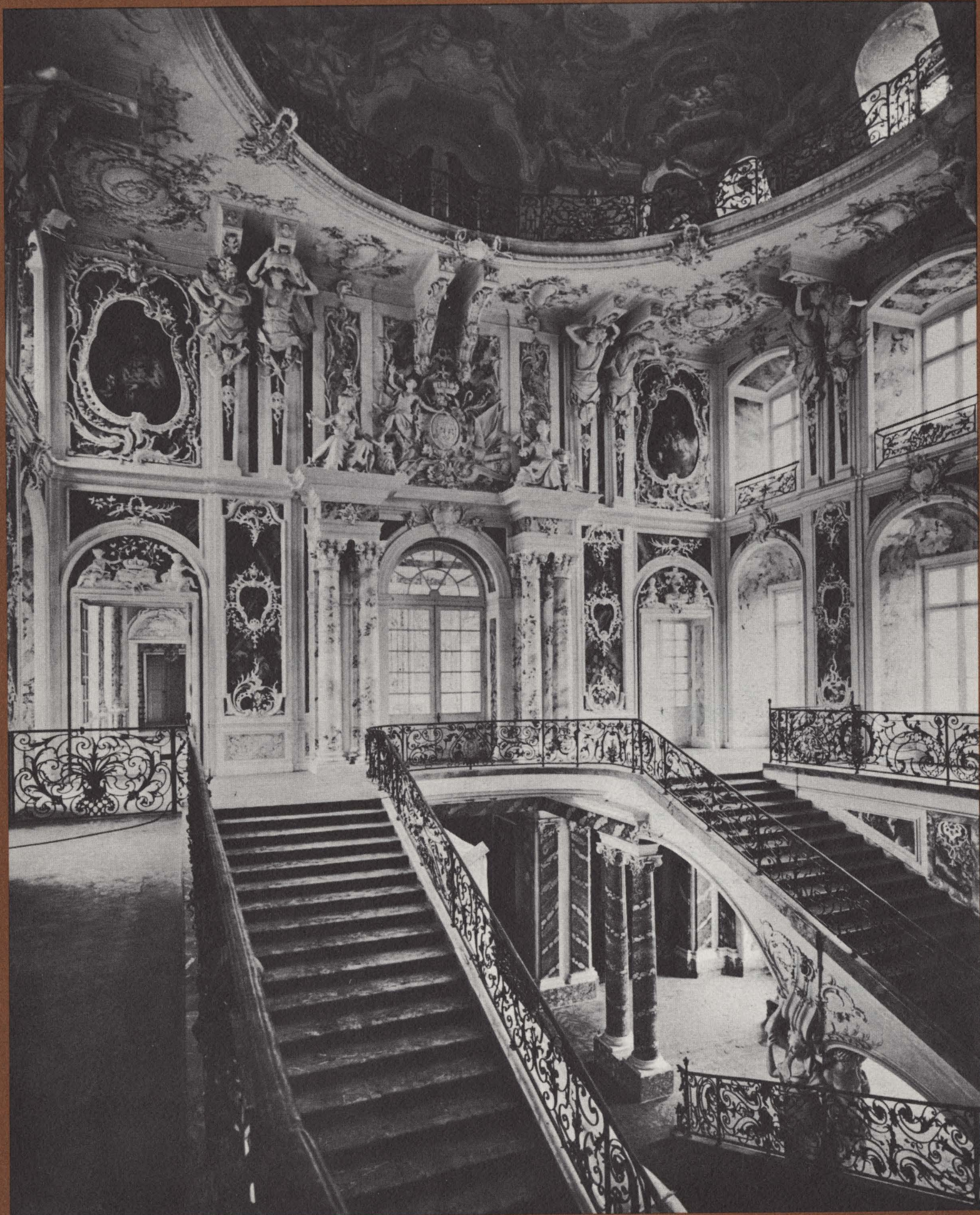


EARLY GERMAN BALLADS VOLUME II 1536-1800



STAIRCASE, CASTLE AUGUSTUSBURG, BRÜHL/BUILT 1744-48

COVER DESIGN BY RONALD CLYNE

Sung by Wolfgang Roth with Lute accompaniment Folkways Records FH 3072

EARLY GERMAN BALLADS VOLUME II 1536-1800

Sung by Wolfgang Roth with Lute accompaniment Folkways Records FH 3072

DESCRIPTIVE NOTES ARE INSIDE POCKET

SIDE I

BEI MEINES BUHLEN HÄUPT
(BY MY BELOVED'S HEAD) ORIG. 1536, rev. 1780
EIN VOGEL WOLLTE HOCHZEIT MACHEN
(A BIRD WENT A'COURTIN') 1600
AS BUAALA
(BUAALA) PLATTDEUTSCH 17th Cent.
ICH HABE LUST
(I LONG TO FIGHT) ALTES KRIEGSLIED, UM 1680
MEERSTERN, ICH DICH GRUESSE!
(STAR OF THE SEAS, I GREET YOU!) WALLFAHRTS LIED, UM 1700
DIE LEINWEBER HABEN
(THE LINEN-WEAVERS) HESSE, 1750
ES DUNKELT SCHON IN DER HEIDE
(THE HEATH IS GETTING DARK) OSTPREUSSEN, 1750
ICH HAB' DIE NACHT GETRAEUMET
(LAST NIGHT I HAD A SAD DREAM)
LIEBESKLAGE, UM 1775

SIDE II

EIN LIED DER HESSISCHEN SOELDNER IN AMERIKA
(A SONG OF THE HESSIAN SOLDIERS IN AMERICA)
HESSE, UM 1780
SITZT A KLANS VOGEL
(A BIRD SITS IN THE FIR FOREST) AUS SCHWABEN
WENN ALLE BRUENNLEIN
(WHEN ALL THE BROOKS ARE FLOWING) POMMERN, 1800
BRUEDER, WIR MUESSEN
(BROTHERS, WE MUST GO TO WAR) POMMERN 1800
ES WAR'N EINMAL NEUN SCHNEIDER
(ONCE UPON A TIME THERE WERE NINE TAILORS) 1800
ICH GING EMOL SPAZIERE
(I ONCE WENT OUT WALKING) SCHNURRE, 1800
HOERT IHR HERRN
(HEAR YE, KIND SIR) NACHTWAECHTERS LIED, UM 1800

EARLY GERMAN BALLADS

1536-1800 VOLUME II

Sung by Wolfgang Roth with Lute acc

Hesse (hě'sě, hēs), Ger. *Hessen* (hě'sün), name applied in English to several states and provinces in W Germany. After the Second World War the larger part of these territories was formed into a single state (8,153 sq. mi.; pop. 4,064,079) under American military occupation, with Wiesbaden its capital. This new state includes the former Prussian province of Hesse-Nassau (1939 area 6,505 sq. mi.; 1939 pop. 2,675,111), extending from Thuringia in the east to the Rhine in the west and containing the cities of KASSEL, FULDA, MARBURG, FRANKFURT, and WIESBADEN; it includes also most of the former grand duchy (after 1918, state) of Hesse or Hesse-Darmstadt (1939 area 2,964 sq. mi.; 1939 pop. 1,469,215). Hesse-Darmstadt consisted of two separate territories, divided by a strip of Prussia and by the Main river. The northern portion, including the city of Giessen, is called Upper Hesse (Ger. *Oberhessen*). The southern portion is traversed by the Rhine. The part of Hesse-Darmstadt W of the Rhine is called Rhenish Hesse (Ger. *Rhein-Hessen*) and contains the historic cities of MAINZ and WORMS; it was incorporated after 1945 with the newly created state of Rhineland-Palatinate, under French occupation. The part E of the Rhine contains the former capital of the grand duchy, DARMSTADT. Nearly all of Hesse is a hilly, agricultural country, heavily forested in parts. Along the beautiful Rhine valley some of the finest German wines are produced (e.g., around Nierstein, Bingen, Kastel, Rudesheim, and Johannisberg). Industries are concentrated in the Frankfurt area (notably chemicals), at Kassel (machinery and locomotives), and at Darmstadt. There are iron mines along the Lahn river. Among the numerous famous health resorts of Hesse are Wiesbaden, Bad Homburg, and Bad Nauheim. Hesse has no unified history. The cities of W Hesse—Frankfurt, Mainz, and Worms—are among the oldest in Germany and have played very important parts in history. Frankfurt and Worms, however, were free imperial cities under the Holy Roman Empire, and Mainz was the capital of an archbishopric-electorate which comprised large territories of the present state. The prince-abbots of Fulda also were independent territorial princes; as for the western part of Hesse-Nassau, its history until 1866 is that of NASSAU. Other parts of present Hesse long belonged to the Rhenish Palatinate. Enfeoffed first to the dukes of Franconia, later to the counts of Thuringia, Hesse emerged in 1247 as a landgraviate immediately subject to the emperor under a branch of the house of Brabant. Landgrave Philip the Magnanimous (see PHILIP of Hesse) was a leading figure in the German Reformation. At his death (1567) his lands were divided among his four sons, with Kassel, Marburg, Rheinfels, and Darmstadt their respective capitals. Upon the failure, shortly afterward, of the Marburg and Rheinfels lines, the whole ter-

ritory was held by the two remaining lines—Hesse-Kassel and Hesse-Darmstadt. Out of Hesse-Darmstadt the small landgraviate of Hesse-Homburg was taken in 1622. In the 18th cent. the rulers of Hesse improved their finances by letting mercenaries for hire; many of the Hessians who fought for the British in the American Revolution settled in the United States after the war. In 1803 the landgrave of Hesse-Kassel was raised to the rank of elector, and Hesse-Kassel became henceforth known as Electoral Hesse (Ger. *Kurhessen*). When Napoleon I created (1806) the Confederation of the Rhine, the landgraviate of Hesse-Darmstadt was raised to a grand duchy, but Electoral Hesse was absorbed (1807) into the kingdom of Westphalia, created by Napoleon for his brother, Jérôme Bonaparte. The Congress of Vienna (1814–15) restored Electoral Hesse and awarded it and Hesse-Darmstadt substantial territorial gains. In 1866 Electoral Hesse, the free city of Frankfurt, and Nassau, having all three sided with Austria in the Austro-Prussian War, were annexed to Prussia and were merged in the province of Hesse-Nassau, of which Kassel became the capital. The former state of WALDECK was incorporated into Hesse-Nassau in 1929. The grand duchy of Hesse-Darmstadt also had sided against Prussia. It ceded Hesse-Homburg (which it had just acquired through the extinction of that line), but it continued under its own dynasty until the German revolution of 1918. In 1871 Hesse-Darmstadt joined the newly founded German Empire. Louis IV (reigned 1877–92) married Alice of Great Britain, daughter of Queen Victoria; through her the disease of HEMOPHILIA was transmitted to the imperial house of Russia. The BATTENBERG (Mountbatten) family is a morganatic branch of the house of Hesse. In the Second World War nearly all the major cities of Hesse suffered very severe damage; Kassel was probably the worst hit. The chequered history of Hesse has brought about an equally chequered distribution of the Catholic and Protestant religions.

Schleswig (shlěz'wīg, slěz-, Ger. *shlās'vīkh*), Dan. *Slesvig* (slās'vīkh), former duchy, N Germany and S Denmark, occupying the southern part of Jutland. The Eider river separates it from Holstein. German Schleswig forms part of SCHELSWIG-HOLSTEIN; its chief cities are Flensburg, Schleswig, and Husum. Danish Schleswig, known as North Schleswig (Dan. *Nordshlesvig*) includes the cities of Aabenraa, Haderslev, Sonderborg, and Tondern. Unlike HOLSTEIN, which was part of the Holy Roman Empire even after its union with the Danish crown, the duchy of Schleswig, created in 1115, was a fief held directly from the kings of Denmark. King Waldemar III, however, was forced (1376) to grant Schleswig a constitution which forbade the union of Schleswig and Denmark under a single

overlord. In 1386 the count of Holstein received Schleswig as a hereditary fief. His descendant, Christian I of Denmark, inherited (1460) both Schleswig and Holstein, but was obliged to recognize the inseparability of the two territories and to affirm that they were bound to the Danish crown by a personal union only. In the 16th cent. Schleswig and Holstein (which had also become a duchy) underwent a complex subdivision, although the principle of the inseparability of the two duchies was in theory not violated. The three main divisions were: a ducal portion, including parts of both duchies, which was conferred on Adolphus, duke of Holstein-Gottorp, younger brother of Christian III of Denmark, and on his descendants, the dukes of Holstein-Gottorp; a royal portion, including parts of both duchies, ruled directly by the Danish kings; and a common portion, ruled jointly by the Danish kings and the dukes of Holstein-Gottorp. The arrangement was complicated by a number of factors; among them was the creation, within the royal portion of Schleswig, of the duchy of Sonderborg (see SONDERBORG) in favor of John, youngest brother of Frederick II of Denmark. The Sonderborg branch split into the Augustenburg line and the cadet Glücksburg line. By the Treaty of Roskilde (1658) the Danish crown renounced its suzerainty over ducal Schleswig; the resulting quarrels between Denmark and the duke of Holstein-Gottorp were a major factor in the NORTHERN WAR (1700–1721), which ended with the dispossession of Duke Charles Frederick of Holstein-Gottorp and the union of the ducal portion of Schleswig with the Danish crown. Charles Frederick's son became (1762) emperor of Russia as Peter III; his heir, Grand Duke Paul (later Emperor Paul I), renounced (1773) the ducal portion of Holstein, yielding it to the Danish crown, in exchange for OLDENBURG. Thus all Schleswig and Holstein were once more united under the Danish kings. The events related in the article SCHELSWIG-HOLSTEIN led to the annexation (1866) of both duchies by Prussia. After the First World War, North Schleswig passed to Denmark after a plebiscite (1920), held in accordance with the Treaty of Versailles.

Pomerania (pómurā'něú), region of E central Europe, extending along the Baltic Sea from a line W of Stralsund, Germany, to the Vistula river in Poland. From 1919 to 1939 Pomerania was divided among Germany, Poland, and the Free City of DANZIG. The German part constituted the Prussian province of Pomerania (Ger. *Pommern*; 14,830 sq. mi.; 1939 pop. 2,393,844), with STETTIN as its capital. The Polish part formed the province of Pomerelia (Ger. *Pommernellen*, Pol. *Pomorze*; c.7,700 sq. mi.; 1946 pop. 1,406,453), with Bydgoszcz as its capital. After the Second World War

and the POTSDAM CONFERENCE of 1945, all formerly Prussian Pomerania W of the Oder (but excluding Stettin) was incorporated into the Russian-occupied German state of Mecklenburg; the remaining and larger part (including Stettin) was transferred to Polish administration and was incorporated by the Polish government with the provinces of Szczecin (see STETTIN), Gdansk (see DANZIG), and Poznan. A part of the North European plain, Pomerania is a primarily agricultural lowland, with generally poor, often sandy or marshy soil. There are large forests and lakes. Cereals, sugar beets, and potatoes are the main crops; cattle raising and fishing are important occupations. Along the Baltic coast there are numerous seaside resorts. The history of Pomerania is extremely complex. By the 10th cent. A.D., when its recorded history began, Pomerania was inhabited by Slavic tribes. It was conquered by Boleslaus I of Poland, but became an independent duchy early in the 11th cent. Poland regained control in the 12th cent. and introduced Christianity. The country was split into two principalities, and in 1181 the duke of W Pomerania paid allegiance to Emperor Frederick I, thus becoming a prince of the Holy Roman Empire and severing his ties with Poland. Pomerelia, as E Pomerania came to be known, became independent in 1227, was annexed to Poland in 1295, and was ceded in 1308 to the Teutonic Knights, who incorporated it with their domain in East Prussia. The histories of Pomerania and Pomerelia after 1308 must be traced separately. Pomerelia, including Danzig, was restored by the Teutonic Knights to Poland at the Treaty of Torun of 1466. Though frequently overrun in the wars of the following three centuries, it remained an integral part of Poland until the first Polish partition (1772), when it passed to Prussia and was constituted into the province of WEST PRUSSIA. In 1919 part of West Prussia was given to Poland (see POLISH CORRIDOR), where it constituted Pomorzé prov.; Danzig became independent; and a small part of West Prussia, including Marienwerder, was incorporated with neighboring East Prussia. After the outbreak (1939) of the Second World War, Danzig and Pomorzé were reannexed to Germany, which lost them again in 1945. In the meantime Pomerania continued as a duchy of the Holy Roman Empire until the death (1637) of Bogislav XIV. The dukes accepted the Reformation in the 16th cent. In the Thirty Years War the imperial generalissimo Wallenstein undertook the occupation of Pomerania in 1628, with consent of Duke Bogislav; STRALSUND, however, resisted. Its defense was aided by Denmark and helped to precipitate the intervention (1630) of GUSTAVUS II of Sweden. The Peace of Westphalia (1648) gave Hither Pomerania—i.e., the western part, with Stettin, Stralsund, and the island of Rügen—to Sweden, and Farther Pomerania—i.e., the eastern part, with Stargard—to the electorate of Brandenburg (after 1701, the kingdom of Prussia). In the third of the Dutch Wars, Charles XI of Sweden lost most of Hither Pomerania to Elector Frederick William of Brandenburg, but thanks to French influence he recovered all but a strip E of the Oder at the Treaty of Saint-Germain (1679). In 1720, as a result of the NORTHERN WAR, Sweden lost about half of its part of Pomerania (including Stettin but not Stralsund) to Prussia. For the rest of Swedish Pomerania, the kings of Sweden remained princes of the Holy Roman Empire until its dissolution in 1806. NAPOLEON I overran Swedish Pomerania in the War of the Third Coalition, but restored it on making peace with Sweden in 1809. In the Treaty of Kiel (1814) Sweden exchanged Pomerania with Denmark in return for Norway, but at the Congress of Vienna (1815) Denmark ceded its share of Pomerania to Prussia, receiving the duchy of Lauenburg in return. Thus, from 1815 to 1919, all Pomerania and all Pomerelia were in Prussian hands. Pomerania by then was already thoroughly Germanized. Pomerelia was, like the rest of Prussian Poland, subjected to intense Germanization. However, the majority of the population in what became in 1919 Pomorzé prov. still was Polish-speaking. Pomerelia, moreover, was predominantly Catholic, while Pomerania was Protestant.

Germany, Ger. Deutschland (doich'lánt) or *Deutsches Reich* (doi'chús ríkh') (German commonwealth or empire), largest country of Central Europe. It borders on the Baltic Sea, Denmark, and the North Sea in the north; the Netherlands, Belgium, Luxembourg, and France in the west; Switzerland, Austria, and Czechoslovakia in the south; and Poland in the east. Because of the failure of the Allies of the Second World War to reach agreement concerning a peace treaty with Germany, Germany (as of April, 1950) has no settled boundaries, no unified government, no well-defined status among the family of nations, and no permanent internal organization. It has been under military occupation since 1945. Under the Weimar constitution adopted in 1919 and suspended in 1933, Germany was a federal republic comprising 17 states. Berlin was the federal capital. The boundaries of the Weimar Republic were those fixed by the Versailles Treaty of 1919 (see VERSAILLES, TREATY OF). According to the 1933 census—the last census taken before the boundary changes that began with the annexation (1938) of Austria—Germany had an area of 180,935 sq. mi. and a population of 62,411,190. (For the division of Germany into military occupation zones in 1945, for its administrative reorganization, and for its split into Western Germany and Eastern Germany, see end of article.) The 17 states of the Weimar Republic were Prus-

sia, Bavaria, Saxony, Württemberg, Baden, Thuringia, Hesse, Mecklenburg-Schwerin (see MECKLENBURG), Oldenburg, Brunswick, Anhalt, Lippe, Mecklenburg-Strelitz, Schaumburg-Lippe, and the free cities of Hamburg, Bremen, and Lübeck. With the exception of Prussia, which included the relatively recently acquired provinces of Hanover, Prussian Saxony, Schleswig-Holstein, and Hesse-Nassau, these states represented, roughly, the main historic divisions of Germany. The state boundaries, however, only rarely corresponded to natural geographic and economic divisions. S Germany, which includes Bavaria, Württemberg, Baden, S Hesse, and the Rhenish Palatinate, extends roughly from the Rhine in the west to the BOHEMIAN FOREST in the east, and from the Rhine, the Lake of Constance, and the Bavarian Alps in the south to the central German highlands in the north. It is drained by the Danube, the Neckar, and the Main. Rising to the Zugspitze (9,721 ft.) in the Bavarian Alps, it consists of plateaus and of forested mountains, e.g., the BLACK FOREST and the highlands of SWABIA. Though largely agricultural, S Germany contains many important industrial and commercial cities, notably MUNICH, AUGSBURG, NUREMBERG, STUTTGART, MANNHEIM, KARLSRUHE, FRANKFURT, MAIN, and DARMSTADT. The Rhine and Neckar valleys are famous for their wines. In the western frontier of Germany follows the Rhine in the south, but swings W of the Rhine near Karlsruhe; the area of Germany W of the Rhine constitutes the Rhenish PALATINATE and the RHEINLAND, a part of former Prussia, with the cities of COLOGNE, AACHEN, DÜSSELDORF, BONN, TRIER, and COBLENZ (at the confluence of the Rhine and the MOSELLE). The southern section of the Rhineland, which contains the Eifel and Hunsrück mts., is largely agricultural and has famous vineyards. The north is heavily industrialized and is economically connected with the RUHR basin, one of the great industrial agglomerations of the world, which extends E of the Rhine from Düsseldorf, in WESTPHALIA. The states and provinces of N Germany—Westphalia, HANOVER, Oldenburg, Bremen, Hamburg, SCHLESWIG-HOLSTEIN, Mecklenburg, BRANDENBURG, and POMERANIA—form the central part of the North European Plain. Drained by the WESER, the ELBE, and the ODER rivers, they are, despite their generally poor soil, largely agricultural. Potatoes and beets are typical crops. Cattle raising is important in parts of the region. Berlin is the greatest industrial center of all Germany and its chief inland port; Bremen and Hamburg are the main North Sea ports; Kiel is the main Baltic port. Fishing is an important occupation along the entire northern coast. Former EAST PRUSSIA and Upper and Lower SILESIA, with an important industrial district, were detached from Germany in 1945 and placed under Polish administration (except N East Prussia, awarded to the USSR). The central section of Germany comprises Saxony, with the great industrial centers of LEIPZIG, DRESDEN, and CHEMNITZ; former Prussian Saxony, with MAGDEBURG and HALLE; S HANOVER, with GÖTTINGEN; the state and the city of BRUNSWICK; Anhalt, with DESSAU; Hesse-Nassau, with KASSEL; and Thuringia, with WEIMAR, ERFURT, and JENA. There are several mountain formations, notably the Hartz, the Thuringian Forest, and the ERZGEBIRGE, which forms the Czechoslovak border. The Rhineland, S Germany, and the mountains of central Germany constitute the most beautiful sections of the country and attract many tourists. Although the German industries are concentrated in relatively small areas, they employ nearly half the total population. Germany possesses many mineral resources, but only coal in sufficient quantity, and thus depends on the import of raw materials and the export of finished products (machinery, optical and precision instruments, chemicals, electric apparatus, textiles, and food products). Food imports are necessary to supplement domestic crops. As of 1933 the majority (c.64 percent) of Germans were Lutheran Protestants, the rest being mostly Roman Catholics. Catholicism is strongest in Bavaria, the Rhineland, and Silesia. The educational level of Germany is very high; among its many universities those at Berlin, Göttingen, Bonn, Heidelberg, and Halle are world famous. *Germany before 1871.* Various phases of the early, medieval, and early modern history of Germany are covered in the articles GERMANIA; GERMANIC LAWS; GERMANIC RELIGION; HOLY ROMAN EMPIRE; PRUSSIA; GERMAN CONFEDERATION; NORTH GERMAN CONFEDERATION. The following survey is intended as a very general outline. The Romans conquered (1st cent. B.C.-1st cent. A.D.) the regions W of the Rhine and S of the Danube and penetrated (12 B.C.-9 B.C.) as far E as the Elbe. However, after the German victory in the Teutoburg Forest (A.D. 9) Rome kept only the provinces of Lower and Upper Germany (roughly, the present Low Countries, Lorraine, and Alsace) and parts of S Germany, included in Rhaetia prov. From the late 1st cent. to the 3d cent. the Romans also held the *Agri Decumates*, including Baden and

Swabia, protected against Germanic invasions by a fortified line (Latin *limes*). In the period of the great migrations (4th-5th cent.) the German tribes (who did not all come from present Germany) overran and destroyed the Roman Empire, while Slavic tribes occupied Germany E of the Elbe. The Anglo-Saxons had established themselves in Britain by the 6th cent., the FRANKS had taken over nearly all of present France, W and S Germany, and Thuringia. Clovis, who first united the Franks late in the 5th cent., accepted Christianity, and St. Boniface in the 8th cent. spread the gospel in the areas acquired by Clovis's successors. In 751 Pepin the Short deposed his own, that of the CAROLINGIANS and established his own, that of the SAXONS. His son CHARLEMAGNE conquered the SAXONS and extended the Frankish domain in Germany to the Elbe. He was crowned emperor at Rome in 800. In the first division (843) of Charlemagne's empire (see VERDUN, TREATY OF) the kingdom of the Eastern Franks, under LOUIS THE GERMAN, emerged as the nucleus of the German state. It was increased at the Treaty of MEERLEN (870) by the addition of part of LOTHARINGIA, but was soon divided among Louis's sons CARLOMAN, LOUIS THE YOUNGER, and CHARLES III (Charles the Fat). Emperor ARNULF reunited the kingdom, but during his reign and that of his son, LOUIS THE CHILD, last of the Carolingian kings of Germany, the Norsemen, Slavs, and Magyars began their devastating invasions while the growth of FEUDALISM weakened the royal power. The dukes of Franconia, Swabia, Bavaria, Saxony, and Upper and Lower Lorraine emerged as the most powerful magnates of Germany. They elected the Franconian duke CONRAD I as king on the death (911) of Louis the Child. Conrad's reign was spent in struggles against the Magyars and against the rebellious dukes, one of whom (Henry the Fowler of Saxony) succeeded him as HENRY I. Henry restored some of the royal authority, took territory from the Slavs, and secured the election of his son, OTTO I, as his successor. Henry's chief accomplishment was, perhaps, his creation of walled towns, out of which grew many of the chief German cities. The Holy Roman Empire came into existence with the imperial coronation (962) of Otto I. (A list of Otto's successors until 1806 is appended to the article HOLY ROMAN EMPIRE.) As a result of their difficult double role as emperors and German kings, Otto's successors allowed the German dukes and their vassals to increase their power at the expense of the central authority, which was further undermined by the struggle between emperors and popes. Emperor FREDERICK I, one of the most energetic German medieval rulers, broke the power of HENRY THE LION of Saxony and Bavaria. By partitioning (1180) Henry's domains he destroyed the last great German duchy. Until the dissolution of the Holy Roman Empire, Germany remained a patchwork of innumerable petty temporal and ecclesiastical principalities and free cities. The campaigns of the 12th and 13th cent. against the Slavs (see WENDS) brought about a tremendous eastward expansion. The margraviate of BRANDENBURG and the domain of the TEUTONIC KNIGHTS, from which the Prussian state was to emerge centuries later, thus came into existence. The turbulent reign (1212-50) of Emperor FREDERICK II left Germany in a state of anarchy. Several rival kings appeared, but none held wide authority, and the lawlessness of the robber barons prevailed. The dark period of the Great Interregnum ended with the election (1273) of RUDOLF I, count of Hapsburg (see HAPSBURG), as German king, but neither he nor his successors could create a centralized monarchy. Germany thus fell out of step with the great kingdoms of Western Europe—France, England, and Spain—where the trend was toward increasing centralization. Against the anarchic tendency of the nobles the emperors relied chiefly on the prosperous cities, which formed into leagues for their common defense and interests—e.g., the HANSEATIC LEAGUE and the SWABIAN LEAGUE. German commerce and banking knew tremendous prosperity in the late 15th and early 16th cent., during the heyday of such merchant princes as the FUGGER and WELSER families of Augsburg. With the help of the capitalist cities Emperor CHARLES V put down the rebellious lesser nobility (see SICKINGEN, FRANZ VON) and the more serious revolt of the peasants (see PEASANTS' WAR). At the same time, however, the REFORMATION created an abyss between the Catholic emperors and the Protestants among the powerful princes. The defeat of the peasants prolonged the existence of serfdom, which in Western Europe had disappeared or was disappearing; the Reformation set the stage for the final blow against German unity—the THIRTY YEARS WAR (1618-48). The chief theater of the war, Germany was reduced to misery and starvation, lost a large part of its population, and became, through the Peace of Westphalia (see WESTPHALIA, PEACE OF), a loose confederation of petty princes under the nominal suzerainty of the emperor.

BEI MEINES BUHLEN HAUPT
(Orig. 1536, rev. 1780)

Bei meines Buhlen Haupte,
Da stet ein gueldner Schrein,
Darinn da leit verschlossen
Das junge Herze mein,
Wollt Gott ich het den Schluessel,
Ich wuerf ihn in den Rhein.
Waer ich bei meinem Buhlen,
Wie moecht mir bass gesein.

Bei meines Buhlen Fuessen,
Da fleusst ein Bruennlein kalt,
Und wer des Bruennleins trinket,
Der jungt und wird nich alt:
Ich hab des Bruennleins trunken,
So manchen stolzen trunk,
Vil lieber woelt ich kuessen
Meins Buhlen roten Mund.

BY MY BELOVED'S HEAD
(Orig. 1536, revised 1780)

Be my beloved's head
There stands a golden shrine,
My young heart lies therein.
If God would let me have the key
I'd throw it into the Rhine.
If I were with my beloved,
How wonderful I'd feel!

By my beloved's feet
A cold brook flows,
He who drinks from it
Becomes younger, does not grow old.
From this little brook
I have drunk quite a few drinks,
But I would much rather
Kiss my beloved's red lips.

In meines Buhlen Garten,
Da sten zwei Bauemelein,
Das ein das tregt Muscaten,
Das ander Negelein:
Muscaten die sind suesse,
Die Negelein sind rass,
Die gib ich meinem Buhlen,
Dass er mein nicht vergass.

Und der uns diesen Reim sang,
So wohl gesungen hat,
Das haben getan zwei Hauer
Zu Freiberg in der Stadt,
Sie haben so wol gesungen
Bei Met und kuehlem Wein,
Darbei da ist gessen
Der Wirtin Tochterlein.

In my beloved's garden
Two trees stand,
One bears nutmegs,
The other bears cloves,
The nutmegs are sweet,
The cloves are tart,
I give them to my beloved,
So he won't forget me.

It was two stonemasons
In the town of Freiburg
Who sang us this rhyme so well.
Over mead and cool wine
They sang to us so nicely,
And sitting there with us
Was the innkeeper's daughter.

EIN VOGEL WOLLTE HOCHZEIT MACHEN

(Aus Schlesien. Dieses bereits seit dem 16.
Jahrhundert, wenn auch in anderer Form, bekannte Lied
wurde frueher in ganz Deutschland viel bei Hochzeiten
gesungen.)

Ein Vogel wollte Hochzeit machen
In dem gruenen Walde,
Fidiralala, fidiralala, fidiralalalalala!

Die Drossel war der Braeutigam,
Die Amsel war die Braut.

Die Lerche, die Lerche,
Die fuehrt die Braut zur Kerche.

Der Auerhahn, der Auerhahn,
Derselbig war der Herr Kapellan.

Die Meise, die Meise,
Die sang das Kyrie-eleise.

Die Gaense und die Anten,
Das war'n die Musikanten.

Der Pfau mit seinem bunten Schwanz
Macht mit der Braut den ersten Tanz.

Der Seidenschwanz, der Seidenschwanz,
Der sang das Lied vom Jungfernkranz.

Die Puten, die Puten,
Die machten breite Schnuten.

Brautmutter war die Eule,
Nahm Abschied mit Geheule.

Das Finklein, das Finklein,
Das fuehrt das Paar zur Kammer hinein.

Der Uhu, der Uhu,
Der macht die Fensterladen zu.

Die Fledermaus, die Fledermaus,
Die zieht der Braut die Struempfe aus.

Frau Kratzefuss, Frau Kratzefuss,
Gibt allen einen Abschiedskuss.

Der Hennig kraehet - Gute Nacht!
Nun wird die Kammer zugemacht.

A BIRD WENT A'COURTIN
(Silesia, 17th century)

A bird wanted to be wed in the green forest,
Fidiralala, fidiralala, fidiralalalalala.

The thrush was the bridegroom,
The blackbird was the bride ...

The lark, the lark,
She led the bride to church

The heath cock (black grouse)
Was the chaplain.

The titmouse, the titmouse, she sang the Kyrie
eleison (Greek for "Lord have mercy on us").

The geese and the ducks,
They were the musicians.

The peacock with its colorful tail
Has the first dance with the bride.

The silken-tail, the silken-tail,
He sang the song of the virgin's wreath.

The turkey hens, the turkey hens,
They made wide their beaks.

The bride's mother, the owl,
Said goodbye with a wail.

The little finch, the little finch,
He leads the couple to their chamber.

The owl, the owl,
He closes the shutters.

The bat, the bat,
She takes the bride's stockings off.

Mrs. Scratchy Claw, Mrs. Scratchy Claw,
Gives them all a goodnight kiss.

The cock crows - Good Night!
Now the chamber will be closed!

AS BUAAALA
(Plattdeutsch. 17th cent.)

As Buuaala geboren war, da was hei noch so luett.
Sin Moder nahm em woll up den Arm
Und legt em in de Weeg so warm.
"Deck mi to," seggt hei,
"Deck mi to," seggt hei,
"Deck mi to," seggt Buuaala.

As Buuaala to Scholen koem, da war he noch so dumm.
He wuesst ok nich, woaus woanz,
Verlet sik ganz up Hans and Franz.
"Segt mi to," segt hei.

As Buuaala besopen war, en Schutzmam kam daher.
He fot em gliks an den Kragen,
Und wull mit em nah de Wachen gahn.
"Lat mi los," segt hei.

As Buuaala up Posten stumm wol mit geladnem Gewehr,
Da kam en Kirl ut Frankrek her,
De wull gern weten, wo Dutschland war.
"Schett di dot!" segt hei.

As Busala nu gestorben war, ganz misestill he leg.
Sin Ollern stummen an sin Graw
Un wischten sik de Tranens af.
"Weent man nich," segt hei.

As Busala in'n Himmel koem, bi Petrus klopt he an-un
segt:

"Ach lewer Petrus min,
"Lat mi in de Himmel rin,
"Mak mei up," segt hei.

BUAALA

(Low German, 17th century)

When Busala was born, he was so very little,
His mother took him in her arms
And put him into the cradle.
"Cover me up well," said he.

When Busala came to school he was so very dumb,
He knew neither this nor that,
Relied completely upon Hans and Franz.
"Tell (prompt) me, tell me," said he.

When Busala was drunk, a cop came around,
The cop took him by the collar
And wanted to get him to the police station.
"Let me go," said he.

When Busala stood guard (in the army) with a
loaded rifle,
There came a guy from France,
Who wanted to know where Germany was.
"I'll shoot you dead," said he.

When Busala was dead, he lay as still as a church-
mouse.
His parents stood at his grave,
And wiped their tears away.
"Don't you cry," said he.

When Busala got to heaven, he knocked at St. Peter's
door,
And said, "O dear St. Peter,
"Let me into heaven,
"Open up," said he.

ICH HABE LUST

(Altes Kriegslied. Um 1680)

Ich habe Lust, im weiten Feld
Zu streiten mit dem Feind,
Wohl als ein braver Kriegerheld
Der's treu und ehrlich meint.

Seht an, die Fahne weht,
Wohl dem, der zu ihr steht!
Die Trommeln schallen weit und breit,
Frisch auf, frisch auf zum Streit!

Willst du nun mit, so sage ja,
Und setze dich zu Pferd!
Das Sattelzeug, es ist schon da,
Das dir zu eigen werd.

Die Hochzeit ist bestellt,
Die Kirche ist das Zelt,
Die Erde ist das Bettelein
Drin schlaeft man still und fein.

Ihr Musikanten! Spielet auf!
Dukaten sind hier zwei,
Und wer da hat ein Saeklein voll,
Leg flugs noch welche bei!

Und num in Froehlichkeit,
Frisch auf, ich bin bereit.
Es helfe mir der liebe Gott
Zum Sieg aus aller Not!

I LONG TO FIGHT (About 1680)

I long to fight the enemy
On the sprawling battlefield,
As a brave war hero
Who is true and honest.

See there, the banner waves,
Bless him who stands beside it,
The drums sound far and wide,
Get up and go to fight!

If you want to come along, say yes,
And mount your horse,
The saddle and bridle
Are there already for you to own.

The wedding is arranged,
The church is the tent,
The earth is the little bed
In which one sleeps quietly and peacefully.

You musicians! Play well,
Here are two ducats.
Let him who has a pursefull
Give them a few more.

And now, joyfully,
I am ready, up and at 'em,
May God help me to victory
Over all distress!

MEERSTERN, ICH DICH GUESSE! (Wallfahrtslied. Um 1700)

Meerstern, ich dich guesse! O Maria hilf!
Gottes Mutter, suesse! O Maria hilf!

CHORUS:
Maria, hilf uns allen aus unsrer tiefen Not!

Rose ohne Dornen, O Maria hilf!
Gottes Mutter, suesse! O Maria hilf!

Lillie ohne gleichen, der die Engel weichen!

Hoch auf deinem Trone, aller Jungfraun Krone!

Dich als Mutter zeige, gnaedig uns zuneige!

Hilf uns Christen flehen, froehlich vor ihm
stehen!

STAR OF THE SEAS, I GREET YOU! (Pilgrimage song, about 1700)

Star of the seas, I greet you! O Mary, help us!
Sweet Mother of God! O Mary, help us!

CHORUS:
Mary, help us all out of our deep distress!

Rose without thorns. O Mary, help us!
Mary help us all out of our deep distress!

Lily without equal, for whom the angels make way!
High on Your throne, crown of all virgins!

Show Yourself to us as a mother, bend toward us
benevolently!
Help us Christians beseech the Lord that we may
stand gloriously before Him!

DIE LEINWEBER HABEN (Hesse. 1750)

Die Leineweber haben
Eine saubere Zunft.
Harum di dscharum di Schrum,
Schrum, Schrum.
Mit fasten halten sie
Zusammenkunft.
Harum di dscharum di Schrum,
Schrum, Schrum.

Fein oder grob,
Gegesse wernse doch
Mit der Julle, mit der Spulle,
Mit der Schrum, Schrum, Schrum.

Die Leineweber nehmen
Keinen Lehrjungen an,
Der nicht sechs Wochen lang
Fasten kann.

Die Leineweber schlachten
Alle Jahr zwei Schwein,
Das eine ist gestohlen,
Und das andre ist nicht sein.

Die Leineweber haben
Ein Schifflein klein,
Da setzen sie die Wanzen
Und die Floeche hinein.

Die Leineweber haben
Alle Jahr zwei Kind,
Das eine, das ist schief,
Und das andre das ist blind.

Die Leineweber machen
Eine saubere Musik,
Wie wenn zwöolf Muellervagen
Fahren ueber die Brueck.

THE LINEN-WEAVERS
(Hesse, 1750)

The linen-weavers have a proper guild,
Harum di scharum di schrum, schrum, schrum,
Fasting, they get together,
Harum di scharum di schrum, schrum, schrum.

CHORUS:
Ash gray, dark blue, schrum, schrum, schrum,
Me a quarter, you a quarter, schrum, schrum, schrum.

Food, whether fine or coarse, will be eaten,
With the bobbin, with the spool,
With a schrum, schrum, schrum.

The linen-weavers don't take an apprentice on
Unless he can fast for six weeks.

Every year the linen-weavers slaughter two pigs,
One is stolen and the other is not theirs either.

The linen-weavers have a little shuttle,
Into it they dump bedbugs and fleas.

Every year the linen-weavers have two children.
One is malformed, the other is blind.

The linen-weavers make fine music.
Like twelve millers' wagons going over a bridge.

ES DUNKELT SCHON IN DER HEIDE
(Ostpreussen, 1750)

Es dunkelt schon in der Heide,
Nach Hause lasst uns gehn;
Wir haben das Korn geschnitten
Mit unserm blanken Schwert.

Ich hoert' die Sichel rauschen,
Sie rauschte durch das Korn,
Ich hoert' ein Feinalieb klagen,
Sie haett' ihr Lieb verlorn.

Hast du dein Lieb verlorn,
So hab' ich doch das mein',
So wollen wir beide mitmander
Uns winden ein Kraenzelein.

Ein Kraenzelein von Rosen,
Ein Straeusselein von Klee,
Zu Frankfurt auf der Bruecke,
Da liegt ein tiefer Schnee.

Der Schnee, der ist zerschmolzen,
Das Wasser laeuft dahin:
Kommst mir aus meinen Augen,
Kommst mir aus meinem Sinn.

In meines Vaters Garten,
Da stehn zwei Baeumelein,
Der eine, der traegt Muskaten,
Der andre Braunnaegelein.

Muskaten, die sind suesse,
Braunnaegelein sind schoen,
Wir beide messen scheiden,
Und scheiden, das tut weh.

THE HEATH IS GETTING DARK
(East Prussia, 1750)

The heath is getting dark already,
Let us go home:
We've cut the corn
With our bare swords.

I heard the rustling of the sickle,
It rustled through the field,
I heard a maiden lament
That she had lost her love.

Have you lost your sweetheart?
I still have mine,
So let us, together, wind ourselves
A little garland.

A garland of roses,
A bouquet of clover,
The snow lies deep
At Frankfurt on the bridge.

The snow has melted,
The water flows away,
You disappear from my sight,
You disappear from my mind.

In my father's garden,
There stand two little trees,
One of them bears nutmegs,
The other one brown cloves.

Nutmegs, they are sweet,
And cloves, they are lovely,
We both must part,
And parting hurts.

ICH HAB' DIE NACHT GETRAEUMET
(Liebesklage. Um 1775)

Ich hab' die Nacht getraeumet,
Wohl einen schweren Traum.
Es wuchs in meinem Garten
Ein Rosmarienbaum.

Der Kirchhof war der Garten,
Das Blumenbeet ein Grab.
Und von dem gruenen Baume
Fiel Kron' und Blueten ab.

Die Blueten tset ich sammeln
In einen goldnen Krug,
Der fiel mir aus den Haenden,
Dass er in Stuecke schlug.

Drauss sah ich Perlen rinnen
Und Troepflein rosenrot,
Was mag der Traum bedeuten?
Herzliebster, bist du tot?

LAST NIGHT I HAD A SAD DREAM
(Love Lament. About 1775)

Last night I had a sad dream,
In my garden there grew
A rosemary tree.

The graveyard was the garden,
The flowerbed a grave.
Both crown and blossoms
Dropped from the green tree.

I gathered the blossoms
In a golden urn,
It fell from my hands
And broke into bits.

I saw pearls flowing out of it,
And droplets rosy red,
What might this dream mean?
Dearly beloved, are you dead?

EIN LIED DER HESSISCHEN SOELDNER IN AMERIKA
(Hesse. Um 1780)

Ein Schifflein sah ich fahren,
Kapitaen und Leutenant,
Darin waren geladen
Drei brave Kompanien Soldaten.

Kapitaen, Leutenant, Faehndrich, Sergeant,
Nimm das Maedel bei der Hand,
Soldaten, Kameraden,
Nimm das Maedel bei der Hand.

Was sollen die Soldaten essen,
Kapitaen und Leutenant?
Gebraten Fisch mit Kressen,
Das muessen die Soldaten essen....

Was sollen die Soldaten trinken,
Kapitaen und Leutenant?
Den besten Wein, der zu finden,
Den muessen die Soldaten trinken....

Wo sollen die Soldaten
Kapitaen und Leutenant?
Bei ihren Gewehr' und Waffen,
Da muessen die Soldaten schlafen....

Wo sollen die Soldaten tanzen,
Kapitaen und Leutenant?
Vor Harrisburg auf der Schanzen,
Da muessen die Soldaten tanzen....

Wie kommen die Soldaten in den Himmel,
Kapitän und Leutnant?
Auf einem weissen Schimmel,
So reiten die Soldaten in den Himmel....

Wie kommen die Offiziere in die Hoelle,
Kapitän und Leutnant?
Auf einem schwarzen Fohlen,
Da wird der Teufel sie schon holen....

A SONG OF THE HESSIAN SOLDIERS IN AMERICA
(Hesse. About 1780)

I saw a boat sailing along,
Captain and lieutenant.
Three brave companies of soldiers
Were aboard.

CHORUS:
Captain, lieutenant, flag-bearer, sergeant,
Take the girl by her hand,
Soldiers, comrades,
Take the girl by her hand.

What will the soldiers eat,
Captain and lieutenant?
Fried fish with watercress
That's what the soldiers will eat...

What will the soldiers drink,
Captain and lieutenant?
The best wine that can be found,
That's what the soldiers will drink...

Where will the soldiers sleep,
Captain and lieutenant?
With their rifles and weapons,
That's where the soldiers will sleep...

Where will the soldiers dance,
Captain and lieutenant?
Before Harrisburg atop the trenches,
That's where the soldiers will dance...

How do soldiers get to heaven,
Captain and lieutenant?
Upon a white horse,
That's how soldiers ride to heaven...

How do officers go to hell,
Captain and lieutenant?
Upon a black colt,
There the devil will take them...

SITZT A KLANS VOGERL
(Aus Schwaben)

Sitzt a klans Vogerl im Tannebaum.
Tut nichts als singe und schrein.
Was mag's fuern Vogerl sein,
Der so schon singt und schreit?
'Sird wohl a Nachtigal sein, juchhe,
'Sird wohl a Nachtigal sein.

Hoerst du das Vogerl, es pfeift so schoen,
Tut nichts als singe und schrein?
S'isch jo koi Nachtigal,
Schlaegt in koin'm Tannewald,
Sitzt auf 'ner Haselnussstaud' und
Juchhe, sitzt auf 'ner Haselnussstaud'.

"Ei Maedle, was sage denn deine Leut',
Dass di das Liebe so freut?"
"Meine Leut' sagen allezeit,
'S Liebe geht weit un breit,
'S Liebe gei allweil im Schwang und
Juchhe, 's Liebe gei allweil im Schwang.

"Ei Maedle, was willst du jetzt fanga an,
Kosch a klans Kind und kan Ma?"
"Was i tu fange an? I fang'zu singen an
Ei und juchhei, und ei du un mei Bu,
'S geiht mei kan Mensch nix derzu."

"Ei Maedle, was kriegscht fuer a Heiratsgut,
Dass du das Koepfle so traegscht?"
"La la la la la la
Nadel und Fade un Fingerhut
Un a verroschtete Scher."

A BIRD SITS IN THE FIR FOREST
(Swabian Folksong)

A little bird sits in the fir forest,
It does nothing but sing and cry.
"What kind of a bird can it be
That sings and cries so beautifully?
It must be a nightingale, juchhe,
It certainly must be a nightingale."

Do you hear the bird?
It whistles so beautifully,
It does nothing but sing and cry.
"It is not a nightingale
And it doesn't sing in any forest.
It sits on a hazel-nut bush, juchhe,
It sits on a hazel-nut bush.

Well, girl, what do your folks say,
That love pleases you so much?
"My folks always say
There's love everywhere,
That love is always at work, juchhe,
That love is always at work."

Hey, girl, what are you going to do now,
You have a little child and no husband?
"What will I do?
I'll start to sing, juchhe,
What my love and I do
Is nobody's business."

Hey, girl, what are you getting
As a dowry,
That you carry your head so high?
"La la la la la la,
Needle and thread and thimble,
And a rusty pair of scissors."

WENN ALLE BRUENNLEIN
(Pommern, 1800)

Wenn alle Bruennlein fliessen,
So muss man trinken! Vallera!
Wenn mich mein Schatz nicht rufen tut,
Ja, ja, rufen tut,
Tu ich ihm winken.

Ja, winken mit den Aeugelein
Und treten auf un rüss
's ist eine in der Stube drin,
Die meine werden muss.

Warum soll sie's nicht werden,
Ich seh sie ja so gern?
Sie hat zwei blaue Aeugelein,
Die leuchten wie zwei Stern'.

Sie hat zwei rote Waengelein,
Sind roeter als der Wein,
Ein solches Maedchen findest du nicht
Wohl unterm Sonnenschein.

BRUEDER, WIR MUESSEN
(Pommern, 1800)

Brueder, wir muessen ziehen in den Krieg!
Wer wird den Tag erforschen,
Wer wird den Tag erforschen,
Wann wir ziehen in den Krieg?

Jetzt ziehen wir zum Tor hinaus.
Vater, Mutter, einen Gruss zu Haus!
Wann kommen wir wied'rum zusammen?
In der Ewigkeit.

Ach Gott, wie ist der Himmel so rot,
Rosenrot wie eine Glut!
Das bedeutet Soldatenblut!
Erbarm sich Gott!

WHEN ALL THE BROOKS ARE FLOWING
(Pomerania, 1800)

When all the brooks are flowing,
Why, that's the time to drink,
When my sweetheart cannot call me
Why then, I wink to her.

Yes, wink with the eyes,
And touch her foot with mine.
There's someone in the room
Who must become mine.

Why shouldn't she become mine?
I like to look at her so much.
She has two blue eyes
That sparkle like two stars.

She has two red cheeks
Redder than wine,
Such a girl you won't find
Anywhere under the sun.

BROTHERS, WE MUST GO TO WAR
(Pomerania, 1800)

Brothers, we must go to war!
Who knows the day,
Who knows the day,
When we will go to war?

Now we pull out of the city gate.
Father, mother, greetings to you at home.
When will we get together again?
In eternity.

O God, how red the sky is,
Rosy red like glowing coals!
That stands for soldiers' blood.
God have mercy!

ES WAR 'N EINMAL NEUN SCHNEIDER
(1800)

Es war'n einmal neun Schneider,
Die hielten einen Rat.
Da sassen alle neume,
Ja neunmal, neunmal neume
Auf einem Karten blatt.

CHORUS:

Wide wide witt dem ziegen bock,
Meck meck dem Schneider.

Und als sie so versammelt warn,
Da brauchten sie viel Mut.
Da tranken alle neume...
Aus einem Fingerhut.

Und als sie an die Herberg kam'n,
Da konntn sie nicht 'rein.
Da krochen alle neume...
Zum Schluesselloch hinein.

Und als sie gluecklich drinne war'n,
Da hielten sie 'nen Schmaus,
Da assen alle neume...
Von einer gebratnen Laus.

Und als sie nun gegessen hatten,
Da hielten sie einen Tanz,
Da tanzten alle neume...
Auf einem Ziegenschwanz.

Und als sie nun getanzt hatten,
Da waren alle froh,
Da schliefen alle neume...
Auf einem Halme Stroh.

Und als sie so da schliefen,
Da raschelt eine Maus.
Da fuhren alle neume...
Zum Schluesselloch hinaus.

Und was ein rechter Schneider ist
Der wiegt nur sieben Pfund.
Und wenn er das nicht wiegen tut,
So ist er nicht gesund.

ONCE UPON A TIME THERE WERE NINE TAILORS
(1800)

Once upon a time there were nine tailors,
They held a council,
Then all nine of them sat,
Yes nine times, nine times nine,
On a single playing card.

CHORUS:

Veeda veeda vit to the billygoat,
Meck meck to the tailor.

When they were all gathered together like that
They needed a lot of courage,
Then all nine of them drank,
Yes nine times, nine times nine,
Out of one thimble.

And when they came to an inn
They couldn't get in,
So all nine of them crept in,
Yes nine times, nine times nine,
Through the keyhole.

And when, finally, they gleefully got in
They held a feast,
Then all nine of them partook...
Of one fried louse.

After they had finished their meal
They had a dance,
Then all nine of them danced...
On one goat's tail.

And when they had danced
They were all merry,
Then all nine of them slept...
On a single blade of straw.

And while they were sleeping there
A mouse came rustling by,
Whereupon all nine of them departed...
Through the keyhole.

He who is a real tailor
Should weigh only seven pounds,
If he doesn't weigh that much...
He isn't healthy.

ICH GING EMOL SPAZIERE
(Schnurre, 1800)

Ich ging emol spaziere,
Nanu, nanu, nanu!
Ich ging emol spaziere,
Was sagst du denn dazu?
Ich ging emol spaziere,
Bums, vallera!
Ein Maedchen zu verfuehre,
Ha ha ha ha ha!
Ein Maedchen zu verfuehre,
Ha ha ha ha ha!

Sie sagt, sie hatt viel Gulde,
's warn aber lauter Schulde.

Sie sagt, sie taet viel erbe,
's warn aber lauter Scherbe.

Sie sagt, sie waer von Adel,
Ihr Vater fuehrt die Nadel.

Sie sagt, ich sollt sie kuesse,
Es brauch'ts niemand zu wisse.

Sie sagt, ich sollt sie nehme,
Sie macht mir's recht bequeme.

Der Sommer ist gekommen,
Ich hab sie nicht genommen.

I ONCE WENT OUT WALKING
(Funny tale. 1800)

I once went out walking,
Nanu nanu nanu!
I once went out walking,
What do you say to that?
I once went out walking,
Booms, vallera!
In order to seduce a girl,
Ha ha ha ha ha!
In order to seduce a girl,
Ha ha ha ha ha!

She said she had many guilders,
But they were all debts.

She said she would inherit a lot,
It was only bits and broken pieces.

She said she was of nobility,
Her father was a tailor.

She said I should kiss her,
Nobody needs to know about it.

She said I should take her,
She makes it easy for me.

Summer came,
I did not take her.

HOERT IHR HERRN
(Nachtwaechterslied, um 1800)

Hoert ihr Herrn und lass euch sagen,
Unsre Glock' hat zehn geschlagen:
Zehn Gebote setzt Gott ein,
Gib, dass wir gehorsam sein.

CHORUS:

Menschen wachen, kann nichts nuetzen,
Gott muss wachen, Gott muss schuetzen,
Herr, durch deine Guet' und Macht,
Gib uns eine gute Nacht.

Hoert, ihr Herrn, und lasst euch sagen,
Unsre Glock' hat elf geschlagen:
Elf der Juenger blieben treu,
Hilf, dass wir im Tod ohn' Reu!

Hoert, ihr Herrn, und lasst euch sagen,
Unsre Glock' hat zwelf geschlagen:
Zwelf das ist das Ziel der Zeit;
Mensch, bedenk' die Ewigkeit!

Hoert, ihr Herrn, und lasst euch sagen,
Unsre Glock' hat eins geschlagen:
Eins ist allein der ew'ge Gott,
Der uns traegt aus aller Not.

Alle Sternlein muessen schwinden,
Und der Tag wird sich einfinden,
Danket Gott, der uns die Nacht
Hat so vaeterlith bewacht.

HEAR YE, KIND SIR

(Night watchman's call, about 1800)

Hear ye, kind sirs, and let me tell you,
Our clock has struck ten:
Ten Commandments God gave us,
Grant that we should be obedient.

CHORUS:

Men's watching over things avails not,
God must watch over us,
God must protect us,
Lord, through your grace and power,
Give us a good night.

Hear ye, kind sirs, and let me tell you,
Our clock has struck eleven:
Eleven apostles remained true,
Help us die without need for repentance!

Hear ye, kind sirs, and let me tell you,
Our clock has struck twelve:
Twelve, it is the end of time:
Man, think of eternity!

Hear ye, kind sirs, and let me tell you,
Our clock has struck one:
One is eternal God alone,
Who saves us from all distress.

All the stars must disappear
And the day will dawn,
Thank God, who has watched over us
Like a father through the night.



Wolfgang Roth, whose father's wish that the son should at least become a banker or a doctor, and who never attended art classes in school, finally became an accomplished painter and today is predominantly a theatrical designer and has also been everything else in the theatrical field. He has swept the floors and painted scenery, has acted and directed, practiced the art of mime, has been a clown, and danced on stage.

Before coming to the United States in 1938, Roth practiced his craft and art in various categories in Germany, Austria, and Switzerland. He began his career by studying decorative painting in Berlin, attending two art schools, and the State Art-Academy while supporting himself as an apprentice house painter. While still a young man he was apprentice designer for Erwin Piscator and designer for the German State-Theatres in Berlin and other private German theatres and opera houses. He also worked as a designer and performer in cabarets in Berlin. Also practiced the art of interior decoration and architecture and worked at the same time in several films as art director. He collaborated on theatre productions with Bertolt Brecht. After leaving Germany, when Hitler rose to power in 1933, he worked in Vienna, Austria, and Zurich, Switzerland until 1938. During those last years he worked as a stage designer as well as interior architect, graphic artist, and as clown on Swiss vaudeville stages.

In the United States Roth has designed sets for Broadway and off-Broadway productions and for operas in New York and other cities in the United States and Canada. He also worked as a mural-painter and architect as well as a graphic artist. Amongst the productions for which he has created designs are those for "Porgy and Bess" 1952-56, "Medea", and "The Tower Beyond Tragedy" (features of the International Theatre Festivals in Berlin and Paris), "Twentieth Century", the American Repertory Theatre presentation of "Androcles and the Lion", and "Yellow Jack", the Margaret Webster's touring company's "Hamlet" and "Macbeth", Hume Cronyn's production of Ludwig Bemelman's "Now I Lay Me Down to Sleep", Boston Repertory Theatre productions, Stella Adler's presentation of "Johnny Johnson", and the Bentley production at the New York Phoenix Theatre of Brecht's "The Good Woman of Setzuan", Duerrrematt's "Deadly Game" and many other commercial and experimental productions. Recently he finished the successful production "Brecht on Brecht" and at this moment is working on three forthcoming New York productions and some operas.

For the Metropolitan Opera he has done sets for "Don Pasquale", "Tristan and Isolde" (in collaboration with the Swiss designer, Teo Otto), "Nabucco" (also with Teo Otto) and "Masked Ball". In the past three years he has also designed sixteen operas for the

Cincinnati Summer Opera Company of which Dino Yannopolous was the director. Yannopolous and Roth were responsible for innovating a new concept in opera productions. Roth also designed sets for the Boston Opera Group, and the New York City Center Opera. More recently for the Tulsa, Oklahoma Opera Company.

Roth also has done the lighting and similar chores for such visiting groups in New York City as the Kabuki Players of Japan, Sadlers Wells Ballet Company, and for the productions of Jean Louis Barrault and Louis Jouvet.

Another project with which he is artistically as well as a business man deeply involved is "The Littlest Circus," a pantomime show for mainly young audiences which he originated and in which he played the Clown for a while. "The Littlest Circus" has been touring the United States for several years now and soon will be featured on European stages and on TV.

Wolfgang Roth's easel paintings, collages and drawings, many of which have the theatre and circus as their theme, have been shown in galleries and museums in the United States as well as Europe. His works can be found in many permanent, private and official collections. Only recently the Wisconsin Center for Theatre Research at the University of Wisconsin has established a permanent collection of Wolfgang Roth's theatrical work.



FW8788 GERMAN STUDENTS' SONGS, sung by Ernst Wolff, tenor, accompanying himself on the piano, Oalke Burschenhücheln Studentenleben, Burschen heraus!, Crambull, Was kommt dort von der Hooß!, Jonas, Die Lore am Ror, Freut euch des Lebens, Hier sind wir versammelt, Vive la Compagnie!, Kneipgelage, Lob der edlen Musica, Gaudamus igitur, Pappi und Sultan, Alt Heidelberg, Studlo auf einer Reis, Viel Durst, Filla Hospitalis, Heute ist heut, Demist du darst?, Roderaricus Auszug, Am Rhein, Ca ca geschmauset, With notes and text in German and English.
1-12" 33-1/3 rpm longplay record

FW8805 GERMAN FOLK SONGS sung by Erika and Elsa Vopel, with zither accompaniment, Horch Was Kommt Von Draussen Rein?, Riesengibiger Heimatald, Auf Der Lunenburger Heide, Wohlauf in Gottes Schone Welt, Es Dunkel Schon In Der Heide, Many others, Notes, and complete texts in German and English.
1-12" 33-1/3 rpm longplay record

FW8807 MOUNTAIN SONGS AND YOUELS FROM THE ALPS, played and sung by Fritz Liechi and Family, Chamim Mit I D'Berge, Hueterbueb Von Himmel, Der Anst Dem Bargli, Morge Frueh, Landler (accordion solo), Hueterbueb Von Herzog, Der Zwanggrind, Ihr Manne Es Taget, Bodeler (Accordion solo), Grugger, Echoyodel, Emmenalerlied, Polka (accordion solo), Wideteusyrutz, Chazali, Gdmer Liedli, Marsch (accordion solo), Yodels, Notes and song texts.
1-12" 33-1/3 rpm longplay record

FA2215 PENNSYLVANIA DUTCH FOLKSONGS, sung by George Britton with guitar acc. Spinn Spinn, Sias Net Alli Daag Luchfich, Meedli Widu Heire, Jhe Raetel, Reide, Reide Gaili, Des buidlich Mennli, Eiei, Eiei, Riddelo, Text.
1-10" 33-1/3 rpm longplay record

FC7742 CHILDREN'S FOLKSONGS OF GERMANY sung by Erika and Elsa Vopel with zither accompaniment; 25 folk songs sung in German incl. In Einem Kleinen Appel, Hanschen Klein, Wollt Ihr Wissen, etc. Song texts in German and English. Particularly suitable for beginning students in German of all ages.
1-12" 33-1/3 rpm longplay record



FW6922 GERMAN FAVORITE SONGS sung by Ernest Wolff, Das Wandern in des Muellers Lust, Der Nal is gekommen, Wenn Gott will nechte Gunst erweisen, Alle Voegelsind schon da, Voegel im Kohen Baum, Die Voegel wollten Hochzeit halten, Nun ade, du mine Voegel wollten, Hochzeit halten, Nun ade, du mein Knaab ein Roselein sieh'n, Im Schoensten Wiesengrunne, Ein Maerlein steht im Walde, Wie Lieblich schallt durch Busch und Wald, In einem kuehlen Grunde, Zwischen Berg und tiefem alch weiss nicht, as es Bedeuten, Seht, wie die Sonne dort sinlet, Die Blumelein, sie schlafen, Text.
1-10" 33-1/3 rpm longplay record

FW6947 GERMAN CHRISTMAS SONGS sung by Ernst Wolff, Vom Himmer hoch da komm ich her, Singt ihr heil'gen Himmelschoere, Es ist ein Ros' entsprungen, Vom Himmel nich, ihr Engel koomt, Zu Bethlehem Geboren, ihr Kinderlein kommet, Du lieber heil'ger frommer Christ, Morgen, Kinder wirds was geben; Alle Jahre wieder kommt das Christuskind, Stille Nacht, heilige Nacht, O Tannenbaum, Weich achtslied der hirten, Maria Wiegenlied, Leise rieselt der Schnee, Kommt ihr Hirten, Text.
1-10" 33-1/3 rpm longplay record

FC7270 CHILDREN'S SONGS sung in German by Ernst Wolff, A, B, C, die Katze Lief in'n Schnee, Backe, Kuchen, Hoppe, hoppe Reiter, Das Stueckenpferd, Baeuelein, Baeuelein, tick, tick, tack, Summ summ, summ Bienechen, Haenschen klein, geht allein, Raesel, Fuchs, du hast die Ganz gestohlen, Grotel, Pastetel, Komm ein Vogel geflohen, Haerens (Lage, Der Wettstreit, Das Lied von den zwei Hasen, Kueckel, Kueckel ruff's aus dem Wald, Frau Schwalbe, Alle Voegel sind schon da, With texts.
1-10" 33-1/3 rpm longplay record

FC7271 GERMAN CHILDREN'S SONGS, Vol. 2, sung by Ernst Wolff; 22 songs for children sung in German, Buerneid, Winter Ade, Ward ein Muechchen, Voegel Singen Blumen, Es Klappert Die Muehle, Ich Geh' Durch Einen, Ein Maerlein Sieht im Walde, Weist Du Wieviel Sternlein, Kueckchen Soll Schlaefen, Gueter Mond Du Gehst So Stille, Muede Bin Ich Geh Zur Ruh, O Du Lieber Augustin, es Geh't Nichts Ueber Die, Tanzliedchen, Dornroeschen, Alle Meine Entchen, Haeschen In Der Grube, Adam Hatte Sieben Soehne, Zeigt Hier Eure Fueschen, Meine Muehle Die Braucht, Es Tanz Ein Bi-Ba, Trara Die Post Ist Da, German texts with English translations.
1-10" 33-1/3 rpm longplay record

FL9916 POETRY OF FRIEDRICH von SCHILLER, Classics read in German by Kinski, Der Kampf mit dem Drachen, Die Burgschaft, Die Teilung der Erde, Die Kraniche des Ibbika, Hoffnung, Das Maedchen aus der Fremde, Der Taucher, Der Handschuh, Notes, texts and translations, An Amadeo release.
1-12" 33-1/3 rpm longplay record

FW3071 EARLY GERMAN BALLADS sung by Wolfgang Roth with lute accompaniment; German historical ballads, mainly from the period of The Peasants' War; Ein Lied aus dem 13. Jahrhundert, Ein Bauernlied, Landsknecht's Lament, Lied alter Landsknechte, Die Muehle, Minne, Landsknechte in Italy, Ein Liebeslied, Die Bauernarmee des Florian Geyer, Abschied eines Landsknechts, Ein Landsknechtlied aus dem Sechzehnten Jahrhundert, Lied Beim Trummelschlag, Lied aus dem Bauernkrieg, Ich Bin der Arme Cunrad, Bauernkrieg, Wisgenlied aus dem Dreissigjaehrigen Krieg, Ein Liebeslied, Complete texts in German and English.
1-12" 33-1/3 rpm longplay record

FS3890 SONGS OF TELEMANN (GEORG PHILIPP TELEMANN), Singing, Playing and Thorough Bass exercises, sung by Ernest Wolff accompanying himself on the piano, Something New, Money, Contentment, Rare Good Fortune, Comfort in Sorrow, About Drinking in Lower Saxony, Thirsty Nature, The World, My Country, The Wife, Your Servant, Marriage, Peace of Mind, Youth, Without Care, Gentle Sleep,
1-12" 33-1/3 rpm longplay record

**Pastoral, Forgetful Phyllis, Summer Joy, The Age of the Race, Deceit, The Hyocrite, The Miser, Friendship, Solitude, Interested Marriage, The Inneppid Sultor, Everyone His Own Judge, Good Fortune, Moderation, With notes,
1-12" 33-1/3 rpm longplay record**

FW6843 GERMAN FOLK SONGS, sung by Martha Schlamme with Pete Seeger acc. Wenn Alle Brausen im Fliesen, Da Drohn Am Bergal, Rosenrock, Holderbluet, es Geh't Eine Dunde Wolk Herin, Dat Da Min Leevsten Bial, Es Es Buehueli, Muss, I Denn, Uff'n Berge, Da Geh't Dei Wind, Bei Mondenschein, Yodel Song, Der Schwere Traum, Die Gedanken Sind Frei, Text in German and English.
1-10" 33-1/3 rpm longplay record