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## **Lieder von Franz Schubert**

Der Lindenbaum - Lied aus Fr. Schubert's Winterreise; No. 21

**Liszt, Franz**

**Wien [u. a.], [ca. 1840]**

[urn:nbn:de:bsz:31-267260](https://nbn-resolving.org/urn:nbn:de:bsz:31-267260)

F. F.

Dr. 2535



## Schwanengesang.

	<i>in C. M.</i>
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.

	<i>in C. M.</i>
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.	
23. Das Wirthshaus.	— 45.
24. { Der stürmische Morgen.	1. —
Im Dorfe.	
Anhang.	
25. Lob der Thränen.	— 30.
26. Die Rose.	— 45.

Eigenthum des Verlegers.

Eingetragen in

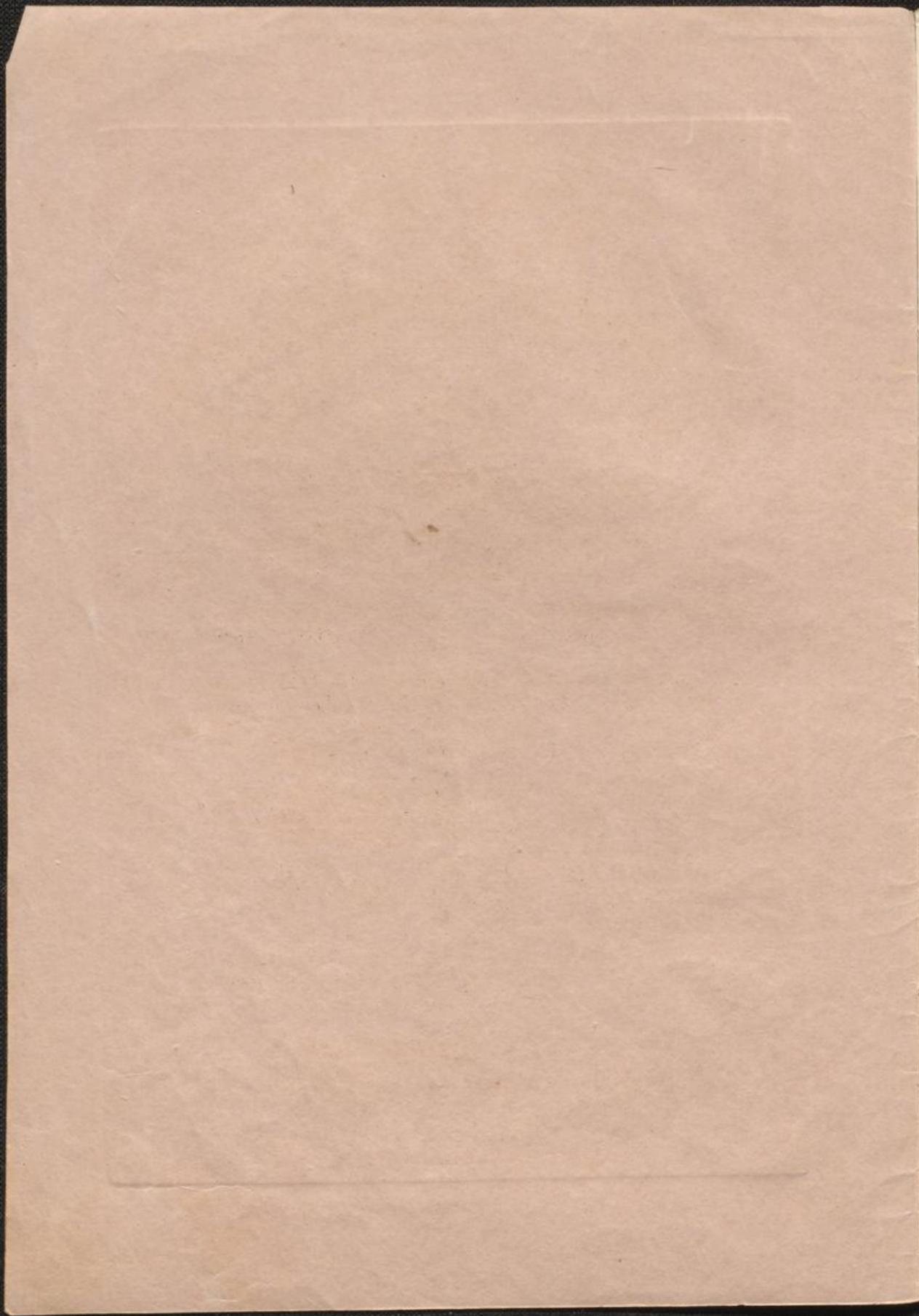


das k. k. Hof- u. priv. Musikalienhandl.

Wien bei Tobias Haslinger,

k. k. Hof- u. priv. Kunst- u. Musikalienhändler.

• Graben N.º 618.



Dank 2535

**DER LINDENBAUM**

**LIED**  
aus  
Fr. Schubert's Winterreise.

Für das **Piano-Forte** übertragen

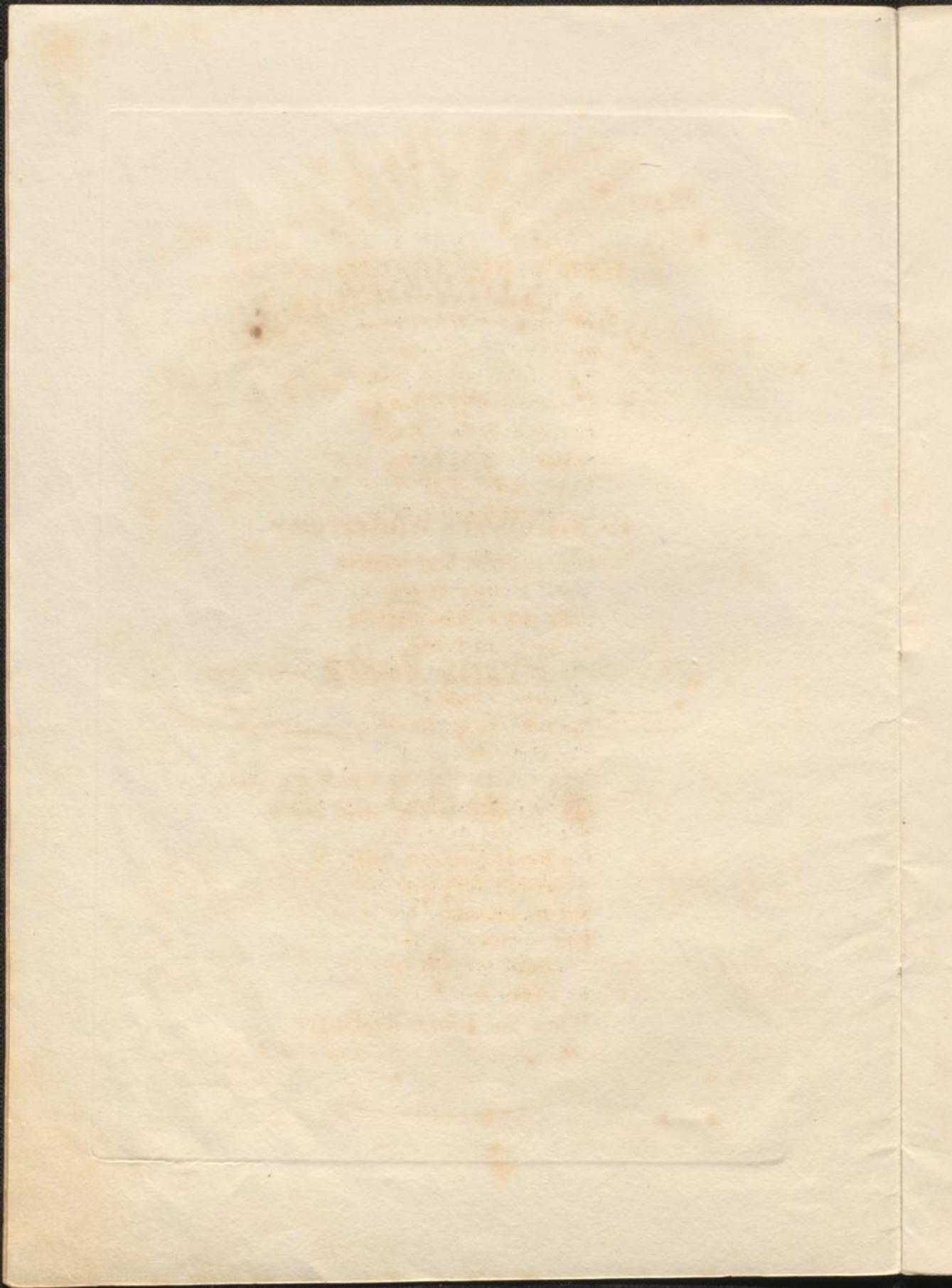
von  
**F. LISZT.**

Eigenthum des Verlegers.  
N<sup>o</sup> 21.

N<sup>o</sup> 7771.      Eingetragen in       das Vereins-Archiv.      Preis  $\frac{1.-C.M.}{-46\text{ gr.}}$

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

Paris, bei Richault.      London, bei Cocks & Co.



## DER LINDENBAUM.

Am Brunnen vor dem Thore,  
Da steht ein Lindenbaum,  
Jch träumt' in seinem Schatten,  
So manchen süßen Traum,  
Jch schnitt in seine Rinde  
So manches liebe Wort,  
Es zog in Freud' und Leide  
Zu ihm mich immer fort.

Jch musst' auch heute wandern  
Vorbei in tiefer Nacht,  
Da hab ich noch im Dunkeln  
Die Augen zugemacht,  
Und seine Zweige rauschten  
Als riefen sie mir zu:  
Komm her zu mir Geselle  
Hier findst du deine Ruh'.

Die kalten Winde bliesen  
Mir grad' ins Angesicht,  
Der Hut flog mir vom Kopfe,  
Jch wendete mich nicht,  
Nun bin ich manche Stunde  
Entfernt von jenem Ort  
Und immer hör' ich's rauschen:  
Du fändest Ruhe dort!

T. H. 7771.

## DER LINDENBAUM.

*Moderato.*

*pp* *tr*

*tr*

*cresc.* *poco* *riten:*

*8a..... loco*

*ppp* *p* *mf* *semplice*

T.H.7771.

The first system of musical notation consists of three staves. The top staff is in treble clef, and the two bottom staves are in bass clef. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It features a complex texture with many chords and melodic lines. A vertical dashed line is present in the second measure of the bottom two staves.

The second system of musical notation consists of three staves. The top staff is in treble clef, and the two bottom staves are in bass clef. The music continues from the first system. It includes dynamic markings *pp* (pianissimo) in the top staff. A first ending bracket labeled *8a.....* is placed over the final measure of the top staff.

The third system of musical notation consists of three staves. The top staff is in treble clef, and the two bottom staves are in bass clef. The music continues from the second system. It includes the marking *loco* in the top staff. A first ending bracket labeled *8a.....* is placed over the final measure of the top staff.

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*sotto voce*  
*tr*

The first system of the musical score consists of two staves. The upper staff is in bass clef and contains a melodic line with a slur over it, marked *sotto voce*. The lower staff is in bass clef and contains a piano accompaniment with a trill marked *tr*.

*dolente, marcato.*

The second system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over it, marked *dolente, marcato.*. The lower staff is in bass clef and contains a piano accompaniment with a slur over it.

3  
6

The third system consists of two staves. The upper staff is in bass clef and contains a melodic line with a slur over it, marked with a triplet '3'. The lower staff is in bass clef and contains a piano accompaniment with a slur over it, marked with a sextuplet '6'.

The fourth system consists of two staves. The upper staff is in bass clef and contains a melodic line with a slur over it. The lower staff is in bass clef and contains a piano accompaniment with a slur over it.

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7

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains several measures of music, including a triplet of eighth notes. The lower staff is in bass clef and features a complex, rapid sixteenth-note passage. The key signature has two sharps (F# and C#).

*dolciss: armonioso*  
*leggierissimo*  
*pp*

The second system continues the piece. The upper staff has a few measures with a melodic line. The lower staff continues with the sixteenth-note texture. The dynamic marking *pp* (pianissimo) is present. The tempo/mood markings *dolciss: armonioso* and *leggierissimo* are written above the staff.

The third system shows further development of the musical themes. The upper staff has more melodic material, and the lower staff maintains the intricate sixteenth-note accompaniment. The key signature remains two sharps.

The fourth system concludes the piece on this page. It features similar musical textures to the previous systems, with the upper staff providing harmonic support and the lower staff driving the rhythmic momentum.

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8a.....

*dolcissimo*

*Molto agitato.  
più animato.*

*sotto voce*

*tr*

*più cresc.*

*tr*

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*main gauche* *m:g:*

*tempestuoso* *rfz* *tutta forza*

*sempre stringendo* *f*

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*dim:*

*Ossia.*

*tr.*

*molto ritenuto*

*8a.....*

*tr.*

*8a.....*

*il canto sempre marcato ed espressivo*

*molto ritenuto -dol: tr.*

*8a.....*

*8a.....*

*tr.*

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8a.....

*ritenuto* *Pdol.*

8a.....

*rfz* *f marcato*

*tr*

*à 7 oct.*

Detailed description: This system contains two systems of music. The first system has a treble staff with chords and a bass staff with a melodic line and chords. Dynamics include *ritenuto* and *Pdol.*. The second system continues the piece, with a treble staff featuring chords and a bass staff with a trill (*tr*) and a descending melodic line. Dynamics include *rfz* and *f marcato*. Below the second system is a small diagram labeled *à 7 oct.* showing a sequence of notes on a keyboard.

Ritornello.

*loco*

*sotto voce* *p* *tr*

*smorz.*

*dim.*

Detailed description: The Ritornello section consists of two systems. The first system has a treble staff with a melodic line and a bass staff with chords. Dynamics include *loco*, *sotto voce*, and *p*. The second system continues the piece, with a treble staff featuring a melodic line and a bass staff with chords. Dynamics include *smorz.* and *dim.*.

T.H.7771.

