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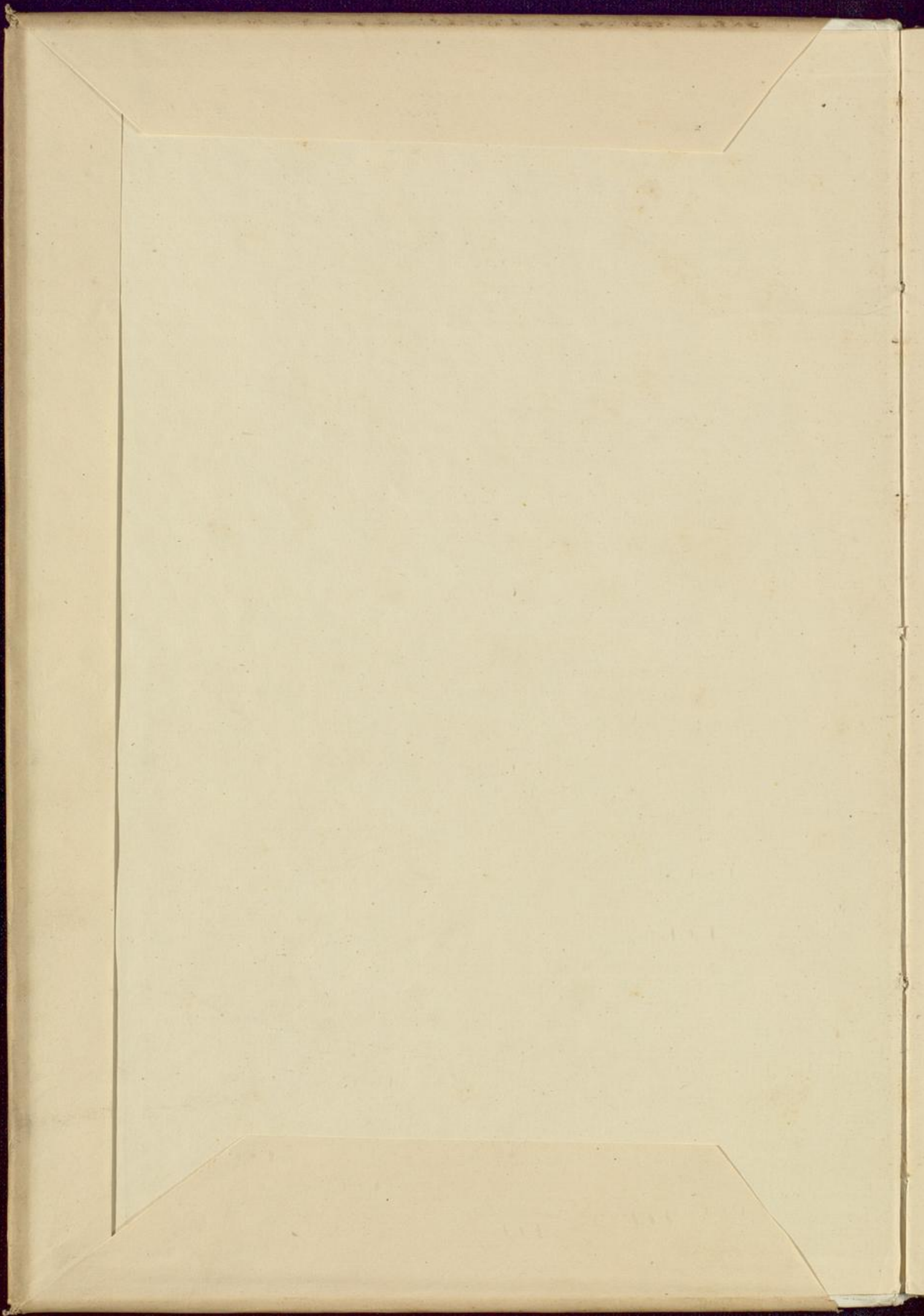
**Album musical**

**Chopin, Frédéric**

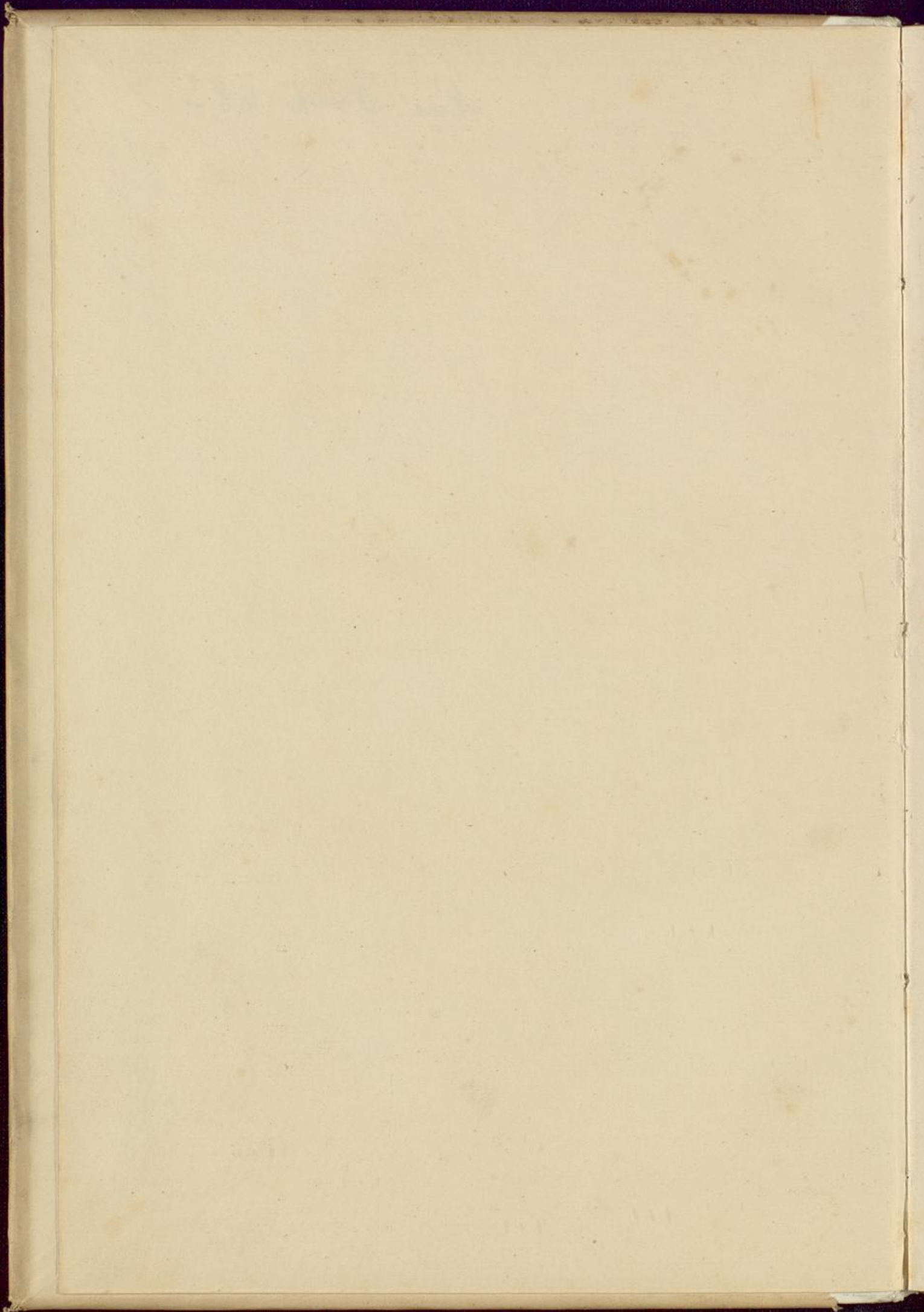
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Mus. Jank 481







Kunst-Verlag, Berlin

DR. FELIX MENDELSSOHN-BARTHOLDY.

Bei Breitkopf & Härtel in Leipzig.

**ALBUM MUSICAL**

*Sammlung*  
der neuesten Original Compositionen

FÜR

*Piano und Gesang*

VON

F. Chopin

F. Liszt

F. Mendelssohn

Panseron

F. Hüntten

C. Löwe

G. Meyerbeer

L. Spohr



*poetisch eröffnet*

VON

**FR. RÜCKERT.**

*Eigenthum der Verleger*

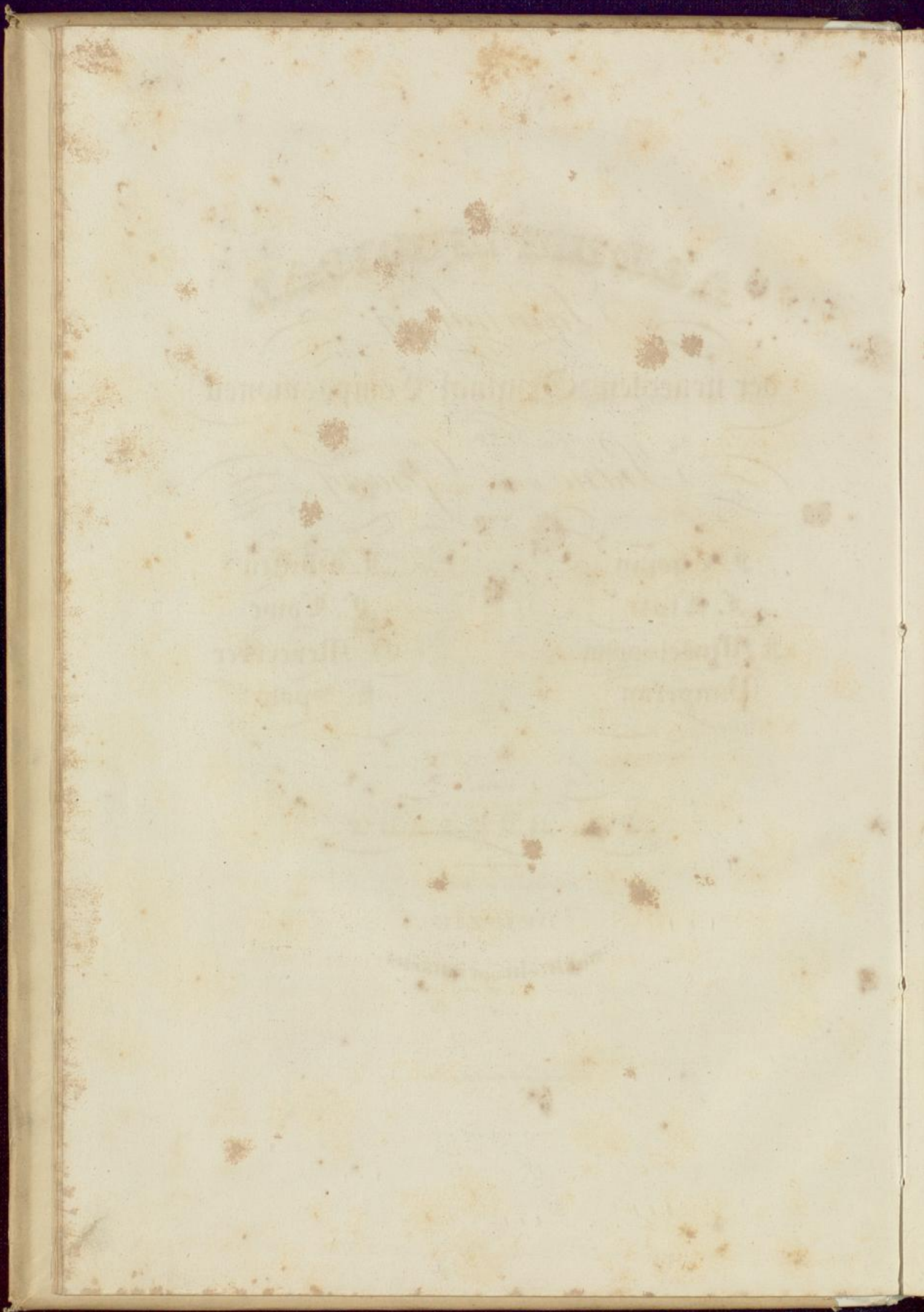
**LEIPZIG**

**Bei Breitkopf & Härtel.**

*Eingetragen in das Vereins-Archiv.*

*Lith. bei W. Krätzschmar, Leipzig.*





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Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in approximately 15 horizontal lines across the page.

Die  
**Klanggeister.**

Ein musikalischer Scherz von F. Rückert.

---

**H**eute kamen die Klanggeister  
Persisch spielender Sangmeister,  
Die mich hatten gefloh'n lange,  
Wie vor'm ernsteren Ton bange,  
Oder nur mich besucht hatten,  
Aehnlich streifenden Fluchtschatten  
Ueber sommernden Fruchtmatten.

Aber heute nun Stand haltend  
Mich umschwebten sie handfaltend,  
Mir zu dienen mit Kunstchören,  
Wenn ich wollte mit Gunst hören;  
Und ich musste den Plan loben,  
Wie zu singen sie anhoben  
Und im Tanze die Bahn stoben.

Erstlich nun aus dem Chorreigen  
Sah ich einen hervorsteigen,  
Einen, stolz wie auf Kriegsbühnen,  
Hochherschreitenden, siegskühnen;  
Und im rasselnden Schildklange,  
Der mir und dem Gefild bange  
Macht', entscholl es dem Wildfange:

Wie auf Feindeshaupt im Kampf die Klinge klang,  
Schlangen gleich um Nacken sich die Schlinge schlang!  
Wie der Stahl am Panzer donnernd schlug den Schlag,  
Dass ein Blitz hervor aus jedem Ringe rang!  
Als ob ein Geweb er wöbe, stob der Staub,  
Und das Blut, als ob ein Springquell springe, sprang.  
Und der Recke reckte sich und schlof den Schlaf,  
Ueber den des Geiers Gier die Schwinge schwang.  
Und bezwungen liegt von hartem Zwang gezwängt,  
Der sich rühmte, dass ihn nimmer zwingt Zwang.

Als nun der mit dem Klingklange  
War vom krieg'rischen Singsange  
Abgetreten, da blieb aber  
Hinter ihm auch ein Liebhaber  
Nicht zurück, der mit schmerzreichen  
Tönen, spielenden, scherzgleichen,  
So mir machte das Herz weichen:

Baum der Lieb', um den ich mich als Winde wand,  
Als der Lenz um's Haupt die Blumenbinde band!  
Meinem Garn entgangenes behendes Hind,  
Das wie Lenzluft strich durch's blumenlinde Land!

Am Gestade, wo des Lebens Welle wallt,  
Fand ich dich, die Perl', und dein Gesinde Sand.  
Wie verrauschte schnell der Rausch, wie flüchtig flog  
Der Genuss, o wie Dein Gruss geschwinde schwand!  
Abgeblättert hat den Baum der herbe Herbst,  
Und dein Nam' allein blieb an der Rinde Rand.  
Nur in diesem Liebespfand empfind' ich noch,  
Welches Glück ich, dass ich nicht mehr finde, fand.

Als auch dieser im Zickzacke  
Sich getrollt mit dem Schnickschnacke,  
Kam noch, halb wie ein Einsiedler,  
Einer, halb wie ein Weinfiedler,  
Hob den Edelgesteinbecher,  
Als Aufmunterungseinsprecher,  
Mir, dem lässigen Weinzecher:

Geben Wolken den Weinreben  
Thau, so geben die Reben Wein.  
Leben kann nur der Wein geben;  
Lass für's Leben dir geben Wein!  
Bekränze dich mit Rebenlaub,  
Denn der Tod sinnt auf Lebenraub!

Herbst, nicht raube die Weintraube,  
Eh' ich raube der Traube Wein!  
Mich umlaube die Weinlaube,  
Der Profet mir erlaube Wein!  
Dass ich in's Blut der Traube tunk',  
Ist besser als Edens Taubentrunk.  
Bekränze dich mit Rebenlaub,  
Denn der Tod sinnt auf Lebenraub!

Alles and're sind Scheinwonne,  
Nur in Tonnen ist Wonnenschein;  
Alles and're sind Scheinsonnen,  
Wie im Bronnen der Sonnenschein.  
Gib nicht dein Herz dem Wonnentand,  
Lehne dich fest an die Tonnenwand!  
Dass ich in's Blut der Trauben tunk',  
Ist besser als Edens Taubentrunk.  
Bekränze dich mit Rebenlaub,  
Denn der Tod sinnt auf Lebenraub!

*Ballade*  
*sans paroles*  
**POUR LE PIANOFORTE**  
*composée par*  
**FRED. CHOPIN.**  
*Propriété des Editeurs.*

LENTO.

PIANOFORTE.

*pesante.*

*dim.*

MODERATO.

Ped.

5766.



First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with slurs and ties, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It shows a continuation of the melodic and harmonic material from the first system.

Third system of musical notation, featuring more complex chordal textures and melodic development.

Fourth system of musical notation, marked with the tempo instruction *ritenuto.* The music slows down, and the bass staff includes a *Ped.* (pedal) marking.

Fifth system of musical notation, the final system on the page. It includes multiple *Ped.* markings in both the treble and bass staves, indicating sustained pedal points.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines. Pedal points are indicated by 'Ped.' and a circled cross symbol below the bass line. A dynamic marking 'p' is present in the second measure.

*agitato.*

Second system of musical notation, continuing the piece. It includes a dynamic marking 'f' in the final measure. Pedal points are marked with 'Ped.' and a circled cross symbol.

Third system of musical notation, featuring a series of chords and melodic lines. Pedal points are marked with 'Ped.' and a circled cross symbol.

*sempre più mosso.*

Fourth system of musical notation, showing a change in tempo. Pedal points are marked with 'Ped.' and a circled cross symbol.

8<sup>a</sup> .....

Fifth system of musical notation, including a dynamic marking 'f' in the second measure. Pedal points are marked with 'Ped.' and a circled cross symbol.

8<sup>a</sup>..... loco.

Ped. Ped. Ped.

This system contains the first three measures of the piece. The right hand features a rapid eighth-note scale starting on G4, marked with an 8<sup>a</sup> (octave) and a dotted line, transitioning to a *loco.* section. The left hand provides harmonic support with chords and single notes. Pedal points are indicated below the first, second, and third measures.

Ped. Ped. Ped. Ped. Ped. Ped.

This system contains the next three measures. The right hand continues the eighth-note scale. The left hand has a more active role with eighth-note accompaniment. Pedal points are indicated below each of the six measures.

8<sup>a</sup>..... loco.

Ped. Ped.

This system contains the next three measures. The right hand continues the eighth-note scale, marked with an 8<sup>a</sup> and a dotted line, and a *loco.* marking. The left hand has some rests. Pedal points are indicated below the first and fifth measures.

8<sup>a</sup>..... loco.

Ped. Ped.

This system contains the next three measures. The right hand continues the eighth-note scale, marked with an 8<sup>a</sup> and a dotted line, and a *loco.* marking. The left hand has some rests. Pedal points are indicated below the first and fifth measures.

calando. smorz. 8<sup>a</sup>.....

Ped. Ped. Ped.

This system contains the final three measures. The right hand continues the eighth-note scale, marked with an 8<sup>a</sup> and a dotted line. The piece concludes with *calando.* and *smorz.* markings. Pedal points are indicated below the first, second, and third measures.

*Meno mosso.  
sotto voce*

*ritenuto.*

*pp*

Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*sempre pp*

Ped. Ped. Ped.

The musical score consists of five systems of two staves each (treble and bass clef). The first system features a treble staff with a melodic line containing triplets and a bass staff with a rhythmic accompaniment. Pedal markings ('Ped.') are placed below the bass staff. The second system continues the piece, with the word 'sempre' written above the treble staff. The third system includes dynamic markings 'dim' and 'rallent.' above the treble staff. The fourth system is marked 'a Tempo.' and includes 'M.G.' (Mezzo-Grande) markings above the treble staff. The fifth system concludes with a 'cresc.' (crescendo) marking above the treble staff. Pedal markings are consistently used throughout the piece.

First system of musical notation. Treble clef staff: *f* M.G., *pp*, *f*, *cresc*. Bass clef staff: Ped., Ped., Ped., Ped.

Second system of musical notation. Bass clef staff: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Third system of musical notation. Treble clef staff: *ff*. Bass clef staff: Ped., Ped., Ped.

Fourth system of musical notation. Treble clef staff: triplets (3). Bass clef staff: Ped., Ped., Ped., Ped., Ped.

Fifth system of musical notation. Treble clef staff: quadruplets (4). Bass clef staff: Ped., Ped., Ped., Ped., Ped.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The right hand contains a complex chordal texture with many sharps, and the left hand has a rhythmic accompaniment. Pedal markings are present below the bass staff. An 8va marking is visible at the end of the system.

Musical notation system 2, featuring a grand staff. The right hand includes a section marked 'loco.' with a slur. Pedal markings are present below the bass staff.

Musical notation system 3, featuring a grand staff. The right hand has a complex texture with many sharps and some 'x' marks. Pedal markings are present below the bass staff.

Musical notation system 4, featuring a grand staff. The right hand starts with a *fff* dynamic and includes a *dim.* marking. The left hand has a simple accompaniment. The system concludes with the instruction *più animato.*

Musical notation system 5, featuring a grand staff. The right hand has a complex texture with many sharps. The left hand has a simple accompaniment. A *cresc.* marking is present above the right hand.

Ped. ⊕

8va.....

loco.

Ped. ⊕ Ped. ⊕

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕



Ped. ⊕

*cresc.*

*ff*  
Ped. ⊕ Ped. ⊕

*leggieramente.*  
*fz p*  
Ped.

8<sup>a</sup>.....

*ff*

Ped.

..... loco.

Ped.

*ff*

*fz*

Ped.

Ped.

Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. *con forza.*

*ten.* Ped. Ped. Ped. Ped. Ped.

*sempre forte.* Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

*riten.*  
*dim. rallent.*  
Ped. Ped. Ped.

*Meno mosso.*  
*pp sempre* *sotto voce.*  
Ped. Ped.

*cresc.*  
*f*  
Ped. Ped. Ped. Ped.

*p* *cresc.*  
*f*

*cresc.*

*8<sup>a</sup>..... loco.*  
*passionato.* *poco ritenuto.*  
*il più forte possibile.*

**PRESTO con FUOCO.** *8<sup>a</sup>..... loco.*

*8<sup>a</sup>..... loco.*

Ped. ♪ Ped. ♪ Ped. ♪

Ped. ♪

Ped. ♪

*cresc.*

8<sup>a</sup>.....  
Ped. ♪ Ped. ♪

.....

Musical notation system 1, consisting of a grand staff with treble and bass clefs. The music features a series of eighth-note patterns in the right hand and chordal accompaniment in the left hand. Pedal markings are present below the bass line.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

.....loco.

Musical notation system 2, continuing the piece. It includes a 'loco.' marking above the treble staff. The right hand has more complex rhythmic patterns, and the left hand provides harmonic support. Pedal markings are present.

Ped.

Musical notation system 3, featuring a long melodic line in the right hand with sixteenth-note runs and a bass line with chords. A double bar line with repeat dots is used in the left hand.

.....8<sup>a</sup>.....

Musical notation system 4, showing a rapid sixteenth-note passage in the right hand and sustained chords in the left hand. A 'cresc.' marking is placed between the staves.

cresc.

.....loco.

Musical notation system 5, featuring a long, continuous melodic line in the right hand and sustained chords in the left hand. A 'loco.' marking is present above the treble staff.

Ped.

Ped. †

*riten.*  
*ff*  
*accel.*  
Ped.

8

*riten.*  
*p*  
*ff accel.*  
*fff poco riten.*  
*accele*  
Ped.  
6  
3

*loco.*  
- - - ran - - - do. Ped. *loco.*  
8



„SUN OF THE SLEEPLESS”

Gedicht

von Lord Byron

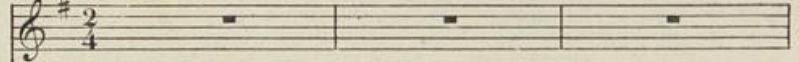
in Musik gesetzt von

Felix Mendelssohn-Bartholdy.

Eigenthum der Verleger.

ASSAI SOSTENUTO.

SINGSTIMME.



PIANOFORTE.

Schlaf-lo-ser Au-gen Leuch-te, trü-ber Stern, dess thrä-nen-  
Sun of the sleep-less! me-lan-cho-ly star! whose tear-ful

*poco rit.* *Tempo.*

glei - cher Schein, unendlich fern, das Dun - kel nicht er -  
 beam glows tre - mulous-ly far, that show'st the dark-ness

*cresc.* *f* *dim.*

hellt, nur mehr es zeigt, o wie dir ganz des Glücks Er - inn - rung  
 thou canst not dis - pel, how like art thou to joy re - mem - ber'd

*p*

gleich! o wie dir ganz des Glücks Er - inn - rung gleich!  
 well, how like art thou to joy re - mem ber'd well!

*espress.* *dim.* *p*

So leuchtet längst ver - gang - ner Ta - ge  
 So gleams the past, the light of o - ther

*poco rit.* *Tempo.*

Licht, es scheint, doch wärmt sein mat-ter Schimmer nicht, dem  
*days, which shines but warms not with its powerless rays, a*

*cresc.*

wa - chen Gram er - glänzt die Luft - ge - stalt, hell a - ber  
*night-beam sor - row wa - tcheth to be - hold, dis - tinct but*

*f* *dim.*

- fern, klar, a - ber ach wie kalt! hell aber fern, klar,  
*dis - tant, clear, but, oh how cold! dis - tinct but distant,*

*dim.*

a - ber ach, wie kalt!  
*clear, but oh, how cold!*

„There be none of beauty's daughters“

Gedicht von

LORD BYRON

in Musik gesetzt von

Felix Mendelssohn-Bartholdy.

Eigenthum der Verleger.

ANDANTE CON MOTO.

SINGSTIMME.

PIANOFORTE.

Kei - ne von der Er - de Schö - nen wal - tet zaubernd gleich  
 There be none of beauty's daughters, with a ma - gic like

Dir; auf der Fluth ein Sil - ber - tö - nen dünkt  
 thee, and like mu - sic on the wa - ters is,

dei - ne Stim - me mir, — dünkt dei - ne Stim - me mir. Lei -  
thy sweet voice to me — is thy sweet voice to me: when,

*f* *p*

- ser wird des Mee - res Rauschen, ent - zückt, Dir zu  
as if its sounds were cau - sing the charm'd o - cean's

*cresc.*

lauschen, legt sich der Wo - gen Schäu - men,  
pausing, the waves lie still and glea - - ming,

*p*

al - le die Win - de träu - men, al - le die  
and the lull'd winds seem drea - ming, and the lull'd

Win - de träu - - men,  
winds seem drea - - ming,

*dim.*

Gol - den weht der Mond auf Wel - len sein  
and the mid - night moon is wea - ving her

*cresc.*

Netz, sanft scheint der Fluth die vol - le Brust zu  
bright chain o'er the deep, whose breast is gent - ly

*f* *p*

*scen - do - al* *f* *p*

schwellen, wie ein Kind schlummernd ruht, die  
hea - ving as an in - fant's a - sleep, whose

*p*

*cre - - - scen - - -*

vol - le Brust zu schwellen, wie ein Kind schlummernd  
*breast is gent - ly hea - ving as an in - fant's a -*

*do.* *f*

ruht. So sink' ich zu dei - nen  
*sleep.* So the spi - rit bows be -

*do - al* *f*

*sempre forte* *rit.* *p* *Tempo.*

Fü - ssen, an - betend dich zu grü - ssen, wie die  
*fore thee, to lis - ten and a - dore thee, with a*

See, vom West be - we - get, voll und sanft in mir sich's  
*full but soft e - mo - tion like the swell of sum - mer's*

reget, voll und sanft in mir sich's  
o - cean, like the swell of sum - mer's

*cresc.* *f* *p*

re get, voll und sanft in  
o cean, like the swell of

*cresc.* *f* *sf* *p* *dolce.*

mir sich's re get.  
sum mer's o cean.

*dim.*



GRANDE VALSE  
 Pour le Piano  
*par*  
**F. LISZT.**

PRESTO con FUOCO.  $\text{♩} = 88$

PIANOFORTE .

*rinforz.* *rinforz.* *marcato.* *sf* *Ped.* *Ped.* *loco.* *quasi stacc.* *p lusingando.*

5766.

8<sup>a</sup>..... loco. 8<sup>a</sup>.....

*mf brillante.* Ped. Ped. Ped.

..... loco.

*molto dim.* Ped. Ped.

*p cresc. f con brio.*

8<sup>a</sup>..... loco. 8<sup>a</sup>.....

*dim.* Ped. Ped.

8<sup>a</sup>.....

*p delicatamente. ff.* Ped. Ped.

..... loco. 8<sup>a</sup>..... loco.

*precipitato. fuocosa. fff.* Ped. Ped.

PIÙ MODERATO.  $\text{♩} = 76$ .

*pp*

*dolce con grazia.*

*dim. molto.*

*pp il basso.*

*capricciosamente.*

*sempre dolce ed elegam.*

Ped.

Ped.

*poco cresc.*

*dolce.*

*molto.*

*sempre p*

Ped.

8<sup>a</sup>.....

..... loco.

5 1 5 2 3 1 2 5 4 1

*dim.* *mf* *piangevolmente.*

*rubato.*

*p*

*poco cresc.* *dim.* *e calando.* *piu forte*

*ed agitato.* *molto cresc. e stringendo.*

*ff con passione.*

*ff* Ped. Ped.

*sempre piu p* *pp* *1 smorz. rit.* *1*

Ped.

*pp*  
*dolce con grazia.*

*pp il passo.*

*mf capricciosamente.*

*mf marcato e poco a poco accelerando il Tempo.*

*cresc.*

8a.....

*poco rit.* *scherzando allegramente.*

Ped. Ped. Ped. *pp il basso.* Ped.

..... loco.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8a.....

*ff brioso.* *p delicato.*

Ped. Ped. (Pedale à chaque mesure.)

loco.

*poco cresc.*

*rallent.* 1 *piu rallent.* 1 *un poco marcato.*

*misterioso.*

PIÙ MOSSO.  $\text{♩} = 100.$

*sotto voce agitato.* *poco*

*a poco cresc.* *poco rf*

*sempre più f* *stringendo.*

*sempre più rinf.* *fff strepitoso.*

*Prestissimo. ♩ = 112.* *fff impetuoso.*

(+) Pour la coupure passez au signe § de la page 41.  
5766.

8

Ped.

decresc.

POCO MENO PRESTO.  $\text{♩} = 100.$

marcato.

loco.

leggieram.

poco *X* *ca*

poco cresc.

molto rit. e cresc.

marcatiss.

ff

deciso.

Ped.

duro.

Ped.

sempre



*ff* Ped. *marcat.*

*mf* *scherzando.* Ped.

*pizzaro.* *p.* *pp. sempre*

Ped. *accelerando molto.*

*loco.* *molto dimin.*

Ped. *perdendosi.* Ped. *pp* *murmurando.*

*inquieto.*

Musical notation for the first system, featuring a treble and bass clef with various notes and rests. A 'Ped.' marking is present in the bass line.

Musical notation for the second system, including a 'Ped.' marking and a fermata over a note in the treble line.

Musical notation for the third system, featuring 'loco.' markings and a 'dol. lusingando.' instruction.

Musical notation for the fourth system, including 'loco.' markings and 'Ped.' markings.

Musical notation for the fifth system, featuring 'Ped.' markings and a 'molto cresc.' instruction.

Musical notation for the sixth system, including 'f stringen' and 'ff.' markings.

*f* *spiritos.* *f* Ped. 8

Ped. *loco.* *dim.* *p* *delicatissam.*

*f* Ped. Ped. *rinf.* 8

*loco.* 3 2 1 *lusingando.* *p*

8 *mf* *brillante.* Ped.

*loco.* 8 Ped. Ped. Ped. Ped. Ped. Ped.

..... loco.

*molto dim.*

*p*

Ped. ⊕

*dolce, amorosam.*

*marcato.*

*sosten.*

*dolce.*

*f*

*marcato.*

*dol. con eleganza.*

*loco.*

*dim.*

Ped. ⊕

4 2 3 1 4 2 3 1

*poco rit.*

Ped. ⊕

5 3 4 2 3 1 4 2 8

8..... loco. 8.....

*p scherzando allegram.*

Ped. Ped. Ped. Ped.

*accelerando poco a poco.*

Ped. à chaque mesure.

8..... loco.

*f brioso.*

loco.

*piacevole.*

*rallent.*

*pp piu rallent.*

*Più mosso.*

*sotto voce et agitato.*

*marcato.*

*poco a poco* *cre scen do.*

*sempre più forte et accel.*

*con strepito.*

*8... loco.* *8... loco.* *8... loco.* *loco.*

*fff fieramente.* *sf*

*un poco riten il tempo.*

*sempre ff*

*sf* *sf* *sf*

*Ped.*

ANCORA PIÙ ANIMATO. (♩ = 112.)

First system of musical notation, measures 1-4. Treble and bass clefs. Dynamics: *rinf.*, *rf*, *sf*, *rf*.

Second system of musical notation, measures 5-8. Treble and bass clefs. Dynamics: *rf*, *rf*.

Third system of musical notation, measures 9-12. Treble and bass clefs. Dynamics: *marcatis.*, *Ped.*

PRESTO FUOCOSO. ♩ = 100.

Fourth system of musical notation, measures 13-16. Treble and bass clefs. Dynamics: *sf sempre stacc.*

Fifth system of musical notation, measures 17-20. Treble and bass clefs. Dynamics: *sf*, *loco.* Includes an 8-measure rest.

Sixth system of musical notation, measures 21-24. Treble and bass clefs. Dynamics: *rf*, *loco.* Includes an 8-measure rest.

8a.....

loco. 8a..... loco. cresc.

sf cresc.

f f strepitoso sf Ped. Ped. Ped. Ped. Ped. Ped.

8a..... loco. Ped.

8a..... fff 1 fff 1





8<sup>a</sup>.....loco.

*precipitato.* *rf* *rfz*

*sf* *mp.* *rf*

5 2 1 4 1 5 2 1 4 1 5 3 2 4 1 5 2 1 4 1

*poco a poco cresc.* *molto*

*cresc. e stringendo.* *ff*

8<sup>a</sup>

*fff Ped.* *loco. Prestissimo martellato.*

*fff* *Ped.*

*8<sup>a</sup> loco.*

*Ped.*

# Le Poète mourant

*(Der sterbende Dichter)*

## Elégie pour voix de Tenor.

Paroles de M.<sup>r</sup> Millevoie.

Musique de

**GIACOMO MEYERBEER.**

*Propriété des Éditeurs.*

(Paris, chez Maurice Schlesinger.)

ANDANTE MESTO.

TENOR.

Der Dichter  
Le poète chan-

sang,  
tait,  
an der sterbenden Lampe,  
de sa lampe fi-dè-le  
die so treu ihm ge-  
s'é-teignait par de-

dient,  
grès  
war der Strahl fast verglüht.  
les ra-yons pâ-lissans.  
Und er,  
Et lui

dem Tode nah, wie diese, hauchte noch diess trauri-ge  
*prét à mourir* *comme elle,* *ex-ha-lait* *ces tristes ac-*

*con impeto.*

Lied:  
cents:

*Andantino quasi Allegretto.*

Meines  
La fleur

Lebens Blüth' ist ent-schwunden und schnell ge-endet mei-ne  
*de ma vie est fa-né-e,* *il fut ra-pi-de* *mon des-*

*f* Bahn; schon nach wenig stürmi\_schen Stunden schliesst sich die  
*p*  
 tin; de mon o-ra-geu-se jour\_né\_e le soir tou -

Nacht dem Morgen an.  
 cha - presque au ma\_tin.

*dolce.* *cresc.*

*Insensibilmente più mosso.* *cresc.*

Es steht ein Baum auf fernen Au\_en, wo das Vergnügen.  
 Il est sur un loin\_tain ri - va\_ge un arbre où le plai -

*p* *p* *cresc.*

wohnt, doch ach! mit ihm der Tod, aus sei\_ner Zwei\_ge  
 sir ha\_bite a - vec la morts, sous ses ra-meaux trom -

*cresc.*

Dom unserm Schlummer Verderben droht. Schnöder Lieb' eit le  
 peurs malheureux, malheureux qui s'endort! Vo-lup-té des a-

Lust! Dein Bild ist hier zu schau - - en, ich er-lag deinem  
 mours, cet arbre est ton i - - ma - - - ge, malheureux j'ai res-

*cresc.*

*cresc.*

*stringendo.*  
*cresc.*

Reiz, getäuscht ward mein Ver - trau - - - en, all - zu -  
 té sous le mor - tel om - bra - - - ge, vo - ya -

*poco* - - - - - *a*

leicht gab ich mich hin, verdient hab' ich den Tod! Weh  
 geur impru-dent, j'ai me-ri-té la mort! Hé -

*cresc.*

*poco.* *ff* *silence.* *a Tempo* *douloureusement.*

mir! weh mir! weh mir! Bricht, o Leier, nie töne  
 las! hélas! hélas! Bri-se - toi, ma ly-re ché-

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a *poco.* marking, followed by a *ff* dynamic and a *silence.* instruction. The tempo then changes to *a Tempo* and the mood to *douloureusement.* The piano accompaniment starts with a *f* dynamic and ends with a *p* dynamic.

*p* *f*

wieder, nicht le-ben sollst du mehr, wenn ich gestor-ben bin. Unge-  
 ri-e, tu ne sur-vivras point à mon dernier sommeil, et tes

The second system continues the vocal line and piano accompaniment. The vocal line starts with a *p* dynamic and ends with a *f* dynamic. The piano accompaniment continues with chords and moving lines in both hands.

*p*

hört verstummet, ihr Lieder, in die Grube mit mir sinkt auf ewig da-  
 hymnes sans re-nom - mée sous la tombe avec moi dormi-ront sans re-

The third system continues the vocal line and piano accompaniment. The vocal line starts with a *p* dynamic. The piano accompaniment continues with chords and moving lines in both hands.

*stringendo ma poco.*

hin!  
 veil. Er-  
 Je-

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a *p* dynamic. The piano accompaniment features a *stringendo ma poco.* marking and includes sixteenth-note patterns in both hands, marked with a *p* dynamic.

schei\_nen werd' ich nicht vor je - - nem Rich - - ter - stuhle, von  
 ne pa - rai - trai pas de - vant le trône aus - tère, où

dem der Nach\_welt Spruch ver - lei - - het Ruhm und Schmach,  
 la pos - té - - ri - té d'une in - - fle - xi - - ble voir

Stren - ge nur ü - bend und nicht Gna - - de, so wie E -  
 ju - - ge les gloi - res de la ter - - re, com - me l'E -

*cresc.* **RECIT.**  
*lento.*  
 gyp - ten an des stil - len See's Ge - stade selbst Königen ein strenges Urtheil  
 gypte, aux bords de son lac so - li - taire, jugeait les ombres de ses

*cresc. molto.* *ff* *lento.*

## ANDANTINO con MOTO.

sprach.  
rois.

*dolce.*

*fp* *dolce.*

*p*

*dolce.*

Die ihr treu mich be -  
Compagnons disper -

gleitet, ihr Freunde und Brü - der, eng mir verknüpft durch trauer Freundschaft Ver -  
sés de mon tris - te vo - ya - ge, ó mes a - mis, vous qui me fú - tes si

ein,  
chers,

*cresc.*

*dim.*

nehmet liebend da - hin das Erbe meiner  
de mes chants imparfaits recueillez l'héri -



*dim.*

Lie-der, und manches, was ich sang, lasset nicht vergessen sein. Und  
 tage, et sauvez de l'oubli quelques-uns de mes vers. Et

ihr, durch die ich ster-be, ihr, die ich nicht kann  
 vous par qui je meurs, vous, à qui je par-

*rallent. dolceiss. a Tempo.*

has-sen, Frau - - en, noch schwe - - bet ihr vor  
 don-ne, fem - - - mes, vos traits encore à mon

*ppp*

mei - - - nem trü-ben Sinn, wie bei des Früh-ge-stirns Er-  
 oeil in - cer-tain soffrent comme un ra-yon d'au-

blas - - - - - sen ein leichter Mor - gentraum, da -  
tom - - - - - ne ou comme un son - ge du ma -

*ppp*

*lusingando. pp*

*pp*

hin - - - - - Frau - - - - - en! Frau - - - - - en!  
tin. Fem - - - - - mes! fem - - - - - mes!

*sfz* *stringendo e cresc. fin*  
*avec égarement.*

*pp* *cresc.* *più cresc.*

*sfz* *sfz* *sfz*  
- - - - - que - - - - -

Frau - - - - - en, ach!  
fem. - - - - - mes, ah!

*cresc.* *dim.* *Tempo 1º*

*molto cresc.* *f* *dim.*

*sfz*

*molto dolce.*

Süsse We - sen, o kommt, ihr thei - let mei - ne  
Doux fantó - mes, ve - nez, mon om - bre vous de -

*p*

Schuld, zeiget mir zum letzten Mal euern Schmerz, eure Huld,  
*mande un dernier souve\_nir de douleur et d'a\_mour, cresc.*

süsse Wesen, o kommt, ihr thei\_let meine Schuld, zeiget mir zum letzten  
*doux fantômes, venez, mon om\_bre vous demande un dernier sou\_ve\_*

Mal euern Schmerz, eu - re Huld.  
*nir de douleur et d'a - - mour.*

*rallent. poco - - - - -  
 (d'une voix foiblissante.)*

Zerpflückt auf meinem  
*Au pied de mon cy-*

Gra - - be als letz - - - te Lie - bes -  
près - - - effeuil - lez - - - pour of -

Ga - - be ein Blümchen, das keimet und  
fran - - de les ro - ses qui vivent un

*poco.* *morendo.*  
*ppp*

**ANDANTE MESTO.**

stirbt!  
jour!

So der Dich - ter sang,  
Le po - è - te chantaît,

und die tö - nende Leier, die so treu ihm gedient, entfiel der  
quand sa ly - re fi - dè - le s'échap - pa tout - à - coup de sa dé -

*cresc.* *p*

schwa - - chen Hand, die Lampe erlosch,  
bi - - - le main, sa lampe mourut,

rallent. poco a poco -  
morendo.  
und wie diese, am nächsten Tag, am nächsten Tag  
et comme elle il s'é\_taignit, il s'é\_taignit

fin - que  
presque parlè.  
sein Leben schwand.  
le lende-main.

PPP

PP (Les deux Pedales.)

PPP

# Rondeau pour Le Piano

sur des Motifs de l'Opéra:

## L'Éclair de Halévy

par

### FRANC. HÜNTEN.

Propriété des Éditeurs.

ALLEGRO.

PIANOFORTE.

Musical notation for the first system, including treble and bass clefs, a 6/8 time signature, a key signature of one sharp (F#), and dynamic markings 'Ped.' and 'pp'.

Musical notation for the second system, including treble and bass clefs, a key signature of one sharp (F#), and the word 'scen' written below the bass line.

Musical notation for the third system, including treble and bass clefs, a key signature of one sharp (F#), and the word 'do.' written below the treble line.

Musical notation for the fourth system, including treble and bass clefs, a key signature of one sharp (F#), and the words 'dim.', 'ritenuto.', and 'in Tempo.' written above the lines.

5766.

First system of musical notation. The bass clef part begins with a series of eighth notes, while the treble clef part has rests. The system concludes with a *p dol.* marking.

Second system of musical notation. The bass clef part continues with eighth notes, and the treble clef part features chords. A *cresc.* marking is present.

Third system of musical notation. The bass clef part has eighth notes, and the treble clef part has chords. A *f* marking is in the bass, and *dimin.* is in the treble.

Fourth system of musical notation. The bass clef part has chords, and the treble clef part has eighth notes. A *p* marking is in the bass, and *f* and *cresc.* are in the treble.

Fifth system of musical notation. The bass clef part has chords, and the treble clef part has eighth notes. Multiple *sfz* markings are present in both staves.

BARCAROLE.

ALLEGRO MODERATO.

First system of musical notation, measures 1-4. The piece is in G major and 6/8 time. The right hand starts with a piano (*p*) dynamic. Fingerings are indicated with numbers 1, 3, and 5.

Second system of musical notation, measures 5-8. The right hand continues with a mezzo-forte (*mf*) dynamic.

Third system of musical notation, measures 9-12. The right hand dynamics change from piano (*p*) with a diminuendo (*dim.*) to mezzo-forte (*mf*) with a crescendo (*cre.*).

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with lyrics "scen - do." and a piano (*p*) dynamic. Fingerings 1, 2, 3, and 5 are shown.

Fifth system of musical notation, measures 17-20. The right hand includes a *ritard.* (ritardando) marking. The system concludes with a *Ped.* (pedal) marking and a double bar line with a repeat sign.



*in Tempo.* *leggiro.*

*dolce* *p*

*f*

*in Tempo.*

*dim. riten.* *p*



PIÙ MOTO STRINGENDO.

First system of musical notation, measures 1-4. Treble clef with a key signature of one sharp (F#). Bass clef. Dynamics include piano (*p*) and accents (>).

Second system of musical notation, measures 5-8. Treble clef with a key signature of one sharp (F#). Bass clef. Dynamics include piano (*p*) and fortissimo (*ff*). Fingerings are indicated above the notes.

Third system of musical notation, measures 9-12. Treble clef with a key signature of one sharp (F#). Bass clef. Dynamics include piano (*p*).

Fourth system of musical notation, measures 13-16. Treble clef with a key signature of one sharp (F#). Bass clef. Includes the vocal line with the lyrics "cre - - scen - - do."

Fifth system of musical notation, measures 17-20. Treble clef with a key signature of one sharp (F#). Bass clef. Includes the tempo marking "VIVACE." and dynamic "*p molto leggiero*."

Sixth system of musical notation, measures 21-24. Treble clef with a key signature of one sharp (F#). Bass clef. Includes the tempo marking "loco. 4" and dynamic "*p molto leggiero*".

8 loco.

# Sangeslust

Lied für eine Singstimme  
mit Pianoforte zu 4 Händen

componirt von  
**DR. LOUIS SPOHR.**

*Eigenthum der Verleger.*

ANDANTINO.                      SECONDO.

SINGSTIMME.

PIANOFORTE.

*p*

1. Das Vöglein singt den  
2. Lie-be treibt den

ganzen Tag, und wird es nim-mer satt;      was nur den lie - ben  
ganzen Tag das Vöglein zum Ge - sang;      und Liebes - sang er -

lan - gen Tag es wohl zu sin - gen hat?  
götzt das Herz durch sei - nen blo - sen Klang.

*pp*

# Sangeslust

Lied für eine Singstimme  
mit Pianoforte zu 4 Händen

componirt von  
**DR. LOUIS SPOHR.**

Eigenthum der Verleger.

ANDANTINO. PRIMO.

SINGSTIMME.

1. Das Vöglein singt den  
2. Lie-be treibt den

PIANOFORTE.

8:

*p*

ganzen Tag, und wird es nim — mer satt; was nur den lie — ben  
ganzen Tag das Vöglein zum Ge-sang; und Liebessang er-

loco:

lan-gen Tag es wohl zu sin — gen hat?  
götzt das Herz durch sei-nen blo — sen Klang.

*pp*

So oft ich's im-mer hö-ren mag, es singt sein  
So sin-ge Lieb' auch du, mein Lied, gleich wie der

al-tes Lied, und doch er-götzt des Lie-des  
Vög-lein Sang, er-götz ein lie-be-voll Ge-

*cresc.*

Klang gar selt-sam mein Ge-müth.  
müth durch dei-nen blo-sen Klang.

*f* *dim.* *p* *pp*

Ach

*dim.* *dim.*

5766

So oft ichs im - mer hö - ren mag, es singt sein  
So sin - ge Lieb auch du, mein Lied, gleich wie der

8..... 8.....

al - tes Lied, und doch er - götzt des Lie - des  
Vög - lein Sang, er - götz ein lie - be - voll Ge -

8..... 8.....

*cresc.* *f*

Klang gar selt - sam mein Ge - müth.  
müth durch dei - nen blo - sen Klang.

8.....

*dim.* *p* *pp*

Ach

loco.

*dim.* *morendo.* *pp*



# DER SÄENGER

Ballade von Goethe /

componirt von

DR CARL LOEWE.

*Eigenthum der Verleger.*

VIVACE.

SINGSTIMME.

Was hör ich draussen vor dem Thor, was auf der Brü - cke

PIANOFORTE.

schallen? Lasst den Ge- sang vor unserm Ohr im Saale wieder- hallen! Der König

sprach's, der Page lief; der Knabe kam, der König rief: Lasst mir her-

ein den Alten!

UN POCO ADAGIO NOBILE MOSSO.

Ge - grüset seid mir, edle Herrn, ge-

UN POCO ADAGIO NOBILE MOSSO.

grüsst ihr, schöne Damen! Welch rei - cher Himmel! Stern bei Stern'wer

*sempre piano*

Ped.

ken - net ih - re Namen? In Saal voll Pracht und Herrlichkeit schliesst,

Ped.

Ped.

Ped.

Au - gen, euch; hier ist nicht Zeit, sich staunend zu er - getzen.

Ped.

Der Sän - ger drückt die

*p*

Ped.

Au - gen ein, und schlug in vol - len Tönen; die Rit - ter schauten

Ped. Ped.

mu - thig drein, und in den Schoos die Schönen. Der Kö - nig, dem das

Ped. Ped.

Lied ge - fiel, liess, ihn zu eh - ren für sein Spiel, eine

*cresc.* golde - ne Kette reichen.

*cresc. sf p dim.*  
Ped.

*mf* Tempo 1. *cresc.*

Die goldne Kette gib mir nicht, die Kette gib den

*pp* *mf* Tempo 1. *cresc.*

*f*

Rittern, von deren kühnem An-ge-sicht der Feinde Lan-zen

*f*

*cresc.*

splittern; gib sie dem Kanzler, den du hast, und lass ihn noch die goldne

*p* *cresc.* *sf*

*dim.*

Last zu andern Lasten tragen.

*f* *sf dim.* *p*

Ped.  
5766

Tempo 2.

*mezzo voce.*

Ich sin - ge wie der Vo - gel singt, der

in den Zwei - gen woh - - net, das Lied, das aus der

Keh - le dringt, ist Lohn, der reich - lich loh - net. Doch darf ich bitten,

bitt' ich eins: Lass mir den besten Becher Weins in purem Golde reichen.

*Tempo 2.*  
*pp*  
Ped.

*p*  
*stacc.*

*cresc.*  
*f*

*cresc.*  
*f*

*cresc.*  
Ersetzt ihn

Ped.

Tempo 1. UN POCO RITENUTO. *cresc.*  
an, er trank ihn aus: O Trank voll sü - sser Labe! O wohl dem höchbe-

Tempo 1. UN POCO RITENUTO *mf* *cresc.*

glückten Haus, wo das ist kleine Ga-be! Ergeht's euch wohl, so denkt an

*cresc.* *f* *rit. dim.*  
mich, und danket Gott so warm, als ich für diesen Trunk euch danke.



## BALLET DES NOCES

de l'Opéra.

## Les Huguenots

de

G. MEYERBEER.

Propriété des Éditeurs.

ALLEGRO.

Cloche lointaine.

PIANOFORTE.

The musical score is written for piano in three flats (B-flat, E-flat, A-flat) and 6/8 time. It consists of six systems of music. The first system is marked "Cloche lointaine." and begins with a piano (*p*) dynamic. The second system is marked "Cloche." and also begins with a piano (*p*) dynamic. The third system continues the piece. The fourth system is marked "Cloche." and includes a crescendo (*cresc.*) dynamic. The fifth system is marked "più cresc." and the sixth system is marked "molto cresc." The score concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

Tempo di menuetto maestoso.

BALLET.

*ff e pesante.*  
*ff sempre.*

*ff*

*Les danseurs s'arrêtent et écoutent avec surprise le son lointain des cloches.* *ff* *fp* *fp* *doux.* *ff*  
*Ils reprennent la danse.*

*8va..... loco.* *fp >*  
*Ped.* *p*





*più cresc.*

83

First system of musical notation, measures 1-5. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Performance markings include *cresc.* in the first measure, *pp* in the second, and *> légèrement.* in the fourth.

Second system of musical notation, measures 6-10. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A first ending bracket labeled *8<sup>a</sup>* spans measures 7-9. The system concludes with the instruction *loco. pressez.* and a triplet of eighth notes in the right hand.

Third system of musical notation, measures 11-15. The right hand plays a series of chords and dyads, while the left hand continues with a rhythmic accompaniment.

Fourth system of musical notation, measures 16-20. The right hand features a complex texture with many notes, and the left hand provides a steady accompaniment.

Fifth system of musical notation, measures 21-25. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment.

Sixth system of musical notation, measures 26-30. The right hand plays a series of chords and dyads, and the left hand provides a rhythmic accompaniment. The system ends with a double bar line.

5766.

„La Nuit s'est endormie“

# Romance à deux voix

composée par

A. PANSERON.

ALLEGRETTO. Maelzel ♩ = 92.

PIANOFORTE.

8a.....

*pp*

First system of piano introduction in 6/8 time, featuring a treble and bass staff with a piano accompaniment.

Second system of piano introduction, continuing the accompaniment.

Soprano 1° *Sempre legato. p*

Soprano 2° *Sempre legato. p*

Quittons-nous, mon a-mi-e, voi-ci le

Quittons-nous, mon a-mi-e, voi-ci le

*loco. p*

Third system of the score, including vocal lines for Soprano 1 and 2, and piano accompaniment.

jour, la nuit s'est en-dor-mi-e bel-le d'amour,

jour, la nuit s'est en-dor-mi-e bel-le d'amour,

Fourth system of the score, including vocal lines and piano accompaniment.



Fin.

.....  
*loco.* Voici l'au-ro-re qui s'a-van-ce, regar-

Du Lac le cristal se nu-an-ce des mille fleurs qu'il reflé-  
 dez, l'horizon blanchit.

chit. *p* Voici le jour voi-ci le jour. Quittons -

*p* Voici le jour voi-ci le jour. Quittons -

2<sup>e</sup> COUPLET.

La lune à nos yeux s'est voilée,  
 Douce lumière, éclat si pur,  
 Et déjà la voûte étoilée  
 Est presque une voûte d'azur.  
 Voici le jour  
 Quittons-nous etc.

3<sup>e</sup> COUPLET.

Des troupeaux on entend la cloche,  
 L'abeille quitte ses rayons,  
 Et le bruit lointain se rapproche,  
 Hélas! c'est le grand jour, fuyons!  
 Voici le jour  
 Quittons-nous etc.

*La Vierge de mes rêves*

**Romance**

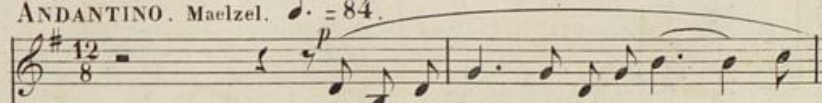
*Paroles de M. Méry*

*composée par*

**AUGUSTE PANSERON.**

ANDANTINO. Maelzel.  $\text{♩} = 84$ .

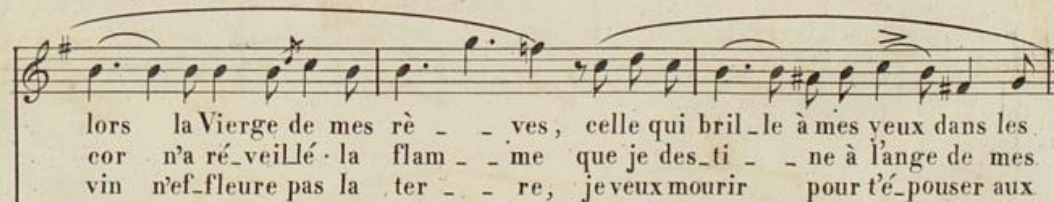
SINGSTIMME.



Quand le So- leil sur l'horizon se  
Oh! que d'amour je promets à la  
Ton beau vi- sa - ge entouré de mys -

*sempre legato.*

PIANOFORTE.



*pp*

nuits, où donc est tu, compa\_gne des é\_toi — les, toi que je  
 voeux, où donc est tu, compa\_gne des é\_toi — les, toi que je  
 eieux, où donc est tu, compa\_gne des é\_toi — les, toi que je

cher\_ che et que je ne vois pas? quel bois loin\_tain te couvre de ses

voi - - les? quel doux ri - va - ge a fleurisous tes pas?

*avec la voix.*

*ga.....*

*loco.*





