

DEM FERNEN.

ANDANTE.

SINGSTIMME.

PIANO.

*p*

Weit hin durch der Näch - - te Stil - - le send' ich

mei - - ne Grüs - - se fort, und von mei - - nes

Bu - - sens Seh - - nen hö - - ret ihr kein lei - - ses Wort,

Berg und Thä - - ler ü - - ber flie - - gen nur Ge -

- dan - ken, nur der Blick und so giebt mir sei - ne

Grüs - - se stumm der blas - - se Mond zu - rück,

stumm der blas - - - se Mond... zu - rück

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5 with a fermata. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Vers. 2 Will der Schlum - mer

The second system of music continues the vocal line and piano accompaniment. The vocal line has a whole rest for the first two measures, followed by quarter notes D5, E5, and F5. The piano accompaniment maintains the same rhythmic pattern as the first system.

mich um - fan - - - gen, und be - - fehl!... ich

The third system of music shows the vocal line with quarter notes G4, A4, Bb4, and C5, followed by a half note D5 with a fermata. The piano accompaniment continues with the same eighth-note accompaniment.

mich... dem Herrn, denk ich sei - - ner, dem Ent -

The fourth system of music shows the vocal line with quarter notes G4, A4, Bb4, and C5, followed by a half note D5 with a fermata. The piano accompaniment continues with the same eighth-note accompaniment.

- fern - - - ten, mir so nah und doch... so

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "- fern - - - ten, mir so nah und doch... so". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both in the same key signature. The right hand plays a steady eighth-note accompaniment, while the left hand provides harmonic support with chords and single notes.

fern. Schlies - - sen sich die mü - - den Bli - - cke

The second system continues the musical piece. The vocal line lyrics are: "fern. Schlies - - sen sich die mü - - den Bli - - cke". The piano accompaniment maintains the same rhythmic and harmonic patterns as the first system, with the right hand playing eighth notes and the left hand providing a steady bass line.

dann er - - steh - - et Bild um Bild,

The third system of music has the vocal line lyrics: "dann er - - steh - - et Bild um Bild,". The piano accompaniment continues with the established eighth-note accompaniment in the right hand and harmonic support in the left hand.

und mit ihm ver - - leb - - te Stun - - den

The fourth and final system on this page has the vocal line lyrics: "und mit ihm ver - - leb - - te Stun - - den". The piano accompaniment concludes the system with the same rhythmic and harmonic structure as the previous systems.

sind's, . . die mir der Traum ent\_hüllt,

sind's die mir der Traum ent\_hüllt.

*dimin.*

Final system of musical notation with a double bar line and repeat signs.

# DER ORANGENZWEIG.

(v. ERNST Pr. v. S. C. G.)

ALLEGRO MODERATO.

SINGSTIMME.

PIANO.

*ff*

*gra*

*gra*

*gra*

Detailed description: This system contains the first musical notation. It features a vocal line (SINGSTIMME) and a piano accompaniment (PIANO). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part begins with a forte (*ff*) dynamic. The vocal line has three instances of the word 'gra' with a dashed line indicating a melisma.

*cres:*

*ff*

Detailed description: This system shows the continuation of the piano accompaniment. It features a crescendo (*cres:*) leading to a fortissimo (*ff*) dynamic. The piano part consists of chords and moving lines in both hands.

Es weh - te die freu - di - ge Kun - - - de, das

*p*

*mf*

*f*

Detailed description: This system includes the vocal line with the lyrics 'Es weh - te die freu - di - ge Kun - - - de, das'. The piano accompaniment starts with a piano (*p*) dynamic, moves to mezzo-forte (*mf*), and then to forte (*f*). The piano part features chords and moving lines in both hands.

Al - - bi\_ons ro - si - ge Kö - - ni - gin, sich ei - ne zum in\_nig\_sten

Bun - - - de mit Sach\_sens hoch\_her\_zi\_gem Für - sten\_sohn, ein

*p dolce.*  
Ze - phir mit lis\_peln - dem Tö - - - - ne bis

fer - ne ins won - ni - ge Blu - - - men - land. *dolce.*

*più lento.*

Die

*ff*

*più lento.*

Blüm - lein die wa - - ren gar hei - - - - ter sie

*legato.*

*p*

tanz - ten und wog - ten in freu - di - ger Lust da

*dolce.*

schmück - te die duf - ti - gen Klei - der mit De - mant und



Per - len der Mor - - gen - thau, und bald. war'n die

Blüm - lein auf grü - - ner Au - ver -

- schlun - gen, ver - - ei - nigt, ein lieb - lich - er Kranz, ver

schlun - gen ver - - ei - - nigt ein lieb - - lich - - er

Kranz.

RECIT.

Doch ein - sam, in

RECIT.

grü - nen - den Zwei - gen sah trau - rig und weinend die

schön - - ste Blüth, das Kind der O - ran - ge den Rei - - - chen, und

*Al tempo.*

wie sie dort tanz - ten in froh - - - em Scherz, fällt  
 Knösp - chen um Knösp - chen vor bitt' - - - rem  
 Schmerz, und bleich wird die Wang' der Ver - lass' - - -  
 - nen, und bleich wird die Wang' der' Ver - -

- lass' - - - - - nen.

Das seh - en die Eng - lein im Him - - - mel; sie trennen das

Blüthlein vom Zwei - - ge los sie tra - gen's durchs Men - schen - ge - wim - -

- mel, und schmücken mit ih - rem kost - ba - - - ren Raub, als

*f* *p dolce.*

Zei\_ chen der hol\_ des\_ ten, rein\_ \_ sten Braut, die Haa\_ re der ro\_ si\_ gen

*f* *cres:* *p*

Kö\_ \_ ni\_ gin, die Haa\_ re der ro\_ si\_ gen Kö\_ ni\_ gin.

RECIT.

Doch sie\_ he ein gött\_ lich\_ es Zei\_ \_ \_

*ff* *pp*

*a tempo.*

\_ chen! Die Blättlein, die strotzen vom fri\_ \_ \_ schen Grün, (Stets

*p a tempo.*

höhn - ten sie Buch - en und Ei - - - - - chen;) die

Bo - gen sich nie - der vom Gol - - - de schwer, die

blü - - hen im Früh - - ling wohl nie - - - - - mals

mehr, die blü - - hen im Früh - - ling wohl

nie - - - mals mehr. Und's

The first system of music features a vocal line in a treble clef with a key signature of one flat (B-flat). The lyrics are "nie - - - mals mehr. Und's". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. The vocal line consists of a few notes with a fermata over the final note. The piano accompaniment provides a rhythmic and harmonic support.

Blüm - chen? Und's Blüm - chen? Und's Blüm - chen? Es ward... zum

*p* *mf* *f* *ff*

TEMPO IQ

The second system continues the vocal line with the lyrics "Blüm - chen? Und's Blüm - chen? Und's Blüm - chen? Es ward... zum". The piano accompaniment includes dynamic markings *p*, *mf*, *f*, and *ff*. A tempo marking "TEMPO IQ" is present above the piano part. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line.

E - - del - stein.

The third system shows the vocal line with the lyrics "E - - del - stein.". The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and a more active bass line. The key signature remains one flat.

The fourth system shows the vocal line with a fermata over the final note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. The key signature remains one flat.

# REITERLIED.

(Ernst H. z. S. C & G.)

ALLEGRO.

SINGSTIMME.

PIANO.

*f marcato.*

*f*

Der Rei...ter zieht hin...aus, hin...aus in Saus und



Braus, hin...aus ins Feld zur Schlacht, des Liebchens ohn...ge...acht, Her

...aus der's bes...ser kann, als solch ein Rei...ters...mann, als solch ein

Rei...ters...mann. **CHOR:** *f* Her...aus der's bes...ser kann, als

solch ein Reiters...mann, her...aus, heraus, her...aus, heraus der's besser kann als

solch ein Rei... ters... mann.....

MENO ALLEGRO.

*Solo.*

*p* Treu Liebchen sieht ihn ziehn, mit ihm die Freud'ent... fliehn, sie

fleht im Kämmer...lein nur für das Le...ben sein. Wer ist wohl weit und

*ritardando.*

breit So treu wie solch'ne Maid so treu wie solch'ne Maid.

*ritardando.* *a tempo.*

CHOR:

*p* Wer ist wohl weit und breit So treu als solch'ne Maid wer

ist wer ist wer ist wer ist wohl weit und breit so treu als solch'ne

ALLEGRO.

*Solo.*

Maid. Der Reiter folgt der Pflicht, So

*f* ALLEGRO.

lang sein Aug'nicht bricht, Er fällt durch Feindes Hand für Gott und Vater...

...land, Denkt Kna..ben ihr auch dran? So stirbt ein Reiters..mann So

stirbt ein Rei...ters..mann! *ff* Denkt knaben ihr auch dran? So

stirbt ein Rei..ters..mann. So stirbt,so stirbt,so stirbt,so stirbt,so stirbt ein Reiters.

...mann ein Rei.....ters.....mann.....

MENO ALLEGRO.

81

*Solo.*

Treu Liebchen weint hin... ab, auf ih...res Liebsten Grab, der

*p* MENO ALLEGRO.

Thrä...nen ew'...ge Fluth, bis neben ihm sie ruht; da wird es ringsum

*f*

laut, so stirbt des Rei...ters Braut! So stirbt des

*ritard.*

*p ritard.*

*a tempo.* CHOR:  
Rei...ters Braut! *f* Da wird is rings...um laut, so

*a tempo.* *ff*

stirbt des Re...ters Braut, so stirbt, so stirbt, so stirbt, so stirbt des

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef. The music is in a minor key and features a steady, rhythmic accompaniment.

Rei...ters Braut, so stirbt des Rei.....ters Braut. des

*tempo!*

*tempo!*

This system contains the next two staves of music. The vocal line continues with lyrics. The piano accompaniment continues with a similar rhythmic pattern. The tempo marking *tempo!* appears at the end of both staves.

*ff*

Rei.....ters Braut, des Rei.....

*ff*

This system contains the next two staves of music. The vocal line begins with a dynamic marking of *ff*. The piano accompaniment also features a *ff* dynamic marking. The music is more intense and features a more complex accompaniment.

.....ters Braut. ....

*gra*

This system contains the final two staves of music on the page. The vocal line ends with a dynamic marking of *gra*. The piano accompaniment concludes with a final chord. The music is in a minor key and features a steady, rhythmic accompaniment.

# SONTAGS KLÄNCE.

(Reineck)

ALLEGRO MODERATO.

SINGSTIMME

Aus den Thä..lern hör' ich schal..len

PIANO.

*p* *Leg<sup>o</sup>*

Glock...en... tö...ne, Fest...ge...sän...ge; hel...le Son...nen...

...bli...cke fal...len durch die dunk...len Bu...chen...gän...ge:

Him...mel ist von Glanz um...flos...sen, heil'...ger Frie...de

rings er...gos...sen, heil...ger Frie...de rings er...

...gos...sen.

Durch die Fel...der still be...glü...cket

*ritard.*

*ritard.*

*a tempo.* *f* *dim.* *p*

*Legato.*



wal...len Men...schen al...ler...we...gen fro...hen Kin...dern

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line consists of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The piano accompaniment has a right hand with chords and a left hand with a rhythmic pattern of eighth notes.

gleich ge...schmü...cket, gehn dem Va...ter sie ent...ge...gen

The second system continues the vocal line with quarter notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The piano accompaniment maintains the same rhythmic pattern, with some chord changes in the right hand.

der auf gold...nen Saa...ten Wo...gen seg...nend kommt durch's

The third system continues the vocal line with quarter notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The piano accompaniment continues with the same rhythmic pattern.

Land ge...zo...gen seg...nend kommt durch's Land ge

*ritard.*

The fourth system concludes the vocal line with quarter notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The piano accompaniment ends with a *ritard.* marking. The final chord in the piano part is a G major triad.

...zo .....gen.

*a tempo.* *f* *dim.* *p*

Wie so still die Bäche gleiten

*Legato.*

wie so licht die Blumen blicken, und von längst ent-

schwunden Zeiten zieht ein Grinsen her ein Wincken:

wie ein Kind...lein muss ich füh...len, wie ein Kind...lein

möcht ich spie...len, wie ein Kind...lein

*ritard.*

möcht ich spie...len.

*ritard.* *a tempo.* *f*

*dim.* *p*

AUS WILHELM MEISTER.(GOETHE.)

ANDANTE.

SINGSTIMME

PIANO.

*p* *cres.* *<* *dim.*

*p*

An die Thü.....re will ich schleichen still und sitt.....sam

*pp* *legato.*

will ich stehn, from.....me Hand wird Nah.....rung rei.....chen,

und ich wer...de wei...ter gehn Je...der wird sich

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "und ich wer...de wei...ter gehn Je...der wird sich". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

glück...lich schei...nen, wenn mein Bild vor ihm er...scheint

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "glück...lich schei...nen, wenn mein Bild vor ihm er...scheint". The piano accompaniment maintains the same rhythmic pattern.

Ei...ne Thrä...ne wird er wei...nen, und ich weiss nicht

The third system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "Ei...ne Thrä...ne wird er wei...nen, und ich weiss nicht". The piano accompaniment maintains the same rhythmic pattern.

was er weint.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has lyrics: "was er weint.". The piano accompaniment ends with a series of chords, marked with dynamics: *p dim.*, *pp*, and *ppp*.

## Choral.

*(Stunden der Andacht)*

Singstimme *f*

Wie sollt ich da...rum un...recht thun, weil

Piano Forte *f*

der Ver...bre...cher Stra...fen hier oft wie fer...ne

Wet...ter ruhn, hier nicht ihr Haupt schon stra...fen. Gott,

im...mer blei...best Du ge...recht, da...rum er...

...inn...re sich Dein Knecht, dass er der Sün...de

zitt...re. Herr, die...se Furcht er...

...grei...fe mich, wenn mich Be...gier...de lo...

cket; eh' meine Seele sorglos sich ver-

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'c' (C4), followed by quarter notes 'e' (E4), 'h' (G4), and 'mei' (A4), then a dotted quarter note 'ne' (B4), followed by quarter notes 'See' (C5), 'le' (B4), 'sorg' (A4), 'los' (G4), and 'sich' (F4), ending with a dotted quarter note 'ver-' (E4). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

-schlimmert und ver- - - - - sto - - - - cket. In Dei - - - - nem

The second system continues the vocal line with quarter notes 'schlim' (D4), 'mert' (C4), 'und' (B3), 'ver-' (A3), followed by a long rest for ' - - - - -', then quarter notes 'sto' (G3), 'cket.' (F3), 'In' (E3), 'Dei' (D3), and 'nem' (C3). The piano accompaniment features a more complex texture with chords and moving lines in both hands.

Lich - - - te wo Du thronst, ent - - - deckst Du künf - - - - - tig

The third system shows the vocal line with quarter notes 'Lich' (D3), ' - - - te' (C3), 'wo' (B2), 'Du' (A2), 'thronst,' (G2), 'ent - - -' (F2), 'deckst' (E2), 'Du' (D2), 'künf - - - - -' (C2), and 'tig' (B1). The piano accompaniment continues with a consistent rhythmic accompaniment.

und be - - - - - lohnst, und krönst Du gu - - - - - te Tha - - - - - ten.

The fourth system concludes the vocal line with quarter notes 'und' (D2), 'be - - - - -' (C2), 'lohnst,' (B1), 'und' (A1), 'krönst' (G1), 'Du' (F1), 'gu - - - - -' (E1), 'te' (D1), 'Tha - - - - -' (C1), and 'ten.' (B1). The piano accompaniment ends with a final chord and a double bar line.



*Nichts Schöneres.*

*(Reineck)*  
Lieder und Bilder.

Singstimme. **ANDANTE.**

Als ich zu . . . erst Dich

Piano Forte. *p* *p* Legato.

hab' ge . . . sehn, wie Du so

lieb . . . lich warst so schön, da

fiel's mein Leb - - - tag mir nicht ein, dass

noch was Schön - - - res soll - - - te sein, als

in Dein lie - - - bes Au - - - gen - - paar hin - -

- - ein zu schau - - en im - - - mer - - dar, hin - -

ein zu schau en im mer

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "ein zu schau en im mer". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

dar, hin ein zu schau en

The second system continues the musical score. The vocal line has the lyrics "dar, hin ein zu schau en". The piano accompaniment continues with similar rhythmic patterns, including some longer note values in the right hand.

im mer dar. Du

The third system features the lyrics "im mer dar. Du". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the right hand, indicating a very soft volume. The vocal line has a slight pause before the word "Du".

hab' ich denn so lang ge schaut, bis

The fourth system concludes the page with the lyrics "hab' ich denn so lang ge schaut, bis". The piano accompaniment continues with a consistent eighth-note accompaniment in the right hand and a supporting bass line in the left hand.

Du ge - wor - - - - den mei - - - - ne Braut, und

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

wie - - - - der fiel es mir nicht ein, dass

The second system continues the musical piece. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

noch was schön - - - - res könn - - - - te sein als

The third system shows the vocal line with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

so an Dei - - - - nem ro - - - - then Mund sich

The fourth system concludes the page. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

satt zu küs sen al le

Stund, sich satt zu küs sen

al le Stund, sich satt zu Küs sen

al le Stund. Da

Meno

*Mosso.*

hab' ich denn so lang ge - - küsst, bis

Du mein Weib - - chen wor - - - den bist; Und

kann nun wohl ver - - sich - - - ert sein, dass

gar nichts schö - - ne - - res kann sein, als

*Rall:* *Tempo*

*Primo.*  
wie mit sei - - - - - nem lie - - - - - ben

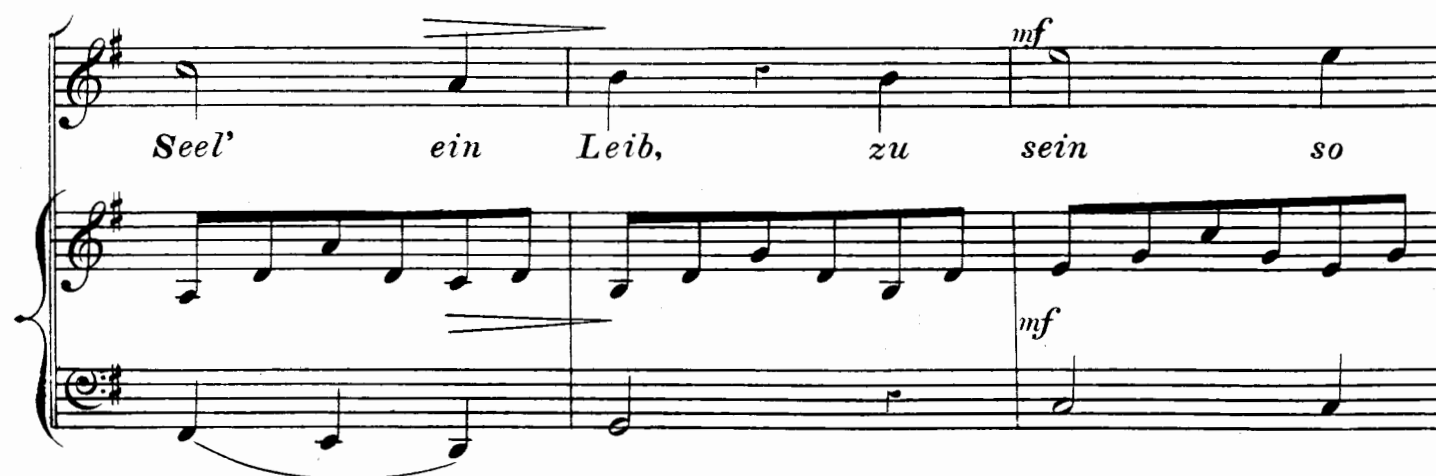


Weib zu sein so ganz ein



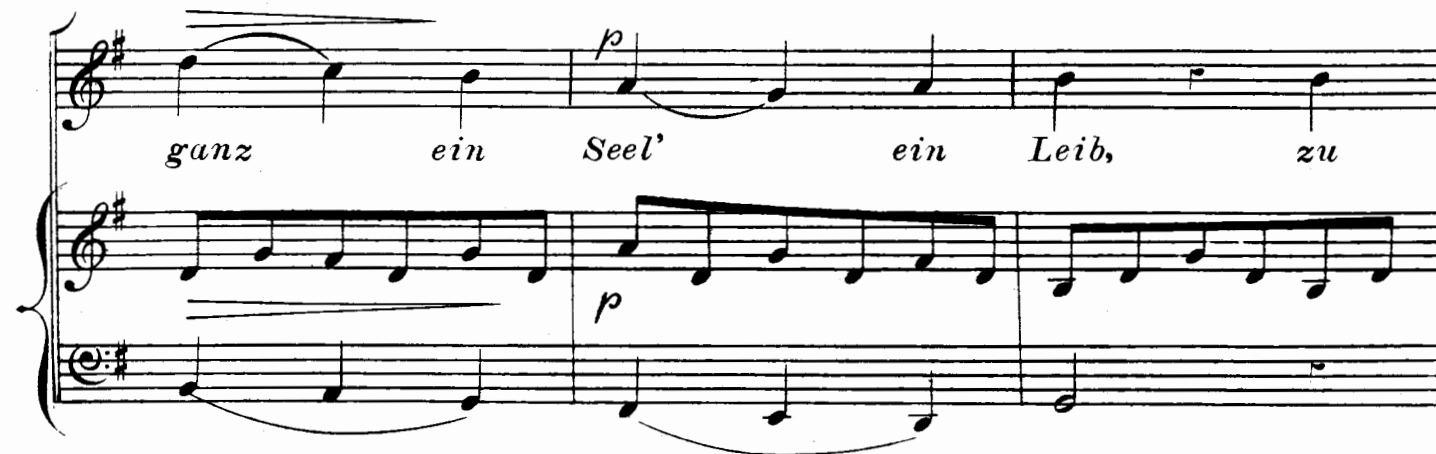
Seel' ein Leib, zu sein so

*mf*



ganz ein Seel' ein Leib, zu

*p*



seib so ganz ein Seel' ein

*mf* *p*

Leib. Nichts Schö ne

*mf* *p*

res, nichts Schö

*Ritard.* *pp* *Ritard.*

ne res.

*AD LIB: Dim:*



# Das kranke Mädchen.

(Reineck.)  
(Lieder und Bilder) *p*

ANDANTE.

Singstimme.

Piano Forte

*p*

Es

geht ein kran - - kes Mad - - - chen hin durch die Som - mer -

- nacht, ..... ihr Lieb - - ster ist ge - - stor - - - ben, das

hat sie krank ge - - macht. Es scheinen Mond und

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "hat sie krank ge - - macht. Es scheinen Mond und". The piano accompaniment consists of chords and moving lines in both hands, with a fermata over the final note of the first phrase.

Ster - - - ne, vom licht - en Him - mel her und

The second system continues the vocal line and piano accompaniment. The lyrics are "Ster - - - ne, vom licht - en Him - mel her und". The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand, with a fermata over the final note of the first phrase.

wie sie auf - - wärts schau - et, da weint das Mädchen

The third system continues the vocal line and piano accompaniment. The lyrics are "wie sie auf - - wärts schau - et, da weint das Mädchen". The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand, with a fermata over the final note of the first phrase.

sehr. Ach

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "sehr. Ach". The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand, with a fermata over the final note of the first phrase. The dynamic marking "pp" is present in the piano accompaniment.

*Piu Mosso.*

könnst' ich doch mich schwin - - - - gen in

*p Staccato.*

je - - - nes Licht hin - - ein ..... du

würd' ich wie - - - der fin - - - den den

Herz - al - - - lieb - - - sten mein ..... Du

schö - - - ner lich - - - ter Him - - - mel, er - -



hör' mein heis - - - ses Flehn..... senk'



dich herab zur Er - - - de, dass ich hin - ein kann

*Ritard:*



geh'n. *Dim:* *Ritard:* Und

*a Tempo.* *a Tempo.*



während sie's ge - spro - chen aus ih - res Her - zens Grund, da

war sie weiter ge - gan - - - gen auf ein - - er Brücke sie

stund, und als sie schau - te nie - der in die

stil - - le Fluth hin - ein..... sieht sie den Him - mel

drin - nen, und Mond und Ster - - nen - - schein. Hab'

*Più Mosso.*  
Dank du lie - - - ber Him - - - mel, du

*Più Mosso.*  
hast er - - hört mein Flehn..... und

*Ritard:*  
bist zur Er - - de kom - - men, dass ich hin - ein kann

*fp*

Detailed description: This is a page of a musical score, page 106, featuring a voice line and a piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are in German. The score is divided into six systems. The first system shows the vocal line with lyrics 'drin - nen, und Mond und Ster - - nen - - schein. Hab'' and the piano accompaniment. The second system begins with the tempo marking 'Più Mosso.' and the vocal line 'Dank du lie - - - ber Him - - - mel, du'. The piano accompaniment continues. The third system also has the 'Più Mosso.' marking and the vocal line 'hast er - - hört mein Flehn..... und'. The piano accompaniment features a rhythmic pattern of eighth notes. The fourth system has the vocal line 'bist zur Er - - de kom - - men, dass ich hin - ein kann' and the piano accompaniment. The fifth system includes the tempo marking 'Ritard:' and the vocal line. The piano accompaniment ends with a forte piano (*fp*) dynamic. The score concludes with a double bar line.

*Agitato. Cres:*

geh..... es winkt der Mond so

freund lich, und je der lich te

*Ritard:*

Stern..... o Gott und auch der Lieb - ste! aus

*Cres: ff*

*f Più Mosso.*

wei - - ter wei - - ter Ferne; ich komme schon, ich

*p ff Più Mosso.*

*a Tempo.* *Ritard:* *p*

kom-me. du Er-de gu-te Nacht..... Da

*a Tempo.* *p* *gva*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'kom-me. du Er-de gu-te Nacht..... Da'. Above the vocal line, the tempo is marked 'a Tempo.' and 'Ritard:'. A dynamic marking 'p' is placed above the final note of the vocal line. The piano accompaniment consists of two staves, with a 'gva' (grandioso) marking and a dynamic 'p' marking.

ha-ben die stil-len Flu-then sie

*pp*

The second system continues the vocal line with the lyrics 'ha-ben die stil-len Flu-then sie'. The piano accompaniment features a dynamic marking 'pp' and a melodic line in the right hand.

in den Him-mel ge-bracht.....

*Ritard:*

The third system continues the vocal line with the lyrics 'in den Him-mel ge-bracht.....'. The piano accompaniment features a dynamic marking 'pp' and a melodic line in the right hand. The tempo is marked 'Ritard:'.

*pp*

The fourth system shows the piano accompaniment for the final part of the piece, featuring a dynamic marking 'pp' and a melodic line in the right hand.



**LEBEWOHL.****WANDERLIED.***von L. UHLAND.*

ANDANTINO.

SINGSTIMME.

Le - - be wohl, Le - - be  
Ei - - ne Blüth' ei - - ne

PIANO.

*p*

wohl Blüth' mein . . . . . Lieb! . . . . . muss noch  
Blüth' mir . . . . . brich . . . . . von dem

heu - te schei - - den Ei - - nen Kuss,  
Baum im Gar - - - - ten Kei - - ne Frucht,

ei - - - nen Kuss mir giéb!  
Kei - - - ne Frucht für mich,



muss dich e - - - wig mei - - - den, muss Dich  
darf sie nicht er - - - war - - - ten, darf sie

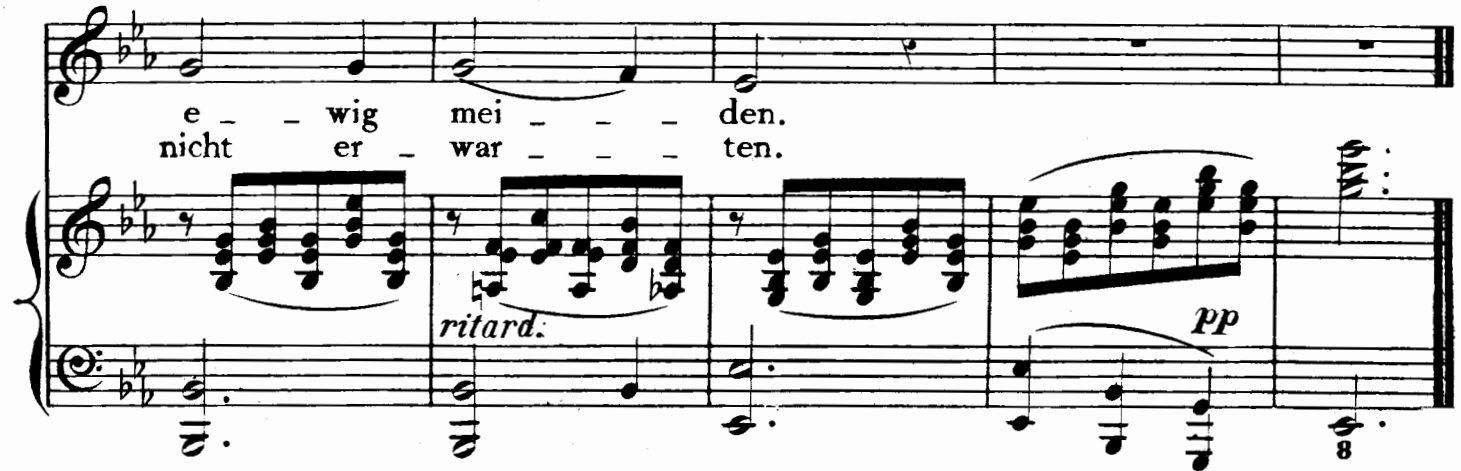


e - - - wig, e - - - wig mei - - - den muss. . . dich  
nicht, . . . . nicht er - - - war - - - ten darf . . . sie



e - - - wig mei - - - den.  
nicht er - - - war - - - ten.

*ritard.* *pp*



# DIE WINTERREISE.

von L. UHLAND.

MODERATO.

PIANO.

- 1. Bei die - sem kal - ten We - hen, kal - ten We - hen, kal - ten
- 2. Die Son - ne scheint so trü - be, scheint so trü - be, scheint so
- 3. Nun geht der Wald zu En - de, geht zu En - de, geht zu

- 1. Bei die - sem kal - ten We - hen, kal - ten
- 2. Die Son - ne scheint so trü - be, scheint so
- 3. Nun geht der Wald zu En - de, geht zu

- 1. Bei die - sem kal - ten
- 2. Die Son - ne scheint so
- 3. Nun geht der Wald zu

We - hen, sind al - le Stras - sen leer, Stras - sen leer, Stras - sen  
 trü - be, muss früh hin - un - ter gehn, hin - un - ter gehn, hin - un - ter  
 En - de, im Dor - fe mach' ich Halt, mach' ich Halt, mach' ich

We - hen, sind al - le Stras - sen leer, Stras - sen  
 trü - be, muss früh hin - un - ter gehn, hin - un - ter  
 En - de, im Dor - fe mach' ich Halt, mach' ich

We - hen, sind al - le Stras - sen  
 trü - be, muss früh hin - un - ter  
 En - de, im Dor - fe mach' ich

leer, . . die Was - ser stil - le ste - hen, stil - le ste - hen, stil - le  
 gehn, . . er - lo - schen ist die Lie - be, ist die Lie - be, ist die  
 Halt, . . da wärm' ich mir die Hän - de, mir die Hän - de, mir die

leer, . . die Was - ser stil - le ste - hen, stil - le  
 gehn, . . er - lo - schen ist die Lie - be, ist die  
 Halt, . . da wärm' ich mir die Hän - de, mir die

leer, . . die Was - ser stil - le  
 gehn, . . er - lo - schen ist die  
 Halt, . . da wärm' ich mir die

ste - hen, die Was - ser stil - le ste - hen, die Was - ser stil - le  
 Lie - be, er - lo - schen ist die Lie - be, er - lo - schen ist die  
 Hän - de, da wärm' ich mir die Hän - de, da wärm' ich mir die

ste - hen, ich a - ber schweif'um - her, ich a - ber schweif'um  
 Lie - be, die Lust kann nicht be - stehn, die Lust kann nicht be -  
 Hän - de, bleibt auch das Her - ze kalt, bleibt auch das Her - ze

her, . . . . . ich . . . . . a - - ber schweif' um -  
 stehn . . . . . die . . . . . Lust kann nicht be -  
 kalt, . . . . . bleibt . . . . . auch das Her - ze

her, schweif' um her, ich schweif' um her, ich . . . . . a - - ber schweif' um -  
 stehn, nicht be - stehn, kann nicht be - stehn, die . . . . . Lust kann nicht be -  
 kalt, Her - ze kalt, das Her - ze kalt, bleibt . . . . . auch das Her - ze

her, schweif' um her, ich schweif' um her, um - - her . . . . .  
 stehn, nicht be - stehn, kann nicht be - stehn, be - - stehn . . . . .  
 kalt, Her - ze kalt, das Her - ze kalt, bleibt auch . . . . .

her, ich schweif' um her, schweif' um her, ich schweif' um - - her . . .  
 stehn, kann nicht be - stehn, nicht be - stehn, kann nicht be - - stehn.  
 kalt, das Her - ze kalt, Her - ze kalt, das Her - - ze kalt.

her, ich schweif' um her, ich schweif' um her, ich schweif' um - - her . . .  
 stehn, kann nicht be - stehn, kann nicht be - stehn, kann nicht be - - stehn.  
 kalt, das Her - ze kalt, das Her - ze kalt, das Her - - ze . . . kalt.

. . . . . ich schweif' um her, ich schweif' um her, ich schweif' um - - her . . .  
 . . . . . kann nicht be - stehn, kann nicht be - stehn, kann nicht be - - stehn.  
 . . . . . das Her - ze kalt, das Her - ze kalt, das Her - - ze . . . kalt.

**PRETTY BABY.***(VISCOUNT FORDWICH.)*

ANDANTE QUASI ALLEGRETTO.

VOICE.

Pret...ty ba...by, do not cry, For thy

*p* *legato.*

The first system of the musical score for 'Pretty Baby'. It features a voice line and a piano accompaniment. The voice line is in a treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The piano accompaniment is in a grand staff with a key signature of one flat and a time signature of 2/4. The piano part begins with a piano (*p*) dynamic and a *legato* marking. The lyrics are: 'Pret...ty ba...by, do not cry, For thy'.

mo...ther's sit...ting by; Then, my dar...ling,

The second system of the musical score. The voice line continues with the lyrics: 'mo...ther's sit...ting by; Then, my dar...ling,'. The piano accompaniment continues with the same musical texture.

do not cry, For her bless...ing's on thine.

The third system of the musical score. The voice line concludes with the lyrics: 'do not cry, For her bless...ing's on thine.' The piano accompaniment concludes with a final chord.

eye: Do not cry, do not cry,

*cres.*

*p cres.*

For her blessing's on thine eye.

*f* *dim.* *ritard.*

*f* *dim.* *ritard.* *a tempo.*

For thy mother loves thee.

*p*

well, And would a pretty story tell



To a muse her dar...ling boy, Who I

think's her great...est joy; Dar...ling boy,

*cres.* *p cres.*

dar...ling boy, Who I think's her great...est

*f* *dim. ritard.*

joy.

*a tempo.*



INVOCAZIONE ALL' ARMONIA.

Coro con Soli.

A L B E R T I.

P. P. G. G.

# Invocazione all'Armonia!

Albert D. of A.C. & G.

SOPRANO.

CONTRALTO.

TENORE.

BASSO.

PIANO  
FORTE.

ALLEGRO MAESTOSO.

ALLEGRO MAESTOSO.

The musical score is arranged in a standard format with vocal staves on top and piano accompaniment on the bottom. The vocal parts are labeled Soprano, Contralto, Tenore, and Basso. The piano part is labeled Piano Forte. The tempo is marked 'ALLEGRO MAESTOSO' in two locations. The piano part features dynamic markings 'f' and 'V' (likely for 'Vibrato' or 'Vivace'). The score consists of two systems of staves. The first system shows the vocal parts and the beginning of the piano accompaniment. The second system continues the piano accompaniment with various musical notations including slurs, accents, and dynamic markings.

*f* Ar... mo... ni... a! Ar... mo... ni... a!  
*f* Ar... mo... ni... a! Ar... mo... ni... a!  
*f* Ar... mo... ni... a! Ar... mo... ni... a!  
*f* Ar... mo... ni... a! Ar... mo... ni... a!  
*f* Ar... mo... ni... a! Ar... mo... ni... a!

su que... ste spon... de Non sde... gnar mo... de... sto al...  
 su que... ste spon... de Non sde... gnar mo... de... sto al...  
 su que... ste spon... de Non sde... gnar mo... de... sto al...  
 su que... ste spon... de Non sde... gnar mo... de... sto al...  
 su que... ste spon... de Non sde... gnar mo... de... sto al...

ta...re Frà le gen...ti a te più ca...re Sul...la  
 ta...re Frà le gen...ti a te più ca...re Sul...la  
 ta...re Frà le gen...ti a te più ca...re  
 ta...re Frà le gen...ti a te più ca...re

Musical score for the first system, featuring four vocal staves and a piano accompaniment. The lyrics are: "ta...re Frà le gen...ti a te più ca...re Sul...la". The piano part includes a forte (*f*) dynamic marking.

ter...ra Sul...la ter...ra del tuo a...mo...re  
 ter...ra Sul...la ter...ra del tuo a...mo...re  
 Sul...la ter...ra del tuo a...mo...re Sul...la  
 Sul...la ter...ra del tuo a...mo...re

Musical score for the second system, featuring four vocal staves and a piano accompaniment. The lyrics are: "ter...ra Sul...la ter...ra del tuo a...mo...re". The piano part includes a forte (*f*) dynamic marking.

Sul ... la ... ter ... ra del tu ... o a ... mor, Frà le  
 Sul ... la ... ter ... ra del tu ... o a ... mor, Frà le  
 ter ... ra del tu ... o del tu ... o a ... mor, Frà le  
 del > tuo del tu ... o a ... mor, Frà le

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Sul ... la ... ter ... ra del tu ... o a ... mor, Frà le". The piano part includes a dynamic marking *p*.

gen ... ti a te più ca ... re Sul ... la ter ... ra Sul ... la  
 gen ... ti a te più ca ... re Sul ... la ter ... ra Sul ... la  
 gen ... ti a te più ca ... re Sul ... la ter ... ra Sul ... la  
 gen ... ti a te più ca ... re Sul ... la ter ... ra Sul ... la

Musical score for the second system, featuring vocal lines and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "gen ... ti a te più ca ... re Sul ... la ter ... ra Sul ... la". The piano part includes a dynamic marking *Cres:*.

ter...ra del tuo a...mor frà le gen...ti a te più

ter...ra del tuo a...mor frà le gen...ti a te più

ter...ra del tuo a...mor frà le gen...ti a te più

ter...ra del tuo a...mor frà le gen...ti a te più

*f*

ca...re Sul...la ter...ra del tuo a...mor.

ca...re Sul...la ter...ra del tuo a...mor.

ca...re Sul...la ter...ra del tuo a...mor.

ca...re Sul...la ter...ra del tuo a...mor.

*p* *Rallentando.*

*p* *Rallentando.*

*p* *Rallentando.*

*p* *Rallentando.*

*p* *allegro*