

Cantate

zur Feier der Genesung der Irene Kiesewetter
für Männer- und Frauenstimmen
mit Begleitung des Pianoforte zu vier Händen

Schubert's Werke.

componirt von

Serie 17. No 15.

FRANZ SCHUBERT.

(26. December 1827.)

Allegro moderato.

Pianoforte I.

Pianoforte II.

Tenore I.

Tenore II. Al par del rus - cel - let - to chia - ro la tu - a vi - ta scor - ra, I -

Basso I.

Basso II. Al par del rus - cel - let - to chia - ro la tu - a vi - ta scor - ra, I -

2 (232)

re - ne, com - pag - ne sian le gra - zie a - me - ne, e l'a - mi - stà, virtù e

re - ne, com - pag - ne sian le gra - zie a - me - ne, e l'a - mi - stà, virtù e

fp

fp

Detailed description: This system contains the first two systems of a musical score. The top two systems are vocal staves with lyrics. The bottom two systems are piano accompaniment staves. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include accents and *fp* (fortissimo piano).

fè, e l'a - mi - stà, virtù e fè.

fè, e l'a - mi - stà, virtù e fè.

f

f

Detailed description: This system contains the second two systems of the musical score. The top two systems are vocal staves with lyrics. The bottom two systems are piano accompaniment staves. The piano part continues with the rhythmic pattern, featuring a more complex texture with chords and moving lines. Dynamics include accents and *f* (forte).

pp

Il suo rigor, le tu - e pe - ne serbi a - noi so - li'l

pp

Il suo rigor, le tu - e pe - ne serbi a - noi so - li'l

pp

Il suo ri - gor, le - tu - e - pe - ne serbi a - noi so - li'l

The first system of the musical score consists of four staves. The top two staves are vocal staves (treble and bass clefs) with lyrics in Italian. The bottom two staves are piano accompaniment staves (treble and bass clefs). The music is in a minor key, indicated by a single sharp (F#) in the key signature. The tempo and dynamics are marked as *pp* (pianissimo). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

f *pp*

fa - to a - va - ro e sia per noi an - cor più a - ma - ro ond' es - ser pro - di -

f *pp*

fa - to a - va - ro e sia per noi an - cor più a - ma - ro ond' es - ser pro - di -

f *pp*

fa - to a - va - ro e sia per noi an - cor più a - ma - ro ond' es - ser pro - di -

The second system of the musical score continues the composition. It follows the same four-staff layout as the first system. The lyrics are repeated. The dynamics are marked with *f* (forte) for the vocal lines and *pp* (pianissimo) for the piano accompaniment. The piano accompaniment continues with the same rhythmic and melodic patterns as in the first system.

4 (234)

go con te. Il suo rigor, le tu - e pe - ne serbi a - noi so - li'l
 go con te. Il suo rigor, le tu - e pe - ne serbi a - noi so - li'l
 Il suo ri - gor, le

fa - to a - va - ro, e sia per noi an - cor più a - ma - ro ond' es - ser pro - di - go con te.
 fa - to a - va - ro, e sia per noi an - cor più a - ma - ro ond' es - ser pro - di - go con te.
 sia per noi an - cor

I - re - ne
 I - re - ne

p *>*
p *>*
p *>*
pp *>*
pp *>*

Detailed description: This system contains four staves. The top two staves are vocal lines (soprano and alto) with lyrics 'I - re - ne'. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with chords, and includes dynamic markings such as *p* (piano) and *pp* (pianissimo), along with accents and triplets.

de - a del - la pa - ce con - ser - va in lei tran - quil - lo il cor — del suo fi -
 de - a del - la pa - ce con - ser - va in lei tran - quil - lo il cor del suo fi -

>
>
>
>

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics 'de - a del - la pa - ce con - ser - va in lei tran - quil - lo il cor — del suo fi -'. The bottom two staves are piano accompaniment. The piano part continues with the rhythmic pattern from the first system, including dynamic markings and accents.

lial a - mor la fa - ce per lunga e - tà, risplen - da an - cor per lun - ga e - tà, risplen - da an -

lial a - mor la fa - ce per lunga e - tà, risplen - da an - cor per lun - ga e - tà, risplen - da an -

Detailed description: This block contains the first system of a musical score. It features two vocal staves, one in the soprano register (top) and one in the bass register (bottom). Both staves have lyrics written below the notes. The lyrics are: "lial a - mor la fa - ce per lunga e - tà, risplen - da an - cor per lun - ga e - tà, risplen - da an -". The music is written in a common time signature and includes various note values, rests, and dynamic markings such as accents and slurs.

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand features a melodic line with many slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The music is in a common time signature.

cor.

cor.

Detailed description: This block contains the second system of the musical score, which is for two vocal parts. Both the soprano and bass staves are labeled "cor." (coro). The staves are mostly empty, indicating that the vocalists are silent during this section. The system concludes with a final note on each staff.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand has a complex texture with many chords and slurs, while the left hand continues with a steady accompaniment. The system ends with a final chord in both hands.

Più mosso.

Soprano.

Alto.

Tenore I. II.

E - vi - va dun - que la bel - la I - re - ne,

e - vi - va

Basso I. II.

Più mosso.**ff****ff**

dun - que la bel - la I - re - ne,

la de - li - zia del no - stro a -

Chor.

E - vi - va dun - que la bel - la I -
 mor, la de - li - zia del no - stro a - mor. E - vi - va dun - que la bel - la I -

re - ne, ev - vi - va dun - que la bel - la I - re - ne,
 re - ne, ev - vi - va dun - que la bel - la I - re - ne,

la de - li - zia del no - stro a - mor, la de - li - zia del no - stro a -

la de - li - zia del no - stro a - mor, la de - li - zia del no - stro a -

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.

mor. Ev - vi - va I - re - ne, la bel - la I -

mor, ev - vi - va, ev - vi - va la bel - la I - re - ne, ev - vi - va, ev - vi - va la bel - la I -

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.

re - ne, la de - li - zia del no - stro a - mor, la de - li - zia del no - stro a -

re - ne, la de - li - zia del no - stro a - mor, la de - li - zia del no - stro a -

mor.

mor.