

# **Badische Landesbibliothek Karlsruhe**

**Digitale Sammlung der Badischen Landesbibliothek Karlsruhe**

## **Lieder von Franz Schubert**

Der stürmische Morgen. Im Dorfe - Lieder aus Fr. Schubert's Winterreise;  
No. 24

**Liszt, Franz**

**Wien [u. a.], [ca. 1839]**

[urn:nbn:de:bsz:31-266265](https://nbn-resolving.org/urn:nbn:de:bsz:31-266265)

FF

4 ank 2539



Schwanengesang.

in C.M.

- 1. Die Stadt. .... 45
- 2. Das Fischer mädchen. .... 45
- 3. Aufenthalt. .... 1. 15
- 4. Am Meer. .... 45
- 5. Abschied. .... 1. 30
- 6. In der Ferne. .... 1. 30
- 7. Ständchen. .... 1. —
- 8. Ihr Bild. .... 1. —
- 9. Frühlings-Sehnsucht. .... 1. —
- 10. Liebesbotschaft. .... 1. —
- 11. Der Atlas. .... 1. —
- 12. Der Doppelgänger. .... 30
- 13. Die Taubenpost. .... 1. 15
- 14. Kriegers Ahnung. .... 1. 15

Winterreise.

in C.M.

- 15. Gute Nacht. .... 45
- 16. Die Nebensonnen. .... 45
- 17. Muth. .... 30
- 18. Die Post. .... 45
- 19. Erstarrung. .... 1. —
- 20. Wasserfluth. .... 30
- 21. Der Lindenbaum. .... 1. —
- 22. { Der Leyermann. .... } 45
- { Täuschung. .... } 45
- 23. Das Wirthshaus. .... 45
- 24. { Der stürmische Morgen. .... } 1. —
- { Im Dorfe. .... } 1. —

Anhang.

- 25. Lob der Thränen. .... 30
- 26. Die Rose. .... 45

Eigenthum des Verlegers.

Eingetragen in



das Vereines-Archiv.

Wien bei Tobias Haslinger,

k. k. Hof- u. priv. Kunst- u. Musitalienhändler.  
Graben No 618.



DER STÜRMISCHE MORGEN  
IM DORFE.

LIEDER  
aus  
Fr. Schubert's Winterreise.

Für das Piano-Forte übertragen

VON

F. LISZT.

Eigenthum des Verlegers.

N<sup>o</sup> 24.

N<sup>o</sup> 7774.

Eingetragen in



das Vereins-Archiv.

Preis

fl. - C.M.

- 10 gr.

Wien, bei Tobias Haslinger,  
k. k. Hof- u. priv. Kunst- u. Musikalienhändler,  
am Graben N<sup>o</sup> 618.

Paris, bei Richault.

London, bei Cocks & Co.

## DER STÜRMISCHE MORGEN.

Wie hat der Sturm zerrissen des Himmels graues Kleid,  
 Die Wolkenfetzen flattern umher in mattem Streit.  
 Und rothe Feuerflammen ziehn' zwischen ihnen hin,  
 Das nenn' ich einen Morgen, so recht nach meinem Sinn.  
 Mein Herz sieht an dem Himmel gemahlt sein eignes Bild,  
 Es ist nichts als der Winter, der Winter kalt und wild.

## JM DORFE.

Es bellen die Hunde, es rasseln die Ketten,  
 Es schlaffen die Menschen in ihren Betten,  
 Träumen sich Manches, was sie nicht haben,  
 Thun sich im Guten und Argen erlaben,  
 Und Morgen früh ist alles zerflossen.  
 Je nun, sie haben ihr Theil genossen,  
 Und hoffen, was sie noch übrig liessen,  
 Doch wieder zu finden auf ihren Kissen.  
 Bellt mich nur fort ihr wachen Hunde,  
 Lasst mich nicht ruhn in der Schlummerstunde!  
 Ich bin zu Ende mit allen Träumen,  
 Was will ich unter den Schläfern säumen?

T.H. 7774.

# DER STÜRMISCHE MORGEN.

*Animato  
energico.*

*Ossia.*

*ff marcatis:*

*con sva*

*agitato e marcato assai*

(7774)

Eigenthum und Verlag der k.k.Hof\_Kunst\_und Musikalienhandlung  
des Tobias Haslinger in Wien.

8a.....

8a.....

loco

8a.....

8a.....

8a.....

8a.....

8a.....

T.H. 7774.

*loco*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, some beamed together. The lower staff is in bass clef and contains a series of chords, some with a fermata over the final chord.

*vibrato*

*f*

*martellato*

The second system of music consists of two staves. The upper staff features a *vibrato* marking over a chord and a dynamic marking of *f*. The lower staff features a *martellato* marking over a series of chords.

The third system of music consists of two staves. The upper staff contains a series of chords, some with a fermata. The lower staff contains a series of chords, some with a fermata.

*rfz*

The fourth system of music consists of two staves. The upper staff contains a series of chords, some with a fermata. The lower staff contains a series of chords, some with a fermata.

T.H.7774.



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

*fff strepitoso*

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

loco

T.H. 7774.

JM DORFE.

Andantino.

*pp sotto voce*

*cresc.* *p*

*pp* *sempre sotto voce*

*ma ben prononziata la melodia*

T.H.7774.

First system of musical notation. The right hand plays a melody with eighth notes and quarter notes. The left hand plays a rhythmic accompaniment of eighth notes. A *cresc.* marking is present in the first measure.

Second system of musical notation. The right hand continues the melody. The left hand accompaniment changes to a pattern of eighth notes. A *p* marking is present in the first measure.

Third system of musical notation. The right hand melody continues. The left hand accompaniment features a more complex rhythmic pattern with eighth notes and some rests.

Fourth system of musical notation. The right hand features a rapid sixteenth-note passage. The left hand accompaniment consists of chords. A *pp* marking is present. The system is labeled *8a* and *loco*.

T. H. 7774.

un poco rallentando

The first system of music features a treble clef with a key signature of two sharps (F# and C#). The right hand plays a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. The tempo marking 'un poco rallentando' is written below the first staff.

The second system continues the piece, with the right hand playing a melodic line and the left hand providing harmonic support with chords and eighth notes.

sempre dolceiss:

The third system shows a more melodic passage in the right hand, marked 'sempre dolceiss:'. The left hand continues with a steady accompaniment.

loco

8a.....

The fourth system begins with a trill marked '8a.....' and continues with a more active right hand, marked 'loco'. The left hand remains accompanimental.

T. H. 7774.

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

*8a..... loco* *5 4 2* *pp* *perdendosi - -*

*ppp* *sempre*

T. H. 7774.



*sotto voce ma ben prononziato la melodia*

This system shows the first two measures of the piece. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment of eighth notes. The tempo is marked *sotto voce* (softly) but with clear articulation.



*cresc.*

The second system continues the piece, marked *cresc.* (crescendo). The right hand maintains its melodic focus with some chordal textures, and the left hand continues with a steady eighth-note accompaniment.



*espressivo*

The third system is marked *espressivo* (expressive). The right hand's melody becomes more fluid and connected, with some slurs. The left hand's accompaniment remains consistent.



This system concludes the piece with a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

T. H. 7774.

*Animato energico.*

*con sva*

T. H. 7774.

*8va*

*sa..... loco*

*rfz*

*8va*

*sa..... loco*

*rfz*

T.H. 7774.



First system of musical notation. The treble clef staff contains a melodic line with a *vibrato* marking above it. The bass clef staff contains a rhythmic accompaniment with a *f* (forte) dynamic marking and a *martellato* (hammered) articulation marking below it.

Second system of musical notation, continuing the piece with similar melodic and rhythmic patterns in both staves.

Third system of musical notation. The treble clef staff features a *rfz* (ritardando forzando) marking. The bass clef staff continues with the accompaniment.

Fourth system of musical notation, ending with a *8a.....* marking above the treble clef staff, indicating the start of an 8-measure repeat.

T. H. 7774.

8a..... loco

*fff strepito*

8a.....

8a..... loco

8a.....

8a..... loco

*precipitato*

8a.....

8a..... loco

*rfz*

8a.....

T. H. 7774.





