

*Anna Schultze Ascher*

529.

AR

8410



# GEDICHTE

von  
Puschkin, Feth und Turgeneff  
übersetzt v. Fr. Bodenstedt  
für eine Singstimme

**MIT BEGLEITUNG DES PIANOFORTE**

couponsil



**PAULINE VIARDOT GARCIA.**

- |                                         |                                  |
|-----------------------------------------|----------------------------------|
| №1, Das Blümlein..... v. Puschkin.      | №7, Die Meise..... v. Turgeneff. |
| 2, Auf Grusiens Hügeln.....             | 8, Zwei Rosen..... v. Feth.      |
| 3, Ruhige, heilige Nacht..... v. Feth.  | 9, Nachts..... v. Puschkin.      |
| 4, Mitternächtige Bilder.....           | 10, Der Gefangene.....           |
| 5, Flüstern, athemscheues Lauschen..... | 11, Das Vöglein.....             |
| 6, Die Beschwörung..... v. Puschkin.    | 12, Die Sterne..... v. Feth.     |

Eigenthum der Verleger.

*Leipzig, Breitkopf & Härtel.*

St. Petersburg, L. Johansen.

R. 2 Thk. 73 Ngr.

Paris, E. Gérard & Co

*Kingetragten in das Verzeichniss.*

*Aut. Sta. Gall.*



RA 9651

# Nº 1. Das Blümlein.

Andante.  $\text{♩} = 66.$

P. Viardot Garcia.

SINGSTIMME.

PIANOFORTE.

Im Buchein

Blüm-lein seh' ich lie-gen, ver-ges-sen, duft-los und ver-blüht; Ge-dan-ken

wun-der-sa-me flie-gen mir bei dem An-blick durch's Ge-müth, Ge-dan-ken wun-der-same

flie-gen mir bei dem An-blick durch's Ge-müth.

*crac.*

*animato*

Wo blüh - - te sie? wann und wie lan - ge? Wer pflück - - te

The first system of the musical score features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The tempo is marked *animato*. The lyrics are "Wo blüh - - te sie? wann und wie lan - ge? Wer pflück - - te". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a dynamic marking *p* (piano) and features a complex, rhythmic accompaniment with many sixteenth notes.

sie? durch was be - wegt? In wel - chem Lenz, an welchem Han - ge? Warum war

The second system continues the vocal line and piano accompaniment. The lyrics are "sie? durch was be - wegt? In wel - chem Lenz, an welchem Han - ge? Warum war". The piano accompaniment continues with similar rhythmic patterns and includes dynamic markings *p* and *pp* (pianissimo).

sie hier, her ge - legt? Als Zel - chen hol - den Wie - der - fin - dens? Als un - heil -

*rall.*

The third system continues the vocal line and piano accompaniment. The lyrics are "sie hier, her ge - legt? Als Zel - chen hol - den Wie - der - fin - dens? Als un - heil -". The tempo is marked *rall.* (rallentando). The piano accompaniment includes dynamic markings *pp* and *ppp* (pianississimo).

vol - ler Trennung Mal? o - der des se - ligen Verschwindens im dunklen Wald, im stil - len

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "vol - ler Trennung Mal? o - der des se - ligen Verschwindens im dunklen Wald, im stil - len". The piano accompaniment includes dynamic markings *pp* and *ppp*.

Tempo I.

Thal? Und lebt er

*poco a poco rallent.* *pp*

*Ad.* \*

noch? lebt sie noch heu-te? Wo wei-len sie zu die-ser Frist? o-der sind sie des Todes

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

Beu-te, verwelkt wie die-se Blu-me ist? o-der sind sie des Todes Beu-te, verwelkt wie

*poco a poco ri-tar-*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

- dan - do die - se Blu - me ist?

*a tempo*

*colla parte*

*Ad.* \* *Ad.*

# Nº 2. Auf Grusien's Hügeln.

Andante mosso.  $\text{♩} = 66.$

SINGSTIMME.

Auf Gru - siens Hü - geln liegt die Nacht schon

PIANOFORTE.

dicht, vor mir A - rag - va's Wo - gen - schäu - men.

Mir ist so trüb und leicht, mein Gram ist vol - ler.

*cresc.*

Licht, mein Gram ist voll von sü - ssen Träu - men

von dir, von dir al - lein; es ruht mein hol - der Schmerz in mir nun

Ad. \*

angst - los, un - be - weg - lich.....

*con espress.*

cre

Ad. \* Ad. \* Ad. \* Ad. \* Ad. \*

*animato* Auf's Neu - e wallt und wogt von

*poco a*

*scen* do

*poco* - - - - - *cre* - - - - -

Lie - - - - bes-gluth mein Herz, weil nicht zu lie - ben ihm un -

*scen* - - - - - *do* *ff*

mög - lich, weil nicht zu lie - - - - ben ihm un - mög -

lich, weil nicht zu lie - ben ihm un - mög - - - - lich

nicht lie - ben ihm un - mög - - - - lich!



# Nº 3. Ruhige heilige Nacht.

Andantino.  $\text{♩} = 46.$

*dolce con emozione.*

SINGSTIMME.

Ru-hi-ge, hei-li-ge Nacht!

PIANOFORTE.

*Red. \* Red. \* Red. \* Red. \**

Däm-me-rig scheint der Mond. — Süß ist, o Mädchen, dein Kuss wä -

*Red. \* Red. \**

- rend der ru-hi-gen Nacht, süß ist, o Mäd-chen, dein Kuss — wä -

*Red. \* Red. \**

- rend der ru - hi - gen Nacht.

*Red.* \* *Red.* \*

*animato*

*mf*

Freun - din, im Dun - kel der Nacht wie kann ich trau - - rig noch sein?

*animato*

Hell wie die Ster - ne bist du - - - wäh - - - rend der ru - hi - gen

*con espress.* *p* *con espress.* *p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*p* *riten.*

Nacht, wäh - rend der ru - hi - gen Nacht Freun -

*p* *pp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*A*  
 — din, die Ster - ne sind schön und auch die Trau - er ist süß —

*con espressione*

du bist das Lieb - ste mir doch — wäh - - rend der hei - li - gen Nacht

du bist das Lieb - ste mir doch — wäh - - rend der hei - li - gen

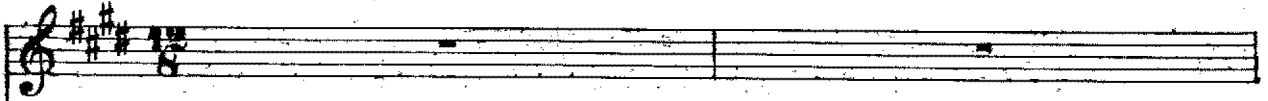
Nacht.

*ritard.* \* *ritard.* \* *ritard.* \* *ritard.* \* *ritard.* \* *ritard.* \*

# Nº 4. Mitternächti-ge Bilder.

Andante mossò. ♩ = 84.

SINGSTIMME.



PIANOFORTE.

*pp sempre legato*

*misterioso*

Mitter-näch-ti-ge Bil-der er-schei-nen, funkeln hell in der schaurigen

Nacht;

doch mein Au-ge, verdü-stert vom

*p*

Wei - nen, kann nicht fas - sen die schreckliche

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The piano accompaniment features a dense texture of sixteenth notes in the right hand and a simpler bass line in the left hand.

Pracht.

The second system continues the musical score. The vocal line has a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The piano accompaniment continues with similar rhythmic patterns, including a dynamic marking of *p* (piano) in the right hand.

Mit-ter-näch - ti-ge Bil-der er-schei - nen,

The third system of the musical score. The vocal line starts with a half note G4, followed by a quarter note A4, and then eighth notes: B4, A4, G4, F4, E4, D4. The piano accompaniment maintains the same rhythmic intensity.

funkeln hell in der schaurigen Nacht; doch mein

The fourth and final system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, and then eighth notes: B4, A4, G4, F4, E4, D4. The piano accompaniment concludes with a final cadence in the right hand and a sustained bass line in the left hand.

cre - - - - - sen - - - - - do

Au - - - ge, ver-dü - - - stert vom Wei - - - nen, kann nicht

fas - - - - - sen die schreckliche Pracht.

sen - - - - - do *ff*

*p*

Mit-ternäch-ti-ge Bil-der er-schim - - - - - mern, mit Ge -

stöhn wie ein Kran - - ker im Schlaf

mit - ter - näch - - ti - ge Bil - der er - schim - - mern,

*cre - scen - do*

mit Ge - stöhn wie ein Kranker im Schlaf und sie

*poco - a*

kom - men und schwin - den mit Wim - - mern; doch wer

*poco - f*

*do*

weiss von dem Schmerz, der sie traf?

*f* *m.g.* *m.d.*

*f* *ff* *ff* \*

Mit - ter - näch - ti - ge Bil - der laut

*f* *ff* *f*

brül - len, wie der Höl - le ge - pei - nig - te

*f* *ff* *f* *f* *f* *f*

Brut, und die Schre - cken des Abgrunds ent -

*ff* *f* *f* *f* *f* *f*

*ff* *f* *f* *f* *f* *f*

*ff* *f* *f* *f* *f* *f*



*ad libit.*

hül - - - len

gleich wie Stür - me die Schrecken der

*cong.*

*tremolo*

*Fluth.*

de - - cre - -

*Ad.*

*Ad.*

*Ad.*

*scen*

*Ad.*

*Ad.*

*do*

*P*

*Ad.*

*Ad.*

*Ad.*

*Ad.*

# Nº 5. Flü - stern, athemscheues Lau - schen.

Andante. ♩ = 54.

SINGSTIMME.

Flü - stern, athemscheues Lau - schen,

PIANOFORTE.

*pp legato sempre*  
Ped. *ped.* \* *ped.* \*

Nach - ti - gal - len - schlag, Sil - berglanz, des Bächleins Rau - schen träu - merisch im

Hag, Licht der Nacht und nächtlich Dun - kel, Schat - ten ringsumher,

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

schö - ner Au - gen Gluth - ge - fun - kel: Herz was willst du mehr?

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Aus den Wolken blühen Ro - sen und es glüht im Hag,

Red. \* Red. \*

Wol - lust - thränen, sü - sses Ro - sen, Wol - lust - thränen, Ro -

Red. \* Red. \* Red. \*

sen, und der Tag! der Tag! der Tag!

riten. pp a tempo morendo

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

10781

N<sup>o</sup>. 6. Die Beschwörung.Allegro agitato.  $\text{♩} = 132$ .

SINGSTIMME.

PIANOFORTE.

The first system of the musical score. The vocal line (SINGSTIMME) is a single staff with a treble clef, showing a whole rest. The piano accompaniment (PIANOFORTE) consists of two staves (treble and bass clefs) with a complex, rhythmic pattern of chords and moving lines.

The second system of the musical score. The vocal line begins with the word "rubato" above it. The lyrics are: "O wenn es wahr ist, dass zur Nacht, die in den". The piano accompaniment continues with similar rhythmic patterns.

The third system of the musical score. The lyrics are: "Schlaf - lullt al - les Le - ben und nur des Mond - lichts blei - che Pracht lässt um die". The piano accompaniment features a steady, rhythmic accompaniment.

The fourth system of the musical score. The lyrics are: "Gra - bes - stei - ne we - ben, o wenn es wahr ist, dass dann leer die Grä - ber". The piano accompaniment includes a dynamic marking "p" (piano) above the final measure.

*cresc.*

stehn die Tod - ten las - sen, er - wart' ich Dich

*p tremolo* *cre* - *scen* -

er - wart' ich Dich Dich zu um - fas - sen. Hör, Lei - la,

*do* *f p* *f p*

*Red.* \* *Red.* \*

nicht! Komm her! Komm her! Komm

her! *con* Er -

*molto espressione*

schein' aus deinem Schatten-reich, ganz wie du warst vor unserm Schei-den, dem kalten

*p* *f*

*Ad.* \* *Ad.* \* *Ad.* \*

Win - - ter-ta-go gleich, das An-ge-sicht ent-stellt von Lei - den. O

*p* *f*

*Ad.* \* *Ad.* \*

komm, ein fer-der Stern, da-her, o komm, ein Hauch, ein leis Ge-

*pp tremolo* *p*

lü-ne, o-der in schre-cken-vol-ler Schö-ne, mir ist es gleich, Komm her, komm

*f* *risoluto*

her! Ich rie-fe Lei - - la da-rum nie, des Grabs Ge-heimniss zu er-

*p* *cre*

*scen* *do*

fah-ren, auch nicht zum Ver-wurf gegen die, die meiner Lie-be Mör-der

wa-ren, auch da-rum nicht, weil oft noch schwer mich Zwei-fel quä-

*scen* *do*

len..... Nein, zu sa-gen, dass treu, wie stets mein Herz ge-

*pp* *p* *8va*

schla-gen, es jetzt noch schlägt..... Komm her! Komm her!

*f p* *accel.* *cresc.*

Komm her! Komm her!

N<sup>o</sup> 7. Die Meise.Allegretto.  $\text{♩} = 100.$ 

SINGSTIMME.

PIANOFORTE.

The first system of the musical score consists of two staves. The top staff is the vocal line (SINGSTIMME) in G major, 4/4 time, starting with a whole rest. The bottom staff is the piano accompaniment (PIANOFORTE) in G major, 4/4 time, starting with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

The second system continues the musical score. The vocal line (SINGSTIMME) has lyrics: "Wohl im Wald im Blät-ter-gol-de hel-len Tons die Mel-se". The piano accompaniment (PIANOFORTE) continues with the same rhythmic pattern as the first system.

The third system continues the musical score. The vocal line (SINGSTIMME) has lyrics: "singt. \_\_\_\_\_ Gruss dir, Sän-ge-ria, du Hol-\_\_\_\_\_de,". The piano accompaniment (PIANOFORTE) continues with the same rhythmic pattern as the first system.



Be-tin, die den Herbst uns bringt! Ob sie droht mit Sturm und Re-gen,

uns den Winter pro- phe-zeit, haucht doch dei-ne Stim-me

Se - gen, ath - met hel - le Freu - dig - keit, haucht

*cresc.*

— doch dei - ne Stim-me Se - gen, ath - met hel - le Freu - dig -

keit.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4. The piano accompaniment starts with a piano (p) dynamic and features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature is one sharp (F#).

Die mir tief zu

The second system continues the musical score. The vocal line has a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns. The key signature remains one sharp.

Her - zen drin - gen sind die sü - ssen Tö - ne nur ein bewusst - los

The third system contains the lyrics: "Her - zen drin - gen sind die sü - ssen Tö - ne nur ein bewusst - los". The vocal line is written in a melodic style with eighth and quarter notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

lee - res Klin - gen der gleich - gül - ti - gen Na - tur? O - der ist auch dir ge -

*riten.* *a tempo.*

*riten.*

The fourth system contains the lyrics: "lee - res Klin - gen der gleich - gül - ti - gen Na - tur? O - der ist auch dir ge -". It includes performance markings: "riten." (ritardando) above the first measure, "a tempo." above the second measure, and "riten." above the fifth measure. The piano accompaniment continues with its established style.

ge - ben wie dem Men - schen je - ne Lust, je -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "ge - ben wie dem Men - schen je - ne Lust, je -". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

- ne Freud' am schö - nen Le - ben, die du strömst aus vol - ler

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics "- ne Freud' am schö - nen Le - ben, die du strömst aus vol - ler". The piano accompaniment continues with similar rhythmic and melodic patterns, maintaining the key signature and time signature.

Brust, je - - ne Freud' am schö - nen Le - ben, die du

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics "Brust, je - - ne Freud' am schö - nen Le - ben, die du". The piano accompaniment continues with similar rhythmic and melodic patterns, maintaining the key signature and time signature.

strömst aus vol - ler Brust?

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has lyrics "strömst aus vol - ler Brust?". The piano accompaniment continues with similar rhythmic and melodic patterns, maintaining the key signature and time signature.

N<sup>o</sup> 8. Zwei Rosen.

Andante. ♩ = 52.

SINGSTIMME.

Schlaf nicht mehr!

PIANOFORTE.

*p*

Ped.

\*

Ped.

zwei jun - ge Ro - sen mit dem Fröh - thau bring' ich Dir,

\* Ped.

\* Ped.

hel - - ler als bei Lie - bes - ko - sen Sil - ber - thrä - nen glüh'n sie

\*

Ped.

\* Ped.

\*

Dir. \_\_\_\_\_ Fri - scher nach der Wet - ter To - sen \_\_\_\_\_

*p*

*ped.* \* *ped.* \*

\_\_\_\_\_ glänzt das Laub, ist rein die Luft, \_\_\_\_\_

*p*

*ped.* \* *ped.* \* *ped.* \*

und \_\_\_\_\_ die Blu - men - thrä - nen ko - sen heim - lich \_\_\_\_\_

*pp*

*ped.* \* *ped.* \* *ped.* \* *p ritard.*

mit dem Blu - men - duft. \_\_\_\_\_

*pp*

\* *ped.* \* *ped.* *ped.* *ped.*

# Nº 9. Des Nachts.

Andante mosso. ♩ = 76.

SINGSTIMME.

PIANOFORTE.

con sordina. *Red.* \*

*dolce*  
Die  
*dolce legato*  
*Red.* \* *Red.* \* *Red.*

Tö - ne, die sich sanft und sehn - suchts - voll Dir nei - gen, durch -  
*Red.* \* *Red.* \* *Red.*

dröh - nen spät / der Nacht ge - heim - niss - vol - les Schwei - gen.  
*Red.* \* *Red.* \* *Red.* \*

Mein Licht glimmt ne-ben mir, — der-tran-ri-ge Ge-

*ped.* \* *ped.* \*

sell' — der Nacht — und voll von

*ped.* \* *ped.* \* *ped.* \* *cresc.*

Dir — rauscht hell mein Lie — der- quell —

*ped.* \* *ped.* \* *p*

von Dir, von Dir al — lein, — mir mehr als Al — les

*ped.* \* *ped.* \* *ped.* \*

theu - er, von dir, von dir al - lein, mir mehr als Al - les

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of two flats. The lyrics are "theu - er, von dir, von dir al - lein, mir mehr als Al - les". The piano accompaniment consists of two staves (treble and bass clefs) with a complex rhythmic pattern of eighth and sixteenth notes.

theu - er. Vor mir dein Au - ge

*pp legato*

*p*

*Red.* \*

The second system of the musical score. The vocal line continues with the lyrics "theu - er. Vor mir dein Au - ge". A dynamic marking of *p* is present. The piano accompaniment features a dense texture of sixteenth notes. A *pp legato* marking is placed over the piano part. A *Red.* marking with an asterisk is located below the piano part.

glüht mit lie - bes - hel - lem Feu - er,

*Red.* \* *Red.* \* *Red.* \*

The third system of the musical score. The vocal line has the lyrics "glüht mit lie - bes - hel - lem Feu - er,". The piano accompaniment continues with its intricate sixteenth-note pattern. Three *Red.* markings with asterisks are placed below the piano part.

es lä - chelt freund - lich mir und

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

The fourth system of the musical score. The vocal line concludes with the lyrics "es lä - chelt freund - lich mir und". The piano accompaniment maintains the same rhythmic intensity. Four *Red.* markings with asterisks are placed below the piano part.



se - lig kling'ts da - zu:

The first system features a vocal line starting with a fermata and a piano accompaniment. The piano part includes a *cresc.* marking and a *ped.* marking.

Mein Freund, mein süs - ser Freund mein Glück

The second system continues the vocal line and piano accompaniment. It includes a *pp* marking and a *ped.* marking.

mein All

The third system continues the vocal line and piano accompaniment. It includes a *p* marking and a *ped.* marking.

mein All bist du!

The fourth system continues the vocal line and piano accompaniment. It includes a *p* marking and a *ped.* marking.

morendo *ppp*

The fifth system concludes the piece with a vocal line and piano accompaniment. It includes a *pp* marking, a *morendo* marking, and a *ppp* marking. An 8-measure rest is indicated in the piano part.

# N<sup>o</sup> 10. Der Gefangene.

Andante. ♩ = 76.

*declamato*

SINGSTIMME.

Ich sitz' hinterm Gitter im feuchten Ge-

*p*

mach; ein Adler, ein junger, steht an dem Fach; mein trüber Ge-

fährte, er rast mit Geräusch, er flattert und hackt in das blutige

*dim.*

*dim.*

Fleisch. Er hackt es und wirft's und zum Fenster er schaut, als

*p*

wär er mit mei - nen Ge - dan - ken ver - traut; er ruft mich und kreischt mir ein

ma - nen des Wort, als wollt' er mir sa - gen: jetzt flie - gen wir

*animato* *a piena voce*  
 fort! Wir flie - - - gen in's Frei - - - e, 's ist

*agitato*

Ped. \* Ped. \* Ped. \*

Zeit, ja 's ist Zeit! da - hin, wo die Ber - - - ge sich

Ped. \* Ped. \* Ped. \* Ped. \*

deh - - - nen so weit, da - hin, wo das Meer glänzt in

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

bläu - - li - chem Strich, da - hin, wo nur schwe - - ben

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

die Lüf - te und ich! Wir flie - - - gen in's

*con dolore*

*Red.* \* *Red.* \* *Red.* \*

Frei - - e, 's ist Zeit, ja 's ist Zeit! da - hin, wo die

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

Ber - - - ge sich deh - - - nen so weit, da - hin, wo das

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

Meer glänzt in bläu - - - li - chem Strich, da - hin, wo nur

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

schwe - - ben die Lüf - - te und ich! Wir flie - gen in's

*Tempo I.*

*ped.* \* *ped.* \* *p* *p* *p*

Frei - e, 'sist Zeit, ja 'sist Zeit, 'sist Zeit, 'sist Zeit!

*pp*

## Nº 11. Das Vöglein.

Allegretto giocoso.  $\text{♩} = 108.$ 

SINGSTIMME.

PIANOFORTE.

The first system of the musical score consists of two staves. The top staff is for the vocal line (SINGSTIMME) and the bottom staff is for the piano accompaniment (PIANOFORTE). The piano part begins with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth notes.

The second system continues the musical score. The piano accompaniment includes dynamic markings of *mf* and *p*. The vocal line is mostly silent in this system, with a few notes appearing at the end.

The third system shows the vocal line beginning with the lyrics "Glücklich lebt vor Noth ge-". The piano accompaniment continues with dynamic markings of *mf* and *p*.

The fourth system shows the vocal line continuing with the lyrics "bor - gen Gottes Vög.lein in der Welt,". The piano accompaniment concludes with dynamic markings of *mf*.

mü - he - los und oh - ne Sor - gen hat es leicht sein Nest be -

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "mü - he - los und oh - ne Sor - gen hat es leicht sein Nest be -". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part begins with a dynamic marking of *p* (piano).

stellt,

The second system continues the vocal line with the lyric "stellt,". The piano accompaniment continues with a *dim.* (diminuendo) marking and ends with a *pp* (pianissimo) marking and a *Red.* (ritardando) instruction.

schlummert leis \_\_\_\_\_ im grü - nen Bau - - - me. Got - - tes

The third system features the vocal line with the lyrics "schlummert leis \_\_\_\_\_ im grü - nen Bau - - - me. Got - - tes". The piano accompaniment continues with a *Red.* (ritardando) instruction and a star symbol (\*) at the end of the system.

Mor - gen - ruf er - klingt \_\_\_\_\_

The fourth system features the vocal line with the lyrics "Mor - gen - ruf er - klingt \_\_\_\_\_". The piano accompaniment continues with a *Red.* (ritardando) instruction and star symbols (\*) at the end of the system. The number 10731 is printed at the bottom center of the page.

*mf*  
Früh\_ roth flammt am Himmels\_

sau\_ me: Vög\_lein schüt\_telt sich und singt \_\_\_\_\_ Früh\_ roth

*Red.*

flammt am Himmels\_ sau\_ me: Vög\_lein schüt\_telt sich und

*p* *rit.* *p*

\* *Red.* \*

*pp*

singt.



The first system of music features a vocal line at the top with a whole rest. Below it is a piano accompaniment consisting of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a simple bass line. Dynamic markings include *mf* and *p*.

The second system continues the piano accompaniment. The vocal line begins with the lyrics "Nach des Früh\_lings kur\_zer Won\_ne". The piano accompaniment maintains its rhythmic pattern with dynamic markings of *p* and *mf*.

The third system features the vocal line with lyrics "schwin\_det rasch des Som\_mers Pracht,". The piano accompaniment continues with dynamic markings of *mf*.

The fourth system shows the vocal line with lyrics "trü\_ber Ne\_bel deckt die Son\_ne, schon ist nah\_des Win\_ters". The piano accompaniment concludes with dynamic markings of *p*.

Nacht.

*dim.* *pp*

*p* *rit.* *a tempo.*  
Wird's uns ö - - - der, wird's uns trü - - - ber, fliegt zum

*Ped.*

Sü - den Vö - ge - lein,

*accel.* *Ped.*

*Tempo I.* ü - bers blau - e Meer hin.

ü - ber, fliegt zum neu - en Früh - ling ein,

The first system features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "ü - ber, fliegt zum neu - en Früh - ling ein,". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A triplet of eighth notes is marked with a '3' above it.

ü - ber's blau - e Meer hin - ü -

The second system continues the vocal line with the lyrics "ü - ber's blau - e Meer hin - ü -". The piano accompaniment continues with similar harmonic support. A 'Ped.' (pedal) marking is present at the beginning of the system, and an asterisk (\*) is located at the end of the system.

ber, fliegt zum neu - en Früh - ling ein.

The third system concludes the vocal phrase with the lyrics "ber, fliegt zum neu - en Früh - ling ein.". The piano accompaniment features a 'rit.' (ritardando) marking at the start and a 'pp' (pianissimo) dynamic marking. A triplet of eighth notes is also present.

*pp legato*

The fourth system shows the final part of the piano accompaniment, marked with 'pp legato'. It includes a 'Ped.' (pedal) marking and an asterisk (\*) at the end of the system.

# Nº 12. Die Sterne.

Andante mosso.  $\text{♩} = 76.$

SINGSTIMME.

PIANOFORTE.

The first system of music shows the vocal line (SINGSTIMME) and piano accompaniment (PIANOFORTE). The piano part begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

The second system continues the piano accompaniment. It includes dynamic markings such as *Red.* and *\* Red.* and features some melodic development in the right hand.

Ich starr - - te und stand un-be-

The third system contains the vocal line and piano accompaniment. The piano part includes a *p* dynamic marking and a *U.* marking. The vocal line continues with the lyrics.

weg - - lich, den Blick \_\_\_\_\_ zu den Ster-nen ge-wandt, und

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part includes a *p* dynamic marking and a *U.* marking. The vocal line ends with the lyrics.

*cresc.*

da zwi - schen mir und den Ster - nen sich

wob ein ver - trau - li - ches Band sich

wob ein ver - trau - li - ches Band.

*rit.*

*rit.*

Ich starr - - - te und stand un-be-

*pp tremolo*

Red. \*

weg - - - lich, den-Blick zu den Ster-nen ge-

*p*

Red. \* Red. \*

wandt, und da zwischen mir und den

*p*

Red. \* m. d.

Ster - - - nen sich wob ein ver-tran-li-ches

*p*

m. d.

Band. Ich dach - - - te.....

weiss nicht was ich dach - te....

Fern klang's wie ein se - li - ger Chor, - - - leis

beb - - - ten die gol - - - de - nen Ster - - - ne, nun

lieb' ich sie mehr als zu vor! nun

*ped.* \* *ped.* \*

lieb' ich, nun lieb' ich sie mehr, als zu vor,

*rall.* *a tempo.*

*rall.* *ped.* \* *ped.* \*

nun lieb' ich sie mehr, als zu

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

vor die Sterne, den seligen Chor.

*ped.* \* *ped.* \*