

Fünf Lieder

für

eine Singstimme mit Pianoforte

componirt und

Herrn H. C. Andersen in Copenhagen

zugeeignet

von

ROBERT SCHUMANN

Op. 40.

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Märzveilchen.

Martsviolerne.

Nicht schnell, innig.

R. Schumann. Op. 40.

Pianoforte.

The piano introduction consists of two staves. The right hand plays a series of chords in a 2/4 time signature, starting with a piano (p) dynamic. The left hand plays a simple bass line with quarter notes and rests.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a piano (p) dynamic. The lyrics are in German and Norwegian. The piano accompaniment continues with the same chordal pattern as the introduction.

Der Him - mel wölbt sich rein und blau, der Reif stellt Blu - men
 Sig Him - len hwelver saa reen og klar, Jis-blomster fry - se paa

The second system of the song continues the vocal line and piano accompaniment. The lyrics are in German and Norwegian. The piano accompaniment remains consistent with the previous system.

aus zur Schau. Am Fen - - ster prangt ein flimmernder Flor. Ein Jüng - ling steht, ihn be -
 Ru - dens Glar. I So - - lens Flamme saa smukt de staae En Yng - ling sid - der og

trach-tend, da - vor.. Und hin - - ter den Blu - - men blü - - het noch gar ein
 seer der — paa. Men som han paa de Blom - ster seer, To

blau - es ein lä - - chelndes An - - - gen-paar.. März-veil - chen, wie je - - ner noch
 Pi - - ge = Oi - - ne de - - ru — de leer. Sau skjon - - - ne Blom-ster han

ritardando.

ritardando.

kei - - ne ge - seh'n! Der Reif wird, an - - - ge - haucht, zergeh'n. Eis - -
 al - drig saae To Marts - vi - - - o - - - ter sau smik - - ke blaee.

blu - - - men fan - - gen zu schmel - - zen an, und Gott , sei gnä - - dig dem
 Jis - - blomsten smel - - ter ved Kin - - dens Brand Vor Her - - - re hjel - - pe den

jun - - gen Mann, und Gott sei gnä - dig dem
 un - - ge Mand! Vor Her - re hjel - pe den

mf *ritard.*

jungen Mann.
 un - ge Mand! *Etwas schneller.*

mf *ritard.*

Muttertraum.

Tyvekægten.

Langsam.

Sangstimme.

The first system of the musical score consists of three staves. The top staff is for the vocal line (Sangstimme), the middle staff is for the right hand of the piano (Pianoforte), and the bottom staff is for the left hand. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Langsam.' (Ad libitum). The vocal line begins with a rest for three measures, followed by a quarter note G4 with the lyrics 'Die'. The piano accompaniment starts with a piano (p) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the musical score. The vocal line has the following lyrics:
 Mut - ter be - tet her - zig, und schaut ent-zücht auf den schlümernden Kleinen.. Er
 Vug - gen lig - ger det spæ - de Noer; Det so - ver saa trygt og stil - le,
 The piano accompaniment continues with the same rhythmic pattern.

The third system continues the musical score. The vocal line has the following lyrics:
 ruht in der Wie - ge so sanft und traut. Ein En - - gel muss er ihr scheinen. Sie
 Mo - deren læ - ser et Fu - - der vor; En En - gel hun seer i den Lil - le.
 The piano accompaniment continues with the same rhythmic pattern.

küsst ihn und herzt ihn, sie hält sich kaum. Ver-ges-sen der ir-di-schen
 Ømt hun kys-ser hans run-de Kind Og glem-mer hver jor-disk

Schmer-zen, es schweift in der Zu-kunft ihr Hoff-nungs-traum. So
 Smer-te, Drøm-mer saa godt i Frem-tid ind; Saa

träu-men Müt-ter im Her-zen.
 drømmer hvert Mo-der Hjer-te.

pp

iiiiii.

p

Der Rab' in- dess mit der Sipp- schaft sein kreischt draus- en am Fen- ster die
 Men Rav - nen kommer med al sin Stægt Og syn - ger lag Ru - den sin

Weï-se: Dein En- gel, dein En- gel wird un - - ser sein, der Räu - - ber dient uns zur
 Vi - se: "Din En- gel bli - ver en Ty - - veknægt, Og vi skal En - ge - ten

pp *Ped.* *Ped.*

ritar - - pp - - dou - - - - do.

Spei- se, der Räu - ber dient uns zur Spei- se.
 spi - se, Og vi skal En - ge - ten spi - se!

ritar - - dou - - - - do.

Ped.

ADAGIO.

poco a poco de - cres - ceu - do e ritar - - dou - - - do.

Der Soldat.

Soldaten.

Nicht zu langsam.

Singstimme.

Pianoforte.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff in C major, 4/4 time, with a dynamic marking of *p* at the end. The piano accompaniment is written on two staves (treble and bass clef) in the same key and time signature. It features a rhythmic pattern of eighth notes with a dynamic marking of *p* and *pp* in the beginning, and *f* towards the end. Pedal markings are present in the bass staff.

Es
Med

The second system of the musical score includes the vocal line with lyrics in German and Danish, and the piano accompaniment. The German lyrics are: "geht bei ge - dämpfter Trom - meln.klang. Wie weit noch die Stätte, der Weg wie lang! O". The Danish lyrics are: "dempte - de Hvirvler Trommer-ne gaae, Ak skal vi da al - drig til - Ste - - det naue, At". The piano accompaniment continues with the same rhythmic pattern and dynamic markings as the first system.

The third system of the musical score includes the vocal line with lyrics in German and Danish, and the piano accompaniment. The German lyrics are: "wär er zur Ruh und Al - les vor - bei - Ich glaub' es bricht mir das Herz ent - zwei. Ich". The Danish lyrics are: "han kan faae Ro i sin Ki - - ste? Jeg troer mit Hjer - te vil brü - ste! Jeg". The piano accompaniment continues with the same rhythmic pattern and dynamic markings as the previous systems.

hab' in der Welt nur ihn ge-
hav-de i Ver-den en e-ne-ste Ven, Han er det, man brin-ger til Do-
 liebt, nur ihn, dem jetzt man den Tod doch giebt. Bei
 den, Med

pp

klingen-dem Spie-le wird pa - - ra - dirt, da-zu, da - zu bin auch ich commandirt.
klingen-de Spil gjennem Ga - - - den, Og jeg er med i Pa-ra - - - den.

f

ff

Num schaut er auf zum
Foer sid - - ste Gang skuer

pp

letz - - - ten - - - mal in Got - - - tes Son - ne freu - di - - gem Strahl. Nun
 han nu Guds Sol, Der sid der han alt - paa Dø - dens Stol; de

bin - den sie ihm die Au - - gen zu. Dir sehen - - ke Gott die e - wi - ge Ruh.
 bin - de han fast til Pe - - - - len, For - barm Dig Gud over Sje - - - - len!

Es
 Paa

ha - - ben dann Neun wohl an - - ge - legt, acht Ku - - geln ha - - ben vor -
 een - gang sij - - te de al - - - te ni. De ot - - - te sky - - de ju

hei ge - fegt; sie zit - - terten al - - le vor Jam - mer und Schmerz,
 reent för - bi; De ry - - sted' paa Haan - den af Smer - - - - te, - Kun

Recitativo. *ritardando.*
 ich a - ber, ich traf, ich traf ihn. mitten in das Herz!
 jeg, kun jeg traf midt i hans Hjerte!

Recitativo. *ritardando.* *p* *pp*

Ad.

Der Spielmann.

Spillemanden.

QUASI PRESTO.

Singstimme.

mf

Im Städt - chen giebt es des Ju - - - bels viel,
I Landsbyen gauerdet saa ly - - - stigt til,

Ped. f f f p p

da hal - ten sie Hochzeit mit Tanz und mit Spiel. Dem Fröh - lichen
Der hol - des et Bryllup med Dands og' Spil. Der drik - - kes

Ped. f f f p p

p

blinket der Wein so roth,
Skaaler i Viin og Mjød

die Braut nur gleicht dem getünch - ten
Men Bru - den lig - ner en pyn - tet

f f f p p

Tod.
Død.

Ja todt für den—den nicht sie ver—
Ja død hun er for sin Hjer—tens—

gisst,
kjer.

der doch heim Fest nicht Bräu—ti—gam ist; da
Thi hun er ik—ke som Brud—gom her, J

steht, er in—mitten der. Gä—ste im Krug, und streichet die Gei—ge—
Kro—gen stauer han med Sorgen sin, Og spil—ler saa lys—tigt

lu-stig ge-nug.
saa Vi-o-lin.

Er streichet die Geige, sein Haar er-
han spil-ler til Lokkerne bli-ve ham.

graue, es schwingen die Sai-ten gellend und laut, er drückt sie ans Herz und ach-tet es - nicht, oh
graae, han spil-ler saa Strængene bri-ste maae, til Vi-o-li-nen med Sorg og Gru, han

auch sie in tausend Stücken zerbricht.
tryk-ker mod Hjertet reent i i-tu.

Es ist gar grausig, wenn ei-ner so
Det er saa tungt saa knusende

stirbt, wenn jung sein Herz um Freude noch wirbt. Ich
 tungt, At doe mens Hjertet end - nu er ungt! Jeg

mag und will nicht länger es sein! Das möch-te den
 meg-ter ei længer at see der-paa! Jeg fö - ler det

Wild.
 Kopf mir schwindelnd verdrehn! Wer heisst euch mit Fin - - gern zei - gen auf
 gjennem mit. Ho - - - ved gaae See Mien - de - ne hol - de ham fast i

pp **Langsamer.**

mich? *Favn-* O Gott be-wahr' uns gnä-dig-lich,
 Vor Her-re be-va-re En-hvers For-stand!

The first system of the score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Langsamer' and the dynamics are 'pp'. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

pp *ritardando.* **Adagio.**

dass Keinen der Wahn-sinn ii-ber-mannet.. Bin sel-ber ein
 Vor Her-re be-va-re En-hvers For-stand! Sey selb er en

The second system continues the vocal and piano parts. The tempo is marked 'Adagio' and 'ritardando'. The dynamics are 'pp'. The piano accompaniment features a prominent bass line with octaves and chords.

ar-mer Musi-kant..
 füt-tig Spil-le-mund.

The third system shows the vocal line and piano accompaniment. The piano part includes a section with octaves in the bass line. The dynamics are 'p'.

pp

The fourth system concludes the page with the vocal line and piano accompaniment. The dynamics are 'pp'.

VERRATHENE LIEBE.

Leicht.

Singstimme.

Da Nachts wir uns küssten o Mädchen, hat keiner uns zu - ge -

The first system of the musical score consists of a vocal line (Singsstimme) and a piano accompaniment (Pianoforte). The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a rest followed by a series of eighth and quarter notes. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a piano (p) dynamic marking and includes several measures with a 'Ped.' (pedal) marking and a circled cross symbol. The lyrics 'Da Nachts wir uns küssten o Mädchen, hat keiner uns zu - ge -' are positioned below the vocal line.

schauf. Die Sterne die standen am Himmel, wir ha - ben den Ster - nen ge - traut. Es

The second system continues the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment includes a 'Ped.' marking and a circled cross symbol. The lyrics 'schauf. Die Sterne die standen am Himmel, wir ha - ben den Ster - nen ge - traut. Es' are positioned below the vocal line.

ist ein Stern ge - fallen, der hat dem Meer uns ver - klagt, da hat das Meer es dem

The third system concludes the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment includes a 'Ped.' marking and a circled cross symbol. The lyrics 'ist ein Stern ge - fallen, der hat dem Meer uns ver - klagt, da hat das Meer es dem' are positioned below the vocal line.

Ru-der, das Ru-der dem Schiffer gesagt.. Da sang der-sel-bi-ge Fi - -scher es

mf

Ped. \oplus *mf*

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in G major, 2/4 time, with lyrics 'Ru-der, das Ru-der dem Schiffer gesagt.. Da sang der-sel-bi-ge Fi - -scher es'. The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand. Dynamic markings include *mf* above the vocal line and *mf* below the piano accompaniment. A pedal point is indicated by 'Ped. \oplus '.

sei-ner Lieb-sten vor; Nun singen's auf Strassen und Märk - -ten die

f *f* *f*

Detailed description: This system contains the second two lines of the musical score. The vocal line continues with lyrics 'sei-ner Lieb-sten vor; Nun singen's auf Strassen und Märk - -ten die'. The piano accompaniment features a more active bass line with some triplets. Dynamic markings include *f* above the vocal line and *f* below the piano accompaniment.

Knaben und Mädchen im Chor.

f *f* *f* *f*

Ped. \oplus Ped.

Detailed description: This system contains the third two lines of the musical score. The vocal line has lyrics 'Knaben und Mädchen im Chor.' and then rests. The piano accompaniment continues with a rhythmic pattern. Dynamic markings include *f* above the vocal line and *f* below the piano accompaniment. Pedal points are indicated by 'Ped. \oplus '.

f *dimiu.*

Ped. \oplus

Detailed description: This system contains the final two lines of the musical score. The piano accompaniment concludes with a triplet of eighth notes and a final chord. Dynamic markings include *f* and *dimiu.* (diminuendo). A pedal point is indicated by 'Ped. \oplus '.

FINE.