

DER EICHWALD

(THE FOREST OF OAKS)

1886, B.T.

ALEXANDER MACFADYEN

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Ich trat in einen düstern Eichwald
Da hörte Ich leis und lind,
Ein Bächlein unter Blumen flüstern—
War das Gebet von einem Kind.
Und mich ergriff ein süßes Grauen,
Es rauscht der Wald geheimniss voll
Als möcht er mir was anvertrauen,
Das noch mein Herz nicht wissen soll.
Als möcht er heimlich mir entdecken,
Was Gottes Liebe sinnt und will
Doch schiener plötzlich zu erschrecken,
Vor Gottes näh, und wurde still.

—*Nikolaus Lenau.*

I entered in a sombre forest
Of sacred oaks—where soft and mild,
I heard a brook mid flowers whisper
'Twas like the prayer lisped by a child.
A sweet and gentle trembling seized me,
The mystic forest murmured low
As it would trust me with a secret,
Which not as yet my heart should know.
As it would secretly discover,
To me God's love—its plan and will;
But suddenly it seemed affrighted
At God's dread presence, and was still.

—*English translation by Alfred Baskerville.*

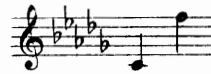
Der Eichwald

(The Forest of Oaks)

LENAU

English translation by Alfred Baskerville

ALEXANDER MAC FADYEN



Andante

p *dim. e rit.*

Ich trat in ei - nen düs - tern Eich - wald da hört-e
 I en - tered in a som - bre for - est of sa - cred

p

Ich leis und lind, Ein
 oaks where soft and mild, I

Bäch - - lein un - ter Blu - men flüs - tern War das Ge -
heard a brook mid flow - ers whis - per 'Twas like the

1 5 1 3 2 3 1

bet von ei - nem Kind.
prayer lisped by a child.

1 2 5 1 rit.

3 3 3 3 3 3 3 3

ff *rall.* *pp*

agitato

Und mich er-griff ein süs-ses Grau-en, Es rauscht der
A sweet and gen-tle trem-bling seized me, The mys-tic

agitato

ff *rall.*

Wald ge-heim-niss-voll
for-est mur-mured low

ff *rall.*

als möcht er mir was an-vertrau-en,
As it would trust me with a se-cret,

tenderly

Das noch mein Herz nicht wis - sen soll;
Which not as yet my heart should know.

ff

cresc. *ff* *pp*

Detailed description: This system contains the first musical system. The vocal line is in A major (three sharps) and begins with a rest followed by the lyrics. The piano accompaniment starts with a treble clef and a bass clef. The right hand has a melody with some chords, and the left hand has a bass line. Dynamics include *ff* for the vocal and piano, *cresc.* for the piano, and *pp* for the piano.

molto espressivo *pp* *rall.*

Detailed description: This system contains the second musical system, which is entirely piano accompaniment. It continues from the first system. The right hand has a melodic line with some slurs, and the left hand has a bass line. Dynamics include *molto espressivo*, *pp*, and *rall.*

als möcht er heim - lich mir ent - deck - en, Was Got - tes
As it would se - cret - ly dis - cov - er, To me God's

Detailed description: This system contains the third musical system. The vocal line is in B minor (three flats) and begins with the lyrics. The piano accompaniment starts with a treble clef and a bass clef. The right hand has a melody with some slurs, and the left hand has a bass line. There are triplets in the right hand.

Lie - - - be sinnt und will; Doch
 Love its plan and will; But

schien er plötz-lich zu er - schre - cken Vor Got - tes
 sud - - den - ly it seemed af - fright - ed At God's dread

näh, und wur - de still.
 pres - ence and was still.