

Ihr Auge

1

Robert Burns

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Allegretto con grazia

Singstimme
Voice

mf

Ei-nen schlim-men Wegging ge-stern ich, ei-nen Weg, dem ich nicht wie-der
Such a woe - ful walk I took last night, such a walk I fear I'll sad-ly

Pianoforte

mf

5

cresc. *p*

trau! Zwei sü-sse Au-gen tra - fen mich, zwei sü-sse Au-gen, lieb und blau, zwei sü-sse
rue, Two eyes I met di-vine - ly bright, two love-ly eyes so sweet and blue, two love-ly

cresc. *p*

*Red.**

10

p

Au - gen, lieb und blau. Nicht war's ihr blond und wal - lend
eyes so sweet and blue. 'Twas not her gol - den flow - ing

p

*Red.**

15

cresc. *p* *p*

Haar, nicht war's ihr Mund, die Ros' im Tau. auch nicht ih-re wei-sse Brust, es war ihr sü - sses
 hair, 'twas not her mouth, a rose in dew, al - so nother li - ly breast so fair, my wound was

cresc. *p* *p*

*Red. ** *Red. ** *Red. ** *Red.* ** Red. **

20

Au - ge, lieb und blau. Ihr Aug' hat mir das Herz be -
 from her eyes so blue. Her eyes have robbed me of my

p *mf*

26

-tört, ihr Au-ge mit der dunk-len Brau; o tief-re Wun-den als ein Schwert, schlug mir dies
 heart, her eyes so lus-trous, pure and true; oh deeper wound than dag - ger's smart, struck me these

cresc. *sf*

cresc. *sf*

*Red. **

31

p

Au - ge, lieb und blau, schlug mir dies Au - ge, lieb und blau.
 eyes so heav'n - ly blue, struck methese eyes so heav'n - ly blue.

36

p *cresc.* *riten.* *a tempo* *f*

Ge-duld, mein Herz, Ge-duld, Ge-duld! viel-leicht! doch we-hemir! weis't sie
 Be still my heart, be still, be still! per-haps! yet woe is me! should she

p *cresc.* *riten. e dim.* *f*

Red. * *Red.* * *Red.* *

40

p *mf* *p*

rauh mich ab; weis't sie rauh mich ab: an mei-nem To - deschuld ist dann ihr Au - ge, lieb und
 me re-fuse, should she me re-fuse: I'll lay my ear - ly death, to her dear eyes so sweet and

p *mf* *p*

blau.
blue.

p

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a quarter note G4, followed by a quarter rest, and ends with a half note G4. The piano accompaniment is written in two staves (treble and bass clefs) with the same key signature. It starts with a quarter note G3 in the bass and a quarter note G4 in the treble. The piano part features a dynamic marking of *p* (piano) and includes various chordal textures and melodic lines. The score concludes with a double bar line.