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48 Songs - Don Mus.Ms. 2761

[S.l.], 1840-1860 (19.me)

Himmel, Friedrich Heinrich: Fanchon das Leyermädchen. E-Dur

[urn:nbn:de:bsz:31-136169](https://nbn-resolving.org/urn:nbn:de:bsz:31-136169)

Un poco Adagio.

Fanchor.

The first system of the score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lower staff is a piano accompaniment in treble clef with the same key signature and time signature.

The second system continues the musical piece. The vocal line begins with the lyrics "Inu Maü" and continues with "Inu Maü Inu Maü Inu Maü Inu Maü". The piano accompaniment provides harmonic support.

The third system features the vocal line with lyrics "Inu Maü Inu Maü Inu Maü Inu Maü". The piano accompaniment continues with various chordal textures.

The fourth system shows the vocal line with lyrics "Inu Maü Inu Maü Inu Maü Inu Maü". The piano accompaniment includes some dynamic markings like 'p' and 'f'.

The fifth system concludes the page with the vocal line and piano accompaniment. The lyrics "Inu Maü Inu Maü Inu Maü Inu Maü" are repeated. The piano part features some more complex rhythmic patterns.

Handwritten musical score on aged paper, featuring a vocal line and piano accompaniment. The lyrics are written in German and are partially obscured by the musical notation.

Lyrics (transcribed from the visible text):

blind die laugt geglühtet traue - du und nun wofft er -
 u adfau, für was ich dir das Bild be - zeichnet Frau
 f - du - erdum wofft er - du für was ich dir -
 Bild be - zeichnet für was ich dir das Bild be - zeichnet für was - ich dir
 Bild - be - zeichnet

The score consists of seven systems, each with a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/4. The handwriting is in a cursive style typical of the 18th or 19th century.