

Edward

Op.1 No.1 (1818)

Johann Gottfried Herder
(1744-1803)

Johann Carl Gottfried Loewe
(1796-1869)

Agitato

original key: E-flat minor

Voice

„Dein Schwert, wie ist's von Blut so rot, Ed - ward! Ed - ward, dein

Piano

5

Schwert, wie ist's von Blut so rot, und gehst so_ trau - rig da? O!“

9

ritenuto
p

„Ich hab ge-schlag-en mein-en Gei-er tot, Mut - ter! Mut - ter, ich

cresc.

14

a tempo

hab ge-schlag-en mein-en Gei-er tot, und das, das geht mir nah! O!“ „Dein-es

19

Gei - ers Blut ist nicht so rot, Ed - ward! Ed - ward! dein-es

23

Gei - ers Blut ist nicht so rot, mein Sohn, be-kenn mir frei, O!“

27

ritenuto

„Ich hab ge-schlag-en mein Rot-roß tot, Mut - ter! Mut - ter, ich

32

ritard.***p***

hab ge-schlag-en mein Rot-roß tot, und 's war so stolz und treu

O!“

37

a tempo**stringendo**

„Dein Roß war alt

und hast's nicht not,

Ed-ward,

Ed-ward!

43

dein Roß war alt und hast's nicht not,

dich drückt ein and-rer Schmerz.

O!“

cresc.

49

„Ich hab ge-schlag-en mein-en

Va - ter tot!

Mut - ter!

Mut - ter, ich

55

hab ge-schlag-en mein-en Va - ter tot, und das, das quält mein Herz! O!!__

The musical score for measures 55-60 features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains the lyrics: "hab ge-schlag-en mein-en Va - ter tot, und das, das quält mein Herz! O!!__". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A "Ped." (pedal) marking is present at the end of measure 60.

61

“

The musical score for measures 61-64 shows the vocal line with a long rest (quotation mark) and the piano accompaniment. The piano part features a descending sequence of chords in the right hand and a steady bass line in the left hand. A "decresc." (decrescendo) marking is placed over the piano part in measure 63.

65

The musical score for measures 65-68 continues the piano accompaniment. The right hand has a series of chords, and the left hand has a steady bass line. A "morendo" (morendo) marking is placed over the piano part in measure 66. The system ends with a double bar line and repeat signs in both staves.

69

„Und was wirst du nun an dir tun, Ed- ward? Ed- ward,

The musical score for measures 69-72 features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line contains the lyrics: „Und was wirst du nun an dir tun, Ed- ward? Ed- ward,“. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A "p" (piano) marking is present at the beginning of measure 69.

72

und was wirst du nun an dir tun? mein Sohn, das

This system contains measures 72 and 73. The vocal line (treble clef) has a key signature of one sharp (F#) and a 3/4 time signature. Measure 72 contains the lyrics 'und was wirst du nun an dir tun?' and measure 73 contains 'mein Sohn, das'. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand.

74

sa - ge mir! O!!“

This system contains measures 74 and 75. The vocal line has a whole rest in measure 74 and a half note in measure 75. The piano accompaniment continues with a similar rhythmic pattern.

76

ff „Auf Erd - en soll mein Fuß nicht ruhn, Mut - ter, Mut - ter!

This system contains measures 76, 77, and 78. The vocal line starts with a forte (*ff*) dynamic. The piano accompaniment also features a forte (*ff*) dynamic and a more active rhythmic pattern with many sixteenth notes.

79

auf Erd-en soll mein Fuß nicht ruhn, will wan-dern ü - bers

This system contains measures 79, 80, 81, and 82. The vocal line continues the melody. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and some triplets.

83

Meer! O!!

dim.

86

p *cresc.*

„Und was soll werd-en dein Hof und Hall, Ed-ward? Ed-ward, und was soll werd-en dein Hof und

89

ritard.

Hall? so herr-lich sonst, so schön! O!!

93

a tempo

f

„Ach im - mer steh's und sink' und fall!

f *Ped.*

97 *p* *pp* *f*

Mut - ter! Mut - ter! ach. im - mer steh's und sink' und

102 *pp*

fall', ich werd' es nim - mer sehn! O! —“

107

„Und was soll werd-en aus Weib und Kind, Ed-ward? Ed-ward,

110

und was soll werd-en aus Weib und Kind, wann du gehst ü - bers

112 rit.

Meer? *p* O!!“

114

„Die Welt ist groß, laß sie bet-teln drin, Mut-ter! Mut-ter!

119 *ff*

die Welt ist groß, — laß sie bet-teln drin, ich,

123

ich *p* seh' sie nim-mer mehr! *pp* O! O!“

127



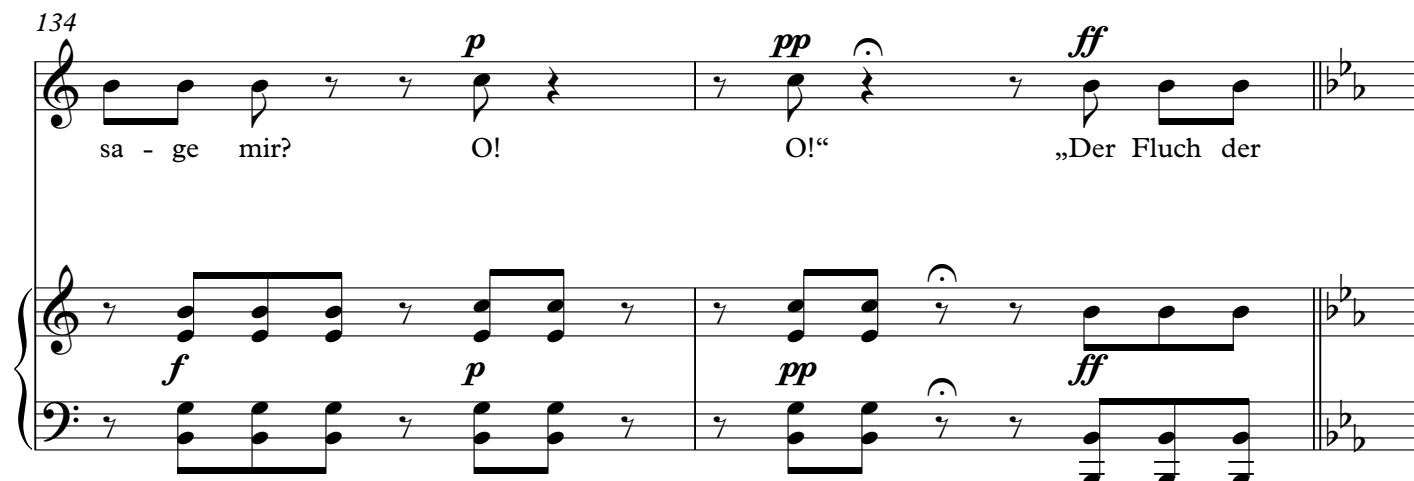
„Und was soll deine Mutter tun, Edward? Edward, und

131



mp was soll deine Mutter tun, *pp* mein Sohn, *f* mein Sohn, das

134



p sa - ge mir? *pp* O! *ff* O! „Der Fluch der

136

136

Höl - - le soll auf euch ruhn, Mut - ter!

The musical score for measures 136-138 is in a key of three flats (B-flat major or D-flat minor). The vocal line (treble clef) features a half note G4, followed by a quarter rest, then a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter rest, a half note D4, a quarter rest, and a half note C4. The piano accompaniment (grand staff) consists of a continuous eighth-note pattern: the right hand plays G4-A4-B4-C5, and the left hand plays C4-B3-A3-G3.

139

139

Mut - ter! der Fluch der Höl - - le soll

The musical score for measures 139-141 continues the previous system. The vocal line (treble clef) has a half note G4, a quarter rest, a half note A4, a quarter note G4, a quarter note F4, a quarter note E4, a half note D4, and a quarter note C4. The piano accompaniment (grand staff) continues the eighth-note pattern, with a key signature change to two flats (B-flat major or D-flat minor) at the start of measure 141.

142

142

auf euch ruhn, denn ihr, ihr rie-tet's mir! O!“

The musical score for measures 142-145 shows a key change to one flat (B-flat major or D-flat minor). The vocal line (treble clef) has a half note G4, a quarter note F4, a quarter note E4, a quarter rest, a half note D4, a quarter rest, a half note C4, a quarter rest, and a half note B3. The piano accompaniment (grand staff) continues the eighth-note pattern, with a key signature change to one flat at the start of measure 142. A double bar line with repeat dots appears at the end of measure 144, followed by a key signature change to two flats at the start of measure 145.

"Why does your brand sae drop wi' blude,
Edward, Edward?
Why does your brand sae drop wi' blude,
And why sae sad gang ye, O?"

"O, I hae kill'd my hawk sae gude,
Mither, mither;
O, I have kill'd my hawk sae gude,
And I had nae mair but he, O!"

"Your hawk's blude was never sae red,
Edward, Edward?
Your hawk's blude was never sae red,
My dear son I tell thee, O!"

"O, I hae kill'd my red-roan steed,
Mither, mither;
O, I hae kill'd my red-roan steed,
That erst wa sae fair and free, O!"

"Your steed was auld, and ye hae got mair,
Edward, Edward?
Your steed was auld, and ye hae got mair,
Some other dole ye dree, O!"

"O, I hae slain my father dear,
Mither, mither;
O, I hae slain my father dear,
Alas, and wae is me, O!"

"And whatten pennance will ye dree for that,
Edward, Edward?
Whatten pennance will ye dree for that
My dear son, now tell me, O!"

"I'll set my feet in yonder boat,
Mither, mither;
I'll set my feet in yonder boat,
And I'll gang over the sea, O."

"And what will ye do wi' your tow'rs and your ha',
Edward, Edward?
And what will ye do wi' your tow'rs and your ha',
That were sae fair to see, O?"

"I'll let them stand till they down fa',
Mither, mither;
I'll let them stand till they down fa',
For here never mair maun I be, O."

"And what will ye leave to your bairns and your wife,
Edward, Edward?
And what will ye leave to your bairns and your wife,
When ye gang owre the sea, O?"

"The world's room, let them beg through life,
Mither, mither;
The world's room, let them beg through life;
For them never mair will I see, O."

"And what will ye leave to your ain mither dear,
Edward, Edward?
And what will ye leave to your ain mither dear,
My dear son, now tell me, O!"

"The curse of hell from me sall ye bear,
Mither, mither;
The curse of hell from me sall ye bear,
Sic counsels ye gave to me, O!"

Dein Schwert, wie ist's von Blut so rot?
Edward, Edward!
Dein Schwert, wie ist's von Blut so rot?
Und gehst so traurig da? O!

Ich hab geschlagen meinen Geier tot,
Mutter, Mutter!
Ich hab geschlagen meinen Geier tot,
Und das, das geht mir nah. O!

Deines Geiers Blut ist nicht so rot,
Edward, Edward!
Deines Geiers Blut ist nicht so rot,
Mein Sohn, bekenn mir frei. O!

Ich hab geschlagen mein Rotroß tot,
Mutter, Mutter!
Ich hab geschlagen mein Rotroß tot,
Und's war so stolz und treu. O!

Dein Roß war alt und hast's nicht not,
Edward, Edward!
Dein Roß war alt und hast's nicht not,
Dich drückt ein andrer Schmerz. O!

Ich hab geschlagen meinen Vater tot!
Mutter, Mutter!
Ich hab geschlagen meinen Vater tot,
Und das, das quält mein Herz! O!

Und was wirst du nun an dir tun,
Edward, Edward?
Und was wirst du nun an dir tun,
Mein Sohn, [bekenn' mir mehr]! O!

Auf Erden soll mein Fuß nicht ruhn!
Mutter, Mutter!
Auf Erden soll mein Fuß nicht ruhn!
Will wandern übers Meer! O!

Und was soll werden dein Hof und Hall,
Edward, Edward?
Und was soll werden dein Hof und Hall,
So herrlich sonst, so schön? O!

Ach immer steh's und sink und fall!
Mutter, Mutter!
Ach immer steh's und sink und fall,
[Mag nie es wiedersehn]! O!

Und was soll werden dein Weib und Kind,
Edward, Edward?
Und was soll werden dein Weib und Kind,
Wann du gehst übers Meer? O!

Die Welt ist groß, laß sie betteln drin,
Mutter, Mutter!
Die Welt ist groß, laß sie betteln drin,
Ich seh sie nimmermehr! O!

[Und was soll deine Mutter tun]³,
Edward, Edward?
Und was soll deine Mutter tun,
Mein Sohn, das sage mir? O!

[Der Fluch der Hölle soll auf euch ruhn]⁴,
Mutter, Mutter!
Der Fluch der Hölle soll auf euch ruhn,
Denn ihr, ihr rietet's mir! O!