

Mr. H. PLUNKET GREENE'S EDITION.

Hungarian Melodies

FOR

Contralto or Baritone Voice



Text from the Originals done into English

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and into German

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Where the Tisza's torrents through the prairies swell...

Nº 1. Fischerbursche bin ich hier im Niederland...

Theme & Words by G. Bernáth. 1810 -1851.†.

F. Korbay

Molto moderato.

The musical score is arranged in three systems. Each system consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line is in a single melodic line with lyrics in both German and English. The tempo is marked 'Molto moderato' and the dynamics range from *pp* to *p*. The score includes performance markings such as *pp molto legato*, *pp*, *p*, and *8va bassa*. There are also asterisks and 'Ped.' markings under the piano part.

pp molto legato *pp*

p

Where the Tisza's tor - rents through the prai - ries swell
 Fi - - scher - bur - sche bin ich hier im - - Nie - der - - land,

p

I, the fish - er, with my mo - - ther lone - ly dwell.
 Ei - - ne Hüt - te ist mein Heim an Ti - sza - - strand;

8va bassa

Ped. * *Ped.* * *Ped.* * *8va bassa* *Ped.*

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

pp

Come, sweet mai-den, come for shel-ter home with me,
 Sanf - - - tes Mädchen, kehr' zu ru - hen bei mir ein,

pp *pp* *p*

rit.

Come, sweet mai-den, my old mo-ther shall tend thee.
 Für Dich sor-gen wird mein gu - tes Müt-ter - - lein!

p *rit.* *p*

pp

pp

a tempo

O'er the le-vel low-land fields the tempest glooms,
 Trü-be Wol-ken thür-men sich am Him-mels-zell

pp *mf a tempo*

pp *mf a tempo* *svabassa*

In the dis-tant west-ern sky the storm-cloud looms;
 und der Re-gen strömt und strömt auf Flur und Feld.

Sweet-est maid the rain will wet your scarf of silk,
 Es wird feucht Dein Sei-den-tüch-lein, blon-des Kind!

Chill your snow-white neck and shoul-ders
 Hals und Schul-ter schnee-ig-zart, er-

white as milk. Sweet-est maid the
 starrt in Wind! Es wird feucht Dein

rain will wet your scarf of silk, Chill your snow-white
 Sei - den-tüch-lein, blon - des Kind! Hals und Schulter

pp *p*

ped. * *ped.* *

neck and shoul - ders white as milk,
 schnee - ig-zart er - - - - - starrt im Wind!

p rit. *pp* *pp rit.* *pp velocissimo*

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

pp

ped.

rit. molto

pp *p*

Now the storm-clouds fall a-way from the blue-sky, Now my fish-er
 Fort sind nun die Wol-ken, hell des Him-mels-Hö'n, Le-be wohl, Du

pp a tempo *p*

mf *slower, well declaimed*

lad from thee I go, good bye. May God bless thee, hap-py be thy
 lie-ber Bur-sche, ich muss geh'n! Le-be wohl, der gu-te Herr-gott

mf

rit. pp

fate and lot, and sometimes re-mem-ber me, for-get me-not.
 seg-ne Dich, Und zu-wei-len den-ke, denk' du auch an-mich!

rit. pp

in very marked rhythm and haughtily

f

Sra bassa *

spirited

So the maiden
Und das Mädchen

f
8va bassa loco *8va bassa loco*

walks a - way with step so light, Waves the sil - ken
geht durch's blü - then - rei - che Land, Lässt ihr Tüch - lein

p slower

scarf back to me, still snow - white. Best for me if far a - way from
flat - tern, hält es in der Hand, Brauner Bursch, ver - folg sie nicht, o

p slower

rall. f *rit.*

her I'd kept, Flow'rs of sor - row on - ly bloom where she has - stept.
bleib zu - rück, Ihr be - schied nur Trau - er - blü - then das Ge - schick!

rall. mf *rit. p*

No 2.

Far and high the cranes give cry...

Hoch ertönt des Kranich's Ruf...

According to some by: Béni Egressy

According to others by: Joseph Szerdahelyi 1804-1851.f.

F. Korbay.

Largo patetico.

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Largo patetico.' and the dynamic is 'mf'.

System 1:

Vocal line: *mf*
 1. Far and high the cranes give cry and
 1. Hoch er - tönt des Kra - nich's Ruf an

Piano accompaniment: *mf*
 The piano part features chords and moving lines in both hands, with some notes marked with a circled 'x' and an asterisk.

System 2:

Vocal line: *f*
 spread their wings, An - gry is my dar - ling for she no more
 Him - mel dort; Ach mir zürnt mein Schatz, sie spricht zu mir kein

Piano accompaniment: *f*
 The piano part continues with chords and moving lines, including a section marked with a circled 'x' and an asterisk.

System 3:

Vocal line: *f*
 sings. Do not scorn my love, my sweetheart lift thy head,
 Wort! E - mig theu - res Lieb - chen, grol - le nicht so lang,

Piano accompaniment: *f*
 The piano part concludes with chords and moving lines, including a section marked with a circled 'x' and an asterisk.

Thine I am and thine I shall be, When I'm in the
 Dir ge - hört mein Herz, Dein bleibt es, bis es in das

f

deep grave laid. Do not scorn my
 Grab ver - - sank! E - wig theu - res

p

love, my sweetheart lift thy head, Thine I am and
 Lieb - chen, grol - te nicht so lang, Dir ge - hört mein

p

thine I shall be, When I'm in the deep grave laid.
 Herz, Dein bleibt es, bis es in das Grab ver - - sank!

rit.

rit.
p
Ped. * Ped. * Ped. *

mf

2. I have sown full vi - o - lets, no one did bloom,
2. Veil - chen hab ich jüngst ge - sät, sie spros - - sen nicht,

mf

From her cote I've called my love, she did not come.
Sag - te mei - nem Lieb - chen „Komm“ sie that es nicht!

f

f

But there shall yet be a day when love is heard;
Einst kann wohl noch kom - men ei - ne ban - ge Zeit,

f

She shall lis - ten; then her heart shall bid her come forth at my
 Wo Du ger - ne fol - gen wür - dest mei - nem Ruf, voll Se - lig -

f *Ad. ** *Ad. * Ad. **

word.
keit! But there shall be yet a day when love is heard;
 Einst kann wohl noch kom - men ei - ne ban - ge Zeit,

p *Ad **

She shall lis - ten; then her heart shall bid her come forth at my word.
 Wo Du ger - ne fol - gen wür - dest mei - nem Ruf voll Se - lig - - keit!

rit. *rit.* *p* *Ad. ** *Ad. ** *Ad.*

rit. *p* *Ad. ** *Ad. ** *Ad.*

Nº 3.

Had a horse, a finer no one ever saw.

Hatte einst ein graues Ross.

Old Folk Song.

F. Korbay.

Senza tempo misurato, fantasticamente.

ff martellato

ff p

Su bassu

Ped.

f

Sua bassa *Red.* *

liberamente recitato

1. Had a horse, a finer no one e - ver saw,
1. Hat - te einst ein graues Ross, nun ist's da - hin,

f

Sua bassa *Red.* *

But the she - riff sold him in the name of law, E'en a stir - rup
Der Stadthauptmann nahm es mir in Sze - ge - din! War beim Kauf - trunk

f

Sua bassa *Red.* *

cup the rascal would not yield. But no matter, more was lost at *) Mohács field!
nicht einmal! Potz al - le Welt, mehr ver - lo - ren einst noch wir auf Mohácss Feld!

f *rall.* *p*

Sua bassa *loco* *Red.* *

*) Pronounce Mohács.
Note. The defeat of the Hungarian army of 25,000 men, by 200,000 Turks, at Mohács, on the 29th August 1526, was one of the greatest disasters in the history of the nation. The proverb, — the refrain of this song, — is still in constant use among the people.

f
8va bassa
Red. *

f. liberamente recitato

2. Had a farm house, but they burnt it to the ground,
2. Hat - te einst ein weisses Haus, es ward zer - stört.

f
Red. *

Don't know e - ven where the spot could now be found. In the coun - ty
Durch das Feu - er, nem doch jetzt sein Grund ge - hört? Auf - ge - schrie - ben

f
8va bassa
Red. * Red. *

roll 'tis safe in - scribd and seal'd, But no matter, more was lost at Mohács field!
steht dies wo, doch al - le Welt, mehr ver - lo - ren einst noch wir auf Mohács's Feld.

f *p* *rall.*
8va bassa *loco* Red. * Red. * 8va bassa
Red. *

p dolce

Had a sweet-heart, mourn'd her loss long
 Hat - - - - - te einst ein Lieb mit Wan-gen

years and years, Thought her dead and
 zart und roth, Ich be-wein' sie

Più mosso.

ev-ry day gave her my tears; Now I find her 'neath an-o-ther's
 täg-lich nun als mār sie todt; Doch sie lebt, - nur mit 'nem An- dern,

roof and shield, But no mat-ter! more was lost at Mo-hács field!
 al-le Welt, Mehr rer-lo-ren einst noch wir auf Mo-hács's Feld!

f *sfz* *pp* *rall.*

Long ago, when I was still free.
Oft als lust'ger Junggeselle.

Nº 4.

Melody and text by Joseph Szerdahelyi. 1804-1851. †

F. Korbay.

Allegretto gioviale.

Long a - - go, when I was still free,
Oft als lust' - ger Jung - ge - sel - - le

f

I had but to say: one, two, three.
Stand ich vor des Tho-res Schnell-le,

ff

And when - ev - er I was pleased to cry,
Rief hin - aus mit fro - hem Schal - le!

All the vil - lage maid - ens knew I. And when - ev - er
Dass ich 's war er - rie - then's Al - le, Rief hin - aus mit

f *rit. - f*

I was pleased to cry, All the vil - lage maid - ens knew
fro - - hem Schal - le! Dass ich 's war er - rie - then's Al -

I.
le.

ff *p*

* Ced. * Ced.

Quasi malcontento e più andante.

Now I'm mar - ried and no more
 Seit ich mir ein Weib er - ko -

rit. pp *p*

sea bassa...

free, I may call a thou - sand or
 ren, Kann ich ste - hen vor den Tho -

p

loco

three! Now I cry long loud and
 ren, Fröh - lich ru - fen und be -

p *f*

pi-teous - ly, Not a girl cares that it is me!
 flis - sen, Dass ich's bin, will's Nie-mand wis - sen!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment starts with a piano (*p*) dynamic marking. The music is in a 3/4 time signature.

Now I cry long loud and pi-teous - ly,
 Fröh - lich ru - fen und be - flis - - sen,

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamics are consistent with the previous system.

Not a girl cares that it is me!
 Dass ich's bin, will's Nie-mand wis - sen!

The third system repeats the lyrics from the first system. The piano accompaniment includes a *pp* (pianissimo) dynamic marking. The musical notation shows the vocal line and the corresponding piano accompaniment.

The fourth system shows the piano accompaniment for the final part of the piece. It includes a *ppp* (pianississimo) dynamic marking and the instruction *scu bassa* (scu basso) at the bottom. The music concludes with a final chord in the right hand.

Play only, play on.
Spiele nur, spiele.

No. 5.

Folk Song

F. Korbay.

Andante sostenuto.

First system of piano introduction. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *f*. The music features a steady bass line and a melody in the treble with some chords.

Second system of piano introduction. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *p* *ritardando*. The music concludes with a deceleration and a final chord.

molto espressivo e dolente

Vocal introduction and piano accompaniment. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *a tempo*. The vocal line is in the treble, and the piano accompaniment is in the bass.

Play on - ly, play on, play till her heart
Spie - - le nur, spiel' mit kla - gen - dem Klang,

Vocal continuation and piano accompaniment. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *a tempo*. The vocal line is in the treble, and the piano accompaniment is in the bass.

Break as mine broke ere we did part;
Bis ihr Herz, das ful - sche zer - sprang!

p

Let her heart re - mem - ber, let it hear once more.
 Dass es sie d'ran mah - nen soll in mei - ner Qual,

rallentando

Vows long spo - ken, vows long bro - ken once she swore.
 Was sie treu - los mir ge - lo - gen tau - send - - mal!

rallentando

p

Let her heart re - mem - ber, let it hear once more.
 Dass es sie d'ran mah - nen soll in mei - ner Qual,

rallentando *pp*

Vows long spo - ken, vows long bro - ken once she swore.
 Was sie treu - los mir ge - lo - gen tau - send - - mal!

rallentando *pp*

Shepherd, see thy horse's foaming mane.

No. 6.

Sag' mir, Csikós.*)

Old Folk Song

F. Korbay.

Allegretto quasi andante.

The musical score is written in G major (one sharp) and 2/4 time. It consists of a piano introduction and a vocal melody with piano accompaniment.

Piano Introduction: The piano part begins with a *p* (piano) dynamic and a *staccato* marking. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked *Allegretto quasi andante*.

Vocal Melody: The vocal line is in the treble clef. It begins with the tempo marking *energico*. The lyrics are in German and Hungarian.

Lyrics:

1. Shep-herd, see thy hor-se's foam-ing mane,
 1. Sag' mir, Csi-kós, nel-chem Dor-fe zu

Why dost ride so wild-ly thro' the plain?
 Jagst auf schaum-be-deck-tem Ros-se Du?

Piano Accompaniment: The piano part continues with the vocal melody. It includes dynamics such as *p* (piano), *f* (forte), and *svt loco* (subito loco). The piano part features various musical notations including slurs, accents, and dynamic markings.

*) *Czikos*, sprich: *Tschikós*sch.

f

Bo - gar Mish - ka's daugh - ter weds to - day,
 Bo - gur Mis - ka's Toch - ter wird ge - traut,

f

To her wed - ding I must haste a - way.
 Soll' das schmu - cke Mä - chen seh'n als Braut.

rallentando

energico

2. Shep - herd on the black steed hur - ry - ing,
 2. Gehst zu ei - ner Hoch - zeit Du als Gast,

p *p*

820 loco *1395 6*

What is that your sad - dle's car - ry - ing?
 Sag: na-run Du dann den Knit - tel hust?

If't is to a wed - ding feast you ride,
 Dann ist je - ne Keu - le nicht am Ort,

Why bear you a blud - geon by your side?
 Anf dem reich-ver - zier - ten Sat - tel dort!

rallentando

lento virile

3. Wed - ded to him shall she nev - er be,
 3. Die - se trau - te hol - de brau - ne Muid,

f
lento virile
sva bassa

Ma - ny long years she was loved by me. I, her lov - er,
 War mein theu - res Lieb - chen lan - ge Zeit. Doch die Ar - me

f

to her wed - ding ride, rit. f. 'Twas the bride - groom
 ward ver - - führt, be - thört, Ein E - len - der

f
ff rit.

stole her from my side.
 hat mein Glück zer - stört.

f
stringendo
sva bassa

4. Ho! but let me see his vil - lain's face,
 4. Doch sein wird sie nie, er büsst die Schuld!

suu basso

When I meet him God may give him grace. Let him at the
 Gnüd'-ger Gott mit ihr sei Dei - ne Huld! Dem Ver - füh - rer,

church - gate show his head. With this blud - geon
 der sie mir ge - raubt, Schlag ich mit der

rit. *f* *ff rit.*

do I strike him dead.
 Keu - le auf das Haupt!

f *stringendo*

suu basso

Nº 7. **Rosebud, go not thou a sowing.**
Geh' nicht, Schatz in's Saatgelände.

Melody by Beni Egressy.

F. Korbay.

Andante soave.

semplice e dolce

Rose - bud, to the fields art go -
 Geh' nicht Schutz in's Saat - ge - län -

ing,
 de, Ten - der are thy hands for mow - ing.
 Hast zur Si - chel schru - che Hän - de.

If the white flour they no more knead, Love will no more
 Könn- test Dei - ne Hand Dir schnei - - den, Wer soll dann mir

sweet-en my bread! If the white flour they no more
 Brod be - rei - ten? Könn- test Dei - ne Hand Dir schnei - -

knead, Love will no more sweet - en my bread!
 den, Wer soll dann mir Brod be - rei - ten?

smorzando

Go not in the fields a reap - ing,
 Woll - te ei - nes Bau - mes rear - ten,

semplice e dolce

Stay at home our hearth-stone keep - ing. There at night - fall
 in - derm ward die Frucht vom Gar - ten. Liebt' ein Mäd - chen

p

meet me so blithe, Soft are thy hands for the sharp
 hold und min - - nig, Sie liebt' ei - nen an - dern in -

soythe! There at night - fall meet me so blithe,
 nig! Liebt' ein Mäd - chen hold und min - - nig,

smorzando
 Soft are thy hands for the sharp soythe!
 Sie liebt' ei - nen An - dern in - nig.

smorzando *pp*

O'er the forest rainclouds lower.

N^o 8.

Eine Wolke senkt sich nieder.

Melody by Bení Egressy.
Text by Alexandre Petöfi.

F. Korbay.

Larghetto fantastico.

L.H. *aumentato a piacere*
prestissimo
p ————— *f* —————

Red.

L.H.
pp

* *Red.* *

dolcissimo

O'er the fo- rest rain- clouds low - er, Through the wood the
 Ei - ne Wol- ke senkt sich nie- der, Herbst be - thaut die

L.H. *L.H.*

p *p*

Red. * *Red.* *

au - tumn show - er. From the oak - trees
 Bäu - me wie - der, Wel - kend ful - len

dead leaves fall - ing, Still the night - in -
 rings die Blät - ler. Doch tönt Nach - ti -

- gale is call - ing, Still the night - in
 gull - ge - schmet - ter, Doch tönt Nach - ti -

rallentando molto

- gale is call - ing, From the oak - trees
 - gull - ge - schmet - ter. Wel - kend ful - len

pp a tempo

dead leaves fall - ing, Still the night - in - gale is call - ing.
 rings die Blüt - ter, Doch tönt Nach - ti - gull - ge - schmet - ter!

Red. * #p

rallentando molto - *smorzando* - - - - *ppp*

Still the night in - gale is call - ing.
 Doch tönt Nach - ti - gull - ge - schmet - ter!

p *f* *pp*
 Red. * Red. * Red. * Red. *

L. H. *aumentato a piacere*

prestissimo
p *f*

Red.

L. H.

pp

* Red. *

dolcissimo

Lit - tle brown maid, if not sleep - ing
 Mäd - chen, wenn Dich flieht der Schlum - mer,

L. H.

p

5
Ped.

*

Hear the night - in - - - - gale's voice weep - ing; -
 Horch' den Sang voll Leid und Kum - mer!

L. H.

p

5
Ped.

* Ped. *

Sing - ing sweet songs, sing - ing, sigh - ing, 'Tis my soul that
 Je - ner Sang der Phi - lo - me - le Ist das Sterb - lied

f

5
Ped.

* Ped. *

sing - eth dy - ing, 'Tis my soul that sing - eth dy - ing.
 mei - ner See - le, Ist das Sterb - lied mei - ner See - le!

rallentando smorzando pp rit. molto

p *rallentando molto* *p* *rit. molto*

5
Ped.

* Ped. * Ped. * Ped. *

mf quasi lieto

Hear the shep-herd's mourn-ing bells! Yes-ter morn he led, to the
 Denn der Hirt liegt todt im Schrein, Sams-tag zog er froh-ge-mulh

p

pas-ture sheep he led, Now he sleeps be-neath the church-gate,
 mit der Heer-de auf die Hut, Mit der Heer-de auf die

dead.
Hut. Mo-ther, to the past-ure
 Sei-ne Mut-ter ruft ihm

p

come!
zu, Bid your shep-herd lad go home—
 „Komm mein Sohn nach Hau-se Du!“

p

f *più moto*

Mo - ther, not to - night; at the inn there'll be a fight; At the
 Mut - ter ich kunn nicht, ver - zeih! Denn in Blut noch bad' ich heut!

f *più moto*

ped. * *ped.* *

inn I'll bathe in blood, this night.
 Denn in Blut noch bad' ich heut!

f

f

ped.

molto più moto *mf*

To the inn I go to - night, Shep - herds three they seek to
 Muss jetzt in die Csar - du gehn, Um die Rau - fe - rei zu

molto più moto *ff* *ff* *p*

ped.

fight, And a fourth stands by, and to quell the fight shall
 sehn, Nur drei Hir - ten wer - - den's sein, Und der vier - te

f

f

ped.

try; He must quell it though he live or die.
legt sich d'rein, Und der vier - te legt sich d'rein.

p Adagio.

Mourn - ing in the vil - lage dwells: For the fourth they
In das Dorf zog Trau - er ein, Denn der Hirt liegt

toll death bells, Mo - ther go thou home, to thy shep - herd nev - er
todt in Schrein, „Wei - ne Mut - ter, wei - ne nur, Ich lieg' bald auf

rit.

come, For he hears not when you call him home.
Fried - hofs Flur, Ich lieg' bald auf Fried - hofs Flur!“

In the forest's highest branches.. In dem Wald von dichten Bäumen.

№ 10.

Theme and words by unknown Composer.

F. Korbay.

Andante molto espressivo.

p *pp* *p* *pp*
poco rit.

a tempo *sf*

f *rit.* *p* *pp*

p *pp*

1. In the forest's high - est branches a - bove me Sings the wood dove
1. In dem Wald von dich - ten Bäumen rings um - ragt, sitzt ein Tübchen

rit. *a tempo*

in sad mu - sie: I love thee. Far and clear her
 ein - sam und es klagt und klagt. Lan - ge bun - ge

rit. *a tempo*

long - ing, lov - ing plaint she sings; Back to her her
 ruft es und es weint und weint, Bis sein lie - bes

f

f

*Red. **

mate re - turning From the farthest for - est wings. Far and clear her
 treu - es Pärchen auf den Sehnsuchts - ruf er - scheint. Lan - ge ban - ge

p

pp *pp* *p*

*Red. **

long - ing, lov - ing plaint she sings; Back to her her
 ruft es und es weint und weint, Bis sein lie - bes

p

p

*Red. **

mate re - turn - ing From the farth - est for - est wings .
 treu - es Pär - chen auf den Sehn - suchts - ruf er - scheint

pp

p *pp* *p una corda* *p*

led.

2. Swift - lier would I fly to thee, my
 2. Auch ich ging mit Dir, mein Täubchen,

Faster. *p*

p *pp*

on - ly love, Flood nor for - est could not keep me
 Liebste mein! Doch was frommt's, ich wer - de nie Dein

led.

from my dove. But I've lost thee! Lord in heav - en,
 ei - gen sein. Nim - mer, nim - mer, o mein Gott, welch'

rit. *a tempo*

rit. *a tempo*

pi - ty me! Brok - en is my heart, 'tis brok - en With my hope - less
 bitt - rer Schmerz, Denn die Lieb' zu Dir zernüht, zer - stört, zer - reis - set

love of thee. But I've lost thee! Lord in heav - en,
 mir das Herz. Nim - mer, nim - mer, o mein Gott, weich'

pi - ty me! Brok - en is my heart, 'tis brok - en
 bitt - rer Schmerz, Denn die Lieb' zu Dir zernüht, zer

With my hope - less love of thee!
 stört, zer - reis - set mir das Herz.

'Mid the cornfields sings the sweet lark.

No. 11.

Tief im grünen Feld die Lerche singet.

Melody by Kálmán de Simonffy.

F. Korbay.

Andante placido.

robe of green,— So shall my heart leap from each note with-in my song,
 rin - - get, So durchtönt mein Lied der Klang der Lie - - be,

f

rit. *

Though it may try keep its se-cret all a - long. So shall my heart
 Selbst, wenn sie ver - steckt im Herzen blie - - be, So durchtönt mein

rit. *pp* *a tempo* *pp*

rit. *a tempo* *pp*

rit. *

leap from each note with-in my song, Though it may try keep its se-cret
 Lied der Klang der Lie - - be, Selbst wenn sie ver - steckt im Her-zen

pp

rit. *

Literally: "Hidden in the velvet of the green wheat field."

rit. **Allegretto.**

all a - long.
blie - be.

mf

rit.

mf

♩. * ♩. * ♩. * ♩. *

Un poco più mosso.

mf

If wit-hout love
Uns' - re Brust gleich

mf

rit.

mf

♩. * ♩. * ♩. * ♩. *

is my bosom a leafless tree; No leaves a - bove, no fair blossom,
ei - nem dürren Bau - - - me, Wenn sie nie ge - schwelgt im Lie - bes -

rit.

there shall be. But my heart is with love-liest
 frau - me! Mei - ner Lie - be Baum ist laub - um -

blos - som blest On - ly that grief deep with - in has
 run - den, Doch der Gram hat dort sein Nest ge -

rit. built her nest; But my heart is with love-liest
 fun - den. Mei - ner Lie - be Baum ist laub - um -
a tempo *pp*

blos - som blest, On - ly that grief deep with - in has built her nest.
 run - den, doch der Gram hat dort sein Nest ge - fun - den.
rit. *p*

N^o 12. **There was none to match Kerekes.**
Kerekes András .

Words and Melody a Hungarian Folk Song.

Lento patetico quasi narrato.

F. Korbay.

There — was none to
 Oh — — ne Glei-chen

match Ke-re-kes — In town or a - bout it; When draft-ed to
 war An-dre-as — in des Dor-fes — Gäu - en, als — er in den

bat - tle he was. Girls all cried a - bout it. Ho! who cried the
 Krieg zog, sah man man-ches Au-ge thau - - en. Doch am mei - sten

f most was one, ah! — His own sweet-heart Ro-si Pan-na! —
 klag-te Ei-ne, — die Ma-rie, sein Schutz, die Klei-ne, —

f *p*

ritard. His own sweet-heart, — Ro-si Pan-na!
 die Ma-rie, die hüb-sche fei-ne.

ritard. *p*

f a tempo Ma-ny a blood-y bat-tle he fought,
 Er stritt kühn, wie auch der Sturm des —

rit. *f*

f Glo-ry, ho-nour — earn-ing,
 Kam-pfes um ihn — gähr-te, Deal-ing death to
 und zehn-fa-chen

f

right and left, but — for his sweet-heart yearn — — ing.
Tod brach' je - der — Schlag von sei - nem Schwer - - te.

f *f alla tromba*

f marziale *ff* *p*
 Ho! while he fought, faith-ful keep-ing, Pan - - na ceased to
Dooh in - dess' er kampf - te muth-voll schlug — das Herz Ma -

f marziale *ff* *p*

go a - weeping, Pan-na ceased to go a - weep - ing.
rie - ens gluthvoll Ach, in frem - dem Ban - - - ne!

pp *pp*

mf
 Glo - - rious scars on breast and fore - head,
Man - che blut' - ge Wun - de ist ihm
a tempo

rit *mf*

wea - ry he re - turn - eth. More_ than all his wounds, his true heart
 nach der Schlacht ge - blie - ben, als — er sehnsuchts - voll sich nah - te —

For his sweetheart burn - eth. Ho! but with an - o - ther man, ah! -
 sei - nem Schutz, dem lie - ben. Doch sein Schutz ver - gass der Treu - e, —

Gone — to church is Ro - si Pan - na. — Lost to him is —
 liess — sich trau - en oh - ne Reu - e. — Ei - nem an - der - en —

rit. molto *pp*
 Ro - si Pan - - na.
 Man - - - - ne!

rit. molto *pp* *ppp*

Nº 13.

Play on, Gipsy... Spiel, Zigeuner...

Text and Méloody by Elemér Szentirmay.

F. Korbay

Lento e molto espressivo.

mesto

Red. Srg bassa

** Red.*

** Red.*

** Red.*

** Red.*

p

rit.

Molto sentito.

Play on, Gip - sy, play on al - ways;
Spiel, Zi - geu - ner, herz - er - grei - fend.

Red.

** Red.*

** Red.*

Sad and sad-der ev - er - more. For thy mu- sic
 dass es durch die See - le zieht; mei - - ne Thrü - nen -

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

rit. in mine eyes look, My pale face shall be thy score.
feuch - te Wan - ge sei der Text zu dei - nem Lied!

rit. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

On thy dry wood let the fourstrings Trem - - ble, shiv - er, —
 Je - de Sai - te dei - - ner Gei - ge mö - - ge zil - tern —

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

sob and moan, That my tears may drown her mem'ry,
 schmerz - durch - seelt, dass ich wei - ne um die Fal - sche

p * *Ped.* * *Ped.* * *Ped.* * *Sua bassa* * *Ped.* 1395 * *Sua bassa* * *Ped.* * *Ped.* *

Source of grief untold, unknown.
 die zur Lieb-sten ich er-wählt.

f

loco
ped. *

Love they call a
 Vie - le sa - gen,

a tempo

rit.
p
ped. * *ped.* *

How of Eden Where all thornless blooms the rose.
 dass die Lieb' ein E - den sei an Won - nen reich!

ped. *ped.* * *ped.* * *ped.* * *ped.* *

But a - las! for me there on - ly Ma - ny a pas - sion -
 O sie treibt ju Blü - then auch des Schmer - zes und des

rit.

rit.
ped. * *ped.* * *ped.* * *ped.* * *ped.* *

There's on earth but one true precious pearl!
 № 14. Nur ein schönes Mädchen schmückt die Welt.

Text and Melody by Elemér Szentirmay.

F. Korbay.

Lento molto espressivo.

The piano introduction for the first system is written in G major and 3/4 time. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The dynamics are marked *mp*. The system concludes with a fermata over the final chord.

dolce

There's on earth but one true precious pearl!
 Nur ein schön - nes Mäd - chen schmückt die Welt,

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The dynamics are marked *p*. The piano part includes a triplet of eighth notes. The system concludes with a fermata over the final chord.

She's my dove, my rose, mine own dear girl!
 und das ist die Maid die mir ge - fällt.

The second line of the song continues the vocal melody and piano accompaniment. The dynamics are marked *p*. The piano part includes a triplet of eighth notes. The system concludes with a fermata over the final chord.

How the Lord hath lov'd me, since he chose
 O wie liebt der gu - te Herrgott mich,

The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The dynamics are marked *f* and *p*. The piano part includes a triplet of eighth notes. The system concludes with a fermata over the final chord, marked *rit.*

Thee for me, oh! thou my bloom-ing rose.
dass Er, Lieb - - chen, mir ge - ge - ben Dich!

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

How the Lord hath lov'd me, since he chose,
O wie liebt der gu - te Herr-gott mich,

*p p rit. Ped. **

Thee for me, oh thou my bloom-ing rose.
dass Er, Lieb - chen, mir ge - ge - ben Dich!

Più mosso.

*pp ppp Sca bassa Ped. **

mf appassionato

Burn - - ing love's a
Glüh'n - - de Lieb', bis!

*mf Ped. **

flow - er pure and rare, Red of
 ei - ne schü - ne Blüth, die so

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a half note 'flow' and continues with 'er pure and rare, Red of'. The piano accompaniment consists of eighth and sixteenth notes, with some chords. There are several 'Ped.' markings and asterisks below the piano part. A dynamic marking 'f' is placed above the vocal line at the end of the system.

hue, to match thy lips so fair.
 roth wie Lieb - chen's Lip - pen glüht!

The second system continues the vocal line with 'hue, to match thy lips so fair. roth wie Lieb - chen's Lip - pen glüht!'. The piano accompaniment includes a 'rit.' marking and a 'p' dynamic marking. There are 'Ped.' markings and asterisks below the piano part.

But it ne'er such ho - ney sweet can
 Doch du birgst nicht so viel Ho - nig -

The third system features the vocal line: 'But it ne'er such ho - ney sweet can Doch du birgst nicht so viel Ho - nig -'. The piano accompaniment includes a 'p' dynamic marking and several 'Ped.' markings with asterisks.

shed, As thy lips, so
 seim wie der Ro - - sen -

The fourth system concludes the vocal line with 'shed, As thy lips, so seim wie der Ro - - sen -'. The piano accompaniment includes a 'rit.' marking and a 'pp' dynamic marking. There are 'Ped.' markings and asterisks below the piano part.

rit. *a tempo*

fair and sweet and red.
 mund der Lieb - sten mein.

rit. *a tempo*

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

But it ne'er such ho - ney sweet can
 Doch Du birgst nicht so viel Ho - nig -

* Ped. * Ped. * Ped. *

shed, As thy lips, so
 sein, wie der Ro - - sen -

p *rit.* *f* *p*

* Ped. * Ped. * Ped. *

ritur - - dan - - do

fair and sweet and red.
 mund der Lieb - sten mein.

ritur - - dan - - do

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

pp
brabassa
 * Ped. *

Turn upon my worn and weary face!

No. 15.

Lasse Deiner Augen...

Text and Melody by Elemér Szentirmay.

F. Korbay.

Lento amoroso.

The musical score is written for voice and piano. It begins with a vocal line in G major, 2/4 time, marked *Lento amoroso*. The piano accompaniment starts with a *una corda* marking and a *p* dynamic. The first system shows the vocal line with the lyrics "Turn up-on my Las-se Dei-ner" and the piano accompaniment. The second system continues the vocal line with lyrics "worn and wea-ry face thy clear eyes like stars that bless," and the piano accompaniment. The third system continues with lyrics "Au-gen het-le Zau-ber-ster-ne auf mir wei-len," and the piano accompaniment. The fourth system continues with lyrics "Let their light break through my soul like peace that shines o'er bat-tle's wild stress." and the piano accompaniment. The fifth system continues with lyrics "dass die Nacht der Lei-den mir des Glü-ckes' Schim-mer mög' zer-thei-len!" and the piano accompaniment. The sixth system continues with lyrics "Like the star-ry space that sheweth in the sky o'er the storm-cloud's crest." and the piano accompaniment. The seventh system continues with lyrics "Dei-ne Lip-pe soll nun lüchelnd mir zum Kuss ent-ge-gen pran-gen," and the piano accompaniment. The score includes various musical markings such as *pp*, *p*, *mf*, *poco più mosso*, and *rit.*. There are also performance instructions like *una corda* and *Red.* with asterisks.

a tempo ed appassionato

ff.

So for me the good God made thee, Come then, come to my
 für mich hat dich Gott ge-schaf-fen, lass nun glühend dich um - fan -

a tempo ed appassionato

più lento

rit.

a tempo

breast. Like the star-ry space that shew-eth
 gen! Dei - - ne lip - pe soll nun lä - chelnd

a tempo

p rit.

a tempo e molto appassionato

in the sky o'er the storm - cloud's crest. So for me the good God made thee,
 mir zum Kuss ent - ge - gen pran - gen, für mich hat dich Gott ge - schaf - fen,
a tempo e molto appassionato

ff.

Come then, come to my breast.
 lass nun glühend dich um - fan - - - gen.

a tempo

p
In my arms, oh!
Wür - de lieb - voll

una corda
p
mf
pp
pp

let me hold thee, dream of my life's one on - ly bliss,
Dich um - fas - sen, wür - de mich im Him - mel wä - nen,

pp
pp

ped. *

Tremb - ling - ly then twixt love and fear steal from thy lips their first sweet kiss.
und den er - sten Kuss von Dei - nen Lip - pen rau - ben lech - zend, seh - nend;

pp
pp

poco più mosso
I'd forget then all my sor - row, tak - ing thought for no to - mor - row,
wür - de all das schwe - re Leid ver - ges - sen, das mir ward im Le - ben

poco più mosso
p
rit.
rit.

a tempo ed appassionato

ff.

Then re-joicing I'll praise and thank God, who giv-eth
und nur des-sen mich er-freu'n, das Dich der Herrgott

thee un - to
mir ge - ge -

a tempo ed appassionato

più lento

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 one sharp (F#). The piano accompaniment is in the same key and features a steady eighth-note accompaniment in the left hand and chords in the right hand. The tempo is marked 'a tempo ed appassionato' and the dynamics range from 'ff.' to 'f'.

rit.

a tempo

me.
ben.

I'd for-get then
Wir - - de all das

all my sor-row,
schwe - - re Leid ver -

a tempo

The second system continues the musical score. The vocal line has a 'rit.' marking followed by 'a tempo'. The piano accompaniment features a 'rit.' marking and a 'p' dynamic. The tempo is marked 'a tempo'.

p rit.

a tempo e molto appassionato

tak - ing thought for no to - mor - row,
ges - sen, das mir ward im Le - ben

Then re - joi - cing I'll praise and thank
und nur des-sen mich er-freu'n, dass

a tempo e molto appassionato

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line has a 'p rit.' marking followed by 'a tempo e molto appassionato'. The piano accompaniment features a 'p' dynamic and a 'rit.' marking. The tempo is marked 'a tempo e molto appassionato'.

God, who giv-eth
Dich der Herrgott.

thee un - to
mir ge - ge -

me.
ben.

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a 'ff.' marking. The piano accompaniment features a 'ff.' marking and a 'rit.' marking. The tempo is marked 'a tempo e molto appassionato'.

See the wild rose fadeth. Wieder welkt der Strauch.

№ 16.

Text and Melody by Elemér Szentirmay.

F. Korbay.

Allegretto capriccioso.

p *tremolo a la czimbal con due mani* *f* *p*

* Ped. *

See the wild rose fa - deth, drop - ping leaves far a - round;
Wie - der welkt der Strauch, die Blüt - ter all sin - - ken!

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

Maid - en's tears are gleam - ing like the dew on the ground.
Thrü - nen seh' ich, Rös - lein, Dir im Aug' blin - - - ken!

pp

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

marcato

shin - eth in the skies far a - - - bove;
 Him - - - mel Ple - ja - - - den glü - - - hen,

In my new love's blue eyes seems to shine glow-ing love.
 Lieb - voll, dei - ne Au - gen neu - es Lieb' sprü - - - hen.

Love me, I be - - - seech thee; Or, if false thou speak me,
 Lie - - be mich, ich rath es Dir, mein Schatz, mein Le - - ben,

poco rit. *a tempo*

As the o - ther did, Nay, Nay, with love let's be done!
 Wärest du falsch, ich würd' den Lauf-pass auch Dir ge - ben.

poco rit. *a tempo*

f Love me I be - - - seech thee, Or if false thou
 Lie - - - be mich, ich rath' es Dir, mein Schatz, mein

f speak me, As the o - - - ther did, Nay,
 Le - - - ben, wärst Du falsch, ich würd' den

poco rit.

a tempo Nay, with love let's be done!
 Laufpass auch Dir ge - ben.

p *f* *pp* *p* *pp*

Marishka! Marishka! O Marie!

№ 17.

Text and Melody Szerdahelyi.

F. Korbay.

Andante cantabile e ben sentito.

Ma - rish - - ka,
O Ma - - - rie,

quasi Arpa

Ma - rish - ka, look not at me, Ma - - ry. Thy glan - ces
ich lieb' dein Aug', das tie - fe, hel - - le! Läch - le nicht,

are lan - ces with their darts be wa - - - ry.
wink mir nicht, sterb' sonst auf der Stel - - - le!

f

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

p *pp* *f*

Red. * Red. * Red. * Red. *

The sun - light, the moon - light, I know not in thy sight;
 Wenn der Mond hell er - glüht in des Him - mels Höl - de,

* Red. * Red. * Red. * Red. * Red.

The day and the night are held with - in thine eyes bright.
 Denk' ich nur, nur an Dich, o mein Lieb, Du Höl - det!

* Red. * Red. * Red. * Red. *

Day I have none, night is all one, I have but
 Tag's ü - ber, die gan - ze Nacht durch, flieht mich die

Red. * Red. 1395 * Red. * Red. *

Good wine...

No 18.

Feurig' lieb' ich den Wein.

Old Folk Song.

F. Korbay.

Allegretto con buon umore.

The musical score is written for piano in 2/4 time with a key signature of one flat (B-flat). It consists of five systems of music. The first system begins with the tempo instruction *Allegretto con buon umore.* and the dynamic marking *f stacc.* The melody is primarily in the right hand, while the left hand provides a steady accompaniment. The second system includes the dynamic marking *f* and the instruction *Ped. * Ped. * Ped. ** under the bass line. The third system includes the instruction *Ped. * Ped. ** under the bass line. The fourth system includes the instruction *Ped. ** under the bass line. The score concludes with a final cadence in the fifth system.

f Good wine, youth and good health, *f* Good wife make a man's
Feu - rig *lieb' ich den* *Wein;* *Bild - schön* *soll mein Weib*

mf *mf*

Red. *

wealth!
sein. Good and fair wife rare is, As a well-bred mare is;
Schö - ne Frau und *gu - te* *und ein Ross von Blu - te,*

Red. *

f Both should ev - er young be, *p* Good and fair wife
Ew' - ger *Ju - gend sich freun.* *Schö - ne Frau und*

f *p*

Red. *

p rare is, *f rit.* AS a well - bred mare is; Both should
gu - te *und ein Ross von Blu - te,* *Ew' - ger.*

p *f rit.*

a tempo
ev - er young be.
Ju - gend sich frei'n.

a tempo
f stacc.

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the tempo marking 'a tempo' and contains the lyrics 'ev - er young be.' and 'Ju - gend sich frei'n.' The piano accompaniment starts with a series of eighth notes in the right hand and a similar pattern in the left hand. A dynamic marking of 'f stacc.' is placed above the piano part.

The second system continues the piano accompaniment. The right hand features a melodic line with a long slur over several measures. The left hand continues with a rhythmic pattern of eighth notes. A dynamic marking of 'f' is present at the beginning of the system.

The third system shows further development of the piano accompaniment. The right hand has a melodic line with a slur and a triplet of eighth notes. The left hand maintains the eighth-note pattern. A dynamic marking of 'f' is visible.

The fourth system includes a vocal entry on the right side. The piano accompaniment continues with a slur in the right hand. A dynamic marking of 'f rit.' is placed above the piano part. The vocal line begins with the tempo marking 'a tempo'. A 'Ped.' marking and an asterisk are located below the piano part.

The fifth system continues the piano accompaniment. The right hand has a melodic line with a long slur. The left hand continues with the eighth-note pattern. A dynamic marking of 'f' is present at the beginning of the system.

meno mosso
burlesco

That girl! why was she born? La - zy, sighing for - lorn;
Sag', wo - zu doch lebst Du? Stets in Kla-genschwebst Du!

meno mosso

ritar- - - dan- - - do

Mon - day her health fail - ing, Sa - tur - day still ail - ing, Sun - day
Frei - tag krank un - - säg - lich, Sams - tag schon er - trüg - lich, Sonn - tag

ritar- - - dan- - - do *sf*

Tempo I.

dancing is she! Good and fair wife rare is, As a wellbred mare is,
tanzt Du fröh - lich! Frei - tag krank un - säg - lich, Sams - tag schon er - trüg - lich,

f

ritar- - - dan- - - do

Both should ev - er young be!
Sonn - tag tanzt Du fröh - lich!

Tempo I.

f

Maiden, maiden, nut-brown maiden.

Braune Maid.

Nº 19.

Melody by Kálmán de Symonffy.
Text by Alexander Petöfi.

F. Korbay.

Largo doloroso.

The musical score is set in G major and 4/4 time. It begins with a piano introduction marked 'una corda' and 'p'. The vocal line starts with a mezzo-forte 'mf' dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The lyrics are in both English and German.

una corda
p

mf

1. Maid - - en, maid-en, nut - - - brown maiden, thou art my heart's
1. Brau - - - ne Maid, bist mei - - - ner Seel' und mei - - - ner Au - gen

p

trea - - - sure! Thou'rt in life, in death, mine on - ly
Schim - - - mer, Du warst mei - ner bei - - - den Wel - ten

p

hope's de - sire and mea - - - - - sure!
 ein z' - - - ge Hoff - mung im - - - - - mer!

Ped. * Ped. * Ped. *

If this hope be but a dream, and
 Sollt' auch die - se Hoff - - - - nung mir gleich

Ped. * Ped. *

like a dream should va - - - nish,
 ei - - - - - nem Traum', ent - - - - - schwin - den,

Ped. * Ped. *

still slower
 All the joy of life 'twould wi - ther;
 Wer - - - - - de ich auf der und je - ner

slower still

Ped. * Ped. *

light Welt from heavn 'twould ba - - - nish,
kein Glück mehr fin - - - den!

ad. * *ad.* *

a tempo
If Sollt' this hope be but a dream and
auch die - se Hoff - - - nung mir, gleich

a tempo *ad.* *

like ei - - - - - nem Traum', ent - - - va - - - nish,
schwin - den,

ad. * *ad.* *

still slower
All Wer - - - the joy of life 'twould wi - ther; light from heavn 'twould
de ich auf der und je - ner Welt kein Glück mehr

slower still *ff* *ad.* * *ad.* * *ad.* * *ad.* *

ba - - - nish!
fu - - - den!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of two notes: a quarter note 'ba' followed by a dotted quarter note 'nish!'. The piano accompaniment is in the key of D major and 4/4 time, featuring a rhythmic pattern of eighth notes in the left hand and quarter notes in the right hand. The piano part includes dynamic markings 'p' and 'mf' and is marked with asterisks and 'Ped.' symbols.

2. By the woodland lake I lin-ger, where the wil-low
2. Steh' nun hier am Rand des Tei-ches bei der Trau-er-

The second system continues the musical piece. The vocal line begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "2. By the woodland lake I lin-ger, where the wil-low / 2. Steh' nun hier am Rand des Tei-ches bei der Trau-er-". The piano accompaniment maintains the same rhythmic pattern as the first system, with dynamic markings of *p* and *mf*.

weep - - - eth; O'er my dy-ing hope my spi-rit
wei - - - de, für mich ist der Ort be - stimmt, er

The third system of music features the vocal line with lyrics: "weep - - - eth; O'er my dy-ing hope my spi-rit / wei - - - de, für mich ist der Ort be - stimmt, er". The piano accompaniment continues with the same rhythmic pattern and dynamic markings.

here her lone watch keep - - - eth,
passt zu mei - nem Lei - - - de

The fourth system concludes the piece. The vocal line has lyrics: "here her lone watch keep - - - eth, / passt zu mei - nem Lei - - - de". The piano accompaniment ends with a final chord and is marked with asterisks and 'Ped.' symbols.

In the wil - low's droop - - - ing branch - es
 Mein Blick ru - het auf des Bau - mes

ped. * *ped.* *

no leaf stirs, no bird sings;
 tief - - - ge - senk - ten Zwei - gen,

ped. * *ped.* *

still slower
 So my spi - rit, chill and si - lent,
 Die sich mü - de, wie die Schwin - gen

slower still *ped.* * *ped.* *

sad - - - ly trails her wings!
 mei - - - ner See - - le nei - - - gen.

ritoso *ped.* * *ped.* *

a tempo

In the wil - low's droop - - - ing branch - es
 Mein Blick ru - het auf des Bau - mes

a tempo

no leaf stirs, no bird sings;
 tief - - - ge - senk - ten Zwei - - gen,

still slower

So my spi - rit, chill and si - lent, sad - - - ly trails her
 Die sich mü - de, wie die Schwingen mei - - - ner See - le

still slower

tir'd wings.
 nei - - gen.

mp

3. Bleak's the au - tumn, sere the for - est; south - - ward flies the
3. Herbst ist's und die Vö - - gel nach dem sonn' - - gen Sü - den

p

Ped. * Ped. * Ped. *

swal - - low! Sor - - row's wi - ther'd wood - - land flee - ing,
zie - - hen. Könnl' ich nur aus mei - - nes Gra - mes

p

Ped. * Ped. *

fain would I too fol - - low!
Bei - - che auch ent - - flie - - hen!

p

Ped. * Ped. * Ped. *

Ah! I can - not pass grief's for - est,
Doch ich kann nicht, weil mein Kum - mer

p

Ped. * Ped. *

li - - - mit - less ex - - tend - - ing,
 wie mein Lie - ben gross ist,

still slower
 End - - - less, as my love, my grief is,
 Wie mein Lie - ben, wie mein Lie - ben,

slower still

and das, my love's un - - end - - ing!
 ach, gren - zen - - los ist!

ritard.

a tempo
 Ah! I can - not pass my grief - land,
 Doch ich kann nicht, weil mein Kum - mer

a tempo

flight and thought trans - - - cend - - - ing,
 wie mein Lie - - ben gross ist.

still slower
 End - - - - less, as my love, my grief is,
 Wie mein Lie - - ben, wie mein Lie - - ben,

still slower

and das, my love's un - - - end - - - - ing!
 ach, gren - - - zen - - - - los ist!

p *pp*

How unkempt that scarf doth look on you, my dear! O wie hässlich ist Ihr Tuch.

No. 20.

Folk Song.

Andante molto soave.

F. Korbay.

First system of piano introduction. Treble and bass staves. Treble clef, key signature of one flat, 4/8 time. Dynamics include *p*. The system ends with a repeat sign and a fermata.

Second system of piano introduction. Treble and bass staves. Treble clef, key signature of one flat, 4/8 time. Dynamics include *p*. The system ends with a repeat sign and a fermata.

Third system of piano introduction. Treble and bass staves. Treble clef, key signature of one flat, 4/8 time. Dynamics include *rit.*, *p a tempo*, and *ritard.*. The system ends with a repeat sign and a fermata.

First system of vocal and piano accompaniment. Treble and bass staves. Treble clef, key signature of one flat, 4/8 time. Dynamics include *p*. The system ends with a repeat sign and a fermata.

1. How un - kempt that scarf doth look on you, my dear!
 1. O wie häss - lich ist Ihr Tuch, ich glau - be gar

Second system of vocal and piano accompaniment. Treble and bass staves. Treble clef, key signature of one flat, 4/8 time. Dynamics include *p*. The system ends with a repeat sign and a fermata.

There's no sweet-heart to look af - ter you, I fear.
 Dass Sie kei - nen Schutz noch ha - ben, ist's nicht mehr?

Let me have it, I will make it snug for you,
Ge - ben Sie's nur her, ich will es blei - chen weis,

*Red. * Red. * Red. * Red. * Red. **

I would be your faith - ful, lov - ing sweet - heart true.
Will Sie lie - ben, Will Sie lie - ben treu und heiss.

*Red. * Red. * Red. * Red. **

Let me have it, I will make it snug for you,
Ge - ben Sie's nur her, ich will es blei - chen weis!

*Red. * Red. * Red. * Red. **

I would be your faith - ful, lov - ing sweet - heart true.
Will Sie lie - ben, Will Sie lie - ben treu und heiss.

*Red. * Red. * Red. * Red. **

p

*Pa. ** *Pa. ** *Pa. ** *Pa. **

*Pa. ** *Pa. ** *Pa. ** *Pa. ** *Pa.*

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

** Pa. ** *Pa. ** *Pa. **

2. Were all trea- sures of the O - cean in my pow'r,
2. Wü - ren selbst des Mee - res al - le Schä - tze mein,

p

*Pa. ** *Pa. ** *Pa. ** *Pa. ** *Pa. **

Thou shouldst have them, oh, my life's hope and its flow'r.
güb' sie hin um Dich, Du blü - hend Müg - de - lein!

*Pa. ** *Pa. ** *Pa. ** *Pa. ** *Pa. **

f

Glad - ly would I give them all and e'en my life,
Wenn ich Dir einst sa - gen könn - te, schencke Maid,

f *p*

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

Could I call thee no more sweet - heart, nay, but wife.
„O mein Weib, mein Rös - lein, mei - ne Se - lig - keit!

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

f

Glad - ly would I give them all and e'en my life,
Wenn ich Dir einst sa - gen könn - te, schencke Maid,

f *p*

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

Could I call thee no more sweet - heart, nay, but wife.
„O mein Weib, mein Rös - lein, mei - ne Se - lig - keit!

f

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

See the star that shines afar.
Welch' ein heller Stern erglüht am Himmelszelt.

No. 21.

Melody by M. Füredy.

F. Korbay.

Andante risoluto.

The musical score is written in 4/8 time with a key signature of one flat (B-flat). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *f* and *piu f*, and performance instructions like *ped.* and **.*

System 1:

See, the star that shines a - far there in the skies,
Welch' ein hel - ler Stern, er - glüht am Him - mels - zelt!

System 2:

yet there shine two stars far soft - er in thine eyes.
Mei - nes Lieb - chen's Aug' ein schön' - rer Stern er - hellt.

System 3:

All the stars in hea - ven might stay there for me,
Je - den Stern des Him - mels holt' her - ab ich kühn,

ff Would this lit - tle, would this fic - kle maid but give her - -
f wenn das trau - te, theu - re Mäd - chen wollt' in Lieb zu

mf rit. self to me. All the stars in hea - ven might stay there for me,
f a tempo mir er - glühn! Je - den Stern des Him - mels holt' her - ab ich kühn,
pù f

ff a tempo Would this lit - tle would this fic - kle maid but give her - self to me.
 wenn das trau - te, theu - re Mäd - chen wollt' in Lieb' zu mi er - glühn!

Shepherd laddie. Hirtenknabe.

№ 22.

Words by Alexander Petöfi.

Melody by B. Egressi.

F. Korbay.

Lento serio.

The musical score is written for piano in G major and 2/4 time. It consists of four systems of music. The first system is marked 'Lento serio.' and includes a 'Ped.' marking and an asterisk. The second system continues the accompaniment. The third system features a 'p' dynamic and a triplet of eighth notes. The fourth system includes 'p', 'mf', and 'rit.' markings, along with 'Ped.' and '*' markings. The score is written in G major and 2/4 time.

mf

Shep-herd lad - die poor, poor shep-herd lad - die, Here's a huge purse,
 Hir - ten - kna - be, ar - mer Hir - ten - kna - be, sieh, welch' vol - le

p a tempo

The first system of the musical score features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic and a tempo marking of *a tempo*. The music is in a 3/4 time signature and a key signature of one flat (B-flat major or D minor). The piano part includes various chordal textures and melodic lines, with some notes marked with a '7' and a 'Ped.' (pedal) instruction.

f

fill'd with mo - ney for thee, I will buy thy po - ver - ty, my
 Bör - se ich hier ha - be! Kauf' dir ab die Ar - muth mit dem

f

The second system continues the musical score. The vocal line is marked with a forte (*f*) dynamic. The piano accompaniment also features a forte (*f*) dynamic. The key signature changes to two flats (B-flat major or D minor). The piano part includes a prominent chordal texture in the right hand and a more active bass line. Pedal markings and asterisks are present below the piano part.

rit. *a tempo*

good man, If thou with it yield to me thy sweet - heart!
 Got - te, doch als Zu - gab' gieb Dein Lieb' das Hol - de!

rit. *p* *a tempo*

The third system concludes the musical score. The vocal line starts with a ritardando (*rit.*) and then returns to *a tempo*. The piano accompaniment begins with a piano (*p*) dynamic and a tempo marking of *a tempo*. The key signature returns to one flat. The piano part features a mix of chordal and melodic textures, with a final cadence marked by a '7' and a 'Ped.' instruction.

f I will buy thy po-ver - ty, my good man, If thou with it
 Kauf dir ab die Ar-muth mit dem Gal - de, Doch als Zu - gab,

rit. *a tempo*

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

Red.

mf yield to me thy sweet - heart! Were this mo - ney no - thing but an
 gieb Dein Lieb' das Hol - de. Wär' die Dran-gab' blos dies Gold, das

p a tempo *pp*

Red. *

earn - est Of a ten - fold gift, in vain thou yearn - est,
 Schme - re, wenn das Trink-geld hun - dert - fach selbst wü - re,

Red. * Red. *

f Were the whole world thrown in - to the bar - gain, All would nev - er
 gäbst Du noch die Welt zu all' den Ga - ben, soll mein Lieb' doch

rit. *a tempo*

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

Red. * *Red.* * *Red.* *

buy from me my sweet - heart! Were the whole world thrown in - to the
 nie ein And' - rer ha - ben! Gäbst Du noch die Welt zu all den

f *f*

Red. * *Red.* *

rit. *a tempo*

bar - gain, All would nev - er buy from me my sweet - heart!
 Ga - ben, soll mein Lieb' doch nie ein And' - rer ha - ben.

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

Red. *Red.* *

List to me, rosebud!
Röslein, o Röslein, höre mich.

№ 23.

Old Folk Song.

F. Korbay.

Allegretto e capriccioso.

First system of musical notation. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto e capriccioso'. The first measure includes the instruction *p staccato e delicatissimo*. The melody in the right hand features a triplet of eighth notes in the second measure. The bass line consists of simple chords and eighth notes.

Second system of musical notation. The right hand continues with a triplet of eighth notes in the third measure. The bass line features a triplet of eighth notes in the first measure of this system.

Third system of musical notation. The right hand has a triplet of eighth notes in the fourth measure. The bass line has a triplet of eighth notes in the second measure.

Fourth system of musical notation. The right hand features a triplet of eighth notes in the second measure and a triplet of eighth notes in the third measure. The bass line includes a *rit.* (ritardando) marking in the second measure, followed by a *f* (forte) marking in the third measure. The system concludes with a *tr* (trill) marking in the right hand and *rit.* and *** markings in the bass line.

p

rite - - nu to
f a tempo
f

p *ri - tenuto*
List to me, rose - bud! Rose - bud,
Rös - lein, o Rös - lein, hö - re

a tempo *p* *ri - tenuto*

a tempo *ritenu - - to*
stay! Spare me one kiss, turn not a - way!
mich! Gieb mir 'nen Kuss, ich bit - te dich!

a tempo *ritenu - - to*

a tempo

If you will not kiss me, I'll kiss you!
 Wenn du zö - gerst, küss' ich dich im Nu,

a tempo

Red.

f *ritenu - - to*

None shall say that I'm a mi - ser too,
 denn ich bin so gei - zig nicht, wie Du.

f *ritenu - - to*

a tempo *ritenu - - to*

If you will not kiss me, I'll kiss you!
 Wenn Du zö - gerst, küss' ich Dich im Nu,

a tempo *ritenu - - to*

Red.

f *a tempo* *f*

None shall say that I'm a mi - ser too!
 denn ich bin so gei - zig nicht wie Du.

f *a tempo* *f*

Nº 24.

I'm a horseherd! Bin ein Csikos!

German version by
Dr. G. von Schulpe.

Tempo moderato ben accentuato ed energico.

F. Korbay.

The musical score is written for piano in 2/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a *ff* dynamic marking and includes the instruction *8va bassa loco* in the bass staff. The second system features a *f* dynamic marking and the instruction *8va bassa loco*. The third system has a *ff* dynamic marking. The fourth system includes the tempo instruction *ral - len - tan - do* above the treble staff. The score is marked with numerous accents (*^*) and dynamic markings (*ff*, *f*, *Red.*). The piece concludes with a *8va basso* instruction in the bass staff.

Im a horse - herd, king of a vast
 Bin ein Ost - kós,*) und so weit das

va basso loco

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

prai - rie land, Reach - ing out as
 Au - ge sieht ist dies Land mein

va basso loco

Ped. * *Ped.*

if to seek earth's ve - ry end, and I
 Kö - nig - thum, mein Hersch - ge - biet; und mein

own a steed fleet as the light - nings are
 Russ a jugt bli - tzes - schnell durch Haid' und Feld,

*) Tschikosch.

He would win a race 'gainst a - ny shoot-ing star,
schnel - ler als der Stern, der dort vom Him - mel fällt,

rit.

Sua bassa.....

and I own a steed fleet as the
und mein Ross jagt bli - tzes - schnell durch

f

lightnings are He would win a race 'gainst a - ny
Haid' und Feld, schnel - ler als der Stern, der dort vom

f rit.

shoot-ing star.
Him - mel fällt.

ff

Sua bassa

Dew - - - y vel - - - vet grass serv's me for
 Thau - - - he - glänz - - - te Flur sammt - reich, sma - - -

8va basso loco

couch and throne, O'er my pa - lace -
 rag - den - - grün, ist mein Thron, das

8va basso loco

dome stars shine for me a - lone, and the
 Ster - nen - zell mein Bal - da - - chin, und mit

world's most pre - cious jew - el and most rare, Is my love with
 dir mein Lieb, mein schönster E - del - stein, theil' ich die - ses

whom my king - dom I will share. And the
 Kö - nig - reich, mit dir al - lein! Und mit

rit.

sva bassa.....

world's most pre - cious jew - el and most rare,
 dir mein Lieb, mein schön - ster E - del - stein,

f

Is my love with whom my king - dom I will share.
 theil' ich die - ses Kö - nig - reich, mit dir al - lein!

f rit.

sva bassa.....

ff *ff* *ff* *ff* *ff*

sva bassa loco