

Original research paper

Received: 30.07.2018

Accepted: 23.01.2019

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**ABOUT THE FOUR SONGS OMITTED
FROM THE REVISED *DICHTERLIEBE***

Key words: *Schumann's song cycles, Liederjahr, collection of poems, selection as compositional work, "emotional song groups", tonal structure*

Introduction: 20 songs from the *Lyrisches Intermezzo*

When we review the last song of the third volume – which is the last one among the volumes – of the most often used *Peters* edition of Robert Schumann's songs we find there a Heine-Lied entitled *Mein Wagen rollet langsam* (my carriage lurches slowly).¹ This song has been published among *Nachgelassene Werke* as the final song of a collection of four *Lieder* and it seems to convey a kind of final message of the composer mainly because of its special, melancholic mood. The song varies only two musical themes and after the finishing of the vocal part it ends with a very long postlude by the piano.²

Everything is given for the listener to appreciate the song as a real "farewell *Lied*" – the only problem is that it is not true. In fact, the poem from *Lyrisches Intermezzo* was set to music by Schumann in 1840 – which was the famous *Liederjahr* and the year of total happiness after his long and heroic battle for his wife, Clara – together with other 19 poems of the cycle and the composition was entitled *20 Lieder und Gesänge aus dem Lyrischen Intermezzo*. (This song appeared there as the 16th.) The Heine-series (composed within 9 days, at the end of May 1840) was published as late as 1844, but the song cycle already entitled as *Dichterliebe* Op. 48. included only 16 songs by then. Four

¹ The English translation of the cited four poems could be reached on the following website: Thomas Hampson and Carla Maria Verdino-Süllwold, "20 *Lieder und Gesänge*... Texts and Translations", Hampson Foundation, accessed: 29 July 2018, <https://hampsonfoundation.org/resource/20-lieder-und-gesaenge-texts-and-translations>.

² Source of the cited four songs (see the attachment): Robert Schumann, *Werke. Serie XIII: Für eine Singstimme, mit Begleitung des Pianoforte*, hrsg. von Clara Schumann (Leipzig: Breitkopf & Härtel, 1879-87).

songs: *Dein Angesicht so lieb und schön, Es leuchtet meine Liebe, Lehn' deine Wang' an meine Wang'* (your face, so dear and fair; lay your cheek on my cheek; my love shines out) and the above mentioned *Mein Wagen rollet langsam* were omitted. Later on these works were also published, the first two in the series Op. 127. in the year of 1854 and the other two in the series Op. 142. – posthumously in 1858.

So we need to draw a lesson from this story. It could be a kind of warning and its text might sound as “don’t believe your first impression” or “compositions are not carved in stone or sacred ones, nor untouchable totems” or something like that. But as nobody knows the direct or unambiguous reasons for this decision – not even the most famous Schumann-scholars – we can freely try to find some explanations.

“Reason 0”: the selection: reduce the 66 poems into 20 (and at last 16) songs

First of all, we must know in advance that Heine’s *Lyrisches Intermezzo*³ cannot be considered as a dramaturgically constructed cycle of poems, but the different groups of poems are characterized by moods determined by different emotional contents. In Schumann’s selection these kaleidoscopic elements became organic forms,⁴ so some types of emotions for example the direct irony got into the background.⁵

The extremely pathetic works could also be felt too sarcastic and similarly, the poems about wild jealousy or those reflecting open emotional contrasts and conveying several emotions, could not correspond with Schumann’s purposes.⁶

It is worth examining the selection process of the originally intended 20 songs. The coherence of the introductory group of songs is evident from the fact that Schumann completed the plan of composing to the first 7 poems of *Lyrisches Intermezzo* in a single day, based on the sketches available (24 May 1840). The composition of

³ Schumann used the first edition of *Buch der Lieder* (published in 1827). Later Heine employed numerous corrections in the *Lyrisches Intermezzo* until the final version. (Source: Heinrich Heine, *Historisch-kritische Gesamtausgabe der Werke, Band 1/1, Buch der Lieder*, hrsg. von Manfred Windfuhr [Hamburg: Hoffmann und Campe, 1973]). [= “Düsseldorfer Heine Ausgabe“, Das Heinrich Heine Portal, accessed 29 July 2018, [http://www.hhp.uni-trier.de/Projekte/HHP/Projekte/HHP/werke/baende/D01/index_html?widthgiven=30.](http://www.hhp.uni-trier.de/Projekte/HHP/Projekte/HHP/werke/baende/D01/index_html?widthgiven=30)]

⁴ As Rufus Hallmark writes, Schumann “condense[d] a drama from Heine’s [...] anthology”. Rufus Hallmark, *The Genesis of Schumann’s Dichterliebe* (Ann Arbor: UMI Research Press, 1979), 115.

⁵ It is also very important to confirm here the fact, that Schumann was a master of representing irony: it was obvious for him in the decade of the early piano pieces to illustrate the irony of Jean Paul and E.T.A. Hoffmann. However, in the song cycles and in the subsequent instrumental pieces this type of irony ceased to be a determinative element – so *Dichterliebe* contains only one such song (*Ein Jüngling liebt ein Mädchen*, No. 11.), and indirect irony has to be discovered in some other songs of the cycle too. (One can feel it, among others, in the songs Nos. 15. and 16. [*Aus alten Märchen winkt es; Die alten, bösen Lieder*] or a little bit in Nos. 2. and 3. [*Aus meinen Tränen sprissen; Die Rose, die Lillie, die Taube, die Sonne*].)

⁶ *Lyrisches Intermezzo* contains numbers of these types of poem-groups, especially in the middle dozens of the collection. (See, for example the followings: *Du liebst mich nicht, du liebst mich nicht – O schwöre nicht und küsse nur – Auf meiner Herzliebster Äugelein – Die Welt ist dumm, die Welt ist blind – Liebste, sollst mir heute sagen – Wie die Wellenschaumgeborene*. Or: *Die Welt ist so schön und der Himmel so blau – Mein süßes Lieb, wenn du im Grab – Ein Fichtenbaum steht einsam – Ach! wenn ich nur der Schemel wär*’).

the Heine-cycle was directly linked to that of *Eichendorff-Liederkreis*: the work started right after Op. 39 on the very same sketch sheet.⁷ Later the composer marked further poems in his sketch book as per the numbering of the first edition of *Buch der Lieder* which did not entirely agree with the list of poems that were eventually set music to. In any case, however, there must have been a good reason for the omissions, since there is no evidence that Schumann had ever been contemplating the idea of setting music to the entire *Lyrisches Intermezzo*.⁸

The 20 *Lieder und Gesänge aus dem Lyrischen Intermezzo*, however, already shows some definite signs of separating some emotional groups: the feeling of unfolding love is followed by that of pain and loss then by the songs of the “dream world”, then the song groups are summarized by the finishing work.

Reason 1: attenuation of the “death atmosphere”

The poems at the end of Heine’s *Lyrisches Intermezzo* did not prove to be suitable for closing the song cycle either, because of the recurrence of the emotions already presented and mainly for the overwhelming death atmosphere at the end. But that might be a reason for the omission of the “fake farewell *Lied*” *Mein Wagen rollet langsam* and – more or less – for the other three songs too, as all of them have a certain degree of such atmosphere, both in the text and in the music. (Probably the final reason for the omission of *Mein Wagen rollet langsam* could be the very long instrumental postlude also mentioned earlier, which could have spoiled the effect of the main message of the whole cycle: the epilogue of *Am leichtenden Sommermorgen* [*Dichterliebe* No. 12.], which also returns at the end of the whole cycle.)

By omitting *Dein Angesicht so lieb und schön* and *Lehn’ deine Wang’ an meine Wang’* the composer broke the initially planned musical continuity of the first seven poems (these are the 5th and 6th poems of the original series), but by this decision he freed the beginning of the song cycle from the tone of death vision. In the former case, Schumann’s initial motive was to soften the death message by returning to the music of the first verse depicting love: his intention is made quite clear with the last ten bars of the piano part, which derives from the vocal theme, but following an independent path. The upward movement of the instrumental melody of the postlude reaches again E-flat2 already present four bars earlier in the vocal melody, then after the part symbolizing death with the notes C-flat and G-flat, E-flat major as the expressing key of love, is affirmed.

The last line of *Lehn’ deine Wang’ an meine Wang’* specifically refers to the love based death-wish (“sterb’ ich vor Liebesschnen”) and the theme of *Es leuchtet meine Liebe* (composed also in G minor) is primarily about accepting death out of love – so, the omission is obvious.

Thus eventually, in the 16 songs of *Dichterliebe* the death-wish so characteristic of *Lyrisches Intermezzo* is most articulated in *Ich hab’ im Traum geweinet*

⁷ Thilo Reinhard, *The Singer’s Schumann* (New York: Pelion Press, Inc., 1989), 271.

⁸ Hallmark, *The Genesis of Schumann’s Dichterliebe*, 110-112.

(*Dichterliebe* No. 13.) and in the less depressing, synthetic representation of mood of the closing song (*Die alten, bösen Lieder*) – but the instrumental epilogue depicting eternal love modifies the emotional effect of the latter.

Reason 2: concentrating the “dream poems” to the end of the cycle

In the case of *Dein Angesicht so lieb und schön* it was András Pernye,⁹ a Hungarian music historian who had a very good idea in his study about the special atmosphere of the song.

„With respect to the first four poems [of the *Lyrisches Intermezzo*] this fifth one contains – both from conceptual and from musical points of view – an extremely important difference: it brings into the dream world [...]”¹⁰

With the omission of this *Lied* – and also *Lehn’ deine Wang’ an meine Wang’*, which is a “dream-like vision” – Schumann could concentrate the dream world to the end of the cycle: at the last revision the emotional groups might have been further unified by the composer and with the omission of these two songs he cleared the first part of the cycle from this atmosphere.

Mein Wagen rollet langsam, however, together with the two following poems (*Ich hab’ im Traum geweinet; Allnächtlich im Traume seh’ ich dich* [*Dichterliebe* Nos. 13-14.]), already represented the dream-mood in the planned song cycle. (Along with the thematic unity of the first seven intentionally coherent songs, Patrick Dinslage also emphasises in his study on the song the fact, that only this group consists of three successive poems.)¹¹ The omission might be explained by the placement of *Aus alten Märchen winkt es* (*Dichterliebe* No. 15.) as the penultimate song, otherwise the number of consecutive dreamlike works would have reached four. This is where *Es leuchtet meine Liebe*, reminiscent of the “dreams of old tales” would have fitted, as it also takes us to the fantasy world. Its highly agitated music (the initial direction “Phantastisch, marki[er]t”)¹² is in contrast with *Am leuchtenden Sommermorgen* as the

⁹ András Pernye (1928-1980), Hungarian music historian, university professor, journalist, publicist. He wrote books such as from Puccini and Alban Berg like from the Jazz – in the latter theme he was one of the first musical authors in Hungary. (Source: Mária Csanda, “András Pernye”, Liszt Academy, accessed 29 July 2018, http://lfze.hu/en/notable-alumni/-/asset_publisher/flQ9RSuRgn0e/content/pernye-andras/10192;jsessionid=69F0250EDFCF27D5C9F8ED5AADB2B43.)

¹⁰ András Pernye, “Néhány észrevétel Schumann »Dichterliebe« ciklusáról” [A few reflections on Schumann’s “Dichterliebe” cycle], in *Fél évezred fényében. Írások a zenéről*, ed. by János Breuer (Budapest: Gondolat, 1988), 63. Pernye’s paper, originally written in 1974 and published in the magazine *Magyar Zene* [Hungarian Music], is still one of the longest and most elaborated essays in this subject in Hungarian language. But when he prepared his work, the existence of the *20 Lieder und Gesänge...* was unknown in Hungary – so he revised this poem without knowing, that it had been the part of the Heine-cycle!

¹¹ Patrick Dinslage, “Traum, Phantasmagorie und Ironie in den Heine-Liedern Robert Schumanns, dargestellt an »Mein Wagen rollet langsam« op. 142/4”, in *Schumann und seine Dichter. Bericht über das 4. Internationale Schumann-Symposion am 13. und 14. Juni 1991.*, hrsg. von Mathias Wendt (Mainz: B. Schott’s Söhne, 1993), 34.

¹² Schumann used a variation of the theme of *Es leuchtet meine Liebe* in the *Scherzo* of his *String Quartet in A Minor* (Op. 41. No. 1.) composed two years later, in the beginning part of the

introduction to the dream songs, but it differs from the way the sense of being “alien“ is expressed in the other songs of the song group, which are more moderate with a simpler and more chordic piano part.

Reason 3: diminishing the power of “chivalric love”

Jonathan Bellman considers the character of *Aus alten Märchen winkt es* as the most prominent representative of Schumann’s “Chivalric Style”.

“The central characteristics of the Chivalric Style include fanfare figures, horn fifths, trumpet-call repeated notes, and in general clarion melodic lines that stress chord tones in a triumphant, heraldic manner. Another common feature is a galloping 6/8 manner, or continuous triplets in a brisk common time, suggestive of hoofbeats. This is frequently made even more rhythmically compelling by a duplet overlay, which produces a heroically *agitato* 2:3.”¹³

Although Bellman does not mention it in his study, *Es leuchtet meine Liebe* also bears the characteristics described by him.

Schumann might have found Heine’s *Prolog* – a “dream of a mad knight” – contrary to his own concept as it caricatured the later poems with self-irony. Therefore, the song cycle could start with the mood of *Im wunderschönen Monat Mai* (*Dichterliebe* No. 1.) and the start “in medias res” filled the first songs with the emotions of the given moment instead of the nostalgia for the past. But the chivalric love could have further haunted the composer and the fairy world of *Es leuchtet meine Liebe* had the same effect on the dramaturgy of the cycle. By omitting these songs this emotional area is only represented by the last but one song, *Aus alten Märchen winkt es*, i.e. Schumann may have reduced the references to the *Prolog* significantly in this way as well. The archaic, Phrygian ending of *Lehn’ deine Wang’ an meine Wang’* may as well have “evoked the dream of a knight”: the vocal closing theme (“sterb’ ich von Liebesehnen”) is a distinct reference to the past and the chivalric times.

Both of the omitted songs deal with the topic of unattainable desire (in case of *Es leuchtet meine Liebe* Eric Sams raises the idea of an unhappy marriage with an autobiographical origin).¹⁴ It is also worth noticing that the vocal closing of *Lehn’ deine Wang’ an meine Wang’* in D major was a subsequent decision of the composer: as per the drafts the melody would have stayed in the original key, however, Schumann reminded himself of the closing in D major (“Schließt in Dur”),¹⁵ and this decision was further emphasised with the closing theme of the postlude of the piano part. *Es leuchtet meine Liebe* is also closing in major, however, the new key (G major) is only brought to life by the instrumental postlude.

movement. Here, because of the much faster tempo (which is, of course, easier to play on a string instrument than to sing it with a text) the “phantastisch, mark[e]rt” character of the *Lied* disappears.

¹³ Jonathan Bellman, “»Aus alten Märchen«: The Chivalric Style of Schumann and Brahms”, *The Journal of Musicology* 13, 1 (1995): 119.

¹⁴ Eric Sams, *The Songs of Robert Schumann* (New York: W.W. Norton & Company Inc., 1969), 126.

¹⁵ Hallmark, *The Genesis of Schumann’s Dichterliebe*, 53.

Reason 4: improving the tonal structure

And the last argument: by omitting the songs, the consistent tonality of the song cycle was created. Schumann could really take into consideration this important structural aspect in the last stage of his work and the above mentioned four songs would have obstructed the creation of a brilliant tonal circle based on enharmonic tones.

This “fall” of the keys is evident from the third-column diagram shown in the cited Pernye study, (it is true though, that it “rises” again at the 5th and the 12th songs as well as at the postlude of the piano).¹⁶

The logic of the concept, however, is questionable at the opening song *Im wunderschönen Monat Mai*, signed in F sharp minor – which, as a matter of fact never appears during the piece. Therefore (in this point of view) the highest point of the song cycle would be the A major of *Aus meinen Tränen sprissen* (No. 2.), while the opening song differentiates from the logic of the “tonality concept”. If, however, the closing C sharp major (septim) chord of *Im wunderschönen Monat Mai* is not considered as a dominant chord of a “false key”, but the note C sharp and the major triad build on it are seen as the fundamental note of the “frame harmony” of the song (and the whole cycle as well), the tonality of the first song “rises” above A major and becomes the starting point of *Dichterliebe*. With this the circle of the keys’ “migration” is complete (D flat = C sharp).¹⁷

The tonality-sequence of *Dichterliebe* created by omitting the four songs helps to divide the cycle into three parts distinct in mood and theme as well (1-5., 7-11., and 13-15.: “love-, pain- and dream songs”, while the last song is a kind of summary). Each group is linked by so called “turning point songs”, which carry the atmosphere of both the previous and the following song groups. (*Im Rhein, im heiligen strome* [No. 6.], *Am leichtenden Sommermorgen* [No. 12.] – the latter anticipates the epilogue of the closing song and, therefore, the epilogue of the whole song cycle).

All this could give some explanation to the “ascents of the keys” in the diagram of the third columns. It may reinforce the concept that, according to Hallmark’s observation, the fundamental notes of the tonic chords in the individual songs of the thematic units can also be found in the tonic chord of the next song – however, the tendency is interrupted before the turning points (4-5. songs: G major and B minor, 11-12.: E flat major and B flat major).

The song cycle known as *Dichterliebe* (the title of which was given only during the preparation of the publication, most probably following Friedrich Rückert’s *Liebesfrühling*), thus “owes” a lot to omitting the four songs. It is advised to listen to and/or perform these songs being aware of their “dual identity” as they were originally composed as parts of a song cycle but later were included in the music literature as individual pieces by the will of the composer.

¹⁶ Pernye, “Néhány észrevétel Schumann »Dichterliebe« ciklusáról”, 61 (see attachment).

¹⁷ Pernye’s study highlights the “descent of nine thirds” between the 12th and 13th songs (from B major to E flat minor) as well as the enharmony of the subsequent songs. (B major, E major and C sharp minor instead of C flat major, F flat major and D flat minor). [Pernye, “Néhány észrevétel Schumann »Dichterliebe« ciklusáról”, 64-66.]. This observation can be supported by the fact that Schumann marked the keys of each closing song in the sketch of his song cycle – that time starting from the B flat major of *Mein Wagen rollet langsam*. [Hallmark, *The Genesis of Schumann’s Dichterliebe*, 114.]

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Summary

ABOUT THE FOUR SONGS OMITTED FROM THE REVISED *DICHTERLIEBE*

At the end of May 1840 Robert Schumann composed 20 songs from Heine's *Lyrisches Intermezzo* under the title *20 Lieder und Gesänge aus dem Lyrischen Intermezzo*. The series was published in 1844, containing only 16 songs and was entitled as *Dichterliebe*. The four omitted songs were also published later on – but what was the reason for omitting them? We can perhaps never come to know that, though we are able to find possible answers, revising the cycle of the poems and the music itself. The “evidences” could be the following:

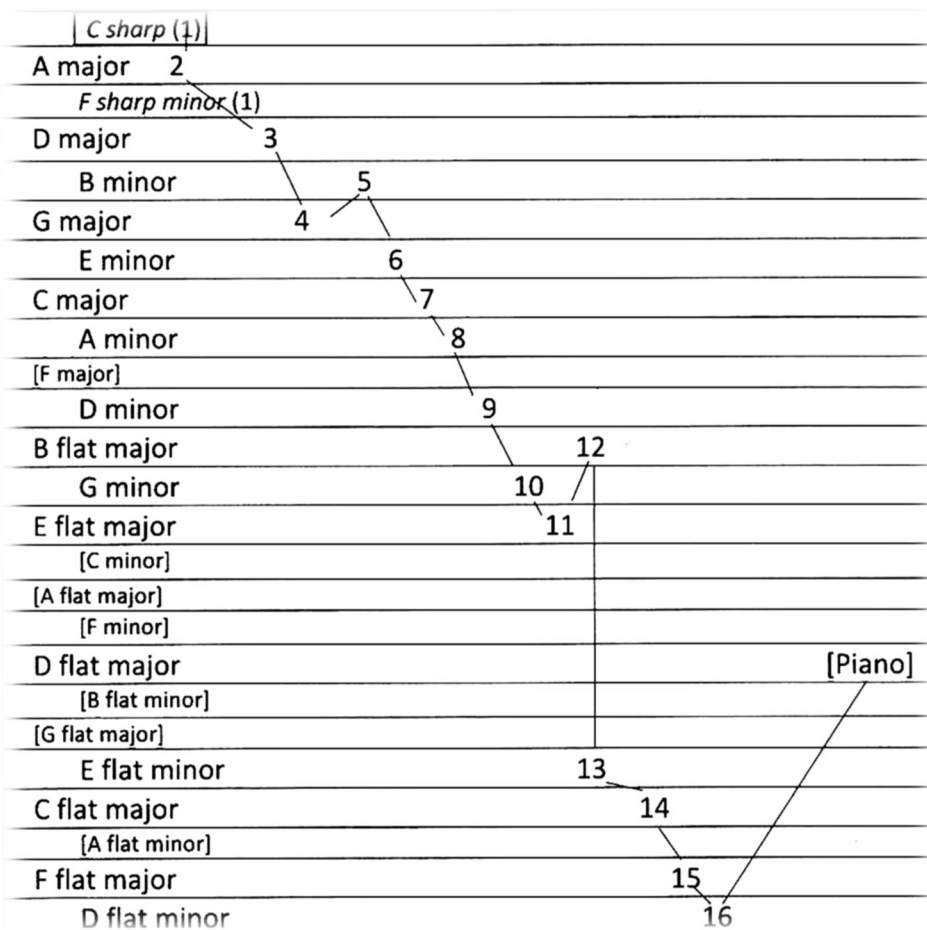
- The selection: reduce the 1+ 65 poems to 20 (and at last 16) songs.
- The attenuation of the “death atmosphere”.
- The concentration of the “dream poems” to the end of the cycle.
- The diminution of the power of “chivalric love”.
- And finally: improving the tonal structure.

Schumann could really take into consideration this important structural aspect in the last stage of his work: the well-known *Dichterliebe* might have been realized in this way.

Key words: *Schumann's song cycles, Liederjahr, collection of poems, selection as compositional work, “emotional song groups”, tonal structure*

Attachments

No. 1. The structure of the tonalities in *Dichterliebe* (by the study of A. Pernye)



No. 2. Score of the four omitted songs

Dein Angesicht so lieb und schön (Op. 127. No. 2.)

Es leuchtet meine Liebe (Op. 127. No. 3.)

4

Dein Angesicht.

(H. Heine.)

Nº 2.
Langsam.

p

Dein An - ge - sicht, so lieb und schön, das hab' ich jüngst im

Traum ge - seh'n. Es ist so mild und en - gel - gleich, und doch so bleich, so schmerz - reich. Und

nur die Lip - pen, die sind roth; bald aber küsst sie bleich der Tod, er lö - schen wird das

Him - mels - licht, das aus den frommen Augen bricht. Dein An - gesicht, so lieb und schön, das

ritard. *p* *ritard.* *p* *ritard.* *ritard.* *im Tempo* *ritard.* *im Tempo*

hab' ich jüngst im Traum gesehn, es ist so mild und engelgleich, und doch so bleich, so

schmerzenreich. *ritard.*

Es leuchtet meine Liebe.

Nº 3.

(H. Heine.)

Phantastisch, markirt.

mf
Es

leuchtet meine Liebe in ihrer dunkeln Pracht, wie'n Märchen, traurig und trübe, er-

6

zählt in der Som_nernacht. Im Zau_ber_gar-ten wal-len zwei Buh-lenstümm und al_lein, es

singen die Nach_ti_gal-len, es flimmert der Mon-denschein. Die Jung-frau steht still wie ein

Bild_niss. Der Rit-ter vor- ihr kniet. Da

kommt der Rit-ter der Wild_niss, die ban-ge Jung-frau

flieht.

p

ff

ff

H. S. 151.

Der Rit - ter sinkt blu - tend zur Er - de, es

stolpert der Riese nach Haus, es stol - pert der Rie - se nach Haus. Wenn ich be -

gra - ben wer.de, dann ist das Mähr - chen aus.

Lehn' deine Wang' an meine Wang' (Op. 142. No. 2.)

4

Nº 2.
Leidenschaftlich.
Lehn' deine Wang'
(H. Heine)

Lehn' dei - ne Wang' an mei - ne Wang', dann flies - sen die
Thrä - nen zu sam - men und an mein Herz drück' fest dein
Herz, dann schla - gen zu sam - men die Flam - men. Und wenn in die
gros - se Flam - me fließt der Strom von un - sern Thrä - nen,
und wenn dich mein Arm ge - wal - tig um - schliesst, sterb' ich vor
Lie - bes - sch - nen!

ritard. *im Tempo* *ritard.* *im Tempo* *ritard.* *im Tempo*

f *ff* *p* *f* *ff* *f*

ritard. *im Tempo* *ritard.* *im Tempo* *ritard.* *im Tempo*

f *ff* *p* *f* *ff* *f*

ritard. *im Tempo* *ritard.* *im Tempo* *ritard.* *im Tempo*

f *ff* *p* *f* *ff* *f*

ritard. *im Tempo* *ritard.* *im Tempo* *ritard.* *im Tempo*

f *ff* *p* *f* *ff* *f*

Mein Wagen rollet langsam (Op. 142. No. 4.)

7

N^o 4.
 (H. Heine.)
 Nach dem Sinn des Gedichts.

Mein Wä - gen rollet lang.sam durch
 lu - sti.ges Wal - des - grün, durch blu - - ni - ge Thä - ler, die
 zau - brisch im Son - nen - glan - ze blüh'n. Ich si - tze und sin - ne und
 sin - - ne und träu - me und denk' an die Lieb - - ste

R. S. 133.

8

im Tempo

mein.
im Tempo

Da

hu - schen drei Schat - ten - ge - stal - - - - ten kopf -

ni - ckend zum Wa - gen, zum Wa - gen her - ein, sie

hu - schen undschneiden Ge - sich - ter so spöt - tisch und doch so scheu und

