

WITH MYRTLE AND ROSES (MIT MYRTHEN UND ROSEN)

(Composed in 1840)

(Original Key, D)

HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook

ROBERT SCHUMANN, Op. 24, No. 9

PIANO

Affettuoso, non allegro (Innig, nicht rasch)

con Pedale

The piano introduction consists of two staves. The right hand features a melodic line with several triplet figures. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Affettuoso, non allegro (Innig, nicht rasch)' and the performance instruction is 'con Pedale'.

With myr - tle and ro - ses, fair to be - hold, With
Mit Myr - then und Ro - sen, lieb - lich und hold, mit

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics 'With myrtle and roses, fair to behold, With Mit Myrthen und Rosen, lieblich und hold, mit'. The piano accompaniment continues with chords and triplet figures.

sweet breath - ing cy - press and leaf of gold Would I cov - er this book from the
duft - gen Cy - pres - sen und Flit - ter - gold möcht ich zie - ren dies Buch wie nen

rit.

The second system of the vocal and piano accompaniment. The vocal line continues with 'sweet breathing cy-press and leaf of gold Would I cover this book from the duft-gen Cy-pres-sen und Flit-ter-gold möcht ich zie-ren dies Buch wie nen'. The piano accompaniment includes a 'rit.' (ritardando) marking.

light of day, And there my songs en - shroud - ed would lay. My
Tod - ten - schrein, und sar - gen mei - ne Lie - der hin - ein. O

rit. *p*

The third system of the vocal and piano accompaniment. The vocal line concludes with 'light of day, And there my songs en-shroud-ed would lay. My Tod-ten-schrein, und sar-gen mei-ne Lie-der hin-ein. O'. The piano accompaniment features a 'rit.' marking and ends with a piano (*p*) dynamic.

rit. *a tempo*

love could I lay there, then were I blest!
 könnt' ich die Lie - be sar - gen hin - zul

rit. *mf a tempo*

p

For where love is en-tombed springs the flow - er of rest; It
 Auf dem Gra - be der Lie - be wächst Blüm - lein der Ruh', da

p

grows there for all, yet mine ne'er will bloom Till my life is past, and I
 blüht es her - vor, da pflückt man es ab, doch mir blüht's nur, wenn ich

p

rit.

lie in the tomb, and I lie in the tomb.
 sel - ber im Grab, wenn ich sel - ber im Grab.

rit.

f a tempo

For here are these songs, that as wild - ly rose As the
 Hier sind nun die Lie - der, die einst so wild, wie ein

la - va stream which wild Aet - na out-throws; From in - ner most depths of my
 La - va - strom, der dem Aet - na ent - quillt, her - vor ge - stürzt aus dem

be - ing they gushed, And sparks flashed mad - ly as on-ward they rushed. Now
 tief - sten Ge - müth, und rings viel blit - zen - de Fun - ken ver - sprüht. Nun

pp
 si - lent they lie; like death they seem, All pal - lid and dim in a
 lie - gen sie stumm und tod - ten - gleich, nun star - ren sie kalt und

rit. *mf a tempo* *f*
 mis - ty dream; But the old - en glow to new life would leap If the
 ne - bel - bleich. Doch auf's New die al - te Gluth sie be - lebt, wenn der

soul of love should o - ver them sweep, But the old - en glow to
 Lie - be Geist einst ü - ber sie schwebt, doch auf's New die al - te

rit.
 new life would leap If the soul of love should o - ver them
 Gluth sie be - lebt, wenn der Lie - be Geist einst ü - ber sie

Più mosso (schneller)

p rit.

sweep.
schwebt.

And fore - bod - ings a - rise in my
Und es wird mir im Her - zen viel

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* and *rit.*

heart, that say: The soul of love shall melt them one day,
Ah - nung laut: der Lie - be Geist einst ü - ber sie thaut;

The second system continues the vocal and piano parts. The vocal line has a more active melody. The piano accompaniment features a steady rhythmic pattern. Dynamics include *p* and *rit.*

p

If e'er this book should reach thy hand, Thou
einst kommt dies Buch in dei ne Hand, du

The third system shows the vocal line and piano accompaniment. The piano part has a more complex texture with some triplets. Dynamics include *p*.

dear - est love, thou dear - est love, in a dis - tant land. The
sü - sses Lieb, du sü - sses Lieb im fer - nen Land. Dann

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part features a final melodic flourish. Dynamics include *rit.* and *p*.

poco a poco meno mosso
(*langsamer und immer langsamer*)

spell shall be bro - ken that binds my lays, The pal - lid let - ters on
löst sich des Lie - des Zau - ber - bann, die blas - sen Buch - sta - ben

thee will gaze, Im - plor - ing - ly look in thy love - ly eyes, And
schau dich an, sie schau - en dir fle - hend in's schö - ne Aug', und

Adagio
breath of my love, of my tears and sighs.
flü - stern mit Weh - muth und Lie - bes - hauch.

pp *p*