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346

MAY 26 1909



Lost Love

Verfehlte Liebe

Words by
HEINRICH HEINE

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Music by *CD*
ARTHUR FARWELL

Slowly

Thy sighs at times to me are prov - ing the si - lent
Zu - wei - len dünkt es mich, als trü - be ge - hei - me

p mf p

long - ing - in thine eyes; Full well I know thy life's lost
Seks - sucht dei - sen Blick Ich kenn' es wohl deis Miz - ge -

retard.

prize. Ah! sad is liv - ing, be - reft of lov - ing.
schick. Ver - fehl - tes Le - ben, ver - fehl - te Lie - be.

slowly retard. mf greatly retard. p

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345

Round About The Summer Home

Making The House And Grounds Attractive



Here is a novel suggestion for a porch that is half-pergola; it is brick paved and flush with the lawn.



This massing of flowers near to and at a distance from this house illustrates how a beautiful effect may be gained from an exterior and interior view.



This porch is a bungalow fitted up as an outdoor living room. One might sleep here nights with comfort, too.

THE summer home should mean more to a nature lover than merely a house situated somewhere outside city bounds. Let it be small or large it will doubtless have some ground space about it and wherever there are a few feet of earth they may be made beautiful with vines and flowers.

A little time and loving care given to plant children bring immediate response and therefore pay in luxurious growth and bloom.

If ground space is limited, of necessity the plants must be grown close to the house; but where space permits it is always well to bear in mind that the view from the house should be quite as attractive and show as much bloom as the view of approach.

Shade is most desirable about a country house, but care should be observed in placing trees that they are not so near that the sunlight cannot reach the house. Sunlight is as essential to the health of a house as to the health of persons.

Many of the present-day architects are giving us the artistic pergola in some shape, realizing that it is much more interesting to sit under a roof of flowering vines than under a matter-of-fact layer of shingles.



The suburban house with small grounds may have its shrubs and vines displayed to advantage by properly managing them; all that is necessary is a little forethought when laying one's plans.



Here is another home looking piazza where one may take solid comfort even in inclement weather.



This hip-roof house with its sun parlor is a joy to look at. It has a cozy, "confidential" appearance, which is largely produced by the snuggly massed shrubs.



The possibilities of this porch are limitless; it lends itself to all sorts of comfortable furnishings.

WHILE the pergola does not afford the necessary shelter from rain, if it is thickly overgrown with vines one may spend many hours under it each day. It does not take the place of a big, roomy living-porch, which is an absolute essential of a comfortable summer home, but if ground space permits a pergola is an artistic addition to a country place.

Every summer home should be planned to have a large porch as an essential feature. Now that sleeping outdoors is so much advocated by health specialists, many houses in the country are planned with that in view and the large piazzas, up four or down, may be easily converted into sleeping-apartments by the dropping down of bamboo curtains, which are conducive to privacy when they do not obstruct the air.

Once a person has experienced the exhilaration produced by outdoor sleeping, it is with extreme reluctance that one sleeps within four walls; so the porches to a country house should be of generous proportions.

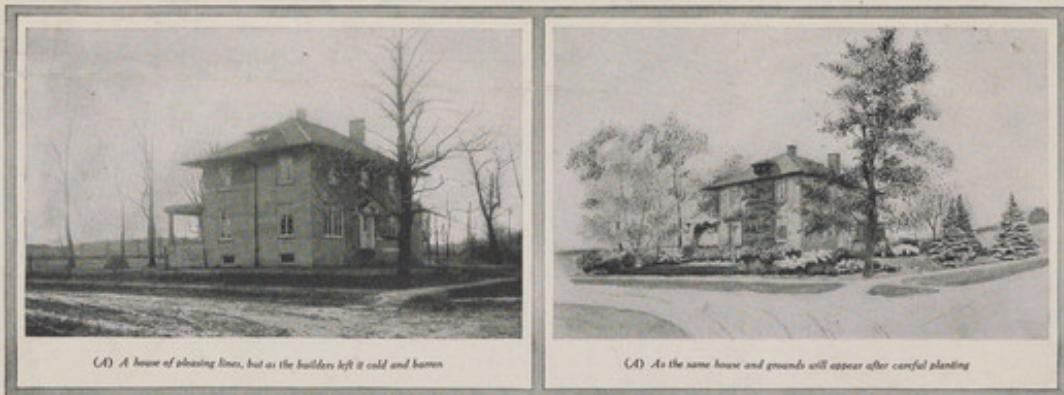
Homes with living in to-day are more and more given over to simplicity of style and outdoor facilities for comfort, and a sunny porch makes up for a multitude of inside deficiencies.

MAY 26 1909

347

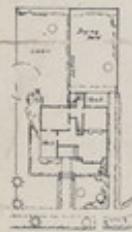


Ah, would twere mine the power of
 Du nückst so trau - rig; wie - der
 giv - ing back to thee now Thy youth - ful years, That I might
 ge - ben kann ich dir nicht di Ju - gend - zeit, Un - heil - bar
 stay thy pains and tears: Ah, life - less lov - ing, Ah, love - less
 ist dein Her - ze - leid. Ver - fehl - te Lie - be, ver - fehl - tes
mf retard. *slowly* retard. *mf*
 liv - - ing.
 Le - - bre.
 greatly retard. *pp*
 Lost Love.



The Garden Beautiful

By Grace Tabor



(D) The addition of trees and shrubs to the feature here

THE Home Beautiful is becoming an accomplished fact—or such part of it, at least, as pertains to the house proper. Our houses are continually growing more convenient, more attractive, and more artistic, within and without—the simple, inexpensive cottage homes as well as the elaborate and palatial mansions—but how about our gardens?

Our gardens? Why, we don't even have them. We may have a syringa and a bed of peonies, with some nasturtiums on the back fence—but gardens! Every one loves flowers, of course, and nearly everyone finds space somewhere for a few of them to grow, but, bless us, flowers do not make a garden any more than lumber and bricks piled about make a house. There must be a builder to assemble them with knowledge, and plans, and a vision of the finished work—a vision of beauty into conformity with which the garden builder coaxes the plants and flowers.

Gardens may be of any dimensions. There is no lot nor space too small for some kind of a garden, not even excepting the common ten by twenty feet before a city house. Witness the tiny dooryard gardens of England—a riot of flowery loveliness because carefully planned, with which we have ab-

solutely nothing in America to compare. And yet they are as easily cared for as a patch of grass would be, once the flowers are started.

Here are two typical suburban places, one (A) being a lot one hundred by one hundred feet, the other (B) half that, or fifty by one hundred. The pictures show them first as the builders left them—and as so many similar places remain, year after year—and then as they will be in a few years' time after proper planting.

The fifty-foot lot is being planted this spring at a total outlay very close to forty dollars—probably under rather than over—and the hundred-foot plot for between sixty and seventy dollars. And this expenditure, once made, finishes the cost, practically, for everything is permanent, and additions of either shrubs or flowers will not be necessary.

Now as to arrangement. Look at the ground plans of these two places and you will find one thing common to both. The shrubs are not set singly, at carefully regulated distances, making them miserable, stiff, isolated specimens, but are planted close together in masses, either against the building or around a stretch of lawn, framing and enclosing it.

This is the first great thing to learn if you wish results—really good results—in your planting. Masses, masses, masses! Forget everything you have ever seen in anybody's yard. There isn't one dooryard in five thousand—no, nor in ten nor twenty

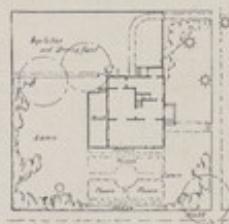
thousand—that isn't wrong, though I bring a whirlwind of wrath down upon my head by saying it.

The reason they are wrong is this: the "lilac bush on this side" has been flanked by the "snowball on the other," with grave concern for just two things. One is that they balance, and the other is that they have room to grow.

Now a "balanced" dooryard is not what one ought to want, unless an elaborate scheme of formal gardening prevails around the entrance to the house—that is, unless there are rows of formal plants, with bay trees and marble steps and all that goes along with a stately and colossal building. A flower border may follow the entrance walk on either side as in B, but shrubbery needs very different distribution. Not more than once in fifty times should a shrub be so situated that it has "room to grow."

Put shrubs so close together that each one encroaches upon its neighbors and is in turn encroached upon by them. From two to three and one-half feet apart is far enough. This gives the flowing, billowy density that is to be aimed at.

(Continued on page 312)



(E) Masses of flowers, shrubs and trees are used in this instance

