

Bitte. Entreaty.

(Hans Schmidt.)

English words by
Mrs John P. Morgan
of
New York.

Einfach, nicht zu schnell.
Simply, not too fast.

Carl Bohm, Op. 318. N^o 1.

Gesang.

Clavier.

p

Lieb - ster Schatz, i
Sweet - heart dear I

bitt' di schön: Wann wir uns nit wer - den sehn, in dei - nem Her - zen das
pray you true: When to - day I part from you, Deep in your heart Love's

rit.

Körn - lein heg', Körn - lein Lie - be heg' und pfleg'!
ten - der seed, Lov - ing - ly to guard, to rit. heed!

a tempo *mf*

Und wenn i dann mal wie - der kumm,
Then will a - gain when I come to you,

a tempo *p* *mf*

a tempo *ten.*

lieb - ster Schatz, i bitt' di drum: Dann ist's ein gro - sser Baum, nit wahr?
Sweet - heart dear, I ask thee true: Love be a tree, will it not, - so high?

ten.

ten.

der uns schat - tet im - mer - dar! Dann ist's ein gro - sser Baum, nit wahr?
Sha - dowing us for aye and aye! Love be a tree will it not, so high?

p

der uns schat - tet im - mer - dar!
Sha - dowing us for aye and aye!

p *rit.* *p*

Verlassen.

Forsaken.

Im Volkston.

Folk-Song.

(Text nach einem Kärnthener Liede.) *

English translation entered according to Act of Congress
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English words by
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Langsam.
Slowly.

Carl Bohm, Op. 318. No 2.

Gesang.
Voice.

Clavier.
Pianoforte.

The first system of the musical score. It features a vocal line (Gesang) and a piano accompaniment (Clavier). The vocal line begins with a whole rest, followed by a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment starts with a piano (p) dynamic, featuring a 3/4 time signature and a key signature of two flats. The right hand plays a series of chords, while the left hand plays a simple bass line.

1. Ver -
1. For -

The second system of the musical score. The vocal line continues with the lyrics: "las - sen, ver - las - sen, ver - las - sen bin i, wie a". The piano accompaniment continues with the same chords and bass line, maintaining the piano (p) dynamic.

las - sen, ver - las - sen, ver - las - sen bin i, wie a
sak - en, for - sak - en, for - sak - en am I, Like a

The third system of the musical score. The vocal line continues with the lyrics: "Stein auf der Stra - ssen, kein Dirn - del mag mi. Drum". The piano accompaniment continues with the same chords and bass line, maintaining the piano (p) dynamic.

Stein auf der Stra - ssen, kein Dirn - del mag mi. Drum
stone on the high - way, No lass comes me nigh. A -

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The third stanza was added to the original by the composer and is copyright.

cresc. *pp langsam*

geh' i zum Kirch-lein, zum Kirch-lein hin - aus, dort knie i mi
 way to the al - tar, the al - tar I'll go, There, there kneel - ing

cresc. *pp colla parte*

p *f*

nie - der und wein' mi aus, dort knie i mi nie - der und
 low - ly My tears may flow, There, there kneel - ing low - ly My

p *f*

p

wein' mi aus.
 tears may flow.

2. Im Wald steht a
 2. There's a mound in the

p *p*

Hü - gerl, viel Blu - men blüh'n drauf, ach da schaft mein arm's Dirn - del, kein'
 wood - land, Where sweet flowr - ets blow, And there sleeps my dar - ling. No

p *cresc.*

Lieb' weckt's mehr auf. Dort hin ist mein' Wall-fahrt, dort hin ist mein
wak - ing to know. There, there is my shrine now. My spir - it there

p *cresc.*

pp *langsam.*

Sinn, dort merk' i wohl deut - lich, wie arm i bin, dort
kneels. And there all too keen - ly, Its lon - li - ness feels. And

pp *colla parte.*

p

f

merk' i wohl deut - lich, wie arm i bin.
there all too keen - ly Its lon - li - ness feels.

f

p

p

3. Und wann i bin g'stor - be, dann tragt mi hin - aus, und da
3. And when I am dead, friend, O bear, bear me nigh And

p

legt mi zum Dirn - del, da ruh' i gern aus, und
 leave me be - side her, In qui - et to lie, With

p

cresc. deckt dann mit Er - de, das Gra - berl' still zu, dann
 earth cov - er ov - er, My sor - row - ing breast, And

pp langsam

p cresc.

ha - ben zwei Her - zen bei - sam - men ihr' Ruh, dann
 two lov - ing hearts there, To - geth - er shall rest, And

pp colla parte

p

ha - ben zwei Her - zen bei - sam - men ihr' Ruh.
 two lov - ing hearts there, To - geth - er shall rest.

f

p