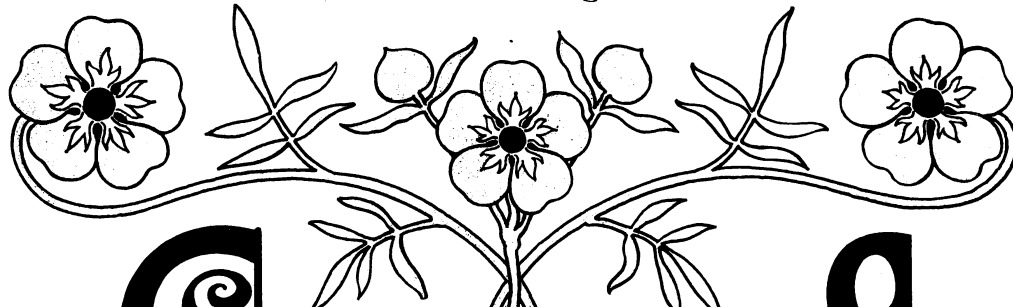


Fräulein CAROLINE MONTEFIORE  
freundschaftlichst gewidmet.



# FÜNF LIEDER FIVE SONGS

für  
eine Sopranstimme

for  
a Soprano Voice

von

by



## BRUNO OSCAR KLEIN.

OPUS 74.

- |                                                | MK. | PF. |
|------------------------------------------------|-----|-----|
| Nº 1. Zigeunerkind's Geheimniss. (Tirza Mira)  | 90. |     |
| Nº 2. Unter blühenden Bäumen. (O.F. Gensichen) | 90. |     |
| Nº 3. Dahin. (Karl Stieler)                    | 90. |     |
| Nº 4. Zwei Rosen. (F. Volker)                  | 60. |     |
| Nº 5. Versteckt. (Georg Scherer)               | 90. |     |

- |                                         | CENTS. |
|-----------------------------------------|--------|
| Nº 1. The Gipsy's Secret. @@@@          | 40.    |
| Nº 2. 'Neath the moon's silver beaming. | 40.    |
| Nº 3. Departed. @@@@@@@@                | 40.    |
| Nº 4. Two Roses. @@@@@@@@               | 25.    |
| Nº 5. Secreted. @@@@@@@@                | 40.    |

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## Dahin. — Departed.

(Aus den Minneweisen von Karl Stieler.)

English Version by Helen D. Tretbar.

Bruno Oscar Klein. Op. 74. No 3.

**Molto sostenuto.**

Gesang.  
Voice.

*mp*

Du bist da - hin ge -  
Thy steps were fast de -

Piano.

*p* *pp* *p*

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It begins with a whole rest, followed by a half note 'Du' (Thy), a quarter note 'bist' (steps), a quarter note 'da -' (were), and a half note 'hin ge -' (fast de -). The piano accompaniment consists of a right hand with a series of chords and a left hand with a simple bass line. Dynamics include *p* (piano), *pp* (pianissimo), and *p* (piano). The tempo/mood is marked 'Molto sostenuto'.

*cresc.*

gan - gen, ich sass noch lan - ge Zeit, — das Feu - er auf den  
part - ing, I sat nor knew time's flight, — Hot blush - es ev - er

The second system of the musical score. The vocal line continues with 'gan - gen, part - ing, ich sass noch lan - ge Zeit, — das Feu - er auf den'. The piano accompaniment features a more active right hand with chords and a left hand with a steady bass line. A crescendo marking '*cresc.*' is placed above the vocal line. The system ends with a fermata over the final notes.

Wan - gen, im — Her - zen Se - lig - keit. Ich  
start - ing, My — heart held strange de - light. I

*p*

*pp*

The third system of the musical score. The vocal line concludes with 'Wan - gen, start - ing, im — Her - zen Se - lig - keit. Ich'. The piano accompaniment continues with chords and a bass line. Dynamics include *p* (piano) and *pp* (pianissimo). The system ends with a fermata over the final notes.

träum' von fer - - nen Wel - ten in dum - pfer sü - sser  
 dream of far - - off moun - tains In bliss - ful trance I

Glut; von Wü - sten - sand und Zel - ten, von  
 bide; Of de - sert sands and foun - tains, Of

*cresc. poco string.*  
*poco string.*

Sturm und Mee - res - flut, von Won - ne und von  
 storms and O - cean's tide, Of rap - - ture and of

*mf*

Sor - gen. Doch durch mein Träu - men bricht wie  
 yearn - ing. Yet break - ing through my dreams Like

*mp dolcissimo*  
*p più*

*lento*

Hei - mat und wie Mor - gen der Min - ne lo - hend Licht.  
 home - land and like morn - ing, Love's flaming bea - - con streams.

*f*

*lento*

*mp a tempo*

Es bren - nen mei - ne Wan - gen,  
 Hot blush - es ev - er start - ing

*p*

*f* o, wie ich se - lig, se - lig bin, du bist da - hin ge - gan - gen. - Nein!  
*f* O! what re - joic - ing fills my heart, I heard thy steps de - part - ing, No!

*p*

*f*

*p*

*pp*

— nein, du gehst nie da - - hin!  
 — no, thou canst ne'er de - - part!

*p*

*pp*

*rall.*

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## Für Piano — zweihändig.

|                                                                       | Mk.  |
|-----------------------------------------------------------------------|------|
| <b>Becker, Charles.</b> Op. 50. Barcarolle . . . . .                  | 1 —  |
| — Op. 76. La Caressante. Valse . . . . .                              | 1 20 |
| <b>Da Motta.</b> José Vianna. 2 Menuette von Joh. Seb. Bach . . . . . | 1 20 |
| <b>Klein, Bruno Oscar.</b> Op. 52. Sieben Clavierstücke.              |      |
| No. 1. Impromptu . . . . .                                            | — 90 |
| No. 2. Momento Gracioso . . . . .                                     | — 90 |
| No. 3. Erinnerung — <i>Remembrance</i> . . . . .                      | — 60 |
| No. 4. Die Schwalben — <i>The Swallows</i> . . . . .                  | 1 20 |
| No. 5. Valse mélancolique . . . . .                                   | 1 20 |
| No. 6. Nordisches Idyll — <i>A Northern Idyl</i> . . . . .            | 1 20 |
| No. 7. Spanisches Intermezzo . . . . .                                | 1 20 |
| — Op. 53. Erinnerungen aus der Jugendzeit. Zehn Clavierstücke.        |      |
| No. 1. In der Dorfkirche — <i>In the Village Church</i> . . . . .     | 1 —  |
| No. 2. Kirmess im Dorfe — <i>At the Village Fair</i> . . . . .        | 1 —  |
| No. 3. An der Puppenwiege — <i>At the Doll's Cradle</i> . . . . .     | 1 —  |
| No. 4. Auf dem Puppenballe — <i>At the Doll's Ball</i> . . . . .      | 1 —  |
| No. 5. Kind und Schwalbe — <i>Child and Swallow</i> . . . . .         | 1 —  |
| No. 6. Soldaten-Marsch — <i>Soldier's March</i> . . . . .             | 1 —  |
| No. 7. Der Schutzengel — <i>The Guardian Angel</i> . . . . .          | 1 —  |
| No. 8. Die Schälmei des Hirten — <i>The Shepherd's Lay</i> . . . . .  | 1 —  |
| No. 9. Kinderspiele — <i>Children at Play</i> . . . . .               | 1 —  |
| No. 10. Heimweh — <i>Longing for Home</i> . . . . .                   | 1 —  |
| — Op. 56. Violettes. Cinq Morceaux lyriques . . . . .                 | 1 —  |
| No. 1. Naïveté — <i>Simplicity</i> . . . . .                          | — 90 |
| No. 2. Violette blanche — <i>White Violet</i> . . . . .               | — 90 |
| No. 3. Resignation . . . . .                                          | — 60 |
| No. 4. Violette Marie Louise . . . . .                                | — 90 |
| No. 5. Espérance — <i>Hope</i> . . . . .                              | — 60 |
| <b>Lewing, Ad.</b> Op. 13. Altfranzösischer Tanz . . . . .            | 1 20 |
| — Op. 14. Legende . . . . .                                           | 1 20 |
| <b>Poldini, Edouard.</b> Op. 18. Scènes de Ballet.                    |      |
| No. 1. Valse de Ballet . . . . .                                      | 1 80 |
| No. 2. Sérénade Comique . . . . .                                     | 1 20 |
| No. 3. Finale . . . . .                                               | 1 50 |
| Arrangements de Concert:                                              |      |
| No. 1. Valse de Ballet . . . . .                                      | 2 10 |
| No. 3. Finale . . . . .                                               | 1 80 |
| — Op. 19. Etudes de Concert.                                          |      |
| No. 1. Ges Dur . . . . .                                              | — 60 |
| No. 2. A dur . . . . .                                                | 1 —  |
| No. 3. F moll . . . . .                                               | 1 —  |
| No. 4. Es dur . . . . .                                               | 1 20 |
| No. 5. As dur . . . . .                                               | 1 50 |
| No. 6. H moll . . . . .                                               | 1 20 |
| No. 7. G dur . . . . .                                                | 1 —  |
| No. 8. E moll . . . . .                                               | 1 —  |
| — Op. 20. Märchenbilder.                                              |      |
| No. 1. Feenreigen . . . . .                                           | 1 20 |
| No. 2. Prinz und Prinzessin . . . . .                                 | 1 20 |
| No. 3. Die Hexe . . . . .                                             | — 90 |
| No. 4. Nixensang . . . . .                                            | 1 20 |
| No. 5. Heinzelmännchen . . . . .                                      | 1 20 |
| No. 6. Ritterzug . . . . .                                            | 1 20 |
| — Op. 21. Zwei Clavier-Stücke.                                        |      |
| No. 1. Walzer . . . . .                                               | 1 20 |
| No. 2. Burlesca . . . . .                                             | 1 —  |
| — Op. 22. Drei Serenaden. Complet . . . . .                           | 1 80 |
| No. 1. Es dur . . . . .                                               | — 60 |

|                                                                 | Mk.  |
|-----------------------------------------------------------------|------|
| <b>Poldini, Edouard.</b> Op. 22 No. 2. H dur . . . . .          | — 60 |
| No. 3. As dur . . . . .                                         | 1 —  |
| — Op. 23. Vier Idyllen. Complet . . . . .                       | 1 80 |
| No. 1. G moll . . . . .                                         | — 60 |
| No. 2. D dur . . . . .                                          | — 60 |
| No. 3. Fis moll . . . . .                                       | — 60 |
| No. 4. A dur . . . . .                                          | — 60 |
| — Op. 24. Walzer-Präludien. Complet . . . . .                   | 2 75 |
| No. 1. Es moll . . . . .                                        | 1 —  |
| No. 2. Es dur . . . . .                                         | 1 —  |
| No. 3. H dur . . . . .                                          | — 60 |
| No. 4. Fis moll . . . . .                                       | 1 —  |
| No. 5. Fis dur . . . . .                                        | 1 —  |
| <b>Scharwenka, Xaver.</b> Op. 53. Drei Prärie-Blumen.           |      |
| No. 1. Prärie-Rose . . . . .                                    | — 90 |
| No. 2. Das Masslieb . . . . .                                   | 1 20 |
| No. 3. Wilde Primel . . . . .                                   | 1 20 |
| <b>Schütté, Ludvig.</b> Op. 70. Dix Historiettes.               |      |
| No. 1. La petite Bergère . . . . .                              | — 90 |
| No. 2. Danse styrienne . . . . .                                | — 60 |
| No. 3. Caprice . . . . .                                        | — 60 |
| No. 4. Une histoire amusante . . . . .                          | — 90 |
| No. 5. Sylphices au bois — ( <i>Wald-Elfen</i> ) . . . . .      | 1 20 |
| No. 6. Impromptu . . . . .                                      | — 90 |
| No. 7. La Chasse . . . . .                                      | — 90 |
| No. 8. L'Arléquin . . . . .                                     | — 90 |
| No. 9. L'Adieu des Hirondelles . . . . .                        | — 90 |
| No. 10. La Source murmurante . . . . .                          | 1 20 |
| — Op. 91. Sept Morceaux de Salon.                               |      |
| No. 1. Le Crépuscule . . . . .                                  | 1 20 |
| No. 2. Sur les ondes . . . . .                                  | 1 20 |
| No. 3. Rêverie mélodieuse . . . . .                             | 1 20 |
| No. 4. Le Fandango . . . . .                                    | 1 20 |
| No. 5. Danse des Gnomes . . . . .                               | 1 20 |
| No. 6. Gavotte moderne . . . . .                                | 1 20 |
| No. 7. A la Valse . . . . .                                     | 1 20 |
| <b>Sternberg, Constantin.</b> Op. 74. L'Agitation. Caprice 2 10 |      |
| — Op. 75. La Ballerina. Valse . . . . .                         | 2 10 |
| — Op. 76. Canzonetta. Joscane . . . . .                         | 1 20 |
| — Op. 77. Cortège pompeux . . . . .                             | 1 20 |

## Piano-Duette — vierhändig.

|                                                              |      |
|--------------------------------------------------------------|------|
| <b>Carlier, Xavier.</b> Valse Caprice . . . . .              | 3 30 |
| <b>Klein, Bruno Oscar.</b> Op. 58. Amerikanische Tänze.      |      |
| No. 1. Carnaval in Louisiana . . . . .                       | 2 80 |
| No. 2. In den Baumwollen-Feldern . . . . .                   | 2 10 |
| No. 3. In Alt-Kentucky . . . . .                             | 1 50 |
| No. 4. Amerikanischer Militär-Marsch . . . . .               | 2 10 |
| No. 5. Neger-Tanz (Virginia Reel) . . . . .                  | 2 10 |
| — Op. 60. 4 leichte Piano-Duette.                            |      |
| No. 1. Intermezzo Religioso . . . . .                        | 1 —  |
| No. 2. Valse gracieuse . . . . .                             | 1 —  |
| No. 3. Berceuse . . . . .                                    | 1 —  |
| No. 4. Gavotte . . . . .                                     | 1 —  |
| <b>Saar, Louis N.</b> Op. 21. 5 Clavier-Stücke. Complet 4 50 |      |
| No. 1. Osterglocken . . . . .                                | 1 —  |
| No. 2. Pfingstfreuden . . . . .                              | 1 —  |
| No. 3. Allerheiligen . . . . .                               | 1 —  |
| No. 4. Prozession . . . . .                                  | — 60 |
| No. 5. Advent . . . . .                                      | 2 40 |

## Violine und Piano.

|                                                    |     |
|----------------------------------------------------|-----|
| <b>Saar, Louis N.</b> Op. 17. Canzonetta . . . . . | 2 — |
|----------------------------------------------------|-----|