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Auswahl verschiedener Gesänge mit Begleitung des Pianoforte

Carlsruhe, [ca. 1825]

Das schlafende Mädchen. Adagio.

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A piano introduction consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamics include accents (>) and piano markings (p and pp).

Das schlafende Mädchen.

Stimme . *Adagio*

The vocal line is a single staff in treble clef, marked *Adagio*. It contains several measures of rests, indicating that the singer is silent during this section.

Piano .

The piano accompaniment consists of two staves (treble and bass clefs). It begins with a piano (*p*) dynamic and includes a fortissimo (*ff*) section. The music is characterized by flowing sixteenth-note passages in the right hand and a steady accompaniment in the left hand.

A continuation of the piano accompaniment, showing two staves. The right hand features intricate sixteenth-note patterns, while the left hand provides harmonic support with chords and single notes.

A further continuation of the piano accompaniment, showing two staves. The music maintains its melodic and rhythmic complexity, with a focus on the right hand's sixteenth-note runs.

First system of musical notation. The top staff is a treble clef with a whole rest. The bottom staff is a piano accompaniment starting with a piano (*p*) dynamic marking.

Second system of musical notation. The top staff is a vocal line. The bottom staff is a piano accompaniment starting with a piano (*p*) dynamic marking.

Die Göt - tin sus - sur

Third system of musical notation. The top staff is a vocal line with a *cres* marking. The bottom staff is a piano accompaniment.

Fru - den, die Nacht steigt aus dem Meer, und sunf - ter

Fourth system of musical notation. The top staff is a vocal line with *cres* and *f* markings. The bottom staff is a piano accompaniment starting with a forte (*f*) dynamic marking.

Lie - be Lei den sang kei - ne Flo - te mehr, den

Mond mit blas - sen Schei - ne versil - ber - te die stil - len

Häu - ne, der Mond mit blas - sen Schei - ne versil - berte die stillen

Haine

Andante con moto.

Da führte mich die Lie - be zu meinen Mäd - chen

hin, ich fand ihr Aug oft trü - be aus Lieb und Eügen

sim, und nie - - mal durst ich swigen ihr was von Kús - sen vorzu -

sagen. Nachläs - - sig hin - - ge - - lehnet schließ sie jetzt

am Kla - vier, aus Ehr - - furcht stets ge - - - -

wöhnet, naht ich mich nicht zu ihr; doch weck - ten

Adagio.
ih - - - re Wan - gen mein gan - - zes zärt - li - ches Ver -

Tempo I^{mo}
lan - - gen, kannst du sie jetzt nicht küssen, kannst du sie jetzt nicht

küssen, dann küsst du sie nie! dann küsst du sie

piu mosso.

nie piu mosso. p *cres* *poco f.*

Da wollt ich mich ent schlies - sen.

f

ach! - da er - wach - - te sie.

pf

nichts konnte mich mehr strafen, nichts konn - te

mich mehr strafen sie wird so schön so

schön so schön nicht wie... der schle...

fin.