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AN ANALYSIS OF MUSICAL FORM, COMPARISON OF TRANSLATIONS,

AND INTERPRETATIONS OF THE DICHTERLIEBE

BY ROBERT ALEXANDER SCHUMANN

A Thesis

Presented to

the Faculty of the Department of Music

Eastern Illinois University

In Partial Fulfillment

of the Requirements for the Degree

Master of Science in Education

by

David Lynn Walter

May 1959.

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PREFACE

I am very grateful to Dr. Martin Miess of the Foreign Language Department of Eastern Illinois University for his invaluable assistance in the translations which appear in the appendixes of this paper and to Dr. Alan Aulabaugh of the Department of Music for his encouragement and technical assistance.

CHAPTER I

THE PROBLEM

This paper is an analysis of the musical form, a comparison of the translations, and an interpretation of Robert Alexander Schumann's song cycle, Dichterliebe (Poet's Love), Opus 48, presented in recital on May 5, 1959. A brief sketch of the events that influence and facts that stem from this cycle is included to help gain a more thorough understanding of the work.

CHAPTER II

GENERAL REMARKS

I. SCHUMANN

Robert Alexander Schumann (b. June 8, 1810, d. July 29, 1856) aspired to a concert pianist career, but a permanent injury to his right hand ended this hope when he was twenty. Schumann then turned to the study of composition and in the decade which ended in 1839 had scored twenty-three compositions for the piano. In 1840 Schumann turned his attention to a new medium--that of song composition. During this year, which was one of prolificacy for Schumann, he composed about one-hundred and fifty songs. Why this sudden change in representative medium for Schumann?

"Schumann's biographers represent him as caught in a tempest of song, the sweetness, the doubt and the despair of which all are to be attributed to various emotions aroused by his love for Clara."¹

Clara Wieck, a recognized concert pianist, was the daughter of Schumann's old piano master, Friedrich Wieck. James Hall states:

Then he saw a new heaven . . . this new vision was Clara! His marriage to Clara Wieck, so long opposed by her father was in the legal process of being sanctioned; and after many years of both² eager and anxious waiting they were wedded on September 12, 1840.

¹"Schumann, Robert," Encyclopaedia Britannica (1959), 20, 106.

²James Husst Hall, The Art Song (Norman: University of Oklahoma Press, 1953), p. 60.

II. ROMANTICISM AND THE LIED

The terms song and lied are used interchangeably when referring to the romantic period.

Although the music of the nineteenth century offers a movemented and varied spectacle, with a multitude of forces and components at work . . . what determined its course was the changing relationship of words and music. . . . the slow process from the purely musical approach to the music to the words to the music . . . all this took place in opera, oratorio, and cantata. This being the case, one can understand why the song . . . reached its real flourishing in the early romantic era--a literary era of par excellence in the history of music.³

Many characteristics may be given to the lied composer of the romantic period.

The romantic composer likes to linger over single effects; he revels in sonorities, in colors, instrumental and harmonic; an unusual rhythm fascinates him; the rippling tone of the piano, the velvety smoothness of the human voice beguile him.⁴

³Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton and Company, 1941), p. 779.

⁴Ibid., p. 823.

III. SCHUMANN AND ROMANTICISM

Schumann composed when the spirit of romanticism was at its peak.

The stylistic mark of . . . romantic lyricism, vocal and instrumental, is the concentrated expression in single melodies, the delineation of a situation, and the establishment of mood in a few measures, which is then retained for the duration of the piece The theme or motif expresses a state of mind or mood which is permitted to live its full life within the modest frame. The lyric "musical moment" [moments musicaux] is before us most typically in the pieces strung together by Schumann in cycles . . . Kinder-szenen, Kreisleriana, Carnaval [piano cycles composed prior to 1840].⁵

IV. SCHUBERT, SCHUMANN, AND WOLF

Franz Schubert, Robert Schumann, and Hugo Wolf were three romantic lied writers who dealt in the union of poetry and music, although each did it in a different way; Schubert placed a great stress on his melodies..

His instrumental accompaniment. . . . holds us permanently in the mood of the idea while the voice . . . gives us its various images. Paradoxical as it may seem, for this very reason and despite the great importance of the accompaniment, Schubert's melodies are such finished entities that they can be sung unaccompanied and will still give perfect aesthetic satisfaction for while there were many fine song composers after Schubert who divined the secret of the Lied, the balance was gradually upset in favor of the literary element..

.....

⁵Ibid.

Some of his most sublime melodies were composed to poor poems, but his ability to find in every instance the right antidote and his recognition of the boundaries of the song show how deeply he was rooted in classicism.⁶

Wolf on the other hand placed a greater stress on the poetry.

Wolf was essentially self-taught, and from his vantage point in time he could examine in detail the lieder of Schubert, Schumann, and Brahms. To his poetic mind none of them had been fair to the poet. They had all erred, even Schumann whom he admired most, in an undue emphasis of the music. . . . To Humperdinck he wrote: "Poetry is the true source of music." He gave it first place, and more truly and more fully than any of his predecessors, he permitted the poem to shape the song, not only in the large, but particularly in the small details.⁷

Schumann covers the middle ground between these two extremes.

Schumann reached his creative peak in his songs, in spite of the value and wealth of his piano music. His legendary love story he translated into a lyricism second only to Schubert's. . . . We have noticed Schumann's literary penchant. No matter how purely lyrical his song, in the cycles especially, their succession gives us a picture of the development of mental experience. In the union of poetry and music and in the emphasis on the psychological moment, Schumann undoubtedly goes beyond Schubert. . . . Voice and instrument form an indivisible unity. The piano stands in the most intimate relationship to the text and to the voice, often contributing more to the expression of the mood than the voice itself; the many delicate postludes are a case in point. In this connection Schumann showed the way to modern song.⁸

⁶Lang, op. cit., p. 780ff.

⁷Hall, op. cit., p. 112.

⁸Lang, op. cit., p. 824.

V. DICHTERLIEBE

Source. It was during the last part of May in the final year of his courtship that Schumann composed his song cycle Dichterliebe (Poet's Love), Opus 48. It was thoroughly characteristic of Schumann to group songs in a cycle. Earlier he had gathered together short pianoforte pieces and had loosely bound them under a poetic title; with similar freedom he made a circle of songs from the poems of a single poet. The poems in the Dichterliebe are found in Heinrich Heine's Buch der Lieder (Book of Songs) under the section entitled "Lyrisches Intermezzo" ("Lyrical Intermezzo"), consisting of a prologue and sixty-five poems. Heine, one of Germany's prominent lyric poets, wrote these poems during the years 1822 and 1823. It is in the "Lyrisches Intermezzo"

. . . in which the poet confesses he has poured his anguish and revealed his heart. There is no plot, no action; the poems flow from a heart, which only occasionally sings of a love without sorrow; there is a haunting refrain of the faithlessness of a loved one. Remembered joys turn into bitter wounds that rankle. Choosing the first four of these poems in sequence and then skipping through the remaining . . . for twelve more, Schumann personalizes by inventing the "poet" and entitling his selection The Poet's Love.⁹

⁹Hall, op. cit., p. 69.

List of songs. The songs contained in the Dichterliebe cycle are:

1. Im wunderschönen Monat Mai (In the Wonderful Month of May)
2. Aus meinen Tränen spriessen (From My Tears Spring)
3. Die Rose, die Lilie, die Taube (The Rose, the Lily, the Dove)
4. Wenn ich in deine Augen seh' (When I Look into Your Eyes)
5. Ich will meine Seele tauchen (I Wish My Soul Was Dipped)
6. Im Rhein, im heiligen Strome (In the Rhine, in that Holy River)
7. Ich grolle nicht (I Grudge Not)
8. Und wüßten's die Blumen (And Knew the Flowers)
9. Das ist ein Flöten und Geigen (There is a Fluting and Fiddling)
10. Hör ich das Liedchen (When I Hear the Tune)
11. Ein Jüngling liebt ein Mädchen (A Young Man Loves a Maiden)
12. Am leuchtenden Sommermorgen (On the Shining Summer Morning)
13. Ich hab im Traum geweinet (I Have Been Weeping in Dreams)
14. Allnächtlich im Traume (Each Night in Dreams)
15. Aus alten Märchen (From Olden Stories)
16. Die Alten, bösen Lieder (Those Old, Evil Songs)

Schumann originally intended four other songs as part of the Dichterliebe but used them instead in Opus 127, Numbers 2 and 3 and Opus 142, Numbers 2 and 4.¹⁰

¹⁰ Schumann, Robert, " Grove's Dictionary of Music and Musicians (5th ed.), VII, 611.

Poetry and music.

In a letter of February 19, 1840, he said: "I am now writing nothing but songs, great and small." He expressed his delight in this as compared to instrumental composition and realized what men ever since have found to be true, as he noted, "I have brought forth quite new things in this line."¹¹

What are these new things which Schumann contributed to the lied?

Franz Liszt writes of Schumann as a dweller in the worlds of both music and letters; heretofore music and letters had been separated as by a wall. . . . Heine's lyrics were just as Schumann would have written had he been able to compose in verse as he did in tone. Thus he was drawn to a new poetry whose span was often very short, exquisitely veiled and delicate, again aflame with the cynic's sneer. It was not merely the "text, but the context" which Schumann subtly divined. He seemed to be the poet's "double," following him in most extravagant fancies and often extending his meanings, intensifying his moods.¹²

Schumann's best work on the side of sentimentality ". . . appears in the settings of Heine's lyrics (especially the Dichterliebe) . . . which is strong in feeling."¹³ It is his tonal relationship with the poetic lines of Heine that set him apart in the field of lied writing.

¹¹Hall, op. cit., p. 60.

¹²Ibid., p. 69.

¹³"Song," Encyclopaedia Britannica (1959), 20, 989.

Examining Heine's "Lyrisches Intermezzo" it is found that all but one of the poems which Schumann chose for his cycle--number three, "Die Rose, die Lilie, die Taube"--are written in poetic strophes. (See Appendix C.) However, in only three cases does Schumann write his songs in musical strophes: number one, "Im wunderschönen Monat Mai"; number five, "Ich will meine Seele tauchen"; and number nine, "Das ist ein Flöten und Geigen." In two of these three he attempts to disrupt the strophic form by some musical device--number one concludes on a half-cadence and number five introduces a new melody in the postlude. Songs three, four, six, ten, eleven, fifteen, and sixteen are through-composed, while songs two, seven, eight, twelve, thirteen, and fourteen are an amalgam of strophic and through-composed.

In six of the Dichterliebe songs Schumann changes the poetic structure of the poems by repeating phrases in each and once by changing the poetic lines. In "Die Rose, die Lilie, die Taube" he repeats for his concluding line a phrase which has appeared earlier in the poem--"ich liebe alleine die Kleine, die Feine, die Reine, die Eine." In "Im Rhein, in heiligen Ströme," number six, Schumann repeats the words "die Lippen" in measures thirty-seven and thirty-eight. Number seven, "Ich grolle nicht," contains three repeated phrases: in measures seven and eight--"ewig verlornes Liebe"; in measures eleven and twelve--"ich grolle nicht"; in measures nineteen through twenty-two--"ich grolle nicht, und wenn das Herz auch bricht"; and concludes the song by inserting two "ich grolle nicht" phrases. In "Das ist ein Flöten und

Geigen" he repeats each line except three: "Da tanzt wohl den Hochzeitreigen," "Das is ein Klingen und Dröhnen," and "die lieblichen Engelein." In the fourteenth song of the cycle, "Allnächtlich im Traume," Schumann repeats the word "freundlich" in measure seven, the word "schüttelst" in measure nineteen, and the words "den Strauss" in measures thirty-two and thirty-three. In examining Heine's poem for "Aus alten Märchen," number fifteen, it is found that three verses appear here which do not appear in Schumann's song, and that poetry foreign to Heine's poem:

Heine's verses which are omitted

Wo grosse Blumen schmacten
Im goldem Abendlicht,
Und zärtlich sich betrachten
Mit bräutlichem Gesicht;—

Wo alle Bäume sprechen
Und singen wie ein Chor,
Und laute Quellen brechen
Wie Tanzmusik hervor;—

Und Liebe sweisen tönen,
Wie due sie nie gehöhort,
Bis wüundersüsses Sehnen
Dich wüundersüss betort!:

Schumann's inserted lines

Und grüne Bäume singen
Uralte Melodi'n,
Die Lüfte heimlich klingen,
Und Vögel schmetter'n drein;

Und Nebelbilder steigen
Wohl aus der Erd' hervor;
Und tanzen luft'gen Reigen,
Im wunderlichen Chor;

Und blaue Funke brennen
 An jedem Blatt und Reis,
 Und rote Lichter rennen
 Im irren, wirren Kreis;

Und laute Quellen brechen
 Aus wildem Marmorstein,
 Und seltsam in den Bächen
 Strahlt fort der Widerschein.

Schumann also repeats the word "ach" twice, first in measure sixty-seven and then in measure sixty-eight. Although Schumann's musical interpretations of Heine's poems at times forces him to change the original poem, Schumann follows the original poetic settings for the most part. In nine of the songs Schumann has changed an occasional word of the original poem. (See Appendix C).

Accompaniments and vocal line. The unity of the voice and piano is the second new thing Schumann contributed to the lied. In the following example the voice and piano share the interest:

1. "Wenn ich in deine Augen seh'", Measures 1-4.

The image shows a musical score for the first four measures of the song "Wenn ich in deine Augen seh'". The score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line is on a single staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are: "Wenn ich in deine Augen seh', so schwindet all mein Leid und Weh; doch". The piano part features a rhythmic pattern of eighth and sixteenth notes, often beamed together, creating a flowing accompaniment. There are dynamic markings such as *p* and *f* throughout the piece.

The role of the interpreter for Schumann often passes to the accompaniment while the voice declaims the words. For example, in number six, "Im Rhein, im heiligen Strome,"¹⁴ the voice transmits the poetic line while the accompaniment declares throughout a pompousness which is not always demanded by the lyrics.

2. Measures 1-4.

The image shows a musical score for the first four measures of a piece. It consists of three staves: a vocal line (soprano clef), a piano right-hand line (treble clef), and a piano left-hand line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics "Rhein, im hei-li-gen Stro-me, da" are written below the vocal line. The piano accompaniment features a prominent, rhythmic pattern in the right hand, often with a sforzando (sf) marking, and a more active bass line.

Not only does the piano constantly intertwine with the voice, it is also many times assigned a whole soliloquy or a penetrating remark on the poet's real meaning, only half revealed through his words in the singing voice. Introductions, interludes, and epilogues were never so important.¹⁴

In seven of the Dichterliebe songs an introductory phrase anticipates the mood of the poem without hearing a word of the lyrics. The introduction to the twelfth song portrays the world "Am leuchtenden Sommermorgen."¹⁵

¹⁴Hall, op. cit., p. 61.

3.



Other songs of this cycle in which introductory phrases appear are numbers one, nine, ten, eleven, fifteen, and sixteen.

The interludes which appear in nine songs of the cycle serve not merely as harmonic links, but as conveyers of the existing mood and as emotional couplers of the phrases. An example of this type of link is shown in the twenty-fourth through the twenty-eighth measures of number fifteen, "Aus alten Märchen," wherein the interlude imitates the introduction at the interval of a minor sixth:

4.



Other examples of these interludes can be found in numbers one, six, seven, nine, eleven, twelve, thirteen, and fourteen.

"Quite unlike any previous treatment accorded to the epilogue is that given by Schumann."¹⁵ In some cases Schumann uses the epilogue to comment on or repeat the principle motive as shown in song number

¹⁵Hall, op. cit., p. 62.

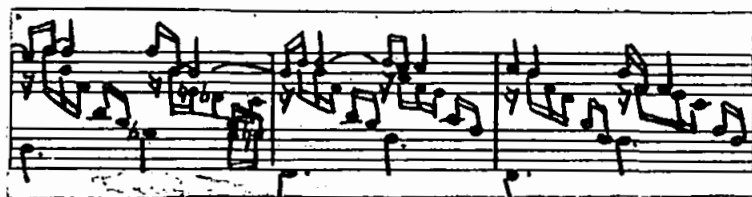
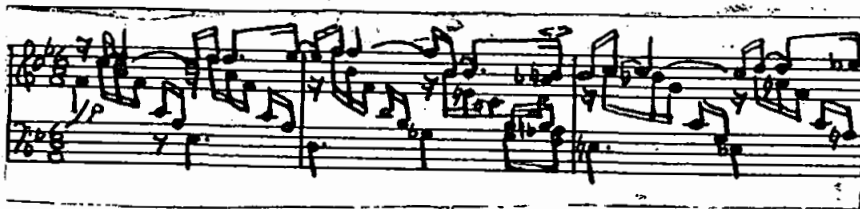
four, "Wenn ich in deine Augen seh":

5. Measures 16-20.

In each song of the cycle except number two, "Aus meinen Tranen spriesen," and number fourteen, "allnachtlich im Traume," Schumann adds an integral epilogue which sums up the mood of the song. At times it is expected that this epilogue is preparing for the next number of the cycle as in the final measures of "Im wunderschonen Monat Mai" in which the coda closes with a half cadence.

This chord does not resolve to the next song which opens on the tonic of A major, leaving the effect that the song is incomplete, as if all has not been told. The piano section which appears at the end of the cycle sums up the whole cycle. It recalls a third lower a melody heard before in the coda of "Am leuchtenden Sommermorgen."

7. "Am leuchtenden Sommermorgen," Measures 23-28.



8. "Die alten, bösen Lieder," Measures 53-58.



Although Schumann places prime importance on the piano part, number thirteen, "Ich hab im Traum geweinet," appears in a recitativic style, the piano achieving prominence only in the twenty-second through the twenty-fourth measures when it restates the principal vocal theme.

A stylistic-symbolic peculiarity which had a constructive function [occurred when] occasionally he [Schumann] carried the relentless playing of a rhythmic pattern to a great excess. . . .¹⁶

¹⁶ Paine, John K., Theodore Thomas, and Karl Klauser (ed.), Famous Composers and Their Works (Boston: J. B. Millet Company, 1891), II, 456.

In ten of the songs of the Dichterliebe Schumann does exactly this. In number eight, "Und wüssten's die Blumen," Schumann commences with a contrapuntal thirty-second note pattern and continues it to the end of the vocal line, twenty-nine measures later.

9. Measures 1-2.

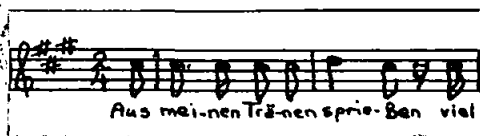
The image shows a musical score for the first two measures of the song "Und wüssten's die Blumen" from Schumann's *Dichterliebe*. The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano part begins with a thirty-second note pattern. The lyrics are: "Und wüs-ten's die Blu-men, die Wei-nen, wie".

This same method can be observed in numbers one, three, five, six, seven, nine, ten, eleven, and twelve.

Cyclic links. As suggested the single numbers of this cycle are not connected. "A certain unity results, but . . . the series of songs does not form one piece of music."¹⁷ Only twice does a song repeat a melodic fragment stated in a preceding song. Mentioned is the coda melody of the final number repeating the melody of the twelfth song's epilogue; in each situation the bitterness of love is recalled. The opening phrase of the second number, "Aus meinen Tränen spriessen," begins:-

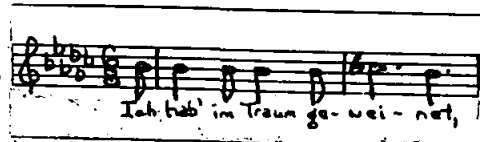
¹⁷ Hall, op. cit., p. 63.

10.



This melody is recalled at the interval of an augmented second lower in the thirteenth song of the cycle, "Ich hab im Traum geweinet," which again mentions weeping and tears.

11.



Schumann's rhythm is interesting but affords no apparent cyclic linkage. Although Schumann's "... harmonic language is again original and varied...¹⁸ there are no harmonic links which might connect the songs of the cycle.

He thought of these songs as being sung in sequence, and the passage from one to the next although direct and without transition, may be romantically exciting but never tonally startling.¹⁹

Each song follows its precedent in a closely related key, usually at the dominant or subdominant degree of the preceding song. It is then this romantic excitement, this varied expression of love, and the resulting moods which provide the unity for Dichterliebe—the first song questioning love, the second song conveying the grief of love, the third expressing the carefree spirit of the lover, and so on throughout the cycle..

¹⁸Lang, op. cit., p. 814.

¹⁹Hall, op. cit., pp. 70-71.

Editions. Four editions of the Dichterliebe were examined for this study. The C.F. Peters Edition is presented as being the original edition and contains five of Schumann's cycles, the fourth of which is Dichterliebe. This edition contains no translation and includes markings present only in the original edition. On pages one-hundred and eighty-nine through one-hundred and ninety-three a section "Anmerkungen und Textrevision zu Robert Schumanns Liedern, Verzeichniz der Lesarten der Dichter, soweit Schumanns Text von ihnen abweicht." (For a translation see Appendix A.)

The Edwin Kalms Edition contains the same material as the Peters Edition with the exception of the "Anmerkungen und Textrevision" section. In addition this edition provides an English translation of the songs by Jane May. In the of Louis Untermeyer, whose translation of the poems will be discussed later:

The translator can only hope to render the meaning of the poem at a sacrifice of its music, or attempt, by writing an entirely new poem to suggest the music at the expense of meaning.²⁰

In all of the translations examined here the latter method is the case.

The Lea Pocket Score Edition is also the original edition and contains an English translation supplied by Sir Robert Garran which is placed after the songs at the end of the book. There are no markings in this text which differ from those in either the Peters or the Kalms editions.

²⁰Louis Untermeyer, Heinrich Heine, Paradox and Poet, The Poems (New York: Harcourt, Brace, and Company, 1937), xxv.

The Carl Fischer Edition, edited and annotated by Max Heinrich, contains an English translation by Alice Mattulath. This edition is valuable in that it contains songs in their original key and also a transposed key, usually placed a major second lower. The transposition is invaluable to the singer who does not possess the two octave A range which is demanded in this cycle. It is confusing for the student of this cycle to be confronted in each song by editorial additions which are not distinguished from original markings; there are several typographical errors in this edition. The introductory remarks made by Mr. Heinrich are erroneous in that he states:

The entire "Lyric Intermezzo" . . . consists of a prologue and fifty-nine poems [there are sixty-five poems], from which Schumann has chosen sixteen for this cycle, though we find three others of the poems belonging to this group. . . . [there are four others; Mr. Heinrich neglects Opus 127, Number 3].

The first three of these editions are reliable because of their similarity to the original edition, except in the matter of translation. The Fischer Edition offers the performer the advantage of a choice of keys, but in view of the above faults it would be of less value to the serious student of this cycle.

It is suggested that this cycle be sung in the original German text, but with the realization that translations of these songs are often sung, a critical comparative study of these translations has been made. (See Appendix B.) Since Schumann dealt with the union of poetry and music (See pp. 3 and 4.), any deviation on the part of the translator would disrupt Schumann's original idea. Some deviation may be

justified since, as has been noted, Schumann composed to transmit the nature of the whole poem rather than specific segments which might arise and since a verbatim translation of the German language is not always feasible. Appendix B shows that the Garran translation contains the fewest variances from the verbatim translation of the agogic-accent and stressed words and is therefore judged better than the other translations.

CHAPTER III


NOTES ON EACH OF THE SONGS

I. IM WUNDERSCHÖNEN MONAT MAI

The opening song of the cycle, marked "langsam, zart" ("slow, tender"), in two-four meter. The closing measure of the song appears in half cadence as the dominant seventh of the key of F sharp minor. Strophically composed, the introductory passage of each section, the interlude in the second case, commences on the subdominant chord of F sharp minor, progresses to the dominant chord, but never resolves to the tonic chord; this avoided resolution plus the half-cadence closing hint at a sadness "Im wunderschönen Monat Mai" which does not appear in the lyrics until the final two measures of poetry. The unceasing rhythmic flow, previously mentioned as one of the characteristics of Schumann's music, is present here in a sixteenth note pattern.

12. Measures 1-4.



The melody encompasses an interval of a minor ninth, , and is characterized by short phrases.

Examining the stressed and agogic-accent words of this first song, it is found that all the translations agree with the verbatim meaning of the German text in only one instance—measure seven: "alle" ("all" or "every"). Of the four translations studied—the Mattulath,

May, Garran, and Untermeyer—the Garran translation has the fewest number of disagreements in the word for word translation of the stressed and agogic-accent words and as a result is judged most desirable.

(See Appendix B.)

Since Schumann did not give any Malzel Metronome (abbreviated M.M.) indications for the songs of this cycle, although metronomic indications do appear in others of his works,¹ a consensual M.M. has been determined for each song from the recordings of three artists—Dietrich Fischer-Dieskau, Petre Munteanu, and Max Harrell. The tempo indication for this first song is M.M. ♩ = 76. The interpretative generalizations of these artists has been derived from a consensus of the artists' deviations from the markings of the original edition. In this first song the artists agree that a ritardando should be made at the end of each vocal section. Since the dynamics sung by these artists differ so little from the dynamics marked in the original edition, mention will not be made of them here.

II. AUS MEINEN TRÄNEN SPRIESSEN

The second song of this cycle is marked "nicht schnell"

¹"Metronome," Harvard Dictionary of Music (1958), 443.

("not fast") and is in two-four meter. It is written in the key of A major, the parallel key of the cycle's first song. The song is divided into four sections--A A B A'--the last section being extended for one measure. All of the sections with the exception of the B section remain within key; the B section begins in the dominant key and proceeds through a series of borrowed dominant-tonic chords. The accompaniment not only doubles the vocal melody throughout the song, but also recalls the vocal melody of the preceding measure of the end of each of these sections. To secure finality the ending phrase provides a longer pause than the preceding section endings.

13. Measures 3-4.

14. Measures 15-17.

The range of the melody is that of a major sixth, .

In no instance do all of the translations agree in literal meaning of the stressed and agogic-accent words. The May translation contains the fewest variances from the verbatim meaning of these words.

A consensual tempo indication of M.M. $\text{♩} = 76$ was derived from the recordings. A ritardando was made in the ninth through the twelfth measure, with a rallentando extending from the thirteenth measure to the end of the song.

III. DIE ROSE, DIE LILIE, DIE TAUBE

This song, marked "munter" ("lively"), is written in two-four meter and composed in the key of D major, the subdominant key of the preceding song. The song is divided into two sections—A(a-a) B(b-c)—of eight and nine measures, respectively, and a five measure coda which ends in an authentic cadence and sums up the song in the rhythmic style which has been established throughout, a continuous ordinary pattern.

15. Measures 1-4.

Munter
mf

Die Ro-se, die Li-lie, die Tau-be, die Son-ne, die Lieb'lic' ein-stel-ten Lie-bes-um-me. Ich


B7b7 y B7b7 y B7b7 y B7b7 y B7b7 y B7b7 y B7b7 y B7b7 y

The lively character of the poem is enhanced by a bright setting which for the most part remains in the tonic or dominant keys during the first section, departs to a series of borrowed dominant-tonic chords in the latter section, and returns to the original key in the coda. The light, quick moving melody encompasses a major ninth range, .

On five of the agogic-accent and stressed words all the translations agree on the correct verbatim translation of the text. The Garran translation agrees in the most instances in the verbatim meaning of these words.

A tempo marking of M.M. ♩ = 112 was consensual in the artists' recordings of this song. There were no unanimous deviations from the interpretative indications of the original edition.

IV. WENN ICH IN DEINE AUGEN SEH'

Marked "langsam" ("slow") this song is in three-four meter and is in the key of G major, the subdominant key of the preceding song. Divided into two eight-measure sections, the song concludes with a five measure postlude which recalls the principle motive. (See example 5, page 14.) The first twelve measures are in the keys of G major, F major, and E minor, each key occupying four measures, respectively; the next four-measure segment progresses through a series of seventh chords to the original key of G major which is re-established sequentially in the coda section. Throughout this song the rhythmic and melodic interest alternates between the voice and piano. (See example 1, page 11.) The vocal range is that of a diminished ninth, ; both sets of notes in measure seven are correct.

The Garran translation contains the fewest discrepancies in the verbatim translation of the agogic-accent and stressed words. All of the translations agree in the verbatim translation of six of these words.

Using a consensual tempo indication of M.M. ♩ = 84, the artists do not agree on any variances of the interpretative markings of the original edition.

V. ICH WILL MEINE SEELE TAUCHEN


This song, marked "leise" ("soft"), is in two-four meter. It is written predominantly in the key of B minor except for a series of

borrowed sevenths which appear in the last three measures of each eight-measure vocal section and in the first three measures of the six-measure postlude. The two vocal sections are musically strophic except for the last measure of each section—the first ending on the dominant chord and the second ending on the tonic chord. Each of these vocal sections begins on a diminished supertonic chord which leads to a dominant seventh chord on the second beat and resolves to the tonic chord on the thesis of the second measure. Again an unceasing rhythmic flow provides unity for this song, in this case a thirty-second note inner pattern is coupled with an eighty note outer pattern.

16. Measures 1-2.

Handwritten musical score for measures 1-2. The score is written on three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking "Lento" is written above the first staff. The lyrics are "Ich will meine See - le tau - chen in den". The piano accompaniment features a light, moving pattern of eighth and sixteenth notes.

The coda section continues this rhythmic pattern to the final chord.

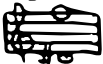
The melody of the song encompasses a minor sixth interval, , and in each section is characterized by a light, moving pattern of eighth and sixteenth notes.

All of the translations agree with the verbatim meaning of the German text in only one instance—measure nine: "Lied" ("song"). The May and Garran translations have the fewest number of disagreements in the word for word translation of the stressed and agogic--accent words.

A consensual tempo indication for this song is M.M. ♩ = 92. The

artists do not concur on any additions to the original edition's markings.

VI. IM RHEIN, IM HEILIGEN STROME

Composed in the key of E minor, this song, marked "ziemlich langsam" ("rather slow"), is in alla breve meter. Divided into three vocal sections--sixteen measures, fourteen measures, and twelve measures, respectively--plus a sixteen-measure coda, the song contains a preponderance of E minor chords coupled with borrowed seventh chords which appear in each section. A dotted accompaniment figure appears in the first measure (See example 2, page 12.) and, with the exception of two measures which conclude the final vocal section, remains throughout. In the last eleven measures of the coda, the bass of the piano descends diatonically in half and whole notes through a B octave which then resolves to a final perfect cadence. The melody line encompasses a minor tenth range, , and appears in rhythms which correspond to that of the accompaniment, at times in half and whole notes, and at times in the dotted pattern of the accompaniment.

All of the translations agree with the literal meaning of the stressed and agogic-accent words in two cases--("Rhine") in measure one and "Augen" ("eyes") in measure thirty-six. The Garran translation contains the fewest variances from the verbatim meaning of these words.


A consensual tempo indication of M.M. $d = 60$ was derived from the recordings. There were no unanimous deviations from the interpretative indications of the original edition.

VII. ICH GROLLE NICHT

This song, marked "nicht zu schnell" ("not too fast"), is in common meter. It is written in the key of C major, the subdominant of the relative key of the preceding song, and, except for a brief section in the tenth through fifteenth measures wherein the tonalities of G, A, and B are reached and an occasional departure to a borrowed seventh chord, remains in key. The song is divided into three vocal sections—A B A¹—and a four measure coda in which the half note rhythmic pattern which has supplemented the chordal eighth note figure throughout gives way to the eighth note pattern which continues to the last measure's whole cadence.

17. Measures 31-36.

In the first twelve-measure section Schumann sequentially repeats the phrases "ewig verlornes Lieb" and "ich grolle nicht" in order to emphasize these thoughts. The second phrase which is six measures long and, as noted before, progresses through foreign tonalities until the original key is reached in the first measure of the third section in measure nineteen. This fourteen measure section begins by repeating the poetry

and music of the opening phrase and is extended through a series of diatonic sevenths which begin on the third beat of measure twenty-two and conclude as a perfect cadence in measure thirty-one and thirty-two. The range of the melody encompasses an octave and a minor sixth, , Melodic sequences appear frequently and add to the unity of the song. The upper notes in measure twenty-seven through twenty-nine were added by Schumann as he proof-read the song; both note sets are correct.. (See Appendix A.)

Schumann has given the word "nicht" ("not") importance by placing it on the thesis and giving it as least a half note time value; however, none of the translators place this importance on the word although there are seven agogic-accent and stressed words on which all translations do agree. The May translation agrees most consistently with the verbatim meaning of these words.

A tempo indication of M.M. $\downarrow = 104$ is consensual with the artists who all sing with a slight agitation in measure thirteen and broaden the melody in measures twenty-seven through thirty.

VIII. UND WÜSSTEN'S DIE BLUMEN, DIE KLEINEN

Written in the key of A minor, the relative key of preceding song, this song is in two-four meter. The manuscript contains no general interpretative markings. (See Appendix A.) A unifying contrapuntal thirty-second note accompaniment pattern appears throughout the

first three eight-measure strophic sections and most of the fourth section which employs a series of borrowed and diatonic seventh chords. (See example 9, page 16.) The accompaniment changes its pattern during the final poetic phrase in which the bitterness of a broken heart is expressed. The melody line appears strophically throughout the first three sections and anticipates the bitterness of the final poetic line in the fourth section. The range of the melody is a minor seventh.

At least one of the translations disagrees with the literal translation of each stressed and agogic-accent word examined. The Garran translation contains the fewest discrepancies from the verbatim translation of these words.

Each of the artists accentuates each note in the vocal line of measure thirty-one and sings at a tempo of about M.M. $\text{♩} = 126$.


IX. DAS IST EIN FLÖTEN UND GEIGEN!

This song, marked "nicht zu rasch" ("not too rash"), is in three-eight meter and in the key of D minor, the subdominant key of the preceding section.

This song has two sections in strophic form, each thirty-four measures in length, with a sixteen-measure coda section that follows a similar pattern to that initiated in the earlier sections and concluded in the last five bars with a chromatically descending D octave intertwined with a major tonic chord. A bass rhythmic pattern appears throughout most of the song to the chromatic ending.

18. Measures 1-4.



The melody encompasses an octave and a fourth range and possesses a stateliness with the aid of the accompaniment. 

Only once, on the word "stöhnen" ("groaning") in measure fifty-seven, do all of the translations agree with the verbatim meaning of the agogic-accent and stressed words. The May translation agrees with the word for word meaning of these words in the most cases.


The artists in their performances do not vary from the interpretative markings of the original edition, and sing at a consensual tempo of M.M. ♩ = 72.

X. HÖR ICH DAS LIEDCHEN

Marked "langsam" ("slowly"), this song is in two-four meter and in the key of G minor, the subdominant key of the preceding song. The song remains within this key throughout the two vocal sections--measures five through twelve and measures thirteen through twenty, the piano introduction and coda, departing occasionally to a borrowed seventh chord or a chromatic section. The piano concludes the song with a similar rhythmic pattern of sixteenth notes which has appeared throughout:

19. Measures 20-21 and 29-30.



The melodic rhythms of the two vocal sections are quite similar although the notes differ extensively. An interval of a minor octave, , is covered by the melody, and short phrases of eighth and sixteenth notes are eminent throughout.

The May translation contains the fewest variances with the verbatim meaning of the stressed and agogic-accent words, and only on the word "klingen" ("being sung") in measure six do all of the translations approximately concur with the meaning of these words.

The artists place a ritardando on the word "auf" in measure seventeen and use a tempo indication of M.M. $\text{♩} = 66$.


XI. EIN JÜNGLING LIEBT EIN MÄDCHEN

This song is in two-four meter and in the key of E flat major, the subdominant of the relative key of the preceding song. There is no general marking in the original edition, but the manuscript reads "allegro". (See Appendix A.)

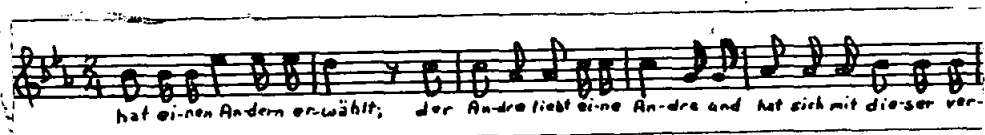
The song contains three eight-measure vocal phrases which were originally in strophic form, but in Schumann's hands each deserves a different melody. This light-hearted bit of mockery is displayed in the syncopated rhythm of the piano which appears in all sections.

20. Measures 1-4.



The melody contains a range of an octave and a perfect fifth, , and appears in short phrases characterized by quickly sung vocal lines.

21. Measures 7-11.




hat ei-nen An-dern er-wählt; der An-dre liebt ei-ne An-dre and hat sich mit die-ser ver-

The translations of the verbatim meaning of five agogic-accent and stressed words, and the Untermeyer translation contains the fewest disagreements on the word for word translation of these words.

The artists are unanimous in stressing the words in the last two measures of vocal melody and use a consensual tempo indication of M.M. ♩ = 112.

XII. AM LEUCHTEN DEN SOMMERMORGEN

Marked "ziemlich langsam" ("rather slow") this song in six-eight meter and in the key of B. flat major, the dominant of the preceding song.

Divided into two nine-measure vocal sections, each introduced via a doubly augmented fourth chord built on the first inversion of the raised supertonic degree (See example 3, page 13,), the melody for the first four measures of each section is identical; as the dialogue shifts from the wanderer to the flowers in measure seventeen, the second half of the second section exhibits a tonal color heretofore not present. A narrow vocal range of a major sixth, , emphasizes the sorrowing of the wanderer; the slow tempo coupled with many borrowed seventh chords also supports this mood. The melody which appears in the top line of the piano is measures twenty-three through twenty nine is similar to the


is similar to the melody of the postlude of the final cyclic song, "Die alten, bösen Lieder."

There are no instances in which all of the translations agree with the verbatim meaning of the stressed and agogic-accent words. The Garran translation agrees with the literal translation of these words more than the other three translations studied.

A tempo marking of *M.M.* ♩ = 72 was consensual in the artists' recordings of this song. There were no unanimous deviations from the interpretative indications of the original edition.

XIII. ICH HAB' IM TRAUM GEWEINET

This song, marked "leise" ("softly"), is in E flat minor, the minor subdominant of the preceding song, and is in six-eight meter.

The first two eleven measure sections of this song appear strophically, and the interest alternates between the recitativic vocal line and the chordal accompaniment which answers the vocal line. In the two-measure piano interlude after the second section, the piano restates the vocal melody of the first section and then provides a chordal background which permits the vocal line to declaim its grief. The piano postlude which is divided equally between notes and rests recalls the original piano answering theme. The song contains a few borrowed seventh chords which supplement the predominant diatonic harmony. The melody range encompasses an octave and a minor third, ; each phrase seldom exceeds a fourth, thus adding to the grievous char-

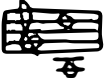
acter of the poem and song.

The translations agree on the verbatim meaning of two of the agogic-accent and stressed words—"Träne" ("tears") in measure nine and "bitterlich" ("bitterly") in measures twenty-one and twenty-two. The May and Garran translations contain the least number of discrepancies with the literal translation of these words.

An agitated accelerando is used by the artists in measure twenty-eight through thirty-one. A consensual tempo marking is M.M. ♩ = 84.

XIV. ALLNÄCHTLICH IM TRAUME

Composed in B-major, the enharmonic equivalent of the subdominant of the preceding song, and in two-four meter, this song has no general marking.

The first two thirteen-measure sections are characterized by a three-four measure which appears in the ninth measure of each section. The last section imitates its precedents in the first seven measures and ends on a series of borrowed dominant-tonic chords as the dreamer awakes and forgets all he has dreamt. The harmony is rich with ninth and eleventh chords in addition to a few borrowed sevenths. The melodic range encompasses an octave and a perfect fourth, , and appears in short phrases which disrupt the flow of the poetic line.

22.. Measures 1-5..

In the first two sections tears are expressed in the three-four measure. The coda concludes with a suspension.

All of the translations agree in a verbatim meaning of two of the agogic-accent and stressed words--"gibst" ("are giving") in measure thirty-one and "Strauss" ("spray") in measure thirty-two and thirty-three. The May and Garran translations are in agreement with the literal meaning of the stressed and agogic-accent words in more cases than are the other two translations examined. (See Appendix B.)

The artists do not unanimously vary from the interpretative indications of the original edition, and they use a consensual tempo indication of M. M. ♩ = 66..

XV. AUS ALTEN MÄRCHEN

Marked "lebendig" ("lively"): this song is in the key of E major, the subdominant of the preceding song, and is in six-eight meter. The principle theme that is stated in the eight measure introduction (example 23) is repeated in the first eight measures of the vocal line, in the interludes between the first two sections at an interval of a fourth (measures thirty-seven through forty), in augmentation in the

last vocal section in measure sixty-nine and finally in the coda section (measures one-hundred and five through one-hundred and seven.

23. Measures 1-4.

A musical score for measures 1-4. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The treble staff contains chords and some melodic fragments. The bass staff contains a more active line with eighth and sixteenth notes. Dynamics include 'mf' and 'Ped.' (pedal).

The pattern which appears in measure thirteen is found in sequence at a fifth in measure forty-five and forty-six.

24. Measure 13.

A musical score for measure 13. It features three staves: a vocal line in the treble clef and piano accompaniment in two staves (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line has the lyrics 'singt es udda' written below it.


The melody line of measures seventeen and eighteen appears in measures twenty-one and twenty-two and in measures forty-nine through fifty-four at an interval of a fifth.

25. Measures 17-18.

A musical score for measures 17-18. It shows a single vocal line in the treble clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics 'bun-te Blü-men blü-chen' are written below the notes.

The phrase expounded by the voice in measures twenty-nine and thirty is repeated in measures thirty-one and thirty-two, at the interval of a major third in measures thirty-three and thirty four, at a major sixth in measures fifty-seven and fifty-eight, and at a seventh in measures sixty-one and sixty-two.

26. Measures 29-30.

The melody line encompasses a range of an octave and a major sixth, , and follows the lively rhythm established in the prelude.

All of the translations agree with the literal meaning of the stressed and agogic-accent words in four instances, and the May and Garran translations have the fewest variances from the verbatim translation of these words. As mentioned, Schumann added poetry here which is not present in the Heine poem.

The artists ritard two measures before the adagio in the final vocal line, and a tempo indication of M. M. $\text{♩} = 108$ is consensual.

XVI. DIE ALTEN, BÖSEN LIEDER

The final song of the cycle, marked "ziemlich langsam" ("rather slow"), is in common meter and opens in the key of C sharp minor, the relative key of the preceding song.

After a three measure introduction which anticipates the vocal melody (example 27), there begins the first of three sixteen measure sections.

27. Measures 1-3.



This melody is recalled at the beginning of the third section. The second section begins with an eight measure phrase which is repeated at an interval of a major second in the last eight measures of the section. The melody line encompasses an octave and a perfect fifth and is characterized by many major seventh skips which aid in presenting the gruffness and bitterness of the poem. Schumann accompanies the poet's change in mood in the final eight measures of the vocal line wherein he questions the listener in the first four measures by ending on a C octave portamento, and through the use of a series of seventh chords provides an answer which supplements the poetic line. The piano postlude to the cycle appears in D flat major, the enharmonic major key of the opening key, and recalls the melody of song number twelve at the interval of a sixth in its opening measures; as mentioned it sums up the entire cyclic mood.

The four translations agree in the verbatim translation of the agogic-accent and stressed words in six instances, and the May translation adheres to the literal translation of these words more consistently than do the others.

In addition to those interpretative markings which are placed in the original edition, the artists agree in their performances that the

last four-measure vocal section should be sung in a legato fashion. A consensual tempo marking of M. M. ♩ = 108 was derived from the recordings of artists.

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APPENDIXES

APPENDIX A

A TRANSLATION OF "ACKNOWLEDGEMENTS AND TEXT-REVISIONS TO ROBERT SCHUMANN'S SONGS—AN INDEX OF THE DIFFERENT VERSIONS OF THE COPYERS, SO FAR AS SCHUMANN'S [ORIGINAL] TEXT DIFFERS"

This appendix contains a translation of the above section which appears on page one-hundred and ninety-two of the Peters Edition of the Dichterliebe.

Dichterliebe

Composed in 1840. By Schumann dedicated to "Mrs. Wilhelmine Schröder Devrient." The title stems from Schumann in this case.

3. Die Rose, die Lilie.

Page 109 Line 3: sie selber, aller Liebe Bronne.

7. Ich grolle nicht.

The upper notes in the melody in measures 10, 9, and 8 before the end do not appear in the manuscript; Schumann has inserted them as he proof-read the song.

Page 116 Line 5: Das weiss ich längst. Ich sah dich ja im Traum,
Und sah die Nacht in deines Herzens Raum.

8. Und wüssten's die Blumen.

In the manuscript and in the first printing there are no general tempo indications.

Page 120 Line 1: Die alle können's nicht wissen.

9. Das ist ein Flöten und Geigen.

In the manuscript Schumann wrote in the ninth measure before the end (measure number 125): "Vivat hoch."

Page 121 Line 3: Trompeten schmettern drein;
Da tanzt den Hochzeitsreigen

Page 122 Line 4: Dromen von Pauken
Page 123 Line 2: Die guten Engelein

10. Hör ich das Liedchen Klingen.

Page 124 Line 4: vor wildem Schmerzensdrang

11. Ein jüngling liebt ein Mädchen.

Allegro is the tempomarking in the manuscript.

Page 126 Line 4: Das Madchen heurathet aus Arger.

14. Allnächtlich im Traume.

In the Original edition there is no tempo-marking.. In the Manuscript Schumann wrote "Ziemlich langsam."

15. Aus alten Märchen winkt es.

The instructions of the composer said: Likewise the ringing tones (as they stand in the manuscript) are to be regarded.

16. Die alten bösen Lieder.

Page 138 Line 2: Die Träume schlimme und arg.

Page 138 Line 5: Von Brettern fest und dick.

Page 140 Line 1: Ich legt auch meine Liebe.

APPENDIX B

A COMPARISON OF TRANSLATIONS

This appendix includes a comparison of the original poetry of the Dichterliebe with the translations. Although some deviation from the verbatim translation of the poetry may be justified, the best translation will be the one which adheres most closely to a word for word translation. (See pp. 19 and 20.) To determine the best translation for each song, certain stressed and agogic-accent words of the original lyrics have been chosen to be compared with the verbatim translation of these words.

The suggested translation is one which follows a verbatim translation as closely as possible although there are times when this type of translation is awkward because of the word order of the German language. For example, song number four opens: "Wenn ich in deine Augen seh'." When translated literally this would read "When I in your eyes look."

Certain license may be taken in the translations of these songs with regard to the note values given to each word. For example, in song number two, measure twelve, the words "und vor" are placed on two consecutive sixteenth notes. If Untermeyer's translation "and" were to be used here, these notes would be tied to form an eighth note. This freedom in the handling of note values in this manner appears in each translation.

TABLE I
COMPARISON OF TRANSLATIONS FOR
"IM WUNDERSCHÖNEN MONAT MAI"

1.	Im	*wun-	der-	schö-	nen	Mo-	nat	*Mai,	als
2.	In the	won-	der-	ful	—	month	of	May,	when
3.	When	all	the	world	was	fair	in	May,	and
4.	In	May	the	month	of	beau-	ty	rare,	when
5.	In	beau-	ti-	ful-	lest	month	of	May,	when
6.	All	in	the	mag-	ic	month	of	May,	when

1.	*al-	le	Knos-	pen	*spran-	gen,	da
2.	all	the	buds	were	burst-	ing,	then
3.	all	the	flow'rs	were	blow-	ing,	my
4.	ev-	'ry	bloom	was	flow-	'ring,	my
5.	all	the	buds	were	break-	ing,	with-
6.	ev-	'ry	bud	was	spring-	ing,	my

1.	*ist	in	mei-	nen	*Her-	zen	die
2.	is	in	my	—	heart	—	a
3.	heart	was	warm	with	sun-	shine	and
4.	love	be-	gan	its	beat-	ing	with
5.	in	my	heart	a	won-	der	was
6.	heart	was	filled	with	fer-	vor	with

1.	*Lie-	be	rauf	ge-	*gan-	gen.	Im
2.	love	—	—	a-	ris-	ing.	In the
3.	love	with-	in	was	glow-	ing.	The
4.	love	so	o-	ver	pow'r-	ing.	In
5.	love	al-	so	a-	waki	ing.	In
6.	dreams	of	young	love	cling-	ing.	All

1.	*wun-	der-	schö-	nen	Mo-	nat	*Mai,	als
2.	won-	der-	ful	—	month	of	May,	when
3.	birds	that	sweet-	ly	sang	in	May,	on
4.	May	the	month	of	beau-	ty	rare,	when
5.	beau-	ti-	ful-	lest	month	of	May,	when
6.	in	the	mag-	ic	month	of	May,	when

1.	*al-	le	Vö-	gel	*san-	gen,	da
2.	all	the	birds	were	sing-	ing;	then
3.	ev-	'ry	bough	were	throng-	ing,	'twas
4.	songs	of	birds	were	show-	'ring,	I
5.	all	the	birds	were	tril-	ling,	I
6.	ev-	'ry	bird	was	sing-	ing,	I

1.	*hab'	ich	ihr	ge-	*stan-	den	mein
2.	have	I	con-	---	fes-	sed	my
3.	then	I	made	con-	fes-	sion	of
4.	told	her	of	my	long-	ing	and
5.	told	her	my	hearts	se-	cret,	my
6.	poured	out	all	the	rap-	ture	with

1.	*Seh-	nen	und	*Ver-	lan-	gen.
2.	long-	ings	and	de-	sir-	ings.
3.	all	my	love	and	long-	ings.
4.	hope	that	now	was	tow-	'ring.
5.	yearn-	ing	and	my	thril-	ling.
6.	which	my	heart	was	ring-	ing.

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- Key: 1. Heine-Schumann lyrics.
 2. Suggested literal translation
 3. Mattulath translation
 4. May translation
 5. Garran translation
 6. Untermeyer translation

Compared to the verbatim translation of the stressed and agogic-accent words (designated by an asterisk) of the Heine-Schumann lyrics:

all translations agree in meaning on one word;
 three translations agree in meaning on five words;
 two translations agree in meaning on two words;
 one translation agrees in meaning on five words;
 and no translation agrees in meaning on four words.

Using the same norm:

the Mattulath translation agrees with six words;
 the May translation agrees with three words;
 the Garran translation agrees with eleven words;
 and the Untermeyer translation agrees with six words.

TABLE II

COMPARISON OF TRANSLATIONS FOR
 "AUS MEINEN TRÄNEN SPRIESSEN"

1.	Aus	*mei-	nen	*Trä-	nen	*sprie-	ssen	viel
2.	From	my	---	tears:	---	spring	---	many
3.	When	e'er	my	tears	are	flow-	ing	the
4.	From	my	sad	tears:	are:	sprout-	ing	such
5.	My	tears:	all	turn	to	flow-	ers	and
6.	Out	of	my	tears	and	sor-	rows:	the

1.	*blü-	hen-	de	*Blu-	men	*her-	vor	und
2.	blos-	soms:	of	flow-	---	ers:	forth,	and
3.	fair-	est	of	blos-	soms	a-	rise,	and
4.	beau-	ti-	ful	flow-	ers:	so:	frail,	and
5.	blos-	som	in	beau-	ti-	ful	vales;	My
6.	blos-	som-	ing	flow-	ers:	a-	rise,	And

1.	*Mei-	ne	*Seuf-	zer	*wer-	den	ein
2.	my	---	sigh-	ing	be-	comes	a:
3.	night-	in-	gales:	in	cho-	rus	are
4.	then	my	sigh-	ing	ech-	oes:	the
5.	sighs:	are:	changed	to:	mu-	sic	of
6.	night-	in-	gales:	in	choir	---	are

1.	*Nach-	ti-	gal-	len-	chor.	Und
2.	night-	in	gales'	---	choir.	And
3.	join-	ing	in	my	sighs.	And
4.	song	of	night-	in-	gales:	And
5.	ma-	ny	night-	in-	gales:	And:
6.	Born	of	all	my	sighs.	Dear

1.	*wenn	du	mich	*lieb	hast,	*Kind-	chen
2.	if	you	have	loved	me,	small	one,
3.	if	thou	wilt	love	me,	dear-	est,
4.	if	you	will	love	me	sweet-	heart,
5.	if	thou	wilt	love	me,	dar-	ling,
6.	child	---	if	you	would	love	me,

1. *schenk' ich dir die *Blu- men all, und vor
 2. give I you the flow- ers: all, and be-
 3. all the blos- soms: thine shall be, and the
 4. I'll give you a flow- ered chain, and out-
 5. all the flow'rs: to thee be- long, And the
 6. Those flow- ers to you I bring, And the

1. *dei- nem *Fen- ster soll *klin- gen das:
 2. fore your win- dow should sound --- the
 3. night- in- gales at thy win- dow shall
 4. side your win- dow: you'll hear then, the
 5. night- in- gale at thy win- dow shall
 6. here --- be- fore your win- dow: The

1. *Lied der *Nach- ti gall.
 2. songs of night- in- gale.
 3. sweet- ly sing to thee.
 4. night- in- gale's: re- frain.
 5. sing to thee her: song.
 6. night- in- gales: would sing.

Key: 1. Heine-Schumann lyrics
 2. Suggested literal translation
 3. Mattulath translation
 4. May translation
 5. Garran translation
 6. Untermeyer translation

Compared to the verbatim translation of the stressed and agogic-accent words (designated by an asterisk) of the Heine-Schumann lyrics:

all translations agree in meaning on no words;
 three translations agree in meaning on five words;
 two translations agree in meaning on three words;
 one translation agrees in meaning on six words;
 and no translation agrees in meaning on six words.

Using the same norm:

the Mattulath translation agrees with seven words;
 the May translation agrees with twelve words;
 the Garran translation agrees with four words;
 and the Untermeyer translation agrees with four words.

TABLE III

COMPARISON OF TRANSLATIONS FOR
"DIE ROSE, DIE LILIE, DIE TAUBE"

1.	Die	*Ro-	se,	die	*Li-	lie,	die
2.	The	rose	—,	the	li-	ly,	the
3.	I	once	lov'd	the	rose	and	the
4.	The	rose	and	the	li-	ly,	the
5.	The	rose	and	the	li-	ly,	the

1.	*Tau-	be	die	*Son-	ne,	die
2.	dove	—,	the	sun	—,	these
3.	sun-	beam	—	danc-	ing,	the
4.	pi-	geon,	the	sun-	shine,	I
5.	sun	and	the	dove	—	I

1.	*liebt'	ich	einst	*al-	le	in
2.	loved	I	once	all	—	in
3.	li-	ly	and	dove	were	to
4.	once	loved	them	all	as	I
5.	loved	them	all	once	with	the

1.	*Lie-	bes-	won-	ne.	Ich	lieb'	sie	nicht	*mehr,	ich
2.	love's	—	de-	light.	I	love	them	no	more,	I
3.	me	en-	tranc-	ing;	I	love	them	no	more,	I
4.	loved	the	moon-	shine.	I	love	them	no	more,	I
5.	bliss	of	love	—;	I	love	them	no	more,	I

1.	*lie-	be	*al-	lei-	ne	die	*Klei-	ne,	die	*Fei-	ne,	die
2.	love	—	on-	ly	—	the	small	one,	the	fine	one,	the
3.	love	but	the	fair-	est,	the	pur-	est,	the	dear-	est	the
4.	love	one	un-	du-	ly,	who	new-	ly	sub-	dues	me	and
5.	love	but	her	on-	ly,	the	ho-	ly,	the	low-	ly	the

1.	*Rei-	ne,	die	*Ei-	ne;	sie	*sel-	her,	*al-	ler
2.	pure	one,	the	only	one.	She	her-	self,	best	of
3.	sweet-	est;	the	rar-	est!	to	me	she	is	the
4.	rules	me	most	tru-	ly;	she	lives	with-	in	my
5.	love-	ly,	the	lone-	ly.	Her-	self	the	fount	of

1. *Lie- be *Won- ne, ist *Ro- se und *Li- lie und
 2. love's --- de- light is: rose --- and li- ly and
 3. sun- light shin- ing, the beau- ty of lil- ies and
 4. heart for all time as rose and as li- ly, as
 5. eve- ry love --- . The rose and the li- ly the

1. *Tau- be und *Son- ne, ich
 2. dove --- and sun ---, I
 3. ros- es: com- bin- ing, I
 4. pi- geon, and sun- shine, I
 5. sun and the dove ---, I

1. *lie- be al- *lei- ne die *Klei- ne, die *Fei- ne, die
 2. love --- on- ly --- the small one, the fine one, the
 3. love but the dear- est, the sweet- est, the rar- est, the
 4. love one un- du- ly, who new- ly sub- dues me and
 5. love but her on- ly, the ho- ly, the low- ly, the

1. *Rei- ne, die *Ei- ne, die *Ei- ne!
 2. pure one, the only one, the only one!
 3. pur- est, the fair- est, the fair- est!
 4. rules me most tru- ly, most tru- ly!
 5. love- ly, the lone- ly, the on- ly!

Key: 1. Heine-Schumann lyrics
 2. Suggested literal translation
 3. Mattulath translation
 4. May translation
 5. Garran translation

Compared to the verbatim translation of the stressed and agogic-accent words (designated by an asterisk) of the Heine-Schumann lyrics:

all translations agree in meaning on five words;
 two translations agree in meaning on two words;
 one translation agrees in meaning on twelve words;
 no translation agrees in meaning on nine words;

Using the same norm:

the Mattulath translation agrees with five words;
the May translation agrees with twelve words;
the Garran translation agrees with fifteen words;
and the words of the Untermeyer translation do not coincide with the
words of the song.

TABLE IV.

COMPARISON OF TRANSLATIONS FOR
"WENN ICH IN DEINE AUGEN SEH'":

1.	*Wenn	ich	in	dei-	ne	*Au-	gen	seh',	so
2.	When	I	in	your	---	eyes	---	look,	then
3.	All	grief	and	sor-	row	bur-	ied	lies	Be-
4.	When	I	look	in	your	eyes	so	clear,	then
5.	When	in-	to	thy	dear	eyes	I	gaze	Then
6.	When-	e'er	I	look	in-	to	your	eyes	Then

1.	*schwin-	det.	all	mein	*Leid	und	*Weh;	doch
2.	dwin-	dles	all	my	pain	and	woes;	but
3.	neath	one	glance	of	thy	dear	eyes;	But
4.	all	my	trou-	bles	dis-	ap-	pear;	and
5.	grief	de-	parts	and	pain	de-	lays,	And
6.	all	my	grief	and	sor-	row	flies;	And

1.	*Wenn	ich	*kiss-	se	*dei-	nen	*Mund,	so	werd'	ich
2.	when	I	kiss:	---	your	---	mouth,	then	came	I
3.	when	our	lips	in	kiss-	ses	meet,	I	know	that
4.	when	I	kiss:	your	lips	so	round,	my	heart	is
5.	when	thy	ve-	ry	mouth	I	kiss;	I	am	made
6.	when	I	kiss	your	mouth	oh,	then,	I	am	made

1.	*ganz	und	gar	*ge-	sund.	*Wenn
2.	com-	ple-	te-	ly	well	When
3.	life	in-	deed	is	sweet	When
4.	full,	my	heart	is	sound	Yet
5.	whole	with	per-	fect	bliss	And
6.	well	and	strong	a-	gain	And

1.	*ich	mich	*lehn'	an	dei-	ne	*Brust,	*kommt's
2.	I	myself	lean	on	your	---	breast,	comes
3.	e'er	my	head	rests	on	thy	breast,	I
4.	when	I	lean	up-	on	your	breast,	I
5.	when	I	lean	up-	on	thy	breast,	Steals
6.	when	I	lean	up-	on	your	breast,	My

- | | | | | | | |
|----|-------|-----|---------|-------|---------|-------|
| 1. | *ü- | ber | mich | wie | *Him- | mels- |
| 2. | o- | ver | me | the | heaven- | ly |
| 3. | rise | to | re- | gions | of | the |
| 4. | some- | how | feel | by | joy | op- |
| 5. | o'er | my | heart | a | heaven- | ly |
| 6. | soul | is | soothed | with | god- | like |

- | | | | | | | |
|----|----------|------|-------|------|------------|------|
| 1. | lust; | doch | *wenn | du | *sprichst: | ich |
| 2. | lust; | but | when | you | speak: | I |
| 3. | blest, | but | when | thou | sayest | I |
| 4. | pressed; | But | when | you | say | I |
| 5. | rest; | But | if | thou | say | thou |
| 6. | rest; | But | when | you | say | I |

- | | | | | | | | | | | | |
|----|-------|------|-------|------|--------|------|-------|------|-------|------|-------|
| 1. | *lie- | be | dich! | so | *miss: | ich | *wei- | nen | *bit- | ter- | lich. |
| 2. | love | --- | you! | Then | must | I | weep | --- | bit- | ter- | ly. |
| 3. | love | you | dear, | I | weep | a | bit- | ter, | bit- | ter | tear. |
| 4. | love | you | dear, | then | must | I | weep | with | bit- | ter | tear. |
| 5. | lov- | est | me, | I | fall | to | weep- | ing | bit- | ter- | ly. |
| 6. | love | you! | See | how | I | must | weep | now | bit- | ter- | ly. |

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- Key: 1. Heine-Schumann lyrics
 2. Suggested literal translation
 3. Mattulath translation
 4. May translation
 5. Garran translation
 6. Untermeyer translation

Compared to the verbatim translation of the stressed and agogic-accent words (designated by an asterisk) of the Heine-Schumann lyrics:

all translations agree in meaning on six words;
 three translations agree in meaning on three words;
 two translations agree in meaning on four words;
 one translation agrees in meaning on five words;
 and no translation agrees in meaning on seven words.

Using the same norm:

the Mattulath translation agrees with six words;
 the May translation agrees with thirteen words;
 the Garran translation agrees with sixteen words;
 the Untermeyer translation agrees with ten words.

TABLE V

COMPARISON OF TRANSLATIONS FOR
"ICH WILL MEINE SEELE TAUCHEN"

1.	Ich	*will	mei-	ne	*See-	le	*tau-	chen	in	den
2.	I	wish	my	—	soul	—	was	dipped	in	the
3.	My	soul	in	a	li-	ly	sleep-	ing	Neath	its:
4.	I	wish	that	my	soul	was:	dip-	ping	down	in-
5.	I	will	dip	my	soul	and	wreathe	it	In	the
6.	I	will	bap-	tize	my	—	spi-	rit	In	the

1.	*Kelch	der	*Li-	lie	hin-	*ein;	die:
2.	cup	of	li-	ly	in-	to;	the
3.	per-	fume	bur-	ied	—	lies,	And
4.	to	the	li-	ly's	deep	heart	the:
5.	li-	ly's	chal-	—	lice	there	The:
6.	li-	ly's	glow-	—	ing	core	The

1.	*Li-	lie	soll	*klin-	gend	*hau-	chen	ein
2.	li-	ly	should	sound	—	sigh-	ing	a
3.	leav-	ing	her	gen-	tle	keep-	ing	A
4.	li-	ly-	like	bells	are	trip-	ping	in
5.	li-	ly	shall	sweet-	ly	breathe	it	In
6.	li-	ly	shall	tremble	and	hear	it	A

1.	*Lied	von	der:	*Lieb-	sten	mein.	Das
2.	song	from	the	love	of	mine.	That
3.	song	of	my	love:	shall	rise.	The:
4.	time	to	their	song's	glad	part.	The
5.	song	of	my	fair-	est	fair.	The
6.	song	of	the	one	I a-	dore.	That

1.	*Lied	soll	*schau-	ern	und	*be-	ben, wie	der
2.	song	should	thrill	—	and	chill	—	as
3.	song	shall	e-	cho	my	yearn-	ing	For
4.	song	shall	trem-	ble	and	wa-	ver	like
5.	song	shall	thrill	and	shi-	ver	As	shi-
6.	song	shall	live	and	—	have	me	Thril-

1.	*Kuss	von	*ih-	rem	*Mund,	den
2.	kiss:	from	her	---	mouth,	which
3.	kiss:	she	gave	to	me,	with
4.	kiss:	from	lips:	so:	fair	that
5.	and	thrill'd	---	the	kiss	She
6.	with	a	sub-	tle	power	Like the

1.	*sie	mir	*einst	ge-	*ge-	ben	in
2.	she	to me	once	had	giv-	en	in
3.	ten-	der	pas-	sion	burn-	ing,	In
4.	she	gave	me	to	sav-	our	one
5.	gave	me	once,	sweet	giv-	er	In a
6.	kiss:	that:	once	she	gave	me	In a

1.	*wun-	der-	bar	*si-	sser	*Stund.
2.	won-	der-	ful	sweet-	est	hour.
3.	mo-	ments:	of	ec-	sta-	sy.
4.	glor-	i-	ous	mo-	ment	there.
5.	won-	der-	ful	hour	of	bliss.
6.	sweet	and	---	poig-	nant	hour.

Key: 1. Heine-Schumann lyrics
 2. Suggested literal translation
 3. Mattulath translation
 4. May translation
 5. Garran translation
 6. Untermeyer translation

Compared to the verbatim translation of the stressed and agogic-accent words (designated by an asterisk) of the Heine-Schumann lyrics:

all translations agree in meaning on one word;
 three translations agree in meaning on three words;
 two translations agree in meaning on five words;
 one translation agrees in meaning on nine words;
 and no translation agrees in meaning on four words.

Using the same norm:

the Mattulath translation agrees with four words;
 the May translation agrees with ten words;
 the Garran translation agrees with eleven words;
 and the Untermeyer translation agrees with seven words.

TABLE VI

COMPARISON OF TRANSLATIONS FOR
"IM RHEIN, IM HEILIGEN STROME"

1.	Im	*Rhein,	im	*hei-	li-	gen	*Stro-	me,	da
2.	In the	Rhine,	in	that	ho-	ly	riv-	er,	there
3.	The	Rhine	is	peace-	ful-	ly	flow-	ing	be-
4.	The	Rhine	that	most	ho-	ly	riv-	er	has
5.	In	Rhine,	our	ho-	---	ly	riv-	er,	Is
6.	In the	Rhine,	that	stream	---	of	won-	der	The

1.	*spie-	gelt	*sich	in	den	*Well'n,	mit	*sei-	nem
2.	mir-	rors	itself	in	the	waves,	with	its	---
3.	side	the	walls	of	Co-	logne,	the	Dome's	re-
4.	mir-	rored	deep	in	its	wave,	the	tow-	'ring
5.	mir-	ror'd	there	in	the	wave,	High	ho-	ly
6.	great	the	ho-	ly	Co-	logne	Is	mir-	rored

1.	*gro-	sse	*Do-	me,	das	*gro-	sse
2.	great	ca-	the-	dral,	the	great-	er
3.	flec-	tion	show-	ing	the	tow-	ering
4.	spires	that	qui-	ver	a	bove	Co-
5.	Koln	a-	qui-	ver	with	high	ca-
6.	and	there	un-	der	the	wave	the ca-

1.	*hei-	li-	ge	*Köln.	Im	*Dom	da	*steht	ein
2.	ho-	ly	Co-	logne.	In the	church	there	stands	an
3.	mas-	ses	of	stone.	With-	in	a	love-	ly
4.	logne's	ho-	ly	nave.	With-	in	there	is	a
5.	the-	dral	---	nave.	In-	side	there	is	a
6.	the-	dral	is	shown.	The ca-	the-	dral	has	with

1.	*Bild-	nis,	auf	*gol-	de-	nem	*Le-	der	ge-	*malt;
2.	i-	mage	of	gold-	en	---	lea-	ther	paint-	ed;
3.	pic-	ture	on	bur-	---	nished	gold	you	will	see;
4.	like-	ness,	'tis	paint-	ed	on	lea-	ther	with	gold
5.	paint-	ing	on	gil-	---	ded	lea-	---	ther	limn'd;
6.	in	it,	A	por-	---	trait	done	---	on	gold;

1. in *mei- nes. *Le- bens *Wild- nis: hat's
 2. in my — life's — wild- ness has
 3. it oft has brought me com- fort when
 4. in all my life's: poor wilder- ness: it
 5. On me for- lorn and faint- ing Its
 6. And in my wild life's: sin, It has

1. *freund- lich *hin- ein ge- *strahlt.
 2. happ'- ly in- to it streamed.
 3. life seemed — waste to: me.
 4. shone like a friend of old.
 5. friend- ly ra- di- ance streamed.
 6. tak- en a won- drous hold.

1. Es: *schwe- ben *Blu- men und *Eng- lein um
 2. There hov- ers flow- ers and an- gels a-
 3. The ho- ly Vir- gin is pain- ted with
 4. The flow'rs and an- gels there fresh- en the
 5. Mid flowers: and an- — gel crea- tures our
 6. Mid flowers: and an- gels she stands there Our

1. *uns- re *lie- be Frau; die *Au- gen, die
 2. round the Vir- gin Mary; the eyes — the
 3. an- gels and flowers a- bove; her eyes full of
 4. Vir- gin's: high a- bove, her eyes that are
 5. La- dy sits. a- bove, the eyes — the
 6. La- dy: we bow be- fore, But the eyes. and the

1. *Lip- pen, die *Lip- pen, die *Wäng- lein, die
 2. lips: —, the lips —, the cheeks —, they
 3. kind- ness her lips sweet- ly smil- ing, re-
 4. smil- ing, her smil- ing ex- pres- sion re-
 5. lips and the hands — the fea- tures Are
 6. lips and the hands. — — there — Are

1. *glei- chen der *Lieb- sten ge- *nau.
 2. re- sem- ble the love so: exact.
 3. mind me of one whom I love.
 4. sem- bles the one that I love.
 5. won- drous- ly like my — love.
 6. those of the one I a- dore.

- Key: 1. Heine-Schumann lyrics.
 2. Suggested literal translation
 3. Mattulath translation
 4. May translation
 5. Garran translation
 6. Untermeyer translation

Compared to the verbatim translation of the stressed and agogic-accent words (designated by an asterisk) of the Heine-Schumann lyrics:

all translations agree in meaning on two words;
 three translations agree in meaning on two words;
 two translations agree in meaning on five words;
 one translation agrees in meaning on ten words;
 and no translation agrees in meaning on seventeen words.

Using the same norm:

the Mattulath translation agrees with four words;
 the May translation agrees with twelve words;
 the Garran translation agrees with fourteen words;
 and the Untermeyer translation agrees with seven words.

TABLE VII

COMPARISON OF TRANSLATIONS FOR
"ICH GROLLE NICHT"

1.	Ich	*grol-	le	*nicht,	und	wenn	das	*Herz	auch
2.	I	grudge	---	not,	and	if	the	heart	too
3.	I'll	not	com-	plain,	though	torn	my	heart	with
4.	I'll	not	la-	ment,	al-	though	my	heart	is
5.	I'll	not	com-	plain,	though	break	my	heart	in
6.	I	will	not	mourn,	al-	though	my	heart	is

1.	*bricht,	*e-	wig	*ver-	lor'-	nes	*Lieb,	. . . .
2.	breaks,	ev-	er	for-	lor-	ned	love,	. . . .
3.	pain,	though	thou	art	lost	to	me,	. . . .
4.	rent,	you	that	I	love	are	lost,	. . . .
5.	twain,	love	ev-	er	lost	to	me,	. . . .
6.	torn,	0	love	for-	ev-	er	lost!	. . . .

1.	Wie	du	auch	*strahlst	in	*Di-	a-
2.	As	you	too	shine	in	di-	a-
3.	Un-	to	thy	charms	bright	jew-	els
4.	The	way	you	gleam	in	spark-	ling
5.	Where	thou	dost	gleam,	a-	blaze	in
6.	Al-	though	tricked	out	in	white	and

1.	man-	ten-	pracht,	es	*fällt	kein
2.	mond's	bright-	ness	there	falls	no
3.	lend	their	light,	but	in	thy
4.	dia-	mond	light	no	sin-	gle
5.	dia-	mond's	bright,	There	falls	no
6.	dia-	mond	light,	No	sin-	gle

1.	*Strahl	in	dei-	nes	*Her-	zens	*Nacht,	das
2.	beam	in	your	---	heart's	---	night,	this
3.	heart	all	is	as	dark	as	night,	I
4.	ray	falls	in	your	heart's	black	night,	I
5.	beam	up-	on	thy	heart's	deep	night,	I
6.	ray	falls	in	thy	heart's	deep	night,	I

1.	*weiss:	ich	*längst	. . . .	Ich	*sah	dich	ja	im
2.	know	I	well	. . . .	I	saw	you	then	in
3.	know	it	well	. . . .	In	dreams	which	I	was
4.	know	full	well	. . . .	In	dreams	I	saw	you
5.	knew	it	long	. . . .	In	dreams	I	saw	thee
6.	know	this	well	. . . .	I	saw	thee	in	a

1.	*Trau-	me,	und	*sah	die	*Nacht	in	dei-	nes	*Her-	zens
2.	dreams	---	and	saw	the	night	in	your	---	heart's	---
3.	sleep-	ing,	I	saw	the	snake	with-	in	your	bo-	som
4.	clear-	ly,	and	saw	the	night	with-	in	your	heart	so
5.	plain	---	And	saw	the	night	with-	in	thy	heart's	do-
6.	dream	---	And	saw	the	night	with-	in	thy	heart	su-

1.	*Rau-	me,	und	*sah	die	*Schlang'	,	die	dir	am
2.	cham-	ber,	and	saw	the	snake	which	eats	on	
3.	creep-	ing,	and	saw	him	gnaw-	ing	at	thy	
4.	drear-	y,	I	saw	the	snake	that	eats	your	
5.	main,	---	And	saw	the	ser-	pent	there	that	
6.	preme,	---	And	saw	the	snake	that	gnawed	up-	

1.	*Her-	zen	*frisst,	ich	*sah,	mein
2.	your	heart,	---	I	saw,	my
3.	faith-	less	heart,	I	saw	how
4.	heart	a-	far,	I	saw	my
5.	eats:	thy	heart	saw	how	un-
6.	on	thy	heart.	I	saw	how

1.	*Lieb,	wie	*sehr	du	*e-	lend	*bist	. . . .
2.	love,	how	ver-	y	sad	you	are	. . . .
3.	wretch-	ed,	and	how	lone	thou	art	. . . .
4.	love,	how	ver-	y	sad	you	are	. . . .
5.	hap-	py,	O	my	love,	thou	art	. . . .
6.	wretch-	ed,	oh,	my	love,	thou	art	. . . .

Key: 1. Heine-Schumann lyrics
 2. Suggested literal translation
 3. Mattulath translation
 4. May translation
 5. Garran translation
 6. Untermeyer translation

Compared to the verbatim translation of the stressed and agogic-accent words (designated by an asterisk) of the Heine-Schumann lyrics:

all translations agree in meaning on seven words;
 three translations agree in meaning on eight words;
 two translations agree in meaning on five words;
 one translation agrees in meaning on six words;
 and no translation agrees in meaning on five words.

Using the same norm:

the Mattulath translation agrees with eleven words;
 the May translation agrees with twenty-one words;
 the Garran translation agrees with nineteen words;
 and the Untermeyer translation agrees with seventeen words.

TABLE VIII

COMPARISON OF TRANSLATIONS FOR
"UND WÜSSTEN'S DIE BLUMEN"

1.	Und	*wüss-	ten's	die	*Blu-	men,	die	*klei-	nen,	wie
2.	And	knew	---	the	flow-	ers,	the	small	ones,	how
3.	If	on-	ly	the	dear	lit-	tle	flow-	ers,	my
4.	If	on-	ly	the	lit-	tl-	est	flow-	er	would
5.	And	O	if	the	flow-	ers	but	knew	it,	How
6.	And	were	---	it	known	to	the	flow-	ers,	How

1.	*tief	*ver-	wun-	det	mein	*Herz,	sie
2.	deep-	ly	wound-	ed	my	heart,	they
3.	bit-	ter	sor-	row	could	know,	Their
4.	know	the	wounds	in	my	heart,	'twould
5.	deep-	ly	hurt	is	my	heart,	They'd
6.	wound-	ed	my	heart	must	be.	There

1.	*wür-	den	mit	mir	*wei-	nen,	zu
2.	would	with	---	me	weep	---	to
3.	tears:	would	fall	in	show-	ers:	to
4.	of-	fer	tears:	that	'show-	er	and
5.	weep	with	me	to	rue	it,	And
6.	tears:	would	fall	in	show-	ers,	To

1.	*hei-	len	mei-	nen	*Schmerz.	Und
2.	heal	---	my	---	pain.	And
3.	heal	my	grief	and	woe.	And
4.	cool	my	woe-	ful	smart.	If
5.	heal	my	cru-	el	smart.	And
6.	heal	my	ag-	o-	ny.	If

1.	*wüss-	ten's	die	*Nach-	ti-	gal-	len,	wie
2.	Knew	---	the	night-	in-	gales	---	how
3.	if	I	should	tell	my	sad-	ness:	where
4.	night-	in-	gales	could	dis-	cov-	er	how
5.	did	the	night-	in-	gales:	know	it	How
6.	night-	---	in-	gale	and	lin-	net	Knew

1. *ich so *trau- rig und *krank, sie
 2. I am sor- ry and ill, they
 3. night- in- gales could hear, --- they'd
 4. sad and lone- some I be, they'd
 5. sad and sor- ry am I, They
 6. of my sad- ness: and pain, Their

1. *lie- ssen *fröh- lich er- *schal- len er-
 2. e- mit a gay re- sound- ing, re-
 3. sing a song of --- glad- ness: my
 4. glad- ly help me re- cov- er, with
 5. would for a hap- less: po- et, Their
 6. sing- ing could have --- in it A

1. *qui- cken- den *Ge- sang. Und
 2. fresh- --- ing --- songs. And
 3. ach- ing heart to cheer. The
 4. songs: they'd liv- en me. And
 5. sooth- ing song lift high. And
 6. far more joy- ful strain. If

1. *wiss- ten sie mein *We- he, die
 2. knew --- they my la- ment, the
 3. stars in hea- ven shi- ning, too
 4. if they knew my ach- ing, the
 5. if they knew my sto- ry. The
 6. sor- rows tear- ful tra- ces. The

1. *gol- de- nen *Ster- ne- lein, sie
 2. gol- den --- lit- tle stars, they
 3. far from the earth must be for
 4. stars gleam- ing gold a- bove, they'd
 5. lit- --- tle stars of gold. They
 6. gol- den --- stars could see, They

1. *kä- men aus ih- rer *Hö- he, und
 2. came --- from their --- heights, --- and
 3. if they could see me pin- ing, they'd
 4. come, all their height for- sak- ing, to
 5. all would come down from glo- ry, And
 6. would come down from their pla- ces And

1. *spra- chen *Trost mir ein.. Sie
 2. spoke com- fort to me. They
 3. try to. com- fort me.. Of
 4. speak to me of love. They
 5. bid me be con- soled. They
 6. try to com- fort me. But

1. *al- le *kön- nen's nicht *wis- sen, nur
 2. all --- can --- not know, --- only
 3. what a- vail to. re- veal it, though
 4. can- not know of this to- ken, just
 5. can- not know it this to- ken; One
 6. they can- not com- pre- hend it; One

1. *Ei- ne kennt mei- nen *Schmerz; sie
 2. one --- can know my pain; she
 3. all un- der hea- ven knew, there's
 4. one per- son knows my smart, for
 5. on- ly can know my pain.. And
 6. on- ly knows my --- pain.. She

1. *hat ja selbst *zer- ris- sen, *zer-
 2. has her self bro- ken, --- bro-
 3. one a- lone can heal it, she
 4. she her- self has bro- ken, has
 5. she her- self has bro- ken, Bro-
 6. took my heart to rend it A-

1. ris- sen mir das *Herz.
 2. ken, --- me the *heart.
 3. tore my heart in to.
 4. bro- ken my sad heart.
 5. ken my heart in twain.
 6. gain and yet a- gain.

Key: 1. Heine-Schumann lyrics
 2. Suggested literal translation
 3. Mattulath translation
 4. May translation
 5. Garran translation
 6. Untermeyer translation

Compared to the verbatim translation of the stressed and agogic-accent words (designated by an asterisk) of the Heine-Schumann lyrics:

all translations agree in meaning on. no word;
 three translations agree in meaning on. four words;
 two translations agree in meaning on. seven words;
 one translation agrees in meaning on. eleven words;
 and no translation agrees in meaning on. twelve words;

Using the same norm:-

the Mattulath translation agrees with. three words;
 the May translation agrees with. eight words;
 the Garran translation agrees with fifteen words;
 and the Untermeyer translation agrees with eleven words.

TABLE IX

COMPARISON OF TRANSLATIONS FOR
"DAS IST EIN FLÖTEN UND GEIGEN"

1.	Das	ist	ein	*Flö-	ten	und	*Gei-	gen	*Trom-
2.	There	is	a	flut-	ing	and	fid-	dling	trum-
3.	The	mu-	sic is	fes-	tive	and	spright-	ly	the
4.	I	hear	a	flute	and	a	fid-	dle	and
5.	There's	flute	and	fid-	dle	a	skirl-	ing	And
6.	The	vi-	o-	lins	---	are	shril-	ling	The

1.	pe-	ten	*schmet-	tern	*dar-	ein	. . . .	da
2.	pet-	ing	sound-	ing	there-	in	. . . .	there
3.	sound	of	trum-	pets	is	gay,	. . . .	My
4.	trum-	pets	blar-	ing	there	too,	. . . .	My
5.	trum-	pets	blare	---	and	din;	. . . .	In
6.	trum-	pets	blaze	---	and	blare;	. . . .	The

1.	*tanzt	wohl	den	*Hoch-	zeit-	rei-	gen	. . . .	die
2.	dances,	too,	the	wed-	ding	dance	---	. . . .	the
3.	lov'd	one	is	danc-	ing	light-	ly	. . . .	for
4.	love	she	sways	in	the	mid-	le	. . . .	the
5.	wed-	ding	---	dance	is	whir-	ling	. . . .	The
6.	wed-	ding	---	mu-sic	is	thril-	ling	. . . .	My

1.	*Herz-	al-	ler-	lieb-	ste	mein.	Das	ist	ein
2.	dear-	---	est	love	of	mine.	There	is	a
3.	this	is	her	wed-	ding	day.	The	mu-	sic is
4.	wed-	ding	dance	starts	a-	new.	There	is	a
5.	heart	of	my	heart	with-	in.	There	is	a
6.	love	---	is	danc-	ing	there.	With	what	a

1.	*Klin-	gen	und	*Dröh-	nen,	. . . .	ein	*Pau-	ken und
2.	ring-	ing	and	roar-	ing	. . . .	the	clash-	ing ---
3.	ring-	ing	and	throb-	ing,	. . . .	the	pi-	pers and
4.	ring-	ing	and	dream-	ing,	. . . .	the	drums	and the
5.	shril-	ling	and	dron-	ing	. . . .	Of	ket-	--- tle
6.	dron-	ing	and	groan-	ing	. . . .	The	drums	--- and

1.	ein	*Schal-	mei'n;	*da-	zwi-	schen	*schluch-	zen	und
2.	the	pip-	ing	a-	möngst	this	sob-	bing	and
3.	fid-	dlers	play.	But	all	the	an-	gels	are
4.	horns	re-	sound;	and	too	the	sob-	bing	and
5.	drum	and	horn	With-	al	there's	sob-	bing	and
6.	needs	are	rent;	While	sob-	bing	and	---	be

1.	*stöh-	nen,	. . . .	die	*lieb-	li-	chen	*En-	ge-	lein.
2.	groan-	ing,	. . . .	the	sweet	---	---	Cher-	u-	bims.
3.	sob-	bing	. . . .	for	love	that	has	passed a-	way.	
4.	groan-	ing	. . . .	of	an-	gels	seem	to	a-	bound.
5.	moan-	ing	. . . .	Where	my	---	good	an-	gels	mourn.
6.	moan-	ing	. . . .	The	cher-	---	u-	bim	la-	ment.

-
- Key: 1. Heine-Schumann lyrics
 2.. Suggested literal translation
 3. Mattulath translation
 4.. May translation
 5. Garran translation
 6. Untermeyer translation

Compared to the verbatim translation of the stressed and agogic-accent words (designated by an asterisk) of the Heine-Schumann lyrics:

all translations agree in meaning onone word;
 three translations agree in meaning ontwo words;
 two translations agree in meaning onfour words;
~~one~~ translation agrees in meaning onsix words;
 and no translation agrees in meaning onfour words.

Using the same norm:-

the Mattulath translation agrees withthree words;
 the May translation agrees withnine words;
 the Garran translation agrees witheight words;
 and the Untermeyer translation agrees withfour words.

TABLE X

COMPARISON OF TRANSLATIONS FOR
 "HÖR' ICH DAS LIEDCHEN KLINGEN"

1.	*Hör'	ich	das	*Lied-	chen	*klin-	gen,	das
2.	Hear	I	the	tune	be-	ing	sung	that
3.	Oft	in	my	heart	is	ring-	ing	an
4.	Now	when	I	hear	it	ring-	ing	the
5.	When	I	hear	ot-	hers	sing-	ing	The
6.	I	hear	an	e-	cho	sing-	ing	The

1.	*einst	die	*Lieb-	ste	*sang,	so
2.	once	the	lov-	er	sang,	then so
3.	old	fa-	mil-	iar	strain,	I
4.	song	my	loved	one	sang,	then
5.	song	my	dar-	ling	sang,	I
6.	song	she	sang	for	me;	And

1.	*will	mir	die	*Brust	*zer-	sprin-	gen	von
2.	will	my	chest	---	ex-	plode	---	from.
3.	fan-	cy	my	love	is	sing-	ing	a
4.	straight	to	my	heart	'tis	bring-	ing	the
5.	feel	through	my	torn	heart	wing-	ing	A
6.	a	fresh	---	grief	is	wring-	ing	My

1.	*wil-	dem	*Schmer-	zen-	drang.	Es
2.	wil-	dest	vio-	lent	pain.	It
3.	ten-	der	sweet	re-	frain.	A
4.	wild-	est	woe-	ful	pang.	I'm
5.	dead-	ly	ar-	row	pang;	Then
6.	hearts	old	ag-	o-	ny.	A

1.	*treibt	mich	ein	*dunk-	les	*Seh-	nen	*hin-
2.	puts in	me	a	dark	---	long-	ing	up-
3.	lone	to	the	for-	est	go-	ing	I
4.	driv-	en	by	dark-	est	long-	ing	up
5.	up	to	the	for-	est	moun-	tains	Dark
6.	wild	---	un-	rest	is	sweep-	ing	me

1. auf zur *Wal- des- höh', dort
 2. ward to wood- land height, and
 3. hide my bit- ter grief and
 4. there in wood- land height, and
 5. long- ings bid me go, And
 6. where the high woods grow; There

1. *löst sich auf in *Trä- nen mein
 2. lose my- self in tears --- my
 3. while my tears are flow- ing find
 4. tears at last come thron- ing from
 5. there is loosed in foun- tains my
 6. I shall lose through weep- ing my

1. *ü- ber- gro- sses Weh'.
 2. o- ver- burd'- ning woes.
 3. so- lace and re- lief.
 4. grief that blinds my sight.
 5. ov- er burd'- ning woe.

Key: 1. Heine-Schumann lyrics
 2. Suggested literal translation
 3. Mattulath translation
 4. May translation
 5. Garran translation
 6. Untermeyer translation

Compared to the verbatim translation of the stressed and agogic-accent words (designated by an asterisk) of the Heine-Schumann lyrics:

all translations agree in meaning on one word;
 three translations agree in meaning on one word;
 two translations agree in meaning on three words;
 one translation agrees in meaning on five words;
 and no translation agrees in meaning on eight words.

Using the same norm:

the Mattulath translation agrees with one word;
 the May translation agrees with ten words;
 the Garran translation agrees with five words;
 and the Untermeyer translation agrees with three words.

TABLE XI

COMPARISON OF TRANSLATIONS FOR
 "EIN JÜNGLING LIEBT EIN MÄDCHEN"

1.	Ein	*Jüng-	ling	*liebt	ein	*Mäd-	chen,	die
2.	A	young	man	loves	a	maid-	en,	she
3.	A	youth	once	loved	a	maid-	en,	but
4.	A	young	man	loves	a	maid-	en,	who
5.	A	lov-	er	loves	a	maid-	en,	Who
6.	A	young	man	loves	a	maid-	en,	Whose

1.	*hat	ei-	nen	*An-	dern	*er-	wählt',	der
2.	has	one	---	oth-	er	cho-	sen,	the
3.	she	with	an-	oth-	er	would	wed;	that
4.	chose	some-	one	else	than	the	lad	And
5.	long	for	an-	oth-	er	has	sigh'd;	That
6.	heart	for	an-	oth-	er	has	yearned	This

1.	*An-	dre	*liebt	ei-	ne	*An-	dre	und
2.	oth-	er	loves	one-	---	oth-	er	and
3.	oth-	er	fan-	ci-	ed	an-	oth-	er
4.	this	one	loved	still	an-	o-	ther	and
5.	oth-	er	loves	an-	---	oth-	er	And
6.	oth-	er	loves	an-	---	oth-	er	By

1.	*hat	sich	mit	*die-	ser	*ver-	mählt.	Das
2.	has	himself	with	this	one	---	wed.	The
3.	soon	to	the	al-	tar	he	led.	It
4.	mar-	ried	this	one	and	was	glad.	The
5.	car-	ries	her	home	for	his	bride.	The
6.	whom	---	his	love	is	re-	turned.	The

1.	*Mäd-	chen	*nimmt	aus	*Ar-	ger	den
2.	maid-	en	took	from	an-	ger	the
3.	fill'd	the	maid	with	an-	ger	to
4.	maid-	en	took	through	an-	ger	the
5.	maid-	en	weds	in	an-	ger	the
6.	maid-	en	weds	in	an-	ger	the

1. *er- sten *be- sten *Mann, der
 2. first --- best --- man who
 3. lose her cho- sen mate she
 4. first man came in sight. who
 5. first, the like- liest one who
 6. first good man she spies who

1. ihe in den *Weg- *ge- lau- fen; der
 2. in ---- the road was walk- ing; this
 3. mar- ried the first best sui- ter the
 4. walks there a- long the path- way, the
 5. falls in her way to woe her; Her
 6. runs --- in- to her path- way; The

1. *Jüng- ling is *ü- bel d'ran. Es
 2. young man is bad- ly off. It
 3. youth's was a sad, sad fate. Tis
 4. lad was in sor- ry plight. This
 5. lov- er is woe- be- gone. It
 6. youth grows bit- ter and wise. It

1. *ist ei- ne *al- te *Ge- schich- te, doch
 2. is an --- old, --- old sto- ry, yet
 3. e- ver the same old --- sto- ry, and
 4. is such a ve- ry old sto- ry, and
 5. is such an- old, old --- sto- ry, Yet
 6. is an --- old, old --- sto- ry, But

1. *bleibt sie im- mer *neu; und *wem sie just pas-
 2. stays it ev- er new; and to whom this just
 3. ma- ny knew it well, but those to whom it
 4. yet 'tis ev- er new the one to whom this
 5. bides it ev- er new, And he who last came
 6. one that's al- ways new; And ev- ery time it

1. sie- ret, dem *bricht das *Herz *ent- zwei.
 2. hap- pens; this breaks that heart in two.
 3. hap- pens of bro- ken hearts can tell.
 4. hap- pens his heart must break in two.
 5. by it, His heart is broke in two.
 6. hap- pens, It breaks a heart in two.

- Key: 1. Heine-Schumann lyrics
 2. Suggested literal translation
 3. Mattulath translation
 4. May translation
 5. Garran translation
 6. Untermeyer translation

Compared to the verbatim translation of the stressed and agogic-accent words (designated by an asterisk) of the Heine-Schumann lyrics:

all translations agree in meaning on five words;
 three translations agree in meaning on nineteen words;
 two translations agree in meaning on two words;
 one translation agrees in meaning on five words;
 and no translation agrees in meaning on seven words.

Using the same norm:

the Mattulath translation agrees with fourteen words;
 the May translation agrees with sixteen words;
 the Garran translation agrees with eighteen words;
 and the Untermeyer translation agrees with twenty words.

TABLE XII

COMPARISON OF TRANSLATIONS FOR
 "AM LEUCHTENDEN SOMMERMORGEN"

1.	Am	*leuch-	ten-	den	*Som-	mer-	mor-	gen
2.	On the	shin-	ing	sum-	mer	morn-	ing	
3.	I	wand-	er'd	a-	bout	the	gar-	den,
4.	One	beu-	ti-	ful	sum-	mer	morn-	ing,
5.	A	sun-	shi-	ny	sum-	mer	morn-	ing
6.	On a	ra-	di-	ant	sum-	mer	morn-	ing

1.	*geh'	ich	im	*Gar-	ten	*her-	um.	Es
2.	go	I	in	gar-	den	a-	round.	There
3.	gold-	en	the	sun	in	the	sky;	The
4.	when	in	the	gar-	den	I	walked,	the
5.	All	through	the	gar-	den	I	stray;	There
6.	In-	to	the	gar-	den	I	stray;	The

1.	*flü-	stern	und	spre-	chen	die	*Blu-	men,
2.	whis-	p'ring	and	speak-	ing	the	flow-	ers,
3.	flow-	ers	were	bend-	ing	and	sway-	ing
4.	flow-	ers	were	nod-	ding	and	speak-	ing
5.	whis-	per	and	prat-	tle	the	flow-	ers,
6.	flow-	---	ers	rus-	tle	and	whis-	per,

1.	*ich	a-	ber	*wand-	le	stumm.	Es
2.	I	am	but	wan-	der	mute.	There
3.	As	I	was	go-	ing	by.	I
4.	some-	how	I	ne-	ver	talked.	The
5.	But	I	go	dumb	a-	way.	There
6.	But	I	have	noth-	ing to	say.	The

1.	*flü-	stern	und	spre-	chen	die	Blu-	men,	und
2.	whis-	p'ring	and	speak-	ing	the	flow-	ers,	and
3.	pi-	ty	they	gazed	as	I	pass'd	them	and
4.	flow-	ers	were	nod-	ding	and	speak-	ing,	with
5.	whis-	per	and	prat-	tle	the	flow-	ers	And
6.	flow-	---	ers	whis-	per	and	mur-	mur,	Flead-

1. *schau'n *mit- lei- dig mich an:
2. stare pit- i- fully at me:
3. then to whis- per be- gan:
4. pi- tying glance they be- gan:
5. me in pi- ty they scan
6. ing as on- ly they can:

1. "Sei uns- rer *Schwe- ster nicht *bo- se, du
2. "Be with our sis- ter not an- gry, you
3. "Blame not our love- ly sis- ter, thou
4. "Pray do not hate our young sis- ter, you
5. "Be- not un- kind to our sis- ter, Thou
6. "Oh, be not wroth with our sis- ter, Thou

1. *trau- ri- ger, *blas- ser *Mann."
2. sor- row- ful pal- lid man."
3. sor- row- ful, suff'- ring man."
4. sad and un- hap- py man."
5. sor- row- ful, hag- gard man."
6. bit- ter and sor-row- ful- man."

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- Key: 1. Heine-Schumann lyrics
 2. Suggested literal translation
 3. Mattulath translation
 4. May translation
 5. Garran translation
 6. Untermeyer translation

Compared to the verbatim translation of the stressed and agogic-accent words (designated by an asterisk) of the Heine-Schumann lyrics:

all translations agree in meaning onno words;
 three translations agree in meaning onthree words;
 two translations agree in meaning onno words;
 one translation agrees in meaning onseven words;
 and no translation agrees in meaning oneight words.

Using the same norm:

the Mattulath translation agrees withone word;
 the May translation agrees withthree words;
 the Garran translation agrees withten words;
 and the Untermeyer translation agrees withtwo words.

TABLE XIII

COMPARISON OF TRANSLATIONS FOR
 "ICH HAB' IM TRAUM GEWENET"

1..	Ich	*hab'	im	*Traum	*ge-	wei-	net,	mir
2..	I	have	in	dreams	been	weep-	ing,	I
3..	I	dreamt	that	I	was	weep-	ing,	Be-
4..	In	dreams	have	I	been	weep-	ing,	I
5..	In	dream	I	lay	a-	weep-	ing,	I
6..	I	wept	as	I	lay	dream-	ing,	I

1..	*träum-	te,	du	*la-	gest	im	*Grab.	Ich	*wach-	te
2..	dreamt	---	you	lay	in	the	grave.	I	wak-	en
3..	cause	then	be-	lov-	ed	hadst	died,	And	when	I
4..	dreamt	in	your	grave	you	were	laid.	Then	I	a-
5..	dreamt,	in	the	grave	thou	didst	lie.	I	waked	a-
6..	dreamed	---	that	you	---	had	died.	And,	when	I

1..	auf,	und	die	*Trä--	ne
2..	up	and	the	tear	---
3..	woke	there	were	tear-	drops
4..	woke	and	the	tears	were
5..	gain,	and	the	tear-	drops
6..	woke,	the	---	tear-	drops

1..	*Floss	noch	von	der	*Wan-	ge	her-	ab.	Ich
2..	flows	still	from	the	cheek	---	down-	ward.	I
3..	still	---	on	my	cheeks	---	un-	dried.	I
4..	flow-	ing	from	my	eyes	so	dis-	mayed.	In
5..	Still	ran	from	my	stream-	---	ing.	eye.	In
6..	Clung	to.	---	my	cheeks	---	un-	dried.	I

1..	hab'	im	Traum	ge-	wei-	net,	mir
2..	have	in	dreams	been	weep-	ing	I
3..	dreamt	that	I	was	weep-	ing.	Be-
4..	dreams	have	I	been	weep-	ing,	I
5..	dream	I	lay	a-	weep-	ing,	I
6..	wept	as	I	lay	dream-	ing,	I

1. träumt^t, du *ver- lie- ssest mich. Ich *wach- te
 2. dreamt you were leav- ing me. I wak- en
 3. cause thou wert leav- ing me, Then I a-
 4. dreamt you'd for- sak- en me. Then I a-
 5. dreamt thou for- sook- est me. I waked a-
 6. dreamed you were false to me. I woke and

1. auf, und ich *wein- te noch *lan- ge *bit- ter- lich.
 2. up and I wept --- still long and bit- ter- ly.
 3. woke and in an- guish, Wept long and bit- ter- ly.
 4. woke, tears kept flow- ing so long and bit- ter- ly.
 5. gain and a- wak- en'd A- while wept bit- ter- ly.
 6. for man- y hours --- Lay weep- ing bit- ter- ly.

1. Ich hab^t in Traum ge- wei- net, mir
 2. I have in dreams been weep- ing, I
 3. I dreamt that I was weep- ing, thy
 4. In dreams have I been weep- ing, I
 5. In dream I lay a- weep- ing, I
 6. I wept as I lay dream- ing, I

1. *träum- te, du *wä'r'st mir noch *gut. Ich *wach- te
 2. dreamt --- you were to me still true. I wak- en
 3. heart was still mine in my dream; And now I
 4. dreamt that to me you were good. Then I a-
 5. dreamt thou wert kind to me still. I waked a-
 6. dreamed that your love --- was true, I woke to

1. auf, und noch *im- mer
 2. up and yet still ---
 3. wake and the tear- drops
 4. woke and as al- ways
 5. gain, and yet e- ver
 6. and end- less weep- ing

1. *strömt mei- ne *Trä- nen- flut.
 2. streams my --- tears in flood.
 3. flow in and end- less stream.
 4. tears were a stream- ing flood.
 5. streams down the deep tear- rill.
 6. And the end- less thought of you.

- Key: 1.. Heine-Schumann lyrics
 2.. Suggested literal translation
 3.. Mattulath translation
 4.. May translation
 5.. Garran translation
 6.. Untermeyer translation

Compared to the verbatim translation of the stressed and agogic-accent words (designated by an asterisk), of the Heine-Schumann lyrics:-

all translations agree in meaning on.two words;
 three translations agree in meaning on. five words;
 two translations agree in meaning on. four words;
 one translation agrees in meaning on. five words;
 and no translation agrees in meaning onseven words.

Using the same norm:

the Mattulath translation agrees with. seven words;
 the May translation agrees with. eleven words;
 the Garran translation agrees with. eleven words;
 and the Untermeyer translation agrees with seven words.

TABLE XIV

COMPARISON OF TRANSLATIONS FOR
"ALLNÄCHTLICH IM TRAUME"

1..	All	*nächt-	lich	in	*Trau-	me	*seh ^t	ich	dich,	und
2..	Each	night	---	in	dream-	ing	see	I	you,	and
3..	In	dream-	land	I	see	thee,	fair	and	sweet,	and
4..	Each	night-	time	in	dream-	ing,	I	see	you,	I
5..	Each	night-	time	in	dream-	land	thee	I	see,	And
6..	Be-	lov-	ed,	in	dreams	we	oft-	en	meet	And

1..	*se-	he	dich	*freund-	lich,	freund-	lich
2..	see	---	you	friend-	ly	friend-	ly
3..	smi-	ling	a	ten-	der,	ten-	der
4..	see	you	give	friend-	ly	friend-	ly
5..	see	---	thy	friend-	ly	friend-	ly
6..	lo,	your	voice	is	blind-	ly	---

1..	gri-	ssen,	und
2..	greet-	ing	me and
3..	greet-	ing,	while
4..	greet-	ing,	and
5..	greet-	ing;	And
6..	---	---	I

1..	*laut	*auf-	wein-	end	*stürz ^t	ich	mich	zu
2..	loud-	ly	cry-	ing	throw	I	myself	at
3..	kneel-	ing	at	thy	lit-	tle	feet	I
4..	loud-	ly	cry-	ing	I	re-	new	my
5..	weep-	ing	loud	I	hum-	ble	me	Be
6..	fling	my-	self	at	your	gra-	acious	feet,
								And

1..	*dei-	nen	*sü-	ssen	*Fu-	ssen.	Du	*sie-	hest	mich
2..	your	---	sweet	---	feet.	---	You	---	look	at
3..	weep	for	joy	of	meet-	ing.	Thou	bend-	est	thy
4..	plea	and	my	en-	treat-	ing.	You're	look-	ing	at
5..	fore	thy	feet,	my	sweet-	ing.	Thou	gaz-	est	on
6..	weep	there,	long	and	blind-	ly.	You	shake	---	your

1. an, *weh- mu- tig- lich und *schüt- telst,
 2. me sad — — ly and shake —
 3. head sad- ly to: me with glanc- es,
 4. me, sad- ly at me and shak- ing,
 5. me sor- row- ful- ly, And shak- est,
 6. fairhead sun- beam — swept, Re- proach- ful

1. schüt- telst daë *blon- de *Köpf- chen; aus
 2. shake — your blonde — head —; from
 3. glanc- es so soft-ly ap- peal- ing, but
 4. shak- ing your head so gold- en from
 5. shak- est thy fair head chid- ing; And
 6. — — yet — ap- peal- ing, As:

1. *dei- nen *Au- gen *schlei- chen sich die
 2. your — eyes — are flow- ing the
 3. slow- ly o'er thy face I see the
 4. out your eyes are glid- ing free the
 5. from thine eyes con- tin- ual- ly The
 6. out of eyes that ne- ver wept The

1. *Per- len- Trä- nen- tröpf- chen.. Du *sagst mir
 2. pear- ly tear — drops.. — You are tel- ling
 3. pear- ly tear- drops steal- ing. A whis- per'd
 4. pear- ly tears en- bold- ened. In se- cret
 5. tear- drop pearls are slid- ing Thou speakst me
 6. bles- sed tears come steal- ling You whis- per:

1. *heim- lich ein lei- ses *Wort,, und *gibst mir den
 2. secret- ly a gen- tle word, and giving me the
 3. mes- sage I hear thee say, Thou giv'st me a
 4. you speak a gen- tle word, and give me the
 5. soft- ly one word a- lone, And giv'st me a
 6. a word for me a- lone And give me a

1. *Strauss, den Strauss von *Cy-
 2. spray the spray of the
 3. spray, a spray in —
 4. branch of cy- press be-
 5. bunch, a bunch of —
 6. wreath — — dream be-

1.. pres- sen. Ich *wa- che auf, und der
 2.. cy- press. I wa- ken up and the
 3.. to- ken; my dream has flown, I can
 4.. got- ten then I a- wake, and the
 5.. cy- press; I wa- ken up, and the
 6.. got- ten, I wake — the cy- press

1.. *Strauss ist *fort, und's *wort hab' ich *ver- ges- sen.
 2.. spray is gone and the word have I for- got- ten.
 3.. find no spray, re- call no mes- sage spo- ken.
 4.. branch is blurred, the word I have for- got- ten.
 5.. bunch is gone, and the word I have for- got- ten.
 6.. wreath is gone And the word is quite for- got- ten.

Key: 1.. Heine-Schumann lyrics
 2.. Suggested literal translation
 3.. Mattulath translation
 4.. May translation
 5.. Garran translation
 6.. Untermeyer translation

Compared to the verbatim translation of the stressed and agogic-accent words (designated by an asterisk) of the Heine-Schumann lyrics:

all translations agree in meaning on.two words;
 three translations agree in meaning on. eight words;
 two translations agree in meaning on. five words;
 one translation agrees in meaning on. nine words;
 and no translation agrees in meaning on. ten words;

Using the same norm:

the Mattulath translation agrees with.five words;
 the May translation agrees with.nineteen words;
 the Garran translation agrees with.nineteen words;
 and the Untermeyer translation agrees with.nine words.

TABLE XV

COMPARISON OF TRANSLATIONS FOR
"AUS ALTEN MÄRCHEN"

1..	Aus	*al-	ten	*March-	en	*winkt	es	*her-
2..	From	old-	en	stor-	ies'	hints	it	comes
3..	From	fai-	ry	lore	there	bec-	kons	to
4..	From	fai-	ry	tales	it's	gring-	ing	it
5..	From	realms	of	an-	cient	sto-	ry	Bec-

1..	vor	mit	*wei-	sser	*Hand,	da	*singt	es	und	da
2..	forth	with	know-	ing	hand,	then	sings	it	and	then
3..	me	a	snow-	white	hand,	and	voi-	ces	are	re-
4..	forth	with	pale	white	hand,	with	sing-	ing	and	with
5..	kons	a	snow-	white	hand;	There's	sing-	ing	of	their

1..	*klingt	es	von	*ei-	nem	*Zau-	ber-	land;	wō
2..	sounds	it	from	a	---	fair-	y	land;	where
3..	cal-	ling	a	dis-	tant	won-	der-	land,	where
4..	ring-	ing	it	tells	of	fair-	y	land;	where
5..	glor-	y	of	some	far	won-	der-	land,	where

1..	*bun-	te	*Blu-	men	*blü-	hen	im
2..	gay	---	flo-	wers	blos-	som	in
3..	gold-	en	light	is	beam-	ing	on
4..	pret-	ty	flowers	are	beam-	ing	in
5..	gi-	ant	flow'rs	are	yearn-	ing	In

1..	*gold'-	nen	*A-	bend-	licht,	und	*lieb-	lich	*duf-	tend
2..	gol-	den	eve-	ning's	light,	and	lov-	ly	fra-	grance
3..	blos-	soms	bright	and	fair,	That	waft	their	wond'	rous
4..	ros-	y	twi-	light	glow,	and	fra-	grant-	ly	they're
5..	gold-	en	ev-	en	light,	And	ten-	der-	ly	up-

1..	*glü-	hen,	mit	*bräut-	lich-	em	*Ge-	sicht;	und
2..	glow-	ing,	with	bri-	dal-	like	---	face;	and
3..	per-	fume	up-	on	the	eve-	ning	air;	Where
4..	gleam-	ing	their	bride-	like	face	to	show;	And
5..	turn-	ing	Bride	fa-	ces	ex-	qui-	site;	And

1. *grü- ne *Bäu- me *sin- gen ur- *äl- te *Me- lb-
 2. ver- dant trees are sin- ing the old- en mel- e-
 3. birds in trees are sing- ing in con- cert joy- ous-
 4. leaf- y trees are sing- ing the an- cient mel- o-
 5. green trees all are sing- ing their an- cient mel- o-

1. --- die *Luf- te *heim- lich *klin- gen, und
 2. dies the breez- es se- cretly sound- ing, and
 3. ly, and all the air is ring- ing with
 4. dy, the breeze is gen- tly swing- ing the
 5. dies, The birds clear notes are ring- ing, And

1. *Vö- gel *schmet- tern *drein;; und *Ne- bel- bil- der
 2. birds are war- bling there; and mis- ty fig- ures
 3. sweet- est mel- o- dy. From out the earth a-
 4. birds are war- bling free, and mis- ty views en-
 5. soft- ly sighs the breeze; And cloud- lets light as

1. *Ne- bel- bil- der *stei- gen wohl *aus der *Erd' *her-
 2. mis- ty fig- ures ris- ing sure from the earth come
 3. out the earth a- ris- ing E- ther- eal vi- sions
 4. mis- ty views en- tranc- ing come from the earth this
 5. cloud- lets light as feath- ers, Lift slow- ly in the

1. vor, und *tan- zen *luft'- gen *Rei- gen, im
 2. forth, and danc- ing air- y dan- ces, in
 3. sway in rhy- thmic air- y meas- ure like
 4. way, and wond- rous choirs are danc- ing in
 5. air. And dance a- long to- geth- er, Their

1. *wun- der- li- chen *Chor; und
 2. ver- y dif- f'rentchoirs; and
 3. float- ing wraith of spray, On
 4. grace- ful glad ar- ray; and
 5. won- drous dan- ces there; And

1. *blau- e *Fun- ken *bren- nen an
 2. blu- ish sparks are burn- ing on
 3. ev- ry leaf and blos- som a
 4. sparks of blue are burn- ing from
 5. blue sparks bright- ly bick- er On

1. *je- dem *Blatt und *Reis, und *ro- te *Lich- ter
 2. eve- ry leaf and twig, and red- ish lights are
 3. spark is glow- ing bright, while dan- cing flames are
 4. eve- ry leaf and sprig, and lights of red are
 5. eve- ry leaf and spray, And rud- dy gleams still

1. *ren- nen in *ir- ren, *wir- ren *Kreis; und
 2. rac- ing in ee- rie, tan- gled rings; and
 3. flash- ing with weird fan- tas- tic light where
 4. turn- ing in wild dis- or- dered jig; and
 5. flick- er A- bout the tan- gled way;. And

1. *lau- te *Quel- len *bre- chen aus
 2. noi- sy springs are break- ing from
 3. foam- ing brooks are dash- ing O'er
 4. noi- sy springs are break- ing from
 5. laugh- ing leap- ing foun- tains, From

1. *wil- dem *Mar- mor- stein und *selt- sam in den
 2. rug- ged mar- ble stone and odd- ly in the
 3. beds of gleam- ing stone while in their spark- ling
 4. hard- y mar- ble stone, and brooks are now a-
 5. rug- ged mar- ble break, And won- drous- ly the

1. *Bä- chen strahlt *fort der *Wi- der- schein. Ach!
 2. brook- lets beams forth the re- flec- tion Ah!
 3. wa- ters re- flec- tions strange are thrown. Ah!
 4. wak- ing re- flec- ting sights un- known. Ah!
 5. moun- tains Are mir- ror'd in the lake. Ah!

1. Ach! Ach, *könn't ich *dort- hin *kom- men, und
 2. Ah! Ah, could I thith- er com- eth, and
 3. Ah! Ah, that en- chan- ted re- gion where
 4. Ah! If I could on- ly come there and
 5. Ah! Ah, could I but come thith- er, And

1. *dort mein *Herz *er- freu'n, und *al- ler *Qual *ent-
 2. there my heart de- lights, and all the pain with-
 3. hearts can feel no pain.. And free from all their
 4. give my heart de- light; and let all woe suc-
 5. there my heart re- new, Bid all my an- guish

1. nom- men, und *frei und *se- lig *sein! Ach! *je- nes
 2. draws --- and free and hap- py be! Ah, that one
 3. sor- rows be joy- ful once a- gain! I wan- der
 4. cumb there and leave me free and bright. I see that
 5. with- er, Be free and hap- py, too! Ah, that fair

1. *Land der *Won- ne, das *seh' ich *oft in
 2. land of rap- ture, that see I oft in
 3. there while dream- ing and then I love to
 4. land of won- der so oft in dreams that
 5. land of seem- ing, Where oft in dreams I

1. *Traum, doch *kommt die *Mor- gen- son- ne, *zer-
 2. dreams but comes the mor- ning sun- ---, dis-
 3. roam, but when the sun is beam- ing it
 4. roam, the sun then comes from un- der, they're
 5. roam! The morn- ing sun comes gleam- ing, It

1. fließt's wie *ei- tel *Schaum, zer- fließt's wie
 2. solves like vain --- foam, dis- solves like
 3. drifts a- way like foam, it drifts a-
 4. gone like emp- ty foam, they're gone like
 5. melts a- way like foam It melts a-

1. ei- telt Schaum.
 2. vain --- foam.
 3. way like foam.
 4. emp- ty foam.
 5. way life's foam.

Key: 1. Heine-Schumann lyrics
 2. Suggested literal translation
 3. Mattulath translation
 4. May translation
 5. Garran translation
 6. Untermeyer translations

Compared to the verbatim translation of the stressed and agogic-accent words (designated by an asterisk) of the Heine-Schumann lyrics:

all translations agree in meaning on.four words;
 two translations **agree** in meaning on.seventeen words;
 one translation agrees in meaning on.thirty-three words;
 and no translation **agrees** in meaning on.twenty-seven words.

Using the same norm:

the Mattulath translation agrees with fourteen words;
the May translation agrees with thirty-four words;
the Garran translation agrees with thirty-two words;
Untermeyer has translated poem and not song.

TABLE XVI

COMPARISON OF TRANSLATIONS FOR
"DIE ALTEN, BÖSEN LIEDER"

1..	Die	*äl-	ten,	*bö-	sen	*Lie-	der,	die
2..	Those	old-	en,	ev-	il	songs	—	those
3..	Those	songs	that	haunt	my	spir-	it	Those
4..	The	songs	so:	old	and	wick-	ed,	the
5..	The	old-	en	songs	and	ug-	ly.	The
6..	The	songs	so:	old	and	bit-	ter,	The

1..	*Trau-	me	*bö-	und	*art,	die	*lasst	uns	*jetzt	*be-
2..	dreams	both	bad	and	wild,	these	let	us	now	—
3..	dreams	I	well	re-	call,	we'll	lay	them	in	a
4..	dreams	so.	bad	and	ill,	they	should	be	quick-	ly
5..	dreams	of	spite	and	hate,	Now	let	them	all	be
6..	dreams	so.	wild	and	drear,	Let's	bur-	y	them	to-

1..	gra-	ben,	*holt	ei-	nen	*gro-	ssen	*Särg.	*Hin-
2..	bu-	ry	fetch	me	a	great	—	coffin.	In-
3..	cof-	fin,	bu-	ry	them	one	and	all.	As
4..	bur-	ied,	close	in	a	cof-	fin	still,	There
5..	bur-	ied;	Bring	me	a	cof-	fin	great,	There's:
6..	geth-	er,	what	ho!	a	cof-	fin	here!	I

1..	ein	leg'	ich	*gar	*man-	ches,	doch
2..	side	lay	I	very	ma-ny	things,	yet
3..	yet	I	shall	not	tell	you	what
4..	in	I	would	put	some-	thing,	I
5..	much	to	lay	with-	in	it,	But
6..	have	so	much	to.	bur-	y,	It.

1..	*sag'	ich	noch	nicht	*was;	der	*Sarg	muss	*sein	noch
2..	say	I	yet	not	what;	the	coffin	must	be	yet
3..	there	to:	rest	I've	laid,	the	cof-	fin	must	be
4..	can-	not	yet	tell	what,	the	cof-	fin	must	be
5..	what	I	tell	to	none;	the	cof-	fin	must	be
6..	nev-	er	will	be	done,	un-	less	the	cof-	fins

1.. *gro- sser wie's *Hei- del- ber- ger *Fass.. Und
 2.. great- er: than Hei- del- berg's great vat.. And
 3.. wi- der than ev- er a- ny made.. And
 4.. big- ger than Hei- del- berg's huge vat.. And
 5.. big- ger than Hei- del- berg's big tun.. And
 6.. larg- er than Hei- del- berg's great tun.. And

1.. *holt ei- ne *To- ten- bah- re und
 2.. fetch me a fu- neral bier --- and
 3.. bring me a bier to car- ry this
 4.. then.. build a migh- ty bier there of
 5.. bring me a bier for the cof- fin, of
 6.. bring a --- bier to --- match ---

1.. *Bret- ter *fest und *dick; auch *muss sie sein
 2.. boards so.. hard and thick, too must it be
 3.. aw- ful bur- den mine, I'll have to be
 4.. wood both thick and strong; and it must be
 5.. plank- ing thick and strong; The great bridge o'er
 6.. stout- est oak and pines It must be ev-

1.. noch *län- ger, als *wie zu *Mainz die *Brück'..
 2.. yet lon- ger, than as to mainz the
 3.. far long- er than the bridge a- cross the
 4.. much lon- ger than the bridge to Mainz is
 5.. the riv- er At Mainz is not so
 6.. en lon- ger Than the long bridge at

1.. *Brück'.. Und *holt mir auch *zwölf *Rie- sen, die
 2.. bridge.. And fetch me also twelve gi- ants, they
 3.. Rhine.. Now call a doz- en gi- ants, let
 4.. long.. Then bring to me twelve gi- ants and
 5.. long.. And bring me now twelve gi- ants, Who
 6.. Mainz.. And al- so bring twelve gi- ants Of

1.. *mis- sen noch *stär- ker *sein, als
 2.. must --- yet strong- er be than
 3.. each be --- strong and tall as
 4.. they must yet strong- er be, than
 5.. needs must be stout- er all Than
 6.. migh- ti- er brawn and bone. Than

1.. *wie- der *star- ke *Chris- stoph, im
 2.. once was might- y Chris- to-pher in the
 3.. was the good Saint Chris-to-pher whose
 4.. is the might- y Chris- toph that
 5.. Chris- to-pher the saint- ed In
 6.. Chris- to-pher, the saaint- ed, Whose

1.. *Dom zu *Köln am *Rhein.. Die sol- len den *Sarg *fort-
 2.. church to Coln on the Rhine.. Theye have tove the coffin away
 3.. fame is known to all.. Those gi- ants shall lift the
 4.. all co- logne can see. For they shall then bear the
 5.. Colns Rhine Min- ster fall.. They shall --- the cof- fin
 6.. shrine is in co- logne.. And in the --- great sea

1.. tra- gen, und *sen- ken ins *Meer hin- ab; denn
 2.. car- ry and sink it in sea there --- for
 3.. bur- den and plunge it in- to the sea; The
 4.. cof- fin And sink it in- o- sea clean wave; For
 5.. car- ry And sink it be- neath the sea; For
 6.. sink it Be- neath the --- proud- est wave; For

1.. *sol- chem *gro- ssen *Sar- ge *ge-
 2.. such a might- y cof- fin de
 3.. grave to hold this cof- fin of
 4.. such a migh- ty cof- fin de-
 5.. such a migh- ty cof- fin A
 6.. such a migh- ty cof- fin Should

1.. büht ein *gro- sses *Grab.. *Wisst ihr, *wa- rum der
 2.. serves a might- y grave.. Know you why --- the
 3.. fit- ting size must be.. Why such a heav- y
 4.. serves a migh- ty grave.. Do you know why the
 5.. might- y grave must be.. And know ye why the
 6.. have a mig- hty grave.. You know what makes my

1.. *Sarg wohl so *gross und *schwer mag *sein? Ich
 2.. coffin quite so great and stout should be? I
 3.. cof- fin? No doubt you fain would know? I've
 4.. cof- fin must be so big and strong? I
 5.. cof- fin Must be so deep and wide? I
 6.. cof- fin so great so hard to bear? It

1..	*senkt'	auch	*mei-	ne	*Lie-	be	und
2..	sink	too	my	---	love	---	and
3..	laid	to	rest	for	ev-	er	my
4..	put	there-	in	my	love	and	my
5..	laid	my	love	with-	in	it	And
6..	holds	my	love	with-	in	it	And

1..	*mei-	nen	*Schmerz	hin-	ein..
2..	my	---	pain	down	there.
3..	love	and	all	my	woe..
4..	sor-	rows	deep	that	throng..
5..	all	my	grief	be-	side.
6..	my	too	hea-	vy	care.

Key: 1. Heine-Schumann lyrics
 2. Suggested literal translation
 3. Mattulath translation
 4. May translation
 5. Garran translation
 6. Untermeyer translation

Compared to the verbatim translation of the stressed andagogic-accent words (designated by an asterisk) of the Heine-Schumann lyrics:

all translations agree in meaning on. six words;
 three translations agree in meaning on. ten words;
 two translations agree in meaning on. seven words;
 one translation agrees in meaning on. eighteen words;
 and no translation agrees in meaning on. twenty-four words.

Using the same norms:

the Mattulath translation agrees with. twelve words;
 the May translation agrees with. thirty words;
 the Garran translation agrees with. twenty-six words;
 and the Untermeyer translation agrees with. eighteen words.

APPENDIX C

This appendix includes the poems used for the Dichterliebe as they appear in Heinrich Heines Werke under the section entitled: "Lyrisches Intermezzo." The words which Schumann has changed are placed in brackets.

1.

Im wunderschönen Monat Mai,
 Als alle Knospen sprangen,
 Da hab ist in meinem Herzen
 Die Liebe aufgegangen.

Im wunderschönen Monat Mai,
 Als alle Vögel sangen,
 Da hab ich ihr gestanden
 Mein Sehnen und Verlangen.

2.

Aus meinen Tränen spriessen
 Viel bluhende Blumen hervor,
 Und meine Seufzer werden
 Ein Nachtigallenchor.

Und wenn du mich lieb hast, Kindchen,
 Schenk ich dir die Blumen all,
 Und vor deinem Fenster soll klingen
 Das Lied von der Nachtigall.

3.

Die Rosé, kie Lilie, die Taube, die Sonne,
 Die liebt ich einst all in Liebeswonne.
 Ich lieb sie nicht mehr, ich liebe alleine
 Die Kleine, die Feine, die Reine, die Eine;
 Sie selber, aller Liebe [Bronne] Sonne,
 Ist Rose und Lilie und Taube and Sonne.

4.

Wenn ich deine Augen seh,
 So schwindet all mein Leid und Weh;
 Doch wenn ich küsse deinen Mund,
 So werd ich ganz und gar gesund.

Wenn ich mich lehn an deine Brust,
 Kommt's über mich wie Himmelslust;
 Doch wenn du sprichst: "Ich liebe dich!"
 So muss ich weinen bitterlich.

7.

Ich will meine Seele tauchen
 In den Kelch der Lilie hinein;
 Die Lilie soll klingend hauchen
 Ein Lied von der Liebsten mein.

Das Lied soll schauern und beben,
 Wie der Kuss von ihrem Mund,
 Den sie mir einst gegeben
 In wunderbar süsser Stund.

11.

In Rhein, [im schonen] heilige Strome,
 Da spiegelt sich in den Well'n
 Mit seinem grossen Dome
 Das grosse, heilige Köln.

In Dom, da steht ein Bildnis,
 Auf goldenem Leder gemalt;
 In meines Lebens Wildnis
 Hat's freundlich hinein gestrahlt.

Es schweben Blumen und Englein
 Um unsere Liebe Frau;
 Die Augen, die Lippen, die Wänglein,
 Die gleichen der Liebsten genau.

18.

Ich grolle nicht, und wenn das Herz auch bricht.
 Ewig verlornes Lieb! Ich grolle nicht.
 Wie du auch strahlst in Diamantenpracht.
 Es fällt kein Strahl in deines Herzens Nacht.

Das weiss ich längst. Ich sah dich ja im [Traum] Traume,
 Und sah die Nacht in deines Herzens [Raum] Raume,
 Und sah die Schlang, die dir am Herzen frisst,
 Ich sah, mein Lieb, wie sehr du elend bist.

20.

Das ist ein Flöten und Geigen,
 Trompeten schmettern [drein] darein;
 Da tanzt den Hochzeitreigen
 Die Herzallerliebste mein.

Das ist ein Klingen und Dröhnen
 [Von] ein Pauken und Schalmein;
 Dazwischen schluchzen und stöhnen
 Die [guten] lieblichen Engelein.

22.

Und wüsstest's die Blumen, die kleinen,
 Wie tief verwundet mein Herz,
 Sie würden mit mir weinen,
 Zu heilen meinen Schmerz.

Und wüsstest's die Nachtigallen,
 Wie ich so traurig und krank,
 Sie liessen fröhlich erschallen
 Erquickenden Gesang.

Und wüsstest sie mein Wehe,
 Die [goldnen] goldenen Sternelein,
 Sie kamen aus ihrer Hohe
 Und sprachen Trost mir ein.

[Die] Sie alle können's nicht wissen,
 Nur eine kennt meinen Schmerz:
 Sie hat ja selbst zerrissen,
 Zerrissen mir das Herz.

39.

Ein Jüngling liebt ein Mädchen,
 Die hat einen andern erwählt;
 Der andre liebt eine andre
 Und hat sich mit dieser vermählt.

Das Mädchen [heiratet] nimmt aus Ärger
Den ersten besten Mann.
Der ihr in den Weg gelaufen:
Der Jüngling ist übel dran.

Es ist eine alte Geschichte,
Doch bleibt sie immer neu:
Und wem sie just passieret,
Dem bricht das Herz entzwei.

40.

Hör ich das Liedchen klingen,
Das einst die Liebste sang,
So will mir die Brust zerspringen
Von wilden Schmerzendräng.

Es treibt mich ein dunkles Sehnen.
Hinauf zur Waldeshöh,
Dort löst sich auf in Tränen
Mein übergrosses Weh.

43.

Als alten Märchen sinkt es
Hervor mit weisser Hand,
Da singt es und da klingt es
Von einem Zauberland,

Wo grosse Blumen schmachten
Im goldnen Abendlicht,
Und zärtlich sich betrachten
Mit bräutlichem Gesicht; --

Wo alle Baume sprechen
Und singen wie ein Chor,
Und laute Quellen brechen
Wie Tanzmusik hervor; --

Und Liebesweisen tönen,
Wie du sie nie gehört,
Bis wundersüsses Sehnen
Dich wundersüss betort!¹

¹See pp. 10 and 11.

Ach, könnt ich dorthin kommen
 Und dort mein Herz erfreun
 Und aller Qual entnommen
 Und frei und selig sein!

Ach, jenes Land der Wonne,
 Das seh ich oft im Traum;
 Doch kommt die Morgensonne,
 Zerfließt's wie eitel Schaum.

45.

An leuchtenden Sommermorgen
 Geh ich im Garten herum.
 Es flüstern und sprechen die Blumen,
 Ich aber, ich wandle stumm.

Es flüstern und sprechen die Blumen
 Und schau'n mitleidig mich an:
 Sei unserer Schwester nicht böse,
 Du trauriger, blasser Mann!

55.

Ich [habe] hab' im Traume Traum geweinet,
 Mir traunte, du lägest im Grab.
 Ich wachte auf, und die Trane
 Floss noch von der Wange herab.

Ich hab' im Traum geweinet,
 Mir traunt', du verl iessest mich.
 Ich wachte auf, und ich weinte
 Noch lange bitterlich.

Ich hab' im Traum geweinet,
 Mir traunte, du [Gliebtest mir] warst mir noch gut.
 Ich wachte auf, und noch immer
 Stromt meine Tränenflut.

56.

Allnächtlich im Traume seh ich dich,
 Und sehe dich Freundlich grüssen,
 Und laut aufweinend stürz ich mich
 Zu deinen süßen Füßen.

Du [siehst] siehest mich an wehmütiglich
 Und schüttelst das blonde Köpfchen;
 Aus deinen Augen schleichen sich
 Die Perlentränentröpfchen.

Du sagst mir heimlich ein leises Wort
 Und [gibt] gibst mir den Strauss von Zypressen.
 Ich wache auf, und der Strauss ist fort,
 [Und das] und's Wort hab' ich vergessen.

65.

Die alten, bösen Lieder,
 Die Traume [schlimm] böst- und æg,
 Die lasst uns jetzt begraben;
 Holt einen grossen Sarg.

Hinein leg ich gar manches,
 Doch sag ich noch nicht, was:
 Der Sarg muss sein noch grosser
 Wie's Heidelberger Fass.

Und holt eine Totenbahre
 [Von] und Brettern Bretter fest und dich;
 Auch muss sie sein noch länger
 Als wie zu Mainz die Bruck.

Und holt mir auch zwölf Riesen
 Die müssen noch stärker sein
 Als wie der heil'ge starke Christoph
 Im Dom zu Köln am Rhein,

Sie Die sollen den Sarg forttragen
 Und senken ins Meer hinab;
 Denn solchem gossen Sarge
 Gebührt ein grosses Grab.

Wisst ihr, warum der Sarg wohl
 So gross und schwer mag sein?
 Ich [legt] senkt' auch meine Liebe
 Und meinen Schmerz hinein.