

L. van Beethoven.

1., Schottische Lieder. III Hefte.

2., Scena & Aria. (Ah! perfido, spergiuro).

3., Sechs geistliche Lieder. (n. Gellert).

A. W. Bach

Schottische
LIEDER

mit englischem und deutschem Texte
für eine Singstimme und kleines Chor.

mit Begleitung

DES
Pianoforte

Violine und Violoncelle obligat,

componirt

VON
L. v. BEETHOVEN
OP. 108.
N: 1.

sämmtliche Werke für das Klavier

4^{te} Abtheilung N: 15.

FRANKFURT a. M.

bei Fr. Pl. Dunst.

NB. Diese Lieder können auch für eine Singstimme mit Pianoforte allein executirt werden.



~~N 270~~
Beeth
Fr. R. Kreuzwaldt
nim. ENSV Riikik
Raamatukogu

N 76604

Musik Liebe und Wein.
Music Love and Wine.

Allegretto piu tosto ritace.

Nº 1.

Piano-Forte.

The first system of music features a vocal line at the top with five measures of rests. Below it is a piano accompaniment consisting of two staves (treble and bass clef) with a complex rhythmic pattern of eighth and sixteenth notes. A dynamic marking 'p' (piano) is placed above the first measure of the piano accompaniment.

The second system continues the piano accompaniment from the first system. The vocal line begins with the lyrics: "Es schalle die Mu-sik / O let me Music hear". The piano accompaniment continues with similar rhythmic patterns.

The third system features the vocal line with lyrics: "Nacht und Tag! / Night and Day! / Helle Stimmen goldne Leyr sie schüren meines Frohsinns Feu'r / Let the voice and let the Lyre dis-solve my heart, my spi-rits fire,". The piano accompaniment continues with a steady eighth-note accompaniment.

The fourth system concludes the piece with the vocal line lyrics: "Mu-sik und ich will nichts mehr. Nacht und Tag! / Mu-sic and I ask no more, Night and Day!". The piano accompaniment ends with a final cadence.

CHORUS.

Weïn, Musik, Lieb' muss sein, wahr, ächt, rein! Kreis' rund der Becher Weïn, das
 Love, Music, Wine a - gree, true, true, true! Round then round the glass, the glee, and

Liebeten soll der Wählpruch sein! Lie - be Weïn, Musik muss sein, wahr, ächt, rein!
 Et - len in our toast shall be! Mu - sic Wine and Love a - gree, true, true, true!

cres *p* *cres* *dim* *p*

Der Abend
Sunset.

*Andante
con molto espressione.*

№2.
Piano Forte.

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with grace notes, while the left hand plays a rhythmic accompaniment of chords and eighth notes. Pedal markings 'Ped.' and '0 Ped' are present throughout the piece.

The piano accompaniment for the first vocal line features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Pedal markings are used to sustain the harmonic texture.

Die
The

Son - ne sinkt in's Edtrick Thal Weirlaw's hain um - kränz - ter Höh'. Der
sun upon the Weirlaw hill in Edtrick's vale as sin kings weat. The

The piano accompaniment continues with the same rhythmic pattern, providing a harmonic support for the second vocal line. Pedal markings are used to maintain the mood.

West - hauch flüstert mit dem Strahl, zu mei - nen Füß - sen schläft der See.
west - land wind is hush'd and still the lake lies see - ping at my feet.

The piano accompaniment continues, with the right hand playing a melodic line that mirrors the vocal line's contour. Pedal markings are used to sustain the accompaniment.

Doch nicht ent - zückt mich wie zu - vor der Land - schaft glanz - er füllte Pracht, wenn
Yet not the landscape to mine eye blears those bright hues that owe it bore tho'

The piano accompaniment concludes the piece with a final melodic flourish in the right hand and a sustained bass line. Pedal markings are used to hold the final chords.

*auch im reichsten Farbend'or auf Ettricks Strand der Abend lacht.
 Evening with her richest dye glazes over the hills on Ettrick's shore.*

cres *Ped* *0 Ped*

0 Ped Ped

Ped cres pp

V. 2.

*Küht bleibt mein Blick, wo grün umlaubt
 Die Tweed in feuchtem Silber prangt,
 Auf jeder Trümmer stolzem Haupt
 Melrose's* heilige Fahne schwankt.
 Der stille See, die Balsam luft,
 Der Berg der Strom, die Burg, der Baum,
 Hat sich's verwandelt? Oder ruft
 Mein ich: verschwunden ist der Traum:*

V. 3.

*Ach ein zerrissen Pergament
 Nimmt nicht des Künstlers Farben an,
 Und dem gebrochenen Instrument
 Kein Bard' ein Lied entlocken kann!
 Ein wundes Auge sieht nur Nacht,
 Dem kranken haucht kein Zephyr lau,
 Ach ihm ist Endes Sonnenpracht
 Wie dieser Haidenügel rauk*

V. 2.

*With listless look along the plain
 I see Tweed's silver current glide
 And coldly mark the holy fane
 Of Melrose rise in ruin'd pride.
 The quiet lake, the balmy air,
 The hill, the stream, the tower, the tree
 Are they still such as once they were
 Or is the dreary change in me!*

V. 3.

*Alas, the warp'd and broken board
 How can it bear the painter's dye!
 The harp of strand'd and tuneless chord
 How to the minstrel's skill reply!
 To aching eyes each landscape unwe,
 To feverish pulse each gale-blows chill,
 And Arab's or Eden's bowers
 Were barren as this moorland hill.*

(Anmerkung Melrose ist eine zerrümmerte Abtei in Schottland an der Tweed.)

O köstliche Zeit.
Oh sweet were the hours.

Andante con moto

N. 3.

Piano-Forte

köst - li - che Zeit, wo im Ju - bel - ge - drang ich führ - te den
sweet were the hours when in Mirth's fro - lic throng I led up the

Wei - hen zu Tanz und Ge - sang, wo frisch von der Quel - le wie
re - vels with dance and with song, when brisk from the fountain and

Ta - ges - licht hell, mein Inn - res floss über, so spru - delnd und schnell!
bright as the day my spi - rits o'er - flow'd and ran spark - ling a way!

All' ben marcato.

Wine! Wine! Wine! Kom bring mir Wein, zu Lust mir, Freund meiner Brust thu
Wine! Wine! Wine! Come bring me Wine, to cheer me, friend of my heart, come,

mir Be-scheid! Wein! bis der Ju-geud Traum' umziehen die Brust mir! War um ach flo-hen sie so weit?
pledge me high! Wine! till the dreams of youth again are near me! Why must they leave me, tell me, why?

ritard. a Tempo

ritard. Tempo

V. 2.

V. 2.

Zurück süsse Stunden! Noch einmal kommt so
Ihr lust'gen Gestalten, bezaubernd und froh!
Schenkt eurem Freunde, beim Glas oft gesehn,
Ein Grüsschen im Kommen, ein Lächeln im Gehn.
Wein! Wein! Wein! Komm' bring' mir Wein, zur Lust mir,
Freund meiner Brust, thu' mir Bescheid!
Wein! bis der Jugend Traum' umziehen die Brust mir!
Warum ach flohen sie so weit?

Return ye sweet hours! once again let me see
Your airy light forms of enchantment and glee,
Come give an old friend while he crowns his gay
A nod as you part, and a smile as you pass.
Wine! Wine! Wine! Come bring me Wine to cheer me,
Friend of my heart, come, pledge me high!
Wine till the dreams of youth again are near me
Why must they leave me, tell me why?

V. 3.

V. 3.

Könn' ich euch vergessen? Euch missen? Nein, nein!
Gesund ist mein Puls und ein Lauber im Wein;
Und herbstliche Sonn', ob zu bald sie entflieht,
Ist mildere Sonn' als im Juni uns glüht!
Wein! Wein! Wein! ect.

I cannot forget you - I would not resign,
There is health in my pulse and a spell in my wine
And sunshine in Autumn, tho' passing too soon,
Is sweeter and dearer than sunshine in June.
Wine! Wine! Wine! ect.

Das Jslamägdelein.
The Maid of Jsla.

Allegretto ma con espressione

Piano-Forte

4

2/4

Handwritten musical notation for the piano introduction, consisting of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegretto ma con espressione'.

Handwritten musical notation for the first system, including a vocal line and piano accompaniment. The key signature is one sharp (F#).

O Jsla-mägdelein die Dukuhn von Fels in Wilt'und Wo-ge schau'st siehst
O maid of Jsla from yon cliff that looks on troubled wave and sky doest

Handwritten musical notation for the second system, including a vocal line and piano accompaniment.

dei-nen Nächten dort Dy flich'n vom C... an so wild um-bräust: Er kämpft mit Schaum und
thou' not see yon litt-le ship on land with Ocean gal-lant-ly: Now bea-ting gainst the

Handwritten musical notation for the third system, including a vocal line and piano accompaniment.

Wel-tenrath, dem Sturm ent-ge-gen wie ge-bant! Wo-her zu sol-chem
breere and steep and steep'd her lee wald deck in foam why doest she war un-

Handwritten musical notation for the fourth system, including a vocal line and piano accompaniment.

Streit der Muth! Er sucht sein lie-bes Hei-mathland.
I-quad' wagt: O Jsla-maid she seeks her home.

9

Violino

Violoncello

V. 2.

Merk, Mägdlein, auf der Meer' Flug,
 Die weisse Schwinge glänzt wie Schnee,
 Die sie durch Sturm und Nebel trug
 Zur schwarzumflorten Klippenhüh.
 Warum, vorbei dem sichern Schiff,
 Flicht sie zum wellumtosten Strand,
 Zum kalten, sturmgespalt'nen Riff?
 Ach Maid, es ist ihr Heimathland!

V. 2.

O Isla's Maid you sea-bird meek
 Her white wing gleams through mist and spray,
 Against the storm-cloud, lowering dark,
 As to the rock she wheels her way.
 Where clouds are dark, and billows rave
 Why to the shulter should she come
 Of cliff exposed to wind and wave?
 O Maid of Isla, 'tis her home!

V. 3.

Du Islamägdlein, feindlich mir
 Wie deinem Nächten Sturm und Fluth,
 Kalt wie dies Felsenriff, weh hier
 Der Möwe müder Flügel ruht!
 Ob hart wie Fels, wie Woge kalt
 Zu dir ich doch mich wieder fand:
 In Deiner Gunst, im Grab sonst bald
 Find ich mein liebes Heimathland!

V. 3.

As breeze and tide to yonder skiff
 Thou'rt adverse to the suit, I bring
 And cold as is yon wintry cliff,
 Where sea-birds close their wearied wing,
 Yet cold as rock, unkind as wave,
 Still Isla's Maid to thee I come,
 For in thy love or in his grave,
 Must Allan Varrich find his home.

Der schönste Bub war Henny.
The sweetest Lad was Jamie.

Andantino un poco Allegretto

Nº 5.

Piano-Forte.

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The dynamic marking is *pp*.

The first system features a vocal line with the lyrics: "Der schönste Bub war Hen-ry, der schön-ste, der be-ste! Mich." and its English translation: "The sweetest Lad was Ja-mie the swee-test, the dear-est. And". The piano accompaniment continues with a similar rhythmic pattern.

The second system continues the vocal line with lyrics: "tielt er ach, so zart-lich, von je-dem Feh-ler rein! Doch" and "will did Ja-mie love me and not a fault had he. Yet". The piano accompaniment remains consistent.

The third system continues the vocal line with lyrics: "Ei-ner, und der bracht ihm Glanz: nicht kaget er Mäd-chen-wün-sche ganz, nicht" and "one he had, it spoke his praise, he knew not no man's wish to true, he". The piano accompaniment includes a *cres.* marking.

The fourth system concludes the vocal line with lyrics: "un-ser Läu-ten Der nenkranz. O weh! zu mei-ner Pein!" and "know not all our sil-ly ways, A-las! the woe to me!". The piano accompaniment includes a *p* marking and a *cres.* marking.



V. 2.

Wohl liebt ich meinen Henry
 So herrlich und innig!
 Doch oftmals wenn er fleht mich
 Warf ich mein Köpfchen frei;
 Mich blühend, tanzt' ich Paar an Paar
 Am Kirchweihfest, mit Donald gar,
 Schlang seine Bänder in mein Haar,
 Henry - schliech stumm vorbei.

V. 3.

Da rief die Kriegstrompete,
 Mein Trauter, er folgte!
 Bald hört ein schöner Mädchen,
 Dass sie die Liebst' ihm sey.
 Dann bricht mein Herz! - Und irrt dann mir!
 Denn wer schenkt Mitleidsworte ihr,
 Die lieblos eitel trieb von hier
 Ein Herz so fromm und treu?

V. 4.

Er wüsst' er wie ich liebt' ihn
 So redlich, so innig!
 Wie gern ich zu ihm flog:
 Gesegnet wär' der Tag!
 Ach käm' ein milder Freund daher
 Erzählt ihm wie ich wellte sehr,
 Wie Jenny ist nicht Jenny mehr
 Seit Henry sprach: gut' Nacht.

V. 2.

For though I loved my Jamie
 Sincerely and dearly,
 Yet often when he wooed me,
 I held my head on high,
 And huffed and tossed with saucy air,
 And danced with Donald at the fair,
 And placed his ribbon in my hair -
 And Jamie! - pass'd him by.

V. 3.

So when the war-pipes sounded,
 Dear Jamie, - he left me,
 And now some other maiden
 Will Jamie turn to woo.
 My heart will break - and well it may,
 For who would word of pity say,
 To her who threw a heart away,
 So faithful and so true.

V. 4.

Oh knew he how I loved him
 Sincerely and dearly:
 How I would fly to meet him! -
 Oh! happy were the day!
 Some kind, friend, oh come between
 And tell him of my alter'd mien!
 That Jamie has not Jamie been
 Since Jamie went away.

Trüb! trüb ist mein Auge.
Dim, dim is my eye.

*Andante amoroso
con molto espressione*

Nº 6.

Piano Forte.

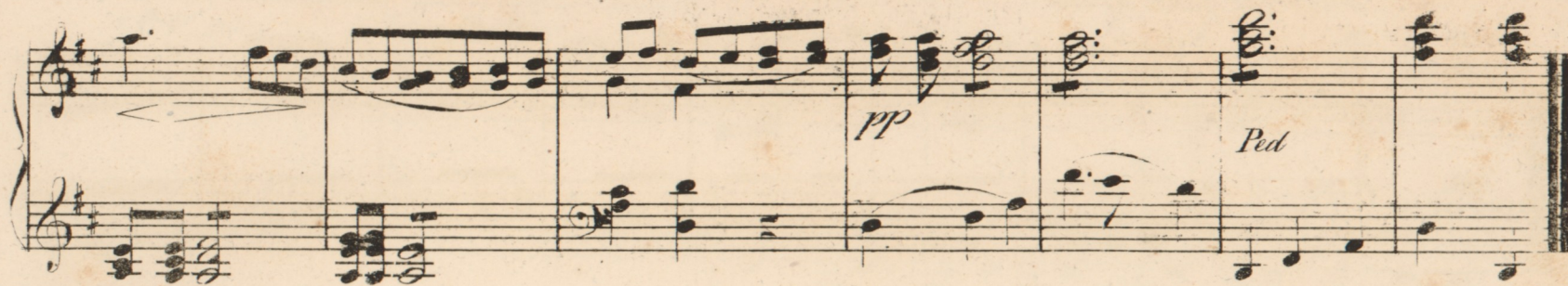
pp

*Trüb, trüb ist mein
Dim, dim is my*
del. semp. pp

*Au - ge wie Thau einst so klar, bleich, bleich ist die Wan - ge die
eye as the dew - drop once clear, pale, pale is my cheek e - - ver*

*blü - hend einst war, schwer ath - met der Bu - sen, einst freut' er sich/
wet with the tear, and hea - vi - ly heaves this, soft breast once so*

*gern, denn Wil - liam mein Lieb - ster, mein William ist fern!
gay. for Wil - liam my true love, my William's a - way!*



V. 2.

Schwer, schwer war der Tag, als der Liebste mich liess,
 Mir weinend am Halse, noch Treue verhiess; -
 Mein Herz wollte brechen, mir schwand jeder Stern,
 Als fliegend ein Segel trug William so fern!

V. 2.

Sad sad was the hour, when he bade me adieu,
 While he hung on my bosom, and vow'd to be true,
 My heart it seem'd bursting on that fatal day
 When the fast-less'ning sail bore my William away.

V. 3.

Kühn, kühn trotz' mein William Gefahren und Noth
 Beim Helden des Nils sand er sechtend den Tod.
 Er starb für die Ehre, für's Vaterland gern!
 Darum ist mein Tapf'rer, mein William so fern!

V. 3.

For honour my William braved danger and toil
 And he fought and he fell with the Sord of the Nile,
 To die for his country in glory's bright day,
 My valiant sweet William could never dismay.

V. 4.

Weint, weint o ihr Tapf'ern! Ihr Schönen ruft Weh!
 Ohn' Bahrtuch begrub ihn die heulende See!
 Ihr Treuen, ihr Guten, beklagt meinen Stern,
 O weint, dass mein William auf ewig ist fern!

V. 4.

Lament him ye fair, and lament him ye brave,
 Tho' unshrouded he lies, and the sea is his grave,
 For the kind and true hearted, the gallant and gay
 Lament, for my William's far ever away!

Frische Bursche Hochlands Bursche Bonny Laddie Highland Laddie

Allegretto quasi presto

No 7

Piano-Forte

Wenn den Sil-ber-mond Ihr dankt, sagt mir fri-sche Hochlands-Bursche!
 Where got ye that sil-ver-moon bon-ny Lad-die Highland Laddie!

Glänzend eu-er Gür-tel prangt, frische Bursche, Hochlands-Bursche: Rüstung, Mantel
 Glinting eaw your belt a boon-bonny Laddie, Highland Laddie: bel-ted plaid and
Spummmmm

Blauhut wo? frische Bursche, Hochlands-Bursche: War't Ihr mit bei Wa-ter-... lo?
 Bon-net Blue Bonny Lad-die, Highland Laddie: Hays ge been at Wa-ter-... lo!
Spummmmm

Frische Bursche Hochlands Bursche.
 Bonny Laddie, Highland Laddie.



V. 2.

Mir gefällt das Tartankleid,
 Kecke Bursche, Hochlands = Bursche!
 Bringt viel Neu's Ihr aus dem Streit!
 Kecke Bursche, Hochlands = Bursche!
 Habt ihr Bonny wo gesehn?
 Kecke Bursche, Hochlands = Bursche!
 Graubart Blücher, kecke und schön?
 Kecke Bursche, Hochlands = Bursche!

V. 3

In den Tödtlichen vielleicht,
 Flinke Bursche, Hochlands = Bursche!
 Dessen Blick die Franzen scheucht?
 Flinke Bursche, Hochlands = Bursche!
 „Manchem soll der Tag gerein!“
 Sprach er, Flinke Hochlands Bursche!
 S'agt mag's so geworden sein?
 Flinke Bursche, Hochlands = Bursche!

V. 4

Ihr seht Alles nah' und klar,
 Wackre Bursche, Hochlands = Bursche!
 Sprechet von Donalds kühner Schaar
 Wackre Bursche, Hochlands = Bursche!
 Mein gewürgter Stamm schläft tief,
 Wackre Bursche, Hochlands = Bursche!
 Sagt mir, ob er löcht, ob lief?
 Wackre Bursche, Hochlands = Bursche!

V. 2.

Weels me' on' yon' tartan trews
 Bonny Laddie, Highland Laddie!
 Tell me, tell me a' the news,
 Bonny Laddie, Highland Laddie!
 Saw ye Bonny by the way
 Bonny Laddie, Highland Laddie?
 Blücher wi' his beard sae grey
 Bonny Laddie, Highland Laddie!

V. 3.

Or that drear and deadly Duke
 Bonny Laddie, Highland Laddie!
 Scatt' ring Frenchmen wi' his look
 Bonny Laddie, Highland Laddie?
 Some, say he, the day may rue,
 Bonny Laddie, Highland Laddie!
 Who can tell gin this be true?
 Bonny Laddie, Highland Laddie!

V. 4

Wou'd ye tell me gin ye ken
 Bonny Laddie, Highland Laddie,
 Aught o' Donald and his men
 Bonny Laddie, Highland Laddie
 Tell me o' my killed son
 Bonny Laddie Highland Laddie,
 Gin they fought, or gin they ran
 Bonny Laddie, Highland Laddie!

Die holde Maid von Javerness.

The lovely Lass of Javerness.

N^o 8. *Moderato assai*

f Ped *p* *0* Ped *cres*

Piano-Forte

The piano introduction consists of two staves in 3/4 time. The right hand features a melodic line with grace notes and a final cadence. The left hand provides a rhythmic accompaniment with eighth notes. Performance markings include 'f Ped', 'p', '0', 'Ped', and 'cres'.

Die holde Maid von
The lovely Lass of

p *Ped. cres* *0* *Ped*

The piano accompaniment for the first vocal line consists of two staves. It begins with a piano (*p*) dynamic and includes performance markings for 'Ped. cres', '0', and 'Ped'.

In-ver-ness kennt kei-ne Freuden früh noch spät, in We-he-ruf und
In-ver-ness, no joy nor pleasure can she see, for e'en and morn she

Ped.

The piano accompaniment for the second vocal line consists of two staves. It includes a 'Ped.' marking.

Thränen-guss der scho-nen Au-gen Licht ver-geht! So
cries alas! and ay the ga'd tear blinds her e'e! Drum-

The piano accompaniment for the third vocal line consists of two staves. It includes a 'Drum-' marking.

ü-ber-täu-be denn mein Herr, o Schmerzens Ta-ges Trommel du! Wo
-es sie moor Drum es-sie day a wee fu' day it was to me! For

The piano accompaniment for the fourth vocal line consists of two staves. It includes a 'For' marking.

7.

mein Ge-lieb-ter Va-ter siel, drei Brü-der gingen ein zur Rahe!
 there I lost my fa-ther dear, my fa-ther dear and bro-thers three!

Ped p dim *Ped pp*
sempre p

V. 2.

V. 2.

Jhr Leichentuch der blut'ge Grund,
 Jhr Grab in wogend grüner Pracht!
 Dicht ruht dabei der schönste Mann
 Dem je ein Mädchenblick gelacht.
 Dir, harter Ritter zehnfach weh!
 Du brachst manch Herz, Du blut'ger Mann!
 Das harmlos schlägt, und nimmer hat
 Dir noch den Deinen Weh gethan!

Their winding-sheet the bloody clay
 Their graves are growing green to see,
 And by them lies the dearest lad
 That ever blest a woman's ee.
 Now woe to thee, thou cruel lord,
 A bloody man, I trow, thou be;
 For money a heart thou hast made sair
 That ne'er did wrong to thine or thee.

N^o 3. „O kaiserliche Zeit“

N^o 7. „Lith. Comp. Grupp. 2^{te} H.
N^o 8. „J. J. M. Maid u. D. M. M.“