

375

B

# MELODIEN

375

VON

## Francy Schuberth

N <sup>o</sup>	Titel	Op. N <sup>o</sup>	Titel	Op. N <sup>o</sup>
1	Lebewohl - Adieu	12 1/2	4 Trockne Blumen., Ihr Blümtlein - La fleur fanée	12 1/2
2	Mädchen's Klage - Les Plaintes de la jeune fille	17 1/2	5. Ungeduld, Dein ist mein Herz! - Tente ma vie	15
3	Das Sterbe-Glücklein - La death des agonisants	17 1/2	6. Die Forelle - La truite	20

für PIANO allein

VON

# F. LISZT.

N<sup>o</sup>

Eigentum des Verlags.

Berlin, des N<sup>o</sup> M: SCULESINGER, 54 Linden.

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N<sup>o</sup> 5486 1-67

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701 BROADWAY

S'SCHE

# LEBE WOHL!

Adieu!

MELODIE de FRANÇOIS SCHUBERT.

Traduite pour Piano seul par

F. LISZT.

N° 1.

Adagio.

PIANO.

*accentato espressivo assai la melodia.*

Schon naht, um uns zu schei - den, der letz - te Au - gen -

- blick, in's Pa - radies der Freu - den kehr' oh - ne mich zu -

*rinf*

- rück. Der Tod kann Frei - heit gehen mit milder Freun - des

*crescendo molto.*

Land, geh ein zu neu - em Le - ben in je - nes bes - sen - re Land.

*con anima*

*espresso assai.*

Land, geh ein zu neu - em Le - ben in je - nes bes - sen - re Land.

Land, der Tod kan - Frei - heit geben mit

milder Freun - deshand, geh ein zu neu - em

Le - ben in je - nes bess' - re Land.



Sind wir ge-schie-den, bald werd' ich bei dir

sein, die kur-ze Frist hie-nie-den denk

sein, die kur-ze Frist hie-nie-den denk

ich in Lie-be dein, Leb' wohl denn, his

ich in Lie-be dein, Leb' wohl denn, his

Morgen des neuen Tags er

Morgen des neuen Tags er

-scheint, fern von Er-den

-scheint, fern von Er-den

... sor - gen ... wir uns ver - eint,

wohl denn bis der Morgen des neuen Tags er -

*Ped.* *Ped.* *Ped. crescendo.*

- scheint, der fern von Er - den - sor - gen, auf

*Ped.* *espressivo assai.*

e - wir uns ver - eint.

*pesante.*

*Fine*

3126 (1)



6

# MELODIEN

VON

## Franz Schubert

N <sup>o</sup>		Sgr. N <sup>o</sup>		Sgr.
1. Lebewohl - Adieu		12 1/2	4. Trockne Blumen „Ihr Blümlein - La fleur fanée	12 1/2
2. Mädchen's Klage - Les Plaintes de la jeune fille	17 1/2	5. Ungeduld „Dein ist mein Herz - Teute ma vie		15
3. Das Sterbe-Glöcklein - La cloche des agonisants	17 1/2	6. Die Forelle - La truite		20

für PIANO allein

VON

# F. LISZT.

N<sup>o</sup>

Eigenthum des Verlegers.

Berlin, chez Ad. M. SCHLESINGER, 51 Linden.

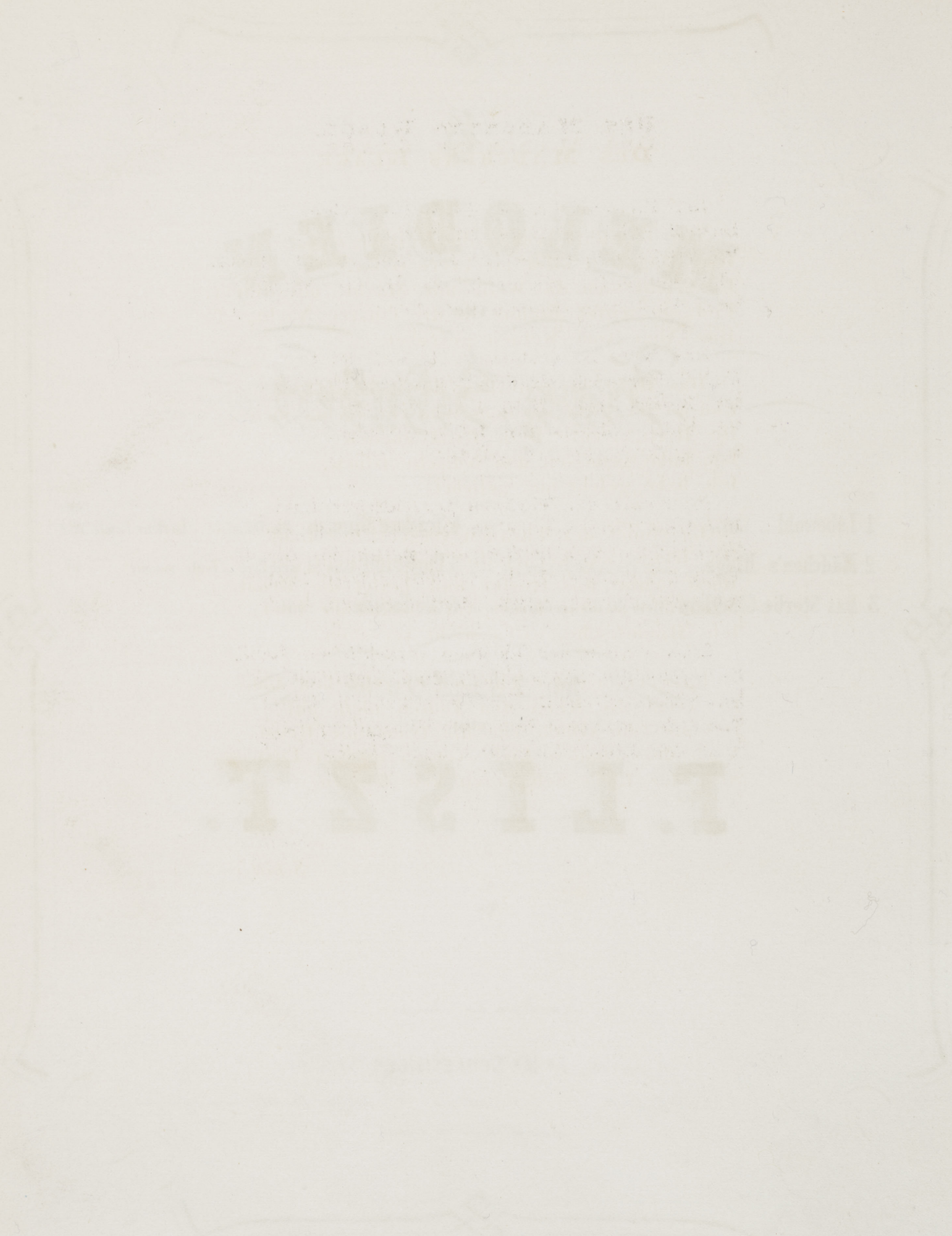
Paris, Richault.

S. 5186 (L. 6)

Mailand, Ricordi (Vor für Italien)

London, Beale & Co. & Co.





L I S T

**DES MÄDCHENS KLAGE.**

Der Eichwald braust, die Wolken ziehn,  
Das Mägdlein sitzt an Ufers Grün,  
Es bricht sich die Welle mit Macht, mit Macht,  
Und sie seufzt hinaus in die finstre Nacht,  
Das Auge vom Weinen getrübet.

Das Herz ist gestorben, die Welt ist leer,  
Und weiter giebt sie dem Wunsche nichts mehr;  
Du Heilige, rufe Dein Kind zurück,  
Ich habe genossen das irdische Glück,  
Ich habe gelebt und geliebet.

Es rinnet der Thränen vergeblicher Lauf,  
Die Klage, sie wecket die Todten nicht auf.  
Doch nenne, was tröstet und heilet die Brust  
Nach der süßen Liebe verschwundner Lust,  
Ich, Himmlische, will's nicht versagen.

Lass rinnen der Thränen vergeblichen Lauf,  
Es wecke die Klage den Todten nicht auf,  
Das süsseste Glück für die trauernde Brust,  
Nach der schönen Liebe verschwundner Lust,  
Sind der Liebe Schmerzen und Klagen.

*Schiller.*



**MÄDCHEN'S KLAGE.**  
*Les plaintes de la jeune fille.*  
**MÉLODIE de FRANÇOIS SCHUBERT.**  
 Traduite pour Piano seul par  
**F. LISZT.**

**No 2.**      **Andante doloroso.**

**PIANO.**

*pesante*

*marcato ed espressivo il canto.*

*l'accompagnamento.*

\*) Die auf der obern Linie stehenden Noten werden mit der rechten, die auf der untern Linie stehenden mit der linken Hand gespielt.

\*) Les notes placées sur la ligne supérieure doivent être exécutées par la main droite, et celles de la ligne inférieure par la main gauche.

*agitato. crescendo*

*con intimissimo sentimento.*

*Ped. una corda. \* Ped. \**

*Ped. \* Ped. \**

*smorz.*

*più agitato.*

6

*agitato.*

*mf* *sempre marcato il canto.*

*dolce*

*8a.....*

*loco.*

*radolcente.*

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

*espressivo.*

*pesante.*

Handwritten musical score for piano, consisting of four systems of two staves each. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. The first system is marked "tremolando." and "12". The second system is marked "espressivo appassimento assai." and "rinf". The third system is marked "più dolce." and features triplets in the bass line. The fourth system is marked "cres" and features a five-fingered scale in the bass line.

*sf strepitoso.*

*sf strepitoso.*

*rinf.*

*tremolando.*

*ff*

*Ped. disperato.*

*\* Ped.*

*tremolando.*

8a...

*rinf.*

*disperato.*

*rinf.*

6

# MELODIEN

VON

## Franz Schubert

N <sup>o</sup>		Op. N <sup>o</sup>		Sgr.
1. Lebewohl - Adieu	.....	42 1/2	4. Trockne Blumen., Ihr Blümlein - La fleur fanée	42 1/2
2. Mädchen's Klage - Les Plaintes de la jeune fille	47 1/2	5.	Ungeduld., Dein ist mein Herz - Tante ma vie	45
3. Das Sterbe-Glöcklein - La cloche des agonisants	47 1/2	6.	Die Forelle - La truite	20

für PIANO allein

VON

# F. LISZT.

N<sup>o</sup>

Eigenthum der Verleger.

Berlin, druck: A. M. SCHLESINGER, 54 Linden.

Paris, Richault.

S. 5180 (L. 6)

Mailand, Ricordi / Neapel, Stabile

London, Boole & Co.





THE UNIVERSITY OF CHICAGO

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7	2/26/21	...	...	...
8	3/5/21	...	...	...
9	3/12/21	...	...	...
10	3/19/21	...	...	...
11	3/26/21	...	...	...
12	4/2/21	...	...	...
13	4/9/21	...	...	...
14	4/16/21	...	...	...
15	4/23/21	...	...	...
16	4/30/21	...	...	...
17	5/7/21	...	...	...
18	5/14/21	...	...	...
19	5/21/21	...	...	...
20	5/28/21	...	...	...
21	6/4/21	...	...	...
22	6/11/21	...	...	...
23	6/18/21	...	...	...
24	6/25/21	...	...	...
25	7/2/21	...	...	...
26	7/9/21	...	...	...
27	7/16/21	...	...	...
28	7/23/21	...	...	...
29	7/30/21	...	...	...
30	8/6/21	...	...	...
31	8/13/21	...	...	...
32	8/20/21	...	...	...
33	8/27/21	...	...	...
34	9/3/21	...	...	...
35	9/10/21	...	...	...
36	9/17/21	...	...	...
37	9/24/21	...	...	...
38	10/1/21	...	...	...
39	10/8/21	...	...	...
40	10/15/21	...	...	...
41	10/22/21	...	...	...
42	10/29/21	...	...	...
43	11/5/21	...	...	...
44	11/12/21	...	...	...
45	11/19/21	...	...	...
46	11/26/21	...	...	...
47	12/3/21	...	...	...
48	12/10/21	...	...	...
49	12/17/21	...	...	...
50	12/24/21	...	...	...
51	12/31/21	...	...	...

THE UNIVERSITY OF CHICAGO

20  
**DAS (ZÜGEN) STERBE-GLÖCKLEIN.**

*La cloche des agonisants*  
MÉLODIE de FRANÇOIS SCHUBERT.  
Traduite pour Piano seul par  
F. LISZT.

Andante con sentimento.

N° 3.

PIANO.

*p dolce.*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines, marked with a piano (*p*) and dolce dynamic. The lower staff is in bass clef and provides harmonic support with chords and a steady bass line. The music is in 3/4 time and features a key signature of two flats.

Main droite.  
CLOCHE.  
*sempre dolce.*

Mains droite et gauche.  
*cantando espressivo.*

Main gauche.  
*sempre piano.*

Kling', die Nacht durchklin - ge, sü - ssen Frie - den brin - ge dem, für den du tönst,

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line is in treble clef and is marked *sempre dolce*. The piano accompaniment is split between two staves: the upper staff (treble clef) is marked *cantando espressivo* and the lower staff (bass clef) is marked *sempre piano*. The lyrics are in German and French. The music continues with complex chordal textures and melodic lines.

Die heraufgestrichenen Noten werden mit der rechten, die heruntargestrichenen mit der linken Hand gespielt.

Les notes dont les queues sont tournées en haut doivent être exécutées par la main droite, et celles tournées en bas par la main gauche.

4

kling' in weite Fer - ne, *crescendo* so du Pil - ger ger - ne *f* mit der Welt versöhnt, *p*

*crescendo* *f con anima.* *p*

This system contains the first three measures of the piece. It features a vocal line with lyrics and piano accompaniment. The piano part includes a *crescendo* marking and dynamic changes from *f* to *p*. The vocal line also has a *crescendo* marking and dynamic changes from *f* to *p*.

*rinforz.* *p* so du Pilger gerne mit *esaltato.* der Welt ver - söhnt. *dolce espressivo.*

*rinforzando.*

This system contains measures 4 through 6. It features a vocal line with lyrics and piano accompaniment. The piano part includes a *rinforzando* marking. The vocal line includes a *rinforz.* marking, a *p* dynamic, and a *dolce espressivo.* marking.

*dolce legg.*

*sempre cantando espressivo.*

A - ber wer will wan - dern

This system contains measures 7 through 9. It features a vocal line with lyrics and piano accompaniment. The piano part includes a *dolce legg.* marking. The vocal line includes a *sempre cantando espressivo.* marking.

zu den lie - ben An - dern, die vor uns ge - walt,

ga.....

zog er gern die - Schel - le? hebt er an der Schwelle

*crescendo*

wann „her - ein“ er - schallt? hebt er an der Schwel - le,

*f appassionato.* *p dolce.* *f* *p*

ga..... *loco.* ga.....

ga. loco.

*rinforzando.*  
wam  
*appassionato.*

„her - ein“

*rit* er -

*più dolce.*  
schallt?

*espressivo più rallent.*

*smorz.* *p*

*accentata assai la melodia.*

Gilt's dem bö - sen Soh - - ne, der noch flucht dem To - - ne

*senza agitazione.* *p*

weil er hei - lig ist? nein, es klingt so lau - - ter,

*crescendo*

wie ein Gott - ver - trau - ter sei - ne Lauf - bahn

The first system of music features a piano accompaniment on the left and a vocal line on the right. The piano part consists of dense chordal textures in the right hand and more rhythmic patterns in the left hand. The vocal line is a melodic line with lyrics: "wie ein Gott - ver - trau - ter sei - ne Lauf - bahn".

schliesst, wie ein Gott - ver - trau - ter

The second system continues the musical piece. The piano accompaniment remains dense and rhythmic. The vocal line has the lyrics: "schliesst, wie ein Gott - ver - trau - ter".

sei - ne Lauf - bahn schliesst.

The third system includes performance instructions: *f energico. con somma passione.* and *sf p espressivo.* The piano part features a *loco* section with rapid sixteenth-note patterns. The vocal line has the lyrics: "sei - ne Lauf - bahn schliesst." and includes a *ga.* marking.

largo trillo.

The fourth system features a *largo trillo.* instruction. The piano part has a slower, more melodic texture with trills. The vocal line has the lyrics: "largo trillo." and includes a *tr* marking.

8

*Un poco ritenuto il tempo.*

*sempre dolce.*  
Aber ist's ein Mü - der, den verwaist die Brü - der, dem ein treu - es Thier

*crescendo.*  
einzig liess den Glau - ben - an die Welt nicht rau - - ben,

*piu crescendo.*  
A - ber ist's ein Mü - der, den verwaist die Brüder,

*mf* rit - zu *marcato espressivo.*  
ruf' ihn, Gott, dir.

*mf armonioso.*

ga. .... 26 9

tr

ga. .... loco.

dolcissimo leggierissimo.

Senza agitazione.

dolce.

un poco marcato il canto.

Ist's der Fro - hen Ei - ner, der die Freuden rei - ner

simile.

ga. .... loco. ga. .... loco. ga. .... loco.

Lieb' und Freundschaft. theilt, gön' ihm noch die Won - - nen

crescendo.



402

10

ga.... loco. ga.... loco.

*più crescendo.*

*ritrato.* *pp*

un - ter die - ser Son - nen,  
 gonn ihm noch die Won - nen

*più crescendo.*

*ff grandioso.*

8a loco. 7. loco.

*er ger - ne*

*f* un - ter die - ser Son - nen,  
 wo

*mf* *espressivo.*

weilt.

*rit - smorz.* *più diminuendo.* *pp*

8a

*Fine.*

6

# MELODIEN

VON

## Franz Schubert

N <sup>o</sup>	Op. N <sup>o</sup>	Op. N <sup>o</sup>
1. Liebewohl - Adieu	12 1/2	4. Trockne Blumen, Ihr Bümtlein - La fleur fanée 12 1/2
2. Mädchen's Klage - Les Plaintes de la jeune fille 17 1/2	5. Ungeduld, Dein ist mein Herz - Teute ma vie 15	
3. Das Sterbe-Glöcklein - La cloche des agonisants 17 1/2	6. Die Forelle - La truite 20	

für PIANO allein.

VON

# F. LISZT.

N<sup>o</sup>

*Édition de l'auteur.*

Berlin, chez M. SCHLESINGER, 51 Linden.

Paris, Richault.

S. 5186 (1. c.)

Milano, Ricordi (voir le catalogue)

Londres, Boole & Co.



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MELBODIEM

James Stewart

1821



# TROCKNE BLUMEN.

*La fleur funèbre.*

MELODIE de FRANÇOIS SCHUBERT.

Traduite pour Piano seul par

F. LISZT.

N<sup>o</sup> 7.

*accentato assai la melodia.*

*Andante malinconico.*

Ihr Blüm - lein alle, die sie mir gab, euch

PIANO.

soll man le - gen mit mir in's Grab; wie seht ihr alle mich an so weh', als

ob ihr wüsstet, wie mir ge - scheh', ihr Blüm - lein alle, wie welk und blass? ihr

Blüm - lein alle, wo - von so nass? Ach!

4 Thrä - nen machen nicht mai - en grün, machen toa - te Lie - be nicht

*marcato ed espressivo la melodia.*

7  
*poco agitato.*

wie - der blüh'n, und Lenz wird kommen, und Win - ter wird gehn, und

*più agitato.*

Blüm - lein werden im Gra - se stehn, und Blüm - lein lie - gen in

*rit.* *dolce espressivo.*

*appassionato. rinforzando.*

mei - nem Grab, die Blüm - lein alle, die sie mir gab.

*cres.* *rit.*

*Un poco più animato.*

Und wenn sie wau - delt an

gä.....

*pp*  
*dolcissimo.* *armonioso.*

Hü - gel vor - bei, und denkt im Herzen, der meint es tren! dann

gä.....

*crescendo*

Blüm - lein alle, her - aus, her - aus! der Mai ist - kommen, der

gä.....

*stringendo*  
*più crescendo ed appassionato.* *con silancio.*

Win - ter ist aus, und wenn sie wau - delt den

gä.....

*dolcissimo armonioso.*

410

6 Hü - gel vorbei, und denkt im Herzen, der meint es treu! dann Blüm - lein alle, her -  
gä..... stringendo.

*crescendo.* *più crescendo ed appassionato.*

- aus, heraus! der Mai ist kommen, der Winter ist aus, dann Blüm - lein al - le, her -  
gä..... loco. *ff con silenzio.* *sempre appassionato.*

- aus, heraus! der Mai ist kommen, der Win - ter ist aus. *fff* *poco rit.* *p sotto voce.*

*pp* *rit.* *smorzando.* *Fine.*

# Allegretto

*Toute ma vie*

VON

## FRANZ SCHUBERT

*für Piano allein*

VON

## P. LISZT.

N<sup>o</sup> V. Pr. 1/2 Thlr.

*Eigenthum der Verleger.*

Berlin, bei Ad<sup>mt</sup> SCHLESINGER, 34 Linden.  
Paris, Richault. S. 5186 (5) Wien, Depot bei Müller.





UNGEDULD.

Ich schnitt' es gern in alle Rinden ein,  
 Ich grub' es gern in jeden Kieselstein,  
 Ich möcht' es sä'n auf jedes frische Beet  
 Mit Kressensamen, der es schnell verräth,  
 Auf jeden weissen Zettel möcht' ich's schreiben:  
 Dein ist mein Herz, und soll es ewig bleiben!

Ich möcht' mir ziehen einen jungen Staar,  
 Bis dass er sprach' die Worte rein und klar,  
 Bis er sie sprach' mit meines Mundes Klang,  
 Mit meines Herzens vollem, heissem Drang,  
 Dann säng' er hell durch ihre Fensterscheiben:  
 Dein ist mein Herz, und soll es ewig bleiben!

Den Morgenwinden möcht' ich's hauchen ein,  
 Ich möcht' es säuseln durch den regen Hain,  
 O leuchtet' es aus jedem Blumenstern!  
 Trüg' es der Duft zu ihr von nah und fern!  
 Ihr Wogen, könnt ihr nichts als Räder treiben?  
 Dein ist mein Herz, und soll es ewig bleiben!

Ich mein', es müsst' in meinen Augen stehn,  
 Auf meinen Wangen müsst' man's brennen sehn,  
 Zu lesen wär's auf meinem stummen Mund,  
 Ein jeder Athemzug gäb's laut ihr kund,  
 Und sie merkt nichts von all dem bangen Treiben.  
 Dein ist mein Herz, und soll es ewig bleiben!

*W. Müller.*

415-1

# UNGEDULD. <sup>37</sup>

*Toute ma vie.*

MÉLODIE de FRANÇOIS SCHUBERT.

Traduite pour Piano seul par

F. LISZT.

N<sup>o</sup> 5.

*Allegro agitato.*

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' above the notes). The lower staff is in bass clef and features a dense accompaniment of eighth notes, also with triplet markings. The dynamic marking *mf* is placed below the first few notes of the bass staff.

The second system continues the musical piece. The upper staff shows the continuation of the melodic line with more triplet markings. The lower staff maintains the rhythmic accompaniment. The system concludes with a double bar line and a fermata over the final notes.

The third system includes performance instructions. Above the upper staff, it reads *appassionato la melodia.* Below the lower staff, it reads *dim.* and *l'accompagnamento vivace e staccato.* The notation shows the melodic line becoming more expressive and the accompaniment becoming more rhythmic and detached.

The fourth system shows the final phrases of the piece. The upper staff features a melodic line with some chromaticism, and the lower staff provides a harmonic accompaniment. The system ends with a double bar line.

4

*espressivo.* *dim.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a treble clef and a key signature of one flat. The music is marked *espressivo.* and *dim.* It features a series of eighth and sixteenth notes in the upper staff, with corresponding chords in the lower staff.

*rinforz.* *rinforzando*

The second system continues the piece. It features a *rinforz.* (rinf.) marking in the lower staff and a *rinforzando* marking in the upper staff. The music is characterized by dense chordal textures and rhythmic patterns.

*Tempo I<sup>o</sup> agitato.*  
*ritenuto con grazia.*

The third system introduces a tempo change to *Tempo I<sup>o</sup> agitato.* and includes the instruction *ritenuto con grazia.* The notation shows a mix of eighth and sixteenth notes, with some rests and a change in the lower staff's clef.

The fourth system continues the piece with various rhythmic figures and chordal textures. It features a mix of eighth and sixteenth notes, with some rests and a change in the lower staff's clef.

*sempre appassionato.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines with rhythmic markings (accents and slurs). The lower staff is in bass clef and features a similar rhythmic pattern. Dynamic markings include a hairpin crescendo and a hairpin decrescendo.

The second system continues the musical piece with two staves. It features complex rhythmic patterns and melodic lines. Dynamic markings include a hairpin decrescendo and a hairpin crescendo.

*espressivo.*

*radolcente.*

The third system is marked *espressivo.* and *radolcente.* It consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff features a bass line with chords and rhythmic patterns. Dynamic markings include a hairpin decrescendo and a hairpin crescendo.

The fourth system is marked *rinforz.* and *rinforzando.* It consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff features a bass line with chords and rhythmic patterns. Dynamic markings include a hairpin decrescendo and a hairpin crescendo.

448

Tempo 1<sup>o</sup>

*ritenuto con grazia* **f**

**f**

*rit -* **agitato ed appassionato assai.**

**f**

*espressivo.*

*8<sup>a</sup>..... loco.*  
*f con strepito.*  
*rinforz.*

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

*rallentando.*  
*quasi in tempo.*  
*f*  
*rit.*  
*Fine.*

3

# MELODIEN

VON

*Franz Schubert*

1. Liebewohl - Adieu	Op. 87 12 1/2	4. Trockne Blumen, Ihr Blümlein - La fleur fanée	Op. 12 1/2
2. Mädchen's Klage - Les Plaintes de la jeune fille	17 1/2	5. Ungeduld, Dein ist mein Herz - Tante ma vie	15
3. Das Sterbe-Glücklein - La death des agonisants	17 1/2	6. Die Forelle - La truite	20

für PIANO allein

VON

# F. LISZT.

N<sup>o</sup>

*Violoncelle der Violoncello.*

Berlin, druck: A. M. SCHLESINGER, St. Linden

Paris, Richault. N. 5286. London, Broad & Gamet. Mailand, Ricordi. Venedig, Steiner.



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# DIE FORELLE.

*La truite.*

MÉLODIE de FRANÇOIS SCHUBERT.

Traduite pour Piano seul par

F. LISZT.

2

N° 6.

Allegretto scherzando con capriccio.

PIANO.

*p dolce.*

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

*legero.*

ei - nem Bächlein hel - le da schoss in fro - her Eil' die

*L'accompagnamento ritace.*

*La melodia ben marcata*

lau - ni - sche Fo - rel - le vor - ü - ber wie ein Pfeil. Ich

\*) Die 16tel Triolen müssen immer ein wenig beschleunigt werden während der ganzen Melodie.  
 \*\*) Die Noten auf der obern Linie werden von der rechten Hand, und die auf der untern Linie von der linken Hand gespielt.

\*) Les doubles croches en triolets doivent toujours être un peu précipitées pendant tout le cours de cette mélodie.  
 \*\*) Les notes écrites sur la ligne supérieure doivent être exécutées par la main droite et celles de la ligne inférieure par la main gauche.



stand an dem Ge - sta - de und sah in sü - sser Ruh

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a sixteenth-note scale-like passage, followed by a series of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

mun - tern Fischleins Ba - de im kla - ren Bächlein zu.

The second system continues the musical piece. The vocal line includes a *dolce* marking and features a series of sixteenth-note passages. The piano accompaniment provides harmonic support with chords and melodic fragments.

The third system shows further development of the musical themes. The vocal line continues with melodic lines, and the piano accompaniment features more complex chordal textures and arpeggiated figures.

The fourth system concludes the page's musical content. It includes a *tr* (trill) marking above a note in the vocal line. The piano accompaniment ends with a final chordal cadence.

La melodia sempre marcata l'accompagnamento scherzando e vivace.

Fi - scher mit der Ru - the wohl an dem U - fer

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The music is written in a style characteristic of 19th-century German lieder, with a clear melody and a rhythmic accompaniment. The piano part features a steady eighth-note accompaniment with some chordal textures.

stand, und sah's mit kal tem Blu - te, wie

The second system of music continues the piece. It follows the same two-staff format as the first system. The vocal line and piano accompaniment are clearly visible. The piano part maintains its rhythmic pattern, providing a solid foundation for the vocal melody. The lyrics are printed below the vocal staff.

sich das Fisch - lein wand, so lang' dem Was - ser

The third system of music continues the piece. It follows the same two-staff format as the first system. The vocal line and piano accompaniment are clearly visible. The piano part maintains its rhythmic pattern, providing a solid foundation for the vocal melody. The lyrics are printed below the vocal staff.

Hel - le, so dacht' ich, nicht ge - bricht, so

The fourth system of music continues the piece. It follows the same two-staff format as the first system. The vocal line and piano accompaniment are clearly visible. The piano part maintains its rhythmic pattern, providing a solid foundation for the vocal melody. The lyrics are printed below the vocal staff.

fängt er die Fo - rel - - - le mit sei - - - ner An - - - gel

*espressivo.*

*grazioso senza agitazione.*

nicht, so fängt er die Fo - rel - - - le mit

An - - - gel sei - - - ner nicht.

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6

Ossia più facile.

48

*leggiero con bravura.*

*ben marcato la melodia.*

8<sup>a</sup> .....  
*tr*  
*marcatissimo.*

*ff brio.*

8a.....

tr

The first system of musical notation consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a trill marked 'tr' and contains several measures of eighth and sixteenth notes. The middle staff is a piano accompaniment with a treble clef, featuring chords and melodic lines, with some notes marked with the number '5'. The bottom staff is a piano accompaniment with a bass clef, containing chords and a melodic line.

8a.....


tr

The second system of musical notation consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It begins with a trill marked 'tr' and contains several measures of eighth and sixteenth notes. The middle staff is a piano accompaniment with a treble clef, featuring chords and melodic lines. The bottom staff is a piano accompaniment with a bass clef, containing chords and a melodic line.

8a.....

tr

The third system of musical notation consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It begins with a trill marked 'tr' and contains several measures of eighth and sixteenth notes. The middle staff is a piano accompaniment with a treble clef, featuring chords and melodic lines. The bottom staff is a piano accompaniment with a bass clef, containing chords and a melodic line.

8  
 Ossia.  
 ga.....  
 U.....  


ga..... loco.  
 rinf.  
 ff sempre.  


Piu animato.  
 loco.  
 Doch end lich ward dem Liebe die Zeit zu  


ga..... loco.  
 ga.....  
 lang, er macht das Bäch-lein fü-ckisch trü-be und  
 crescendo molto - rinforzando assai stringendo  


Ossia.  
 ga.....  
 crescendo molto - rinforzando assai  


en ich es ge - uacht  
gä.....

*loco.*

Musical notation for the first system, featuring a vocal line and piano accompaniment. The piano part includes a complex texture with many sixteenth notes.

gä.....

*loco.*

*più stringendo.*

Musical notation for the second system, continuing the vocal and piano parts. The piano accompaniment becomes more rhythmic and driving.

*pizzicato.*

so zuck - te sei - ne Ru - the, das

Musical notation for the third system, featuring a vocal line and piano accompaniment. The piano part includes a section marked 'capriccioso'.

*capriccioso.*

*pizzicato.*

*accelerando.*

*poco a*

Piano accompaniment for the third system, showing a dense texture of chords and moving lines.

Fischlein, das Fischlein hing da - ran,

und ich, mit

regem

*espressivo.*

Musical notation for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes a section marked 'Tempo I'.

*poco rallentando.*

*Tempo I?*

*smorz.*

*dolce.*

*grazioso senza agitazione*

Blu - - - te sah die Be - trog' - ne an, und ich, mit re - ven

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase corresponding to the lyrics 'Blu - - - te sah die Be - trog' - ne an, und ich, mit re - ven'. The piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the musical piece. The vocal line has a dotted line indicating a continuation of the melody. The piano accompaniment continues with similar harmonic patterns. The lyrics 'Blu - te, sah die Betrog' - ne an. ga...' are visible above the vocal staff.

The third system shows the vocal line with a 'loco.' marking and a 'ga...' note. The piano accompaniment includes the instruction 'con grazia. rit.' (with grace, ritardando). The musical notation includes various note values and rests.

The fourth system consists of piano accompaniment. It features a series of chords and moving lines in both the upper and lower staves. The instruction 'accelerando.' (accelerando) is present in the upper right corner of the system.

The fifth system concludes the piece. It features piano accompaniment with a 'loco.' marking and a 'ga' note. The system ends with a double bar line and the word 'Fine' written below the staff.