

Die deutsche Gesänge
für
eine Singstimme

mit Begleitung des
Pianoforte und Violoncelle

HERRN J. BRANDTNER

freundschaftlich zugeeignet

VON

FRANZ LACHNER

Capellmeister des k. k. Hof-Opern-Theaters.

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Nº 1.
VIOLONCELLO.

Mitternacht.

SINGSTIMME.

PIANO - FORTE.

The first system of the musical score for 'Mitternacht'. It features three staves: Violoncello (top), Singstimme (middle), and Piano-Forte (bottom). The Violoncello staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). It contains a melodic line starting with a half note, followed by quarter and eighth notes, and a dynamic marking of *p* (piano). The Singstimme staff is empty. The Piano-Forte staff is in bass clef with a common time signature and a key signature of one flat. It contains a series of chords, with a dynamic marking of *p* and the tempo marking 'Moderato.' above the staff.

The second system of the musical score. The Violoncello staff continues the melodic line with a crescendo marking 'cres.' and a dynamic marking of *p*. The Singstimme staff remains empty. The Piano-Forte staff continues the chordal accompaniment, with a crescendo marking 'cres.' and a dynamic marking of *p*.

The third system of the musical score. The Violoncello staff features a melodic line with trills marked 'tr' and a crescendo marking 'cres.'. The Singstimme staff is empty. The Piano-Forte staff continues the chordal accompaniment, with a crescendo marking 'cres.' and a dynamic marking of *p*. The system concludes with the lyrics 'Wie dunkle Träume' written above the Piano-Forte staff.

stehen die Häuser in langer Reih' tief eingehüllt in # Mantel schrei-te ich schweigend

Musical notation for the first system, including a vocal line and piano accompaniment. The key signature is G major (one sharp). The piano part features chords and moving lines in both hands.

schweigend vorbei.

Musical notation for the second system. The vocal line continues with a melodic phrase. The piano accompaniment consists of sustained chords in the right hand and a moving bass line in the left hand.

Der Thurm der Cathedra - le verkün - det die

Musical notation for the third system. The key signature changes to F major (one flat). The piano part includes dynamic markings *pp* and *f*.

zwölf - te Stunde; mit treuem schnendem Herzen erwartet mich mein Liebchen jetzt.

ritard.

à Tempo.

del.

und.

à Tempo.

Der Mond ist mein Begleiter, er

leuchtet mir freundlich vor, da bin ich an ih - rem Hau - se und freudig ruf' ich em -

por, ja freudig ruf' ich empor: Ich danke dir al - ter Vertrau - ter, daß'

du meinen Weg er - hellt; jetzt will ich dich ent - las - sen, jetzt leuchtet der li - brigen

Welt, jetzt leuchte der übrigen Welt.

Und findest du einen

liebsten, der einsam klagt sein Leid, der einsam klagt sein Leid, so

trö - ste ihn, so trö - ste ihn, wie du mich selber getrö - stet in al - ter Zeit; in

al - ter Zeit, so trö - ste ihn, so trö - ste ihn.. Und

findest du einen Verlieb - ten, der einsam klagt sein Leid, so trö - ste ihn, so

trö - ste ihn, wie du mich selber getröstet in al - ter Zeit.

Trö - ste ihn, trö -

dim, *pp*

ste ihn, *pp* trö - ste ihn.

dim. *pp*

Nº 2.

Lauf der Welt. Von Uhland.

VIOLONCELLO.

SINGSTIMME.

PIANO - FORTE.

The first system of the musical score. The Violoncello part (top staff) begins with a *p* dynamic and a *cres.* marking. The Singstimme part (middle staff) is a vocal line. The Piano-Forte part (bottom staff) is marked *Allegro non troppo.* and includes a *cres.* marking.

The second system of the musical score. The Violoncello part (top staff) includes dynamics *pp*, *dim.*, *mf*, *p*, and *pp* *ritard.*. The Singstimme part (middle staff) is a vocal line. The Piano-Forte part (bottom staff) includes dynamics *pp*, *mf*, *fz*, *p*, and *pp*.

The third system of the musical score. The Violoncello part (top staff) includes a *pizz.* marking. The Singstimme part (middle staff) includes the lyrics: "je - den Abend geh' ich aus hinauf den Wiesensteg, sie schaut aus ihrem Gartenhaus, es". The Piano-Forte part (bottom staff) includes a *p* dynamic.

arco.

p

steht hart am Weg. Wir haben uns noch

ff

p *cres.*

nie bestellt, wir haben uns noch nie bestelltes ist nur so *cres.* der Lauf der Welt, *f*

p *cres.*

f *ff*

ist nur so der Lauf der Welt, ist nur so der Lauf der Welt.

f *ff*

p pizz.

p Ich weiß nicht, wie es so geschah, seit lan_ ge küß' ich

sie, ich bitte nicht, sie sagt nicht ja, doch sagt sie: nein! auch nie. Wenn

p col arco.

Lippe gern auf Lip_ pe ruht, wenn Lippe gern auf Lippe ruht, wir hinderis nicht, uns

fp

cres. *f* *ff*
 dünkt es gut, wir hinderns nicht, uns dünkt es gut, wir hinderns nicht, uns dünkt es
 cres. *f* *ff*
p
 gut. *p* Das Lüftchen mit der
leggero.
 Ro - se spielt, es fragt nicht: hast mich lieb? das Röschen sich am Thau kühlt, es

p

sagt nicht lange gib! ich liebe sie, sie liebet mich, ich liebe sie, sie

ff *ff* *ff*

cres.

liebet mich, doch keines sagt, ich liebe dich, doch keines sagt ich lie - be

ff *p* *ff*

dich, doch keines sagt ich lie - be dich.

ff *p* *ff*

Die Räthsel.

VIOLONCELLO.

SINGSTIMME.

PIANO - FORTE.

The first system of the musical score. It features three staves: Violoncello (Cello), Singstimme (Singer), and Piano-Forte (Piano). The Violoncello staff is in G major, 9/8 time, starting with a half rest followed by a melodic line. The Singstimme staff is empty. The Piano-Forte staff is in G major, 9/8 time, starting with a half rest followed by a complex rhythmic pattern. The tempo is marked 'Moderato.' and the dynamics are 'p' (piano) and 'dol.' (dolce).

The second system of the musical score. It continues the three staves. The Violoncello staff has a melodic line with a 'cres.' (crescendo) marking. The Singstimme staff is empty. The Piano-Forte staff has a complex rhythmic pattern with a 'cres.' marking and a 'p' (piano) dynamic.

The third system of the musical score. It continues the three staves. The Violoncello staff has a melodic line with a 'cres.' marking. The Singstimme staff is empty. The Piano-Forte staff has a complex rhythmic pattern with a 'cres.' marking and a 'p' (piano) dynamic.

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, featuring a melody with various note values and rests. The lower staff is a piano accompaniment in bass clef, with a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, featuring a melody with various note values and rests. The lower staff is a piano accompaniment in bass clef, with a rhythmic pattern of eighth and sixteenth notes.

Deine weichen Liliensfin - ger, könt'ich sie noch einmal

The third system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, featuring a melody with various note values and rests. The lower staff is a piano accompaniment in bass clef, with a rhythmic pattern of eighth and sixteenth notes.

klis - sen, und sie drücken an mein Herz und vergeh'n und vergeh'n und ver

cres. *f*

geh'n in stil-len Weinen.

Deine kla - ren Veilchenaugen schweben vor mir Tag und Nacht

und mich quält es und mich quält es was be - deu - tendiese

Musical score for a song, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It includes lyrics in German and dynamic markings such as *f*, *mf*, *p*, and *cres.*

The musical score is written for a song with piano accompaniment and vocal lines. It consists of several systems of staves. The piano part is written in a grand staff (treble and bass clef), and the vocal part is written in a single staff (treble clef). The lyrics are in German. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: "süßsenblauen Räth sel? was be den ten diese süßenblauen Räth sel? Ach! Deineweichen Li lien für ger könntich sie noch einmalküßen und sie drücken an mein Herz und sie drücken an mein Herz, und ver ge hen in". The score includes dynamic markings such as *cres.*, *f*, *a tempo.*, *p*, and *pp*. There are also some handwritten marks, such as a large 'X' and a '3' over a triplet.

süßsenblauen Räth sel? was be den ten diese süßenblauen Räth

sel? Ach! Deineweichen Li lien für ger könntich sie noch einmalküßen und sie drücken an mein

Herz und sie drücken an mein Herz, und ver ge hen in

cres. *pp*

stil - lem Wei - nen und ver - geh'n in stillem

cres. *pp*

dim.

dim.

Wei - nen, und ver - geh'n in stillem Wei -

dim.

cres. *p*

nen.

cres. *p*

This musical score is for a piano and voice piece, page 13. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The key signature for the piano is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The vocal line begins with a 'cres.' marking and a 'p' dynamic. The piano accompaniment also includes 'cres.' and 'p' markings. The score concludes with a 'dim.' marking in the vocal line and a 'dim.' marking in the piano accompaniment.

cres. *p*

cres. *p*

pp

pp

dim.

dim.

Nº 1.

VOLONCELLO.

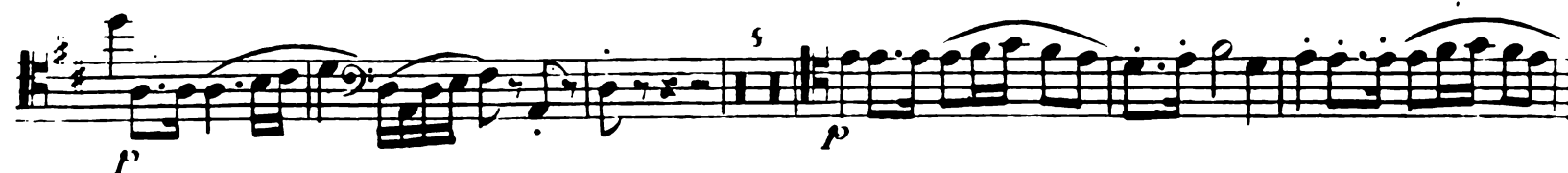
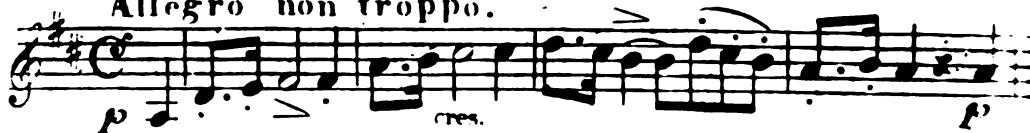
Moderato.

Mitternacht.

The musical score for Violoncello, titled "Mitternacht." by P. Mechetti, is written on 12 staves. The piece begins with a "Moderato." tempo marking. The key signature starts with one flat (B-flat) and changes to one sharp (F-sharp) later in the piece. The score includes various musical notations such as dynamics (p, f, pp, cres.), articulation (tr, rit., dol.), and fingerings (1, 2, 3, 7). The piece is marked "a tempo." and includes a "rit." (ritardando) instruction. The score is written in 2/4 time.

Lauf der Welt.

Allegro non troppo.



Die Raethsel.

Moderato.

