab ich e - - - wig mei - nen Kum - - mer gab!

Musical score for the fourth system, piano accompaniment. It consists of two staves (treble and bass clef) in 3/4 time. The melody is in the right hand, and the bass line is in the left hand. The music is marked 'dim.' (diminuendo) and 'ritard.' (ritardando).

tranquillo
Du bist die Ruh, du bist der

The first system of the musical score is in G major (one sharp) and 4/4 time. It begins with a piano (*p*) dynamic. The piano accompaniment features a series of triplets in the right hand, while the left hand plays a simple harmonic accompaniment. The vocal line consists of a single melodic line with a long note on 'der'.

Frie - - den, du bist vom Him - - - mel

The second system continues the piano accompaniment with triplets in the right hand. The vocal line has a long note on 'den,' and another on 'mel'.

mir be-schie - den. Dass du mich liebst, macht mich mir
poco accelerando

The third system shows a more active piano accompaniment with sixteenth-note patterns in the right hand. The vocal line has a triplet of eighth notes on 'be-schie - den' and a triplet of eighth notes on 'macht mich mir'. The tempo marking *poco accelerando* is present.

werth, dein Blick hat mich — vor mir ver - klärt, — du hebst mich

The fourth system features a complex piano accompaniment with many sixteenth notes in the right hand. The vocal line has a long note on 'ver - klärt,' and another on 'mich'. The tempo marking *ritard.* is present.

lie - - - bend ü - ber mich, mein gu - ter Geist, mein bess'- res
a tempo
p
ritard.

The fifth system features a piano accompaniment with sixteenth-note patterns in the right hand. The vocal line has a long note on 'ber mich,' and another on 'res'. The tempo marking *a tempo* and dynamic *p* are present, followed by *ritard.*

Ich! *a tempo* Du meine See - le, du mein Herz, du meine

Wonn', o du mein Schmerz, du meine Welt, in der ich

le - - be, mein Him - mel du, da - rein ich schwe - be, mein guter

Geist, mein bess' - - res Ich!

Freisinn.

Forward.

Op. 25. N^o 2.

Frisch. Lasst mich nur auf meinem Sattel

Piano. *mf* *f*

The first system of the piano score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a dynamic marking of *mf* and transitions to *f* in the second measure. The melody is primarily in the right hand, with accompaniment in the left hand.

gel - - ten, bleibt in eu - ren Hütten, euren

mf *f*

The second system continues the piano score. It features the same two-staff layout. The dynamic markings *mf* and *f* are present. The melody continues across the staves, with some phrasing slurs and accents.

Zel - - ten, und ich rei - - te froh in al - le Fer - - ne, ü - ber

mf *f*

The third system of the piano score continues the two-staff arrangement. The dynamics *mf* and *f* are used. The musical notation includes various rhythmic values and articulation marks.

mei - ner Mütze nur die Ster - ne. Er hat euch die Ge - stir - ne ge - setzt als

p *tranquillo*

The fourth and final system of the piano score on this page. It maintains the two-staff format. A dynamic marking of *p* (piano) is used, along with the tempo marking *tranquillo*. The music concludes with a final cadence.

Lei-ter zu Land und See,

damit ihr euch da - ran — ergötzt,

Musical notation for the first system, featuring a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The key signature has two flats, and the time signature is 3/4.

stets blickend in die Höh.

Lasst mich

Musical notation for the second system, including dynamic markings *f* and *mf*. The notation continues with a treble staff and a bass staff.

nur — auf meinem Sattel gel - - ten,

bleibt in

Musical notation for the third system, including dynamic markings *mf* and *f*. The notation continues with a treble staff and a bass staff.

eu - - - ren Hütten, eu-ren

Zel - - ten, und ich rei - - te froh in al - le

Musical notation for the fourth system, including a dynamic marking *mf*. The notation continues with a treble staff and a bass staff.

Fer - - ne,

ü - ber mei - ner Mütze nur die Ster - ne.

Musical notation for the fifth system, including a dynamic marking *f*. The notation concludes with a treble staff and a bass staff.

Der Nussbaum.

The walnut tree.

Op. 25. N^o 3.

Allegretto.

Es grü-net ein Nuss-baum vor dem Haus,

Piano.

pp *una corda* - - - - *

duf - tig luf - - tig brei - - tet er

pp *una corda* - - - - *

blätt - rig die Blüt - ter aus.

Viel

pp *una corda* - - - - *

lieb - li-che Blü - then ste - hen dran,

pp *una corda* - - - - *

lin - de Win - - de kom - - men, sie herz - lich zu um - fahn.

p *una corda* - - - - *

Es flü- stern je zwei zu zwei ge- paart,

pp
una corda - - - - *

nei - gend, beu - - gend zier - - lich zum

pp
una corda - - - - *

Ku - sse die Häupt - chen zart.

poco rit. *a tempo* *p*
una corda - - - - *

flüstern von ei - - nem Mägd - lein, das däch - te die Näch - te und

una corda - - - - *

Ta - - - ge lang, wuss - te ach sel - ber nicht was.

rrit *cresc.*
una corda -

a tempo Sie flü - stern, sie flü - - stern;

wer mag ver-stehn so gar lei - se Weis'

pp

una corda - - - *

poco rit. *a tempo* flü - - stern von Bräut - - gam und

cresc.

una corda - - - *

näch - - - stem Jahr, von näch - stem Jahr.

p *rit.* *a tempo*

Das Mäd - lein hor - chet, es rauscht im Baum. Seh - nend, wä - h - nend

tranquillo *p* *pp*

sinkt es lächelnd in Schlaf und Traum.

dim. *pp*

Die Lotosblume.

(The lotos flower.)

Op. 25. N^o 7.

Ziemlich langsam.

Piano.

p

Die Lo - - tos - blu - - me

äng - stigt sich vor der Son - ne Pracht,

und mit ge - senk - tem Haup - te er - war - tet sie träu - mend die

Nacht.

pp

Der Mond der ist ihr Buh - le, er

Licht, und ihm ent-schlei - ert sie

weckt sie mit sei - nem

cresc.

freund - lich ihr from - mes Blu - men - ge - - sicht. Sie

p

blüht und glüht und leuch - tet, und star - ret stumm in die

animato

Höh', sie duf - tet und wei - net und zit - tert vor

cresc.

ritard.

Lie - be und Lie - bes - weh, vor Lie - be und Lie - bes - weh.

p

ritard.

Du bist wie eine Blume.

A floweret thou resemblest.

Op. 25. N^o 24.

Langsam. Du bist wie ei - ne Blu - me, so

Piano. *p*

ad.

schön, so rein und hold; ich schau' dich an, und Weh - muth

ad.

schleicht mir in's Herz hin - ein. Mir ist als ob ich die Hän - de auf's

p *mf*

Haupt dir le - - gen sollt', be - tend, dass Gott dich er - halte

p *mf* *tr. sc.*

so schön, so rein und hold.

rit. *a tempo* *p* *rit.*