

C. Frauenliebe.
Liederkrans von Adalbert von Chamisso.
Componirt für die Altstimme.

a) „Seit ich ihn gesehn.“

Chamisso.

Op.60 Nr.1.

Componirt u. erschienen 1836.

Andantino espressivo.

Nr.14.

Seit ich ihn ge - se - hen, glaub' ich blind zu
ben tenuto

Ad. * *Ad.* *

sein; wo ich hin — nur bli - cke, seh' ich ihn — al - lein; —

wie im wa - chen Trau - me schwebt sein Bild mir vor, — taucht aus tief - stem

p

Dun - kel — hel - ler nur em - por. Sonst ist licht - und

insensibilmente ritenuto a tempo

Ad.

V.A. 1817.

farb - los al - les um mich her, nach der Schwe - stern

Spie - le nicht be - gehr' — ich mehr, — möch - te lie - ber wei - nen

still im Kämmer - lein; — seit ich ihn — ge - se - hen, glaub' ich blind — zu

sein, seit ich ihn ge - se - hen, glaub' ich blind — zu

sein.

b) „Er, der Herrlichste von allen.“

Chamisso.

In sanfter Majestät.
[Andante maestoso.]Op. 60 Nr. 2.
Componirt u. erschienen 1836.

Nr. 15.

Er, der Herrlichste von allen, wie so milde, wie so gut!

Holde Lippen, klare Augen, heller Sinn und fester Muth. So wie

dort in blauer Tiefe, hell und herrlich, jener Stern, also

er an meinem Himmel, hell und herrlich, hoch und fern. Wandele,

wand - le dei - ne Bah - nen; nur be - trachten dei - nen Schein, nur in

mf *p* *Ad.* *

De - muth ihn - be - trach - ten, se - lig nur und trau - rig sein!

mf *pp* *Ad.*

Hö - re nicht mein stil - les Be - ten, dei - nem Glü - cke nur ge -

Ad. *

weith; darfst mich nie - dre Magd nicht ken - nen, ho - her Stern der Herr - lich -

Ad. * *Ad.* *

keit, ho - her Stern der Herr - lich - keit! Nur die Würdigste von

al - len soll be - glü - cken dei - ne Wahl, und ich will die Ho - he

p

f

Cres.

seg - nen, seg - nen vie - le tau - send Mal. Will mich

Cres.

freu - en dann und wei - nen, se - lig, se - lig bin ich

sf

p

dim.

dann, — soll - te mir das Herz auch bre - chen, soll - te mir das Herz auch

sf

f

bre - chen, brich, o Herz, was liegt dar - an!

p

pp

Cres.

c) „Ich kann's nicht fassen, nicht glauben.“

Chamisso.

Op.60 Nr. 3.
Componirt u. erschienen 1836.

Nr.16.

cresc.

Ich kann's nicht fas-sen, nicht glau - ben, es hat mich ein Traum be -

The first system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a *cresc.* marking. The piano accompaniment is in bass clef with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

dim. *cresc.*

rückt; wie hätt' er doch un - ter al - len, wie hätt' er doch un - ter

The second system of the musical score. The vocal line continues with *dim.* and *cresc.* markings. The piano accompaniment features a *dim.* marking and includes some dynamic accents.

al - len mich Ar-me er-höht und be-glückt?

The third system of the musical score. The vocal line continues with dynamic accents. The piano accompaniment features a *f* (forte) dynamic marking and includes some dynamic accents.

p

Mir war's, er ha-be ge-spro - chen: Ich bin-auf e-wig

dim. *mp*

The fourth system of the musical score. The vocal line begins with a *p* (piano) dynamic marking. The piano accompaniment features *dim.* and *mp* (mezzo-piano) markings.

dein! Mir war's, ich träu.me noch im_mer, ja ja, ich träu.me noch

im_mer, es kann ja nim_mer so sein. O

lass im Trau_me mich ster_ben, ge_wieget an sei_ner Brust, den

se_ligsten Tod mich schlür_fen, den se_ligsten Tod mich schlür_fen in

Thränen un_end_li_cher Lust, — in Thränen un_end_li_cher Lust. —

d) „Du Ring an meinem Finger.“

Chamisso.

Op. 60 Nr. 4.

Componirt u. erschienen 1836.

Un poco sostenuto.

con intimissima espressione

Nr. 17.

Du Ring an mei-nem Fin-ger, mein
tenuto
p
Ad. * *Ped.* *

gol-den-es Rin-ge-lein, ich drü-cke dich fromm an die-
Ad. *

Lip-pen, dich fromm an das Her-ze mein.— Ich
Ad. *

hatt' ihn aus-ge-träu-met, der Kind-heit fried-li-chen Traum,— ich
 *

fand al-lein mich, ver-loren im ö-den un-end-li-chen Raum. Du

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 has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase: 'fand al-lein mich, ver-loren im ö-den un-end-li-chen Raum. Du'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Ring an mei-nem Fin-ger, da hast du mich erst be-lehrt, — hast

The second system continues the musical score. The vocal line has the lyrics: 'Ring an mei-nem Fin-ger, da hast du mich erst be-lehrt, — hast'. The piano accompaniment continues with similar harmonic patterns, including some triplet figures in the right hand.

mei-nem Blick — er-schlos-sen des Le-bens un-end-li-chen

The third system of the score features the vocal line with the lyrics: 'mei-nem Blick — er-schlos-sen des Le-bens un-end-li-chen'. The piano accompaniment continues to support the vocal melody with chords and melodic fragments.

Werth. — Ich werd' ihm dienen, ihm le-ben, ihm an-ge-hö-ren.

The final system on this page shows the vocal line with the lyrics: 'Werth. — Ich werd' ihm dienen, ihm le-ben, ihm an-ge-hö-ren.' The piano accompaniment concludes the phrase with sustained chords and a final melodic line.

ganz, hin sel - ber mich ge - ben und fin - den ver -

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

klärt mich in sei - nem Glanz. — Du Ring an mei - nem

The second system continues the musical score. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment continues with similar rhythmic patterns, including a prominent eighth-note bass line.

Fin - ger, mein gol - de - nes Rin - ge - lein, ich

The third system of the score shows the vocal line starting with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment maintains its accompaniment style with chords and a moving bass line.

drü - cke dich fromm an - die Lip - pen, dich fromm an das Her - ze mein. —

The fourth and final system on this page shows the vocal line starting with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment concludes the phrase with sustained chords in the right hand and a final bass note in the left hand.

e) „Helft mir, ihr Schwestern!“

Chamisso.

Op. 60 Nr. 5.
Componirt u. erschienen 1836.

Nr. 18.

Allegretto grazioso.

Ad. *

dim.

Ad. * *Ad.*

cresc.

f

Ad. *

Helft mir, ihr

dim.

p

Ad.

Schwe - stern, freundlich mich schmü - cken, dient der

Glück - li - chen heu - te mir! Win - det ge -

p
ad.

schäf - tig mir um die Stir - ne noch der

blü - hen den Myr - te Zier!

cresc.

f
ad.

Als ich be-

Ad.

frie - digt, freu - di - gen Her - zens, dem Ge -

Ad.

lieb - ten im Ar - me lag, im - mer noch

Ad.

rief er, Schn - sucht im Her - zen, un - ge -

Ad.

dul - dig den heu - ti - gen Tag.

Ad.

♩. ♯♩. * ♩. *

Helft mir, ihr

♩.

Schwe - stern, helft mir ver - scheu - chen ei - ne

thö - rich - te Ban - gig - keit; dass ich mit kla - rem -

Aug' ihn em - pfan - ge, ihn, die Quel - le der Freu - dig -

keit.

keit.

f *sf* *sfz*

Ad. **Ad.* **Ad.* ***

Bist mein Ge -

Ped.

lieb - ter, du mir er - schie - nen, gibst du,

sf Son - ne, mir dei - - nen Schein? *dim.* Lass mich in

p *ritardando un pochettino*

An - dacht, lass mich in De - muth, lass mich in

pp

An - dacht, lass mich in De - muth mich ver -

nei - gen dem Her - ren mein, *più e -* mich ver -

[colla parte]

più rit.
nei - gen dem Her - ren mein. **a tempo**

cresc.

f **Ped.** *Stru-et ihm,*

Schwe - stern, streu - et ihm Blu - men, bringt ihm

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a 7/8 time signature and features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

knos - pen - de Ro - sen dar! — A - ber euch,

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'dar!'. The piano accompaniment features a section of repeated chords in the right hand, marked with a forte dynamic (*f*), and a wavy line below it. The system ends with an asterisk (*).

Schwe - stern, grüss' ich mit Weh - muth, freu - dig

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a section of repeated chords in the right hand, marked with a forte dynamic (*f*). The system ends with an asterisk (*).

schei - dend aus eu - rer Schar, freu - dig

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a section of repeated chords in the right hand, marked with a forte dynamic (*f*).

schei - dend aus

The fifth system continues the vocal line and piano accompaniment. The piano accompaniment features a section of repeated chords in the right hand, marked with a piano dynamic (*pp*).

eu - - - - - rer Schar.

ritenuto *a tempo*

Ped.

cresc.

dim. *p*

cresc. *diminuendo*

pianissimo

f) „Süsser Freund, du blickest mich verwundert an“

Chamisso.

Op. 60 Nr. 6.

Componirt u. erschienen 1836.

Andantino tenero.

Nr. 19.

The piano introduction consists of two systems of music. The first system shows the right hand with a treble clef and a key signature of one flat (B-flat), and the left hand with a bass clef. The right hand plays a series of eighth notes, while the left hand plays a simple harmonic accompaniment. The second system continues the piece, with the right hand playing a more complex melodic line and the left hand providing a steady accompaniment. The tempo is marked 'Andantino tenero'.

soave

Süsser Freund, du bli - ckest mich verwun - dert an, kannst es nicht begrei - fen,

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The vocal line is marked 'soave' and begins with a 7/8 time signature. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

wie ich wei - nen kann; lass der feuch - ten Per - len un - ge - wohn - te Zier

The second line of the song continues the vocal melody and piano accompaniment. The vocal line is marked 'soave' and continues with a 7/8 time signature. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

freudenhell er - zit - tern in den Wim - pern mir.

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line is marked 'soave' and continues with a 7/8 time signature. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

Wie so bang mein Bu - sen, wie so won - ne.voll! Wüsst ich nur mit Wor - ten,

wie ich's sa - gen soll; komm und birg dein Ant - litz hier an mei - ner Brust,

will ins Ohr dir flü - stern al - le mei - ne Lust.

Hab' ob man - chen Zei - chen Mut - ter schon ge - fragt,

hat die gu - te Mut - ter al - les mir ge - sagt,

hat mich un - ter - wie - sen wie, nach al - lem Schein,

bald für ei - ne Wie - ge muss ge - sor - get

sein. Weisst du nun die Thrä - nen,

die ich wei - nen kann, sollst du nicht sie se - hen, du ge - lieb - ter Mann.

Bleib' an mei - nem Her - zen, fühle des - sen Schlag, dass ich fest und fe - ster

nur dich drü - cken mag. Hier an mei - nem Bet - te

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The lyrics are "nur dich drü - cken mag. Hier an mei - nem Bet - te". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more sustained bass line in the left hand.

hat die Wie - ge Raum, wo ich still ver - ber - ge

The second system continues the musical score. The vocal line has the lyrics "hat die Wie - ge Raum, wo ich still ver - ber - ge". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

mei - nen hol - den Traum; kom - men wird der Mor - gen,

The third system of the score has the lyrics "mei - nen hol - den Traum; kom - men wird der Mor - gen,". The piano accompaniment continues with its characteristic rhythmic accompaniment.

wo der Traum er - wacht, und dar - aus dein Bild - nis

The fourth system contains the lyrics "wo der Traum er - wacht, und dar - aus dein Bild - nis". The piano accompaniment continues to support the vocal melody.

mir ent - ge - gen lacht.

The fifth and final system on the page has the lyrics "mir ent - ge - gen lacht." The piano accompaniment concludes with a final chord and a fermata over the last few notes.

Ped.

* Ped.*

g) „An meinem Herzen, an meiner Brust.“

Chamisso.

Op.60 Nr.7.

Componirt u. erschienen 1836.

Andantino.

Nr. 20.

An meinem Herzen, an meiner Brust, du mei.ne
 Won.ne, du mei.ne Lust! Das Glück ist die Lie.be, die Lieb'ist das Glück, ich hab' es ge-
 sagt — und nehm's nicht zu.rück. Hab'ü.berglück.lich mich geschätzt, bin ü.ber-
 glück.lich a.ber_ jetzt. Nur die da säugt, nur die da liebt das Kind, dem

p *f* *f*

tr. * *tr.* * *tr.* *

sie die Nah - rung giebt; nur ei - ne Mut - ter weiss al - lein, was lie - ben

heisst und glück - lich sein. O wie be - dau - r' ich doch den Mann, der Mutter -

glück nicht füh - len kann! Du schaust mich an und lä - chelst da - zu, du lie - ber,

lie - ber En - gel - du! An mei - nem Her - zen, an mei - ner Brust, du mei - ne

Won - ne, du mei - ne - Lust!

h) [„Nun hast du mir den ersten Schmerz gethan.“]

Chamisso.

Componirt 1836.

Bisher unveröffentlicht.

[Andante lento, un poco grave.]

Nr. 21.

[Nun hast du mir den er - sten Schmerz ge -

than, der a - ber traf. Du schläfst, du har - ter un - barmherz' - ger

Mann, den To - des - schlaf.

Es bli - cket die Ver - lass' - ne vor sich hin, die Welt ist leer.]

Ge.lie.bet hab' ich und ge . lebt, ich bin nicht le . bend [mehr.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand.

Ich zieh'mich in mein Inn'.res still zu .

The second system continues with the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic marking.

[rit.]
rück, der Schlei.er fällt, da hab' ich dich und mein ver . lor . nes

The third system features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth and quarter notes. The piano accompaniment includes a *pp sempre* (pianissimo sempre) marking and a *[rit.]* (ritardando) marking above the vocal line.

Glück, du mei . ne . Welt!

The fourth system concludes with the vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment includes a *p* (piano) dynamic marking.

i) „Traum der eignen Tage.

Chamisso.

Componirt 1836, erschienen 1868.

Moderato.

Nr. 22.

1. Traum der eig - nen Ta - ge, die nun fer - ne sind,
2. Lass die Zeit im Flu - ge wan - deln fort und fort,

sempre piano e tenuto

Toch - ter mei - ner Toch - ter, du mein sü - sses Kind,
nur be - stän - dig wah - re dei - nes Bu - sens Hort;

nimm, be - vor die Mü - de deckt das Lei - chen - tuch,
hab' ich's einst ge - spro - chen, nehm' ich's nicht zu - rück:

nimm ins fri - sche Le - ben mei - nen Se - gens - spruch.
Glück ist nur die Lie - be, Lie - be nur ist Glück.

Siehst mich grau von Haa - ren, ab - ge - zehrt und bleich,
Als ich, den ich lieb - te, in das Grab ge - legt,

bin, wie du, ge - we - sen jung und won - ne - reich,
hab' ich mei - ne Lie - be treu in mir ge - hegt;

lieb - te, so wie du liebst, ward, wie du, auch Braut,
war mein Herz ge - bro - chen, blieb mir fest der Muth,

und auch du wirst al - tern, so wie ich er - graut.
und des Al - ters A - schewahrt die heil' - ge
Gluth.

Nimm, be - vor die Mü - de deckt das Lei - chen - tuch,

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line.

nimm ins fri - sche Le - ben mei - nen Se - gens - spruch:

The second system of music continues the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Muss das Herz dir bre - chen, blei - be fest dein Muth,

The third system of music continues the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

sei der Schmerz der Lie - be dann dein höch - stes Gut.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.