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**Das Blümlein**

**Proch, Heinrich**

**Wien, [1853]**

Singstimme & Klavier

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# DAS BLÜMLEIN.

GEDICHT und MUSIK von

HEINRICH PROCH,

k. k. Hofoperntheater. Kapellmeister, op. 167.

Wien, in der k. k. Hofmusikalien. Handlung A. Diabelli et Comp. Graben N<sup>o</sup> 1133.

*Molto moderato.*

Singstimme.

sa..... loco

Pianoforte.

Blüm - lein steht am Ba - ches - rand gar wol - be - kannt, es deu - tet in dem

*a piacere*

blau - en Kleid Be - schei - = = = den - heit . Mit

*pp colla voce.*

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*pp*

sei = nen blau = en Äu = ge = lein, blickt still es in die Welt hin = ein —

*pp*

mit den Äu = ge = lein blickt still es in die Welt hin = ein —

*Allegro agitato.* *cresc.:*

Ge = hei = mes Seh = nen, ver = stol'ne Thrä = nen, bitt' = res Leid

*pp* *cresc.:*

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4 *lento.* *a tempo.*

See = = = = lig=keit! Her = = be Schmer=zen.

*ff* *tento.* *a tempo.* *dim:* *pp*

*Tempo 12*

Lust im Her=zen— was be=hend nur die Lip=pe spricht,

*fp* *p*

*cal:* *con anima.*

das deutet klar: Ver=giss mein nicht! ver=

giss— mein nicht, ver=giss— mein

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nicht — , ver = giss — mein nicht!

The first system of music features a vocal line in the upper staff with a trill ornament over the word 'giss'. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand providing harmonic support with chords and eighth notes. Dynamics markings include *tr.* and *ff*.

The second system continues the piano accompaniment from the first system. The right hand features a series of chords and melodic fragments, while the left hand maintains a steady eighth-note accompaniment. The dynamics marking *ff* is present.

Das

The third system continues the piano accompaniment. The right hand has a more active melodic line with many beamed notes, while the left hand continues with eighth notes. The dynamics marking *ff* is present.

Blüm = lein steht in Lie = bes = sold — der Min = ne hold, und

The fourth system features a vocal line in the upper staff with lyrics. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing eighth notes. Dynamics markings include *pp*.

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*a piacere*

gern' dient es der Freundschaft auch, nach al - - - - - tem Brauch.

*pp colla voce.* *ff*

*pp*

Und wenn ein ster-bend Au-ge bricht, so sagt es noch: ver-

*pp*

giss mein nicht! — wenn ein Au-ge bricht, so sagt es noch: ver-

*Allegro agitato. cresc:*

giss mein nicht — Bei stil-lem Mei-den, bei bit-ter'm Schei - den

*pp cresc:*

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*lento* *a tempo.* *p*

flie = sset hell Thrä = = = = nen = quell — aus den Bli = eken

*lento.* *a tempo.* *ff* *dim:* *pp*

*Tempo 1<sup>o</sup>*

scheint zu ni = eken das Blümechen das so trau = lich spricht :

*fp* *p*

*cal:* *con anima.*

du ar = mes Herz, ver = giss mein nicht, ver =

giss — mein nicht, ver = giss — mein

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nicht ver-giss mein nicht.

rück gekehrt in's Hei-math-land vom fer-nen Strand, nehmt auch von mir diess

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Blüm = lein hin, mit ho = = = = hem Sinn — Mein

Au = ge blickt ent = zückt um = her, das Herz hegt kei = ne Wün = sche mehr —

ich blick' ent = zückt um = her, mein Herz hegt kei = ne Wün = sche mehr —

*Allegro agitato. cresc:*

doch muss ich schei = den die Hei = math mei = den, denkt ihr doch

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*tento.* *a tempo.* *p*

mei - - - - - ner noch - - - - - und mit Za - gen

*ff* *dim:* *pp*

*Tempo 1<sup>o</sup>*

will ich's wa - gen zu sprechen was das Blümlein spricht:

*fp* *p*

*cat:* *con anima.*

Jhr Lieben all - ver - gesst mein nicht, ver -

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gesst — mein nicht, ver = gesst — mein

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics 'gesst — mein nicht, ver = gesst — mein'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

nicht — , ver = gesst — , vergesst mein nicht !

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics 'nicht — , ver = gesst — , vergesst mein nicht !'. The piano accompaniment includes a dynamic marking 'ff' (fortissimo) in the right hand.

The third system shows the piano accompaniment continuing. The vocal line is silent, indicated by a whole rest. The piano accompaniment features a complex texture with arpeggiated chords and a rhythmic pattern.

The fourth system continues the piano accompaniment. The vocal line remains silent with whole rests. The piano accompaniment maintains its complex texture with arpeggiated figures.

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