

<b>Title:</b>	35 Songs for children
<b>Name(s):</b>	Reinecke, Carl.
<b>Resource Type:</b>	notated music
<b>Note(s):</b>	From: Music Copyright Deposits, 1870-1885 (Microfilm M 3500)
<b>Subject(s):</b>	Songs with piano
<b>URL</b>	<a href="http://lcweb2.loc.gov/diglib/ihhas/loc.music.sm1876.06251">http://lcweb2.loc.gov/diglib/ihhas/loc.music.sm1876.06251</a>

PDF dynamically generated by the Library of Congress.

555-32

2nd COPY DELIVERED TO  
MAY 1 1875  
Mus.

35

**S**ongs for **C**hildren

WITH  
PIANO FORTE ACCOMPANIMENT

Composed by  
**CARL REINECKE.**

(English Translation by the Revd C.T. Brooks)

OP. 37. 63. 75. 91.



NEW YORK  
MARTENS BROTHERS.  
1164 BROADWAY.

Engraved according to Act of Congress in the Year 1875 by Warrens Sons in the Office of the Librarian of Congress, etc. of Wash. city.

16

## DANCE SONG.

Nº 9.

TANZLIED.

Tempo commodo.

Fröhlich.

VOICE. *mf*

Twee, twee! twee-dle-dee! Ba-by will be dancing, twee, twee!  
Schnick, schnack, Du-dl sack, un-ser Kind will tan-zen, schnick, schnack,

PIANO. *mf*

twee-dle-dee! Ba-by's bent on dan-cing! Play me up a mer-ry dance, Play me up a  
Du-dl sack, un-ser Kind will tan-zen, spielt mir ei-nen schönen Tanz, spielt mir ei-nen

pret-ty dance: An-nie, Margie, Fred and Franz, All are wild for dan-cing. Twee, twee!  
schö-nen Tanz: Aun-chen, Gretchen, Fritz und Franz wol-len lu-stig tan-zen. Schnick, schnack,

*p*

twee-dle-dee, twee-dle-dee, twee-dle-dee, Ba-by's bent on dan-cing.  
Du - dl sack, Du - dl sack, Du - dl sack, un-ser Kind will tan-zen.

*mf*  
 Sound Bassvi-ol, boom!boom!boom! Round we sweep the big green-room, Round we sweep the  
 Spielt der Brumbass brumm brumbrumm drehn wir uns im Kreis' he- rum, drehn wir uns im

*mf*

big greenroom, frocks and coat-tails fly-ing; play the fid-dle diddle dum-dee, That goes lively  
 Kreis' he- rum, dass die Röckchen flie-gen; spielt die Fi-del di-dl dum-dei, geht es lustig

*f*

one, two, three, that goes live-ly one, two, three, on the grass we're ly- ing! Twee, twee,  
 eins, zwei, drei, geht es lu- stig eins, zwei, drei, bis im Gras wir lie- gen. Schnick, schnack,

*p*

tweedle-dee, tweedle-dee, tweedle-dee, Baby's bent on dan- cing.  
 Du- dl- sack, Du- dl- sack, Du- dl- sack, un- ser Kind will tan- zen.

*f*

18

## THE VIOLET.

No 10.

## DAS VEILCHEN.

Adolf Schults.

*Allegretto.  
Gracefully.*

**VOICE.**

Ah, vio - let, pure and pearl - y, Now tell me once, I  
Ei Veil - chen, lie - bes Veil - chen, so sag' doch ein - mal

**PIANO.** *mf*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The tempo and mood are indicated as 'Allegretto' and 'Gracefully'. The dynamic marking for the piano part is 'mf' (mezzo-forte).

pray! Why com - est thou so earl - y, Be - fore the flowers of May?  
an: wa - rum gehst du ein Weil - chen den Blu - men all' vor - an?

*p*

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'pray! Why com - est thou so earl - y, Be - fore the flowers of May?' and the German translation 'an: wa - rum gehst du ein Weil - chen den Blu - men all' vor - an?'. The piano accompaniment features a dynamic marking of 'p' (piano).

Be - cause I'm such a wee one, That is the rea - son  
"Weil ich bin gar so klei - ne, drum komm' ich vor - dem

*mf*

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'Be - cause I'm such a wee one, That is the rea - son' and the German translation '"Weil ich bin gar so klei - ne, drum komm' ich vor - dem'. The piano accompaniment features a dynamic marking of 'mf' (mezzo-forte).

why. Un - less a - lone you see one, You'll pass the vio - let by.  
Mai, denn k m' ich nicht al - lei - ne, so gingt ihr mir vor - bei.

*p*

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics 'why. Un - less a - lone you see one, You'll pass the vio - let by.' and the German translation 'Mai, denn k m' ich nicht al - lei - ne, so gingt ihr mir vor - bei.'. The piano accompaniment features a dynamic marking of 'p' (piano).

TO THE EVENING STAR.

No. 11.

AN DEN ABENDSTERN.

Elisabeth Kulmann.

Andantino.

**VOICE.** *f*

Pour on heav'nly lus-tre, Beauteous eve-ning star, Each in that bright clus-ter  
Steig'em-por am Himmel, schö-ner A-bend-ster-n, sieht im Glanz-ge-wim-mel

**PIANO.** *f* *p* *mf*

*mf*

Hails thee near and far, Climbing up or descend-ing, All round heav'n's bright rim,  
Je-der dich ja gern, geh'n sie auf, geh'n sie nie der an dem Him-mel's-rand,

*p* *mf*

All their glo-ries blend-ing In thy light grow dim. Pour on heav'n thy lus-tre,  
kei-nen dei-ner Brü-der schmückte in solch' Ge-wand. Steig'em-por am Him-mel,

Beauteous eve-ning star, Each in that bright clus-ter Hails thee near and far.  
schö-ner A-bend-ster-n, sieht im Glanz-ge-wim-mel Je-der dich so gern.

*p* *mf*

RAIN SONG.

REGENLIED.

No 12.

Vivace.

Fröhlich.

*Lively and merrily.*

VOICE. *mf*

1. 'Tis rain-ing, 'tis rain-ing, The cuck-oo is wet, But  
 1. Es reg-net, es reg-net, der Ku-kuk wird nass, bunt  
 2. 'Tis rain-ing, 'tis rain-ing, The cuck-oo is wet, We  
 2. Es reg-net, es reg-net, der Ku-kuk wird nass, wir

PIANO. *mf*

flow-ers grow bright-er and grass green-er yet, 'Tis rain-ing, 'tis rain-ing, The  
 wer-den die Blu-men, und grün wird das Gras, Es reg-net es reg-net der  
 sit here in shel-ter, and why should we fret? 'Tis rain-ing, 'tis rain-ing, The  
 si-tzen im Trocknen, was scha-def uns das? Es reg-net es reg-net der

*rit - - - a Tempo.*

cuck-oo is wet, But flow-ers grow bright-er and grass green-er yet, May  
 Ku-kuk wird nass, bunt wer-den die Blu-men, und grün wird das Gras. Mai  
 cuck-oo is wet, We sit here in shel-ter, and why should we fret? May  
 Ku-kuk wird nass, wir si-tzen im Trocknen, was scha-def uns das? Mai

*a Tempo.*

*p*

show-ers bring flow-ers, How balm-y the air, mount quick-ly the coach now, and  
 re - gen bringt Se - gen, her aus - aus dem Haus, steigt schnell in die Kut - sche, gleich  
 show-ers bring flow-ers, And if lad and lass get wet, they grow gay - ly, like  
 re - gen bringt Se - gen, und wer - den wir nass, so wach-sen wir lu - stig wie

forth let us fare! 'Tis rain-ing, 'tis rain-ing, the cuck-oo is wet, But  
 fah - ren wir aus! Es reg - net, es reg - net, der Ku - kuk wird nass, bunt  
 ro - ses and grass! 'Tis rain-ing, 'tis rain-ing, poor cuck-oo a - las! We  
 Blu - men und Gras! Es reg - net, es reg - net, der Ku - kuk wird nass, wir

flow-ers grow bright-er, and grass green-er yet.  
 wer - der die Blu - men und grün wird das Gras.  
 sit here in shel - ter, the rain will soon pass!  
 si - tzen im Trock - nen, was scha - - det uns das!

22

## MORNING PRAYER.

## MORGENGEBET.

No 15.

Andante.  
*p* With feeling.

VOICE.

Thou gra-cious God in heav'n, Thy arm Hath kept me through this  
Du lie-ber Gott im Him-mel du, gabst mir auch die-se

PIANO.

night, In peace-ful rest and free from harm, Be-neath Thy watch-ful sight!  
Nacht so sü-ssen Schlaf und gu-te Ruh, hast mich so treu be-wacht!

Thou gra-cious God, I thank Thee now, And Thy dear An-gels  
Du gu-ter Gott, ich dan-ke dir und, dei-nen Eu-ge-

too, And pray Thee Fa-ther, help me Thou, be al-ways pure and true!  
Jeh, und bit-te dich, o hilf du mir, stets gut und fromm zu sein.

## THE FORGETMENOT.

## DAS VERGISSMEINNICHT.

No 14.

Andantino.  
*Gracefully and with simplicity.*

Hoffmann v. Fallersleben.

VOICE. *mf*

1. A love - ly flow'r is bloom - ing On our green mead, so  
1. Es blüht ein schö - nes Blüm - lein auf uns' - rer grü - nen  
2. Its words are few and sim - ple, And all it e'er was  
2. Es weiss nicht viel zu re - den und Al - les, was es

PIANO. *mf*

blue, Its eye is like heav'n's a - zure, So ten - der, pure and  
Au, sein Aug' ist wie der Him - mel, so hei - ter und so  
taucht, It al - ways keeps re - peat - ing, These words: For - get - me -  
spricht, ist im - mer nur das - sel - be, ist nur Ver - giss - mein

*dolce.*

true, Its eye is like heav'n's a - zure, So ten - der, pure and true.  
blau, sein Aug' ist wie der Him - mel, so hei - ter und so blau.  
- not! It al - ways keeps re - peat - ing, These words: For - get - me - not!  
- nicht, ist im - mer nur das - sel - be, ist nur Ver - giss - mein - nicht.

*dolce.*

24

## GEORGES' SONG IN GÖTZ VON BERLICHINGEN.

## No 15. LIED DES GEORG IM GÖTZ VON BERLICHINGEN.

Allegretto.

Goethe.

VOICE.

1. A young-ster caught a lit - tle bird, hm hm, hm hm, He  
 1. Es fing ein Knab' ein Vö - ge-lein, hm hm, hm hm, da  
 2. Then gig-gled he so fool-ish - ly, hm hm, hm hm, And  
 2. Da freut er sich so läp - pisch, hm hm, hm hm, und

caged, him up, his laugh I heard hm hm, so so, hm hm, so so.  
 lacht er in den Kä - fig'lein, hm hm, so so, hm hm, so so.  
 poked at him so clum - si - ly, hm hm, so so, hm hm, so so.  
 griff hin - ein so läp - pisch, hm hm, so so, hm hm, so so.

3. Up on a roof the tit - mouse flew hm hm, hm hm, And  
 3. Da flog das Meis' - lein auf ein Haus, hm hm, hm hm, und

mocked the stu - pid boy hoo! hoo! hm hm, so so, hm hm, so so.  
 lacht den dum - men Bu - ben aus, hm hm, so so, hm hm, so so.

## THE MOTHERS EYE.

## DAS MUTTERAUGE.

No 16.

Adolf Schults.

Andantino.

*With feeling.*

**VOICE.** *mf*



1. Moth-er's eye, on thy pure a-zure All my life long would I gaze,  
 1. Mut-ter-aug' in dei - ne Bläu - e möcht' ich all' mein Leb - tag seh'n,  
 2. Moth-er's eye, thy true watch keep-ing O'er my cra-dle oft and long,  
 2. Mut-ter-aug' an mei - ner Wie-gen wach-test du oft Stun-den lang,  
 3. Moth-er's eye, thou saw'st me languish On the sick bed many a night,  
 3. Mut-ter-aug' am Kran-ken bet - te f'leb - test du gar man - che Nacht,  
 4. Moth-er's eye, on thy pure a-zure All my life-time would I gaze,  
 4. Mut-ter-aug' in dei - ne Bläu - e lass' mich all mein Leb - tag seh'n,

**PIANO.** *mf*




Drink in thence with ho - ly plea-sure, Love and Truth, those heavn-ly rays!  
 möch - te schau'n die Lieb' und Treu - e, die da - rin ge - schrie - ben steh'n.  
 There thou saw'st me sweet-ly sleep-ing, Lull'd by thy en - tran-cing song!  
 sahst du mich im Schlum-mer lie - gen, ein - ge-lullt vom sü - ssen Sang.  
 Rose to God, thy prayer of an - guish, Save my child from Death's dark night!  
 still zum Herrn, dass er mich ret - te, mich dein Kind aus To - des - macht.  
 Drink in thence with ho - ly plea-sure, Love and Truth, ce - les - tial rays!  
 lass mich schau'n die Lieb' und Treu - e, die da - rin ge - schrie - ben steh'n.



26

## CHRISTMAS SONG.

## WEIHNACHTSLIED.

(POPULAR MELODY.)

(VOLKSMELODIE.)

No 17.

Moderato.

*Joyous and festive.*

VOICE. *f* *mf*

1. Ye shep - herds a - wake! a joy - ful noise make, The  
 1. Ihr Her - ten er - wacht, seid mun - ter und lacht, die  
 2. Ye shep - herds, come, sing! this child is your King! With  
 2. Ihr Hir - ten ge - schwind, kommt, sin - get dem Kind, blast

PIANO. *f* *mf*

an - gels are bring - ing glad ti - dings and sing - ing: We bid you good  
 En - gel sich schwingen vom Him - mel und sin - gen: die Freu - de ist  
 haut - boys re - joi - cing, your thank - ful - ness voi - cing, To greet him go  
 in die Schal - mei - en sein Herz zu er - freu - en, - auf su - chet im

cheer the Sa - vior is near!  
 nah, der Hei - land ist da!  
 forth the Sa - vior of earth!  
 Feld den Hei - land der Welt.

*p*

3. The call they o - bey and  
 3. Sie hör - ten das Wort und  
 4. They knew him, the mild, the  
 4. Sie kann - ten ge - schwind das

*p e dolce.*

hast - en a - way, No mo - ment was wasted, the ea - ger - ly  
 eil - ten schon fort, sie ka - men in Hau - fen im Ei - fer ge -  
 heav - en - ly child, They fall down be - fore Him, they bless and a -  
 himm - li - sche Kind, sie fie - len dar - nie - der und san - gen ihm

hast - ed, And there they saw, all, the Lord in the stall.  
 - lau - fen, und fan - den da all den Hei - land im Stall.  
 - dore him, With song and with psalm; with pipe and with schalm.  
 Lie - der, und blie - sen da - bei die Pfeif' und Schal - mei.