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6 Lieder von Robert Burns nach Freiligrath

Pierson, Henry Hugo

Leipzig, 1842

John Anderson

urn:nbn:de:bsz:31-45997

John Anderson.

UN POCO ADAGIO ESPRESSIVO.

Pianoforte.

The piano introduction consists of two staves in G major, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics range from piano (p) to forte (f).

John An-der-son, mein Lieb, John, als ich zu-erst dich sah, wie dun- kel war dein
John An-der-son, my jo, John, when we were first ac-quent, your locks were like the

The piano accompaniment for the first vocal line features a steady eighth-note bass line in the left hand and chords in the right hand, supporting the vocal melody.

Haar und wie glatt dein Antlitz da! Doch jetzt ist kahl dein Haupt, John, schneeweiss dein Haar; und
ra-ven, your bon-nie brow was bent; but now your brow is bald, John, your locks are like the

The piano accompaniment for the second vocal line continues with the same rhythmic pattern, providing a consistent harmonic background.

trüb' dein Aug' doch Heil und Se-gen dir, John An-der-son, mein Lieb —, John
snaus; but bless-ings on thy frost-y pow, John An-der-son, my jo —, John

The piano accompaniment for the third vocal line concludes the piece with a final chord and a soft dynamic (p).

express.

Ander-son, mein Lieb!
Ander-son, my jo!

cres. *f* *p*

John An-der-son, mein Lieb, John, berg-auf stiegst du mit mir; und manchen lust-gen
John An-der-son, my jo. John, we clamb the hill the-gither; and mo-ny a can-ty

Tag, John, zu - sammen hatten wir: Nun gehts den Berg hin-ab, John, doch Hand in Hand! Komm
day John, we've had with one a - nither; Now we maun tot - ter down, John, but hand in hand we'll

ritard. *express.*

gieb sie mir! in ei - nem Grab' ruhn wir John An-derson, mein Lieb!
go ——— and sleep the - 'gi - ther at the foot, John An-derson, my jo!

cres. *ritard. espressivo.* *pp*

1340

The musical score is written in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *cres.*, *f*, *p*, *ritard.*, *espressivo.*, and *pp*. The score is divided into systems, with the first system containing the initial vocal entry and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system features a more complex piano accompaniment with chords. The fourth system continues the vocal melody and piano accompaniment. The fifth system concludes the piece with a *ritard.* and *espressivo.* marking, ending with a *pp* dynamic.