

DEM
FRÄULEIN JENNY BUND

VIER

GLEICHER

FÜR EINE SINGSTIMME

mit

begleitung des Pianoforte

COMPONIRT VON

CARL REINECKE

Op. 29.

Fr. 1/2.

Eigenthum der Verleger.

Schuberth & Comp.

Hamburg, Leipzig & New York.

SONG OF THE MAY.

FRÜHLINGSLIED.

Ged. von R. Reinick.

Translated by M. Harris.

Carl Reinecke Op. 29. N^o 1.

Allegretto.

Frisch und lebendig.

PIANO.

mf I roam'd a - mid the
Ging un - ter dich - ten

Ped. *P* * *Ped.* * *P* *Ped.* * *Ped.* *

fo - - rest, one mor - ning in ear - ly spring....., the
Zwei - gen am Mor - gen im grü - nen Wald....., der

birds were chaun-ting their cho - rus in the bran - - -
Vög - lein lu - sti-ger Rei - gen aus al - - -

f - - ches of the trees..... They
- - len Wi - pfeln schallt..... Und

Ped. * *Ped.* *

cresc.

seem'd to call to each o - ther: „come forth, ye mor - tals
 rie - fen viel ein - an - der „her - aus wo Vög - lein

Ped. * *Ped.* *

sad, come forth, come forth, come
 sind, her - aus, her - aus, her -

Ped. *ritard.* * *Ped.* *

a tempo. *p* *f* un poco ritenuto.
 forth, ye mortals sad, and sing with us a mer - ry lay while
 aus, wo Vög - lein sind, zu sin - gen mit ein - an - der in dem

a tempo.

ritard. *p* *f* *colla parte.*
Ped. * *Ped.* * *Ped.* * *Ped.* *

soft the Ze-phyr blows.
 küh - len Mor-gen-wind.

Ped. * *pp* *ritar* *Ped.* * *Ped.* *
 dan - do.

a tempo.

mf

Then rose the thought with - in me, the
 Da hat's auch mir ge - klun - gen tief

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

se - cret lyre a - woke , and sung to me as
 in die Brust hin - ein , da hat sich's d'rin ge -

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

sings at eve the lone - - - ly lone - ly night-in - gale!
 schwun - gen, als wär's , als wär's ein Vö - ge - lein!

rit. *a tempo.*

ritard.

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

f

The birds they sing be - cause they must, and
 Und ist ein Vög - lein d'rin - nen, so

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

he, the sa - cred bard..... is like is
flieg' es frei her - aus....., her - aus, her -

ff

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

like is like the feath'ry choir, for sing he must, and
aus, so flieg' es frei her - aus, und ist ein Lied dar -

p

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

sing he will, though all the world conspire, and sing..... and
in - nen, so zieh es fröh - lich aus, so zieh' es

ritard.

tr.

sing he will, though all the world con - spire!
fröh - lich, so zieh es fröh - lich aus!

rit.

a tempo.

ff

BEIM SONNENUNTERGANG.

Ged. von Rückert.

Translated by M. Harris.
Carl Reinecke Op. 29 N^o 2.

Moderato.

PIANO.

Musical score for the piano introduction. It consists of three staves: a vocal line at the top, a right-hand piano line in the middle, and a left-hand piano line at the bottom. The key signature is B-flat major (two flats) and the time signature is common time (C). The vocal line begins with the lyrics "Fare Fahr'". The piano part features a series of chords and arpeggiated figures, with a forte (*f*) dynamic marking and a pedaling instruction (*Ped.*). There are also markings for triplets (*3*) and a fermata (***) over a chord.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is on a single staff with lyrics in English and German. The piano accompaniment consists of two staves (right and left hand). The lyrics are: "well, thou sun re - ful - gent, thou sink - est to thy" and "wohl! du gold' - ne Son - ne, du gehst zu dei - ner". The piano part continues with the same arpeggiated accompaniment as the introduction.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is on a single staff with lyrics in English and German. The piano accompaniment consists of two staves (right and left hand). The lyrics are: "rest, o'er - whel - med by thy splendour I" and "Ruh', und voll von dei - ner Won - ne geh'n". The piano part continues with the same arpeggiated accompaniment. A piano (*p*) dynamic marking is present above the vocal line.

close my wear - ied eyes, I close my wear - ied
 mir die Au - gen zu, geh'n mir die Au - gen

eyes . . . I scarce can lift mine eye - lids, since
 zu . . . Schwer sind die Au - gen - li - der, du

thy sweet light is gone, ritard. fare **f**well, till next I
 nimmst das Licht mir fort, fahr' wohl, wir seh'n uus

see thee, on earth or else in heav'n; on
 wie - der, hier un - ten, o - der dort; hier

mf

earth, if I the radiance of morn a - wa - king
 un - ten, wenn sich wie - der das Haupt vom Schlaf er -

mf

view, and taste the young day's fresh - ness, and
 hob, dann bli - ckest du her - nie - der und

p

tread the syl - van dew; and tread the syl - van
 freu - est dich dar - ob; und freu - est dich dar -

p

dew. And should Death's gloo - my ban - ner a -
 ob. Und trägt des Tod's Ge - fie - der mich

pp

Ped. *

pp Ped. *

1465

-bove my couch be spread, a - bove
 statt des Traum's em - por, an - statt

eres - een - do

ritar - dan - do. a tempo.
 my couch be spread, then, o thou sun re -
 des Traum's em - por, so schau' ich selbst her -

ritar - dan - do. a tempo.

pp

f

Ped. *

ful - gent, I shall be nea - rer thee . I
 nie - der zu dir aus hö - herm Chor, und

ritard.

Ped. *

Ped. * Ped. *

a tempo.
 thank thee, glo - rious Day - light, for all thy boun - ties
 dan - ke dei - nem Strah - le für je - den schö - nen

f

Ped. *

here, and if thou shin'st to - mor - row, I'll
 Tag wo ich mit mei - nem Tha - le in

thank thee yet a - gain, and if.....
 dei - nem Glan - ze lag, wo ich.....

thou shin'st to - mor - row, I'll thank thee yet.....
 mit mei - nem Tha - le in dei - nem Glan - ze lag.....
 un poco ritard. un poco ritard.

sin al Fine. a - gain.....
 sin al Fine. - ze lag.....
 Ped. * Ped. *

THE FLOWER.

SCHÖN BLÜMLEIN.

Ged. von R. Reinick.

Translated by M. Harris.

Allegretto grazioso.

Carl Reinecke Op. 29. N^o 3.

PIANO.

The piano introduction consists of three measures. The right hand starts with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. It begins with a quarter rest, followed by a half note G4, and then a half note A4. The left hand starts with a bass clef and a piano (p) dynamic marking. It begins with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The piano introduction concludes with a half note G2 in the right hand and a half note A2 in the left hand.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment begins with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The piano accompaniment includes a ritard. marking.

I went at ear-ly dawn - ing the gar-den's pride to
 Bin ich hin - aus ge - gan - gen des Mor-gens in der

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment begins with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The piano accompaniment includes a pp marking and a Ped. marking.

viem, and bright the flow' - rets spark - led all wet all
 Früh', die Blüm - lein thä - ten pran - gen so schön, so

poco ritard. *a tempo.*

wet, all wet with pear - ly dew; One flower I wish'd to
schön, so schön sah ich sie nie. Dacht eins da - von zu

ga - ther, the fair - est I could see, and
pflü - cken das schön - ste das ich sah, wollt'

as I bent to pluck it, ha, ha, ha,
e - ben mich drum bü - cken, ei, ei, ei,

cresc.

ha, what mur - murs met mine ear! the
ei, ei, was er - blickt' ich da. Die

ritard.

a tempo. *cresc.*

mf but - ter - flies and may - flies, and all the in - sect tribe, they
Schmetter - ling' und Bie - nen, die Kä - fer hell und blank, die

a tempo.

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

f ho-ver'd round the flow' - ret, and sweet was their song to hear! they
mussten all' ihm die - nen, mit fröh - li - chem Mor-gen-sang. Und

p

kiss'd and kiss'd a - gain the ro - sy lips of that fair flower, and
scherzten viel und küsst - ten es auf den ro - then Mund, und

pp *e staccato.* *ten.*

cres *cen - do.*

mer-ri - ly they spor - ted a whole bright morning hour!
trie-ben's nach Ge-lü - sten wohl ei - ne gan-ze Stund'.

cres *cen - do.* *f* *decrese.*

and when their play was o - ver, a pret-ty sight it
Und wie sie so er - zei - get ihr Spiel die Kreuz und

pp

cresc. *f* *ritard.*

was to see what joy and glad-ness look'd through the flow'ers eyes!
Quer, hat's Blümlein sich ge - nei - get mit Freu - den hin und her,

cresc. *f* *ritard.*

merrily all they sung to me, and thank'd me in their way!
 sangen mit fro-hen Mie - nen mir ei - nen schö-nen Dank,

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

the dra-gon-flies so gay, how mer-ri-ly all they
 die Kä - fer hell und blank, die san-gen mit fro-hen

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

sung to me, and thank'd me in their way! in their way, in their way!
 Mie - nen mir ei - nen schö-nen Dank, schönen Dank, schönen Dank!

p *pp* *Ped.* ***

DEAREST MOTHER.

„O SÜSSE MUTTER.“

Ged. von Rückert.

Translated by M. Harris.

Carl Reinecke Op. 29. No 4.

Agitato.

In unruhiger Bewegung.

PIANO.

mf O dearest Mo - ther, I'm tired of
O sü - sse Mut - ter! ich kann nicht

un poco rite - nu - - to.

spin - ning, I can't sit here in this gloomy cham - ber, with - in four
spin - nen, ich kann nicht si - tzen im Stüblein in - nen, im en - gen

a tempo.

walls, so still and si - lent, where nought is mo - ving; o dearest
Haus, es stockt das Räd - chen, es reisst das Fäd - chen, o sü - sse

a tempo.

Mo - ther, do let me go! The Spring peers brightly through the
Mut - ter, ich muss hin - aus. Der Früh - ling gu - cket hell durch die

p

win - - - dows, and laughs in
Schei - - - ben wer kann nun

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

ritar - - dan - - do.

scorn at our te - dious la - bour, and well he may.....
si - tzen, wer kann nun blei - ben und flei - ssig sein

Ped.ritar - - dan - * *Ped.* do.

a tempo.

..... ! O let me wan - der, o let me fro - lic, and try to
..... ? O lass mich ge - hen, o lass mich se - hen, ob ich kann

a tempo.

p *Ped.* * *Ped.* *

con passione.

fly like a bird - let free! O let me
flie - gen wie Vö - ge - lein. O lass mich

Ped. * *Ped.* *

f wan - der, o let me lis - ten, where breezes flut - ter, where brooks are
se - hen, o lass mich lau - schen wo Lüftlein we - hen, wo Bäch - lein

con grazia.
p flow - ing, where flow'rets bloom, o let me pluck them!
rau - schen, wo Blümlein blüh'n, lass sie mich pflü - cken

con espressione.
and deck so gai - ly my hair re -
und schön mir schmü - cken die brau - nen

dun - dant with ro - ses red;
Lo - cken mit bun - tem Grün,

Ped. *con grazia.* *

o let me pluck them and deck so
lass sie mich pflü - eken, und schön mir

gai - ly my hair re - dun - dant with
schmü - eken die brau - nen Lo - eken mit

ro - ses red, my hair re - dun - dant with
bun - tem Grün, die brau - nen Lo - eken mit

ro - ses red. *p ma agitato.*
bun - tem Grün. And should fair
Und kom-men

boys with ringing laugh - ter approach and to their sports de -
 Kna - ben in wil - den Hau - fen, so will ich tra - ben, so will ich

Ped. * *Ped.* *

coy me, I won't re - fuse, but with them play - ing I'll roam till
 lau - fen, nicht stil - le steh'n, will hin - ter He - cken mich still ver -

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

eve - ning, then blithe and mer - ry they'll all go home.
 ste - cken bis sie mit Lär - men vor - ü - ber geh'n.

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

p
 But should a sweet lad to me bring
 Bringt a - ber Blu - men ein - from - mer

Ped. * *

mf

flow - ers, which for a gar - land I'd fain be
 Kna - be, die ich zum Kran - ze just nö - thig

Ped. * Ped. * Ped. *

p *Più mosso.*

twi - ning, what shall I do? Dare I ac - cept them, smiling so
 ha - be, was soll ich thun? Darf ich wohl ni - ckend, ihm freundlich

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

kind - ly, o dearest Mo - ther, and go with him? Dare I ac -
 bli - ckend, o sü - sse Mut - ter, zur Seit' ihm ruh'n? Darf ich wohl

rit.

cept them, smi - ling so kind - ly, o dearest Mo - ther, and go with him..... ?
 ni - ckend, ihm freundlich bli - ckend, o sü - sse Mut - ter, zur Seit' ihm ruh'n..... ?

pp
mf rit. *p* Ped. *

Ped. * Ped. *