

126
Viertheil der Sängere

für
Sopran und Horn

mit
Begleitung des Pianoforte

componirt

und

Ihre Erlaucht der Frau

GRÄFIN ZU REINA

GEMAHLIN

Seiner Durchlaucht des Fürsten Johann Friedrich von Sachsen-Weissenfels
ehrbietigst zugeeignet

von

C. F. Reißiger

K. S. Kapellmeister.

50^{te} Liedersammlung Op. 117.

Preis 1 Rthlr.

Eigentum des Verlegers, Eingetragen in das Vereins Archiv.

Dresden, C. F. Meser [am 1837]

143.

Die Partue des Horns ist zugleich für das Violoncello arrangirt.

Mus.pr.Q

18

1697

(1-3)

Nº 1. HORNESRUF.

G.G. Reissiger. Op. 47.

Allegro moderato.

CORNO in F.

Musical staff for Horn in F, showing a melodic line with dynamic markings *f*, *p*, *f*, *p*, and *pp*.

(M.M. ♩=76.)

PIANOFORTE.

Musical staff for Piano, showing accompaniment with dynamic markings *pp*, *f*, *sf*, *sf*, *sf*, *sf*.

Musical staff for Horn and Piano. Horn part starts with a first ending bracket labeled "1" and "con espress.". Piano accompaniment continues with dynamic markings *p*.

Musical staff for Horn and Piano. Horn part has dynamic markings *sf*, *cres.*, *sf*. Piano accompaniment has dynamic markings *cres.*, *sf*.

Musical staff for Horn and Piano. Horn part has dynamic markings *sf*, *cres.*. Piano accompaniment has dynamic markings *decres.*, *cres.*.

4

ritard. a Tempo.

V.1. „Komm mit! be - flüg - le dei - nen Schritt.“ So klang es von der grü - nen Au' als schau - end zu des Himmels,
 V.2. „Komm mit! ich lehr dich fremde Sitt.“ So klang es hell, so klang es süß, wie Stim - men aus dem Pa - ra -
 V.3. „Komm mit! auf, folg in Sturmes - schritt.“ Dem hold ver - lo - cken - den Ge - tön konnt ich nicht län - ger wi - der -

a Tempo.

ritard. p

cres.

1. Blau ich durch des Wä - ldes Hal - len ein Post - horn hör - - te schal - - len.
 2. dies. „Ich füh - re dich zur Fer - ne, zu neu - er Sehn - - sucht Ster - - ne.
 3. stöhn, Ge - dan - kenschon ent - glei - ten blitzschnell - - zu fern - - sten Wei - - ten.

f

deces.

p

cres.

p

cres.

1. O
 2. O
 3. Doth

sf

cres.

p

1. wie sich da mein Sinn be - wegt, die al - te Lust zur Welt sich regt, ein fie - be - ri - sches Sch - nen
 2. sieh wie lacht die Bläu - e schön, folg mei - nem lo - cken - den Ge - tön, hin - ab zum Land der Blü - then,
 3. horch da bannt mich zau - ber - voll ein Ton der sü - ssen Mund ent - quoll: ich bleib' im Va - ter - lan - de,

p *scen* *do.* *p*

cres. *deces.*

cres. *deces.*

1. fühlt ich bei Hor - nes - tö - nen, fühlt ich bei Hor - nes - tö -
 2. wo Dich - ters Träu - me glüh - ten, wo Dich - ters Träu - me glüh -
 3. im sü - ssen Lie - bes - ban - de, im sü - ssen Lie - bes - ban -

deces.

pp *ritard.*

1. - - - nen.
 2. - - - ten.
 3. - - - de.

Fine.
D.S.

pp *ritard.* *ppp*

Nº 2. DES DEUTSCHEN SCHIFFERS HEIMATH.

Allegro moderato.

CORNO in E.

(M.M. ♩ = 80.)
PIANOFORTE.

The musical score is arranged in two systems. The first system contains the Horn part (top staff) and the Piano part (bottom two staves). The Horn part begins with a melodic line in E major, 6/8 time, marked 'Allegro moderato'. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand, both starting with a piano (*p*) dynamic. The second system continues the Horn and Piano parts. The Horn part includes dynamic markings for *cres.* and *sf*. The Piano part continues with its accompaniment, including a *cres.* marking in the right hand. The score concludes with a final cadence in the Horn part and a sustained bass line in the Piano part.

The first system of music consists of three staves. The top staff is a single treble clef line with a melodic line. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

The second system of music continues the piece with three staves. The piano accompaniment in the bottom two staves shows more complex rhythmic patterns, including sixteenth-note runs and slurs. The melodic line in the top staff continues with similar rhythmic values.

The third system of music features three staves. The piano accompaniment includes a prominent sixteenth-note figure in the right hand of the piano part. The melodic line in the top staff has some rests and is followed by a phrase of eighth notes.

The fourth and final system of music on the page consists of three staves. The piano accompaniment in the bottom two staves includes a section marked "Ped." (pedal) with a long horizontal line. The melodic line in the top staff concludes with a final phrase of eighth notes.

Corno. *f*

Voce. *f*

V.1. Die Wol - ken zie - hen so sil - bern im freund - li - chen Son - nen - strahl, ach, könnt' ich mit
 V.2. Dort klin - gen kräft' - ge Lie - der aus frei - er und fro - her Brust. Dort rau - schen der

Pfte. *p*

1. ih - nen se - - geln zum hei - math - li - chen Thal, wohl fern am blau - en Ge -
 2. Sän - ger Sai - - ten be - seelt von San - ges - lust. Was regt sich mir in dem

1. wäs - ser winkt drii - ben ein grü - ner Strand, mit mäch - tigen düm - keln
 2. Bu - sen? was ist mir das Herz so schwer? ach, dass ich am fer - nen

cres.

1. Ei - - - chen das ist mein Va - ter - land, mit mäch - ti - gen dun - keln
 2. Stran - - - de in deut - scher Hei - math wär', ach dass ich am fer - nen

f *sf* *cres.*

1. Ei - - - chen das ist mein Va - - - ter - land. Rasmus.
 2. Stran - - - de in deut - scher Hei - - - math wär'!

f *mf*

Fine.

D.S.

№ 3. ERFÜLLTE AHNUNG.

Allegretto con moto.

CORNO in F.

VOCE.

(M.M. ♩ = 88.)

PIANOFORTE

The musical score is arranged in three systems. The first system shows the Horn part (Corno in F) with a melodic line, the Voice part which is currently silent, and the Piano accompaniment with a rhythmic pattern of eighth notes. The second system continues the Horn and Piano parts, while the Voice part begins with the lyrics "Ach ich sehn-te mich nach". The third system shows the Voice part with the lyrics "Thrä - nen, Lie - bes - thrä - nen, schmer - zen - mild, und ich fürch - te die - ses". The Piano accompaniment continues with its characteristic rhythmic accompaniment. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature.



Sch - - nen wird am En - - de noch er - füllt. Ach, der Lie - - be sü - - sses

E - - lend und der Lie - - be bitt' - - re Lust schleicht sich wie - - der himm - - lisch

quä - - lend in die kaum ge - - sene Brust. Wenn du mir vor - - über

cres. *f*

wan - delst und dein Blick berührt mich nur, ju - - belt dir mein Herz und stür - misch folgt es

p

dei - ner schö - nen Spur. Doch drehst du dich um und schaust mich mit den gro - ssen Au - gen

cres.

an, *pp* ist mein Herz gleich so er - schro - cker dass es kaum dir fol - gen kann,

pp

The first system of the musical score 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). The middle staff is a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *cris.* (crescendo) is present above the piano part.

The second system continues the musical score. The vocal line has lyrics: "Ach ich sehn - te mich nach". The piano accompaniment continues with the same rhythmic pattern and harmonic structure as the first system.

The third system continues the musical score. The vocal line has lyrics: "Thrü - nen, Lie - bes - thrü - nen schmer - zen - mild, und ich fürch - te die - ses Seh - nen, und ich". The piano accompaniment continues with the same rhythmic pattern and harmonic structure as the first system. A dynamic marking of *sf* (sforzando) is present above the piano part.

cres.

fürch - te die - ses Seh - nen wird am En - de noch er - füllt, die - ses Seh - nen wird am

cres.

cres.

En - de, am En - de noch er - füllt. H. Heine.

pp

pp

pp

decres.

Nº 4. ABENDSTÄNDCHEN.

Moderato.

CORNO in F.

con espress.

(M.M. ♩ = 80.)

PIANOFORTE.

The musical score consists of six systems of staves. The first system shows the Horn part (top staff) and the Piano accompaniment (bottom two staves). The Horn part begins with a melodic line in F major, marked 'Moderato' and 'con espress.'. The Piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system continues the Horn part with a 'cres.' marking and a 'p' dynamic. The Piano part continues with 'cres.' and 'pp' dynamics. The third system shows the Horn part with a 'tr' (trill) and 'cres.' marking. The Piano part continues with 'cres.' and 'tr' markings. The fourth system shows the Horn part with a 'tr' and 'cres.' marking. The Piano part continues with 'cres.' and 'tr' markings. The fifth system shows the Horn part with a 'tr' and 'cres.' marking. The Piano part continues with 'cres.' and 'tr' markings. The sixth system shows the Horn part with a 'tr' and 'cres.' marking. The Piano part continues with 'cres.' and 'tr' markings.

V.1. Schlumm-re du mein Le - ben, schlumm - re ru - hig ein! En - gel dich am
 V.2. Hol - de Trüu - me - lä - cheln dir in sü - sser Ruh; Ze - phyret - ten
 V.3. Drau - ssen ist's so schau - rig, kal - te Läf - te wehn, Lu - nablickt so

1. schwe - ben leicht im lich - ten Schein. Schweben auf und nie - der,
 2. flü - cheln sanft dir Won - ne zu. Horch, die Bäu - me rau - schen,
 3. trau - rig aus be-wölk - ten Höhn. Al - les ist so trü - be,

1. sin - gen sü - sse Lie - der, wie - gen sanft dich ein,
 2. flin - ke Gei - ster lau - schen, Mäd - chen en - gel - rein, } schlumm-re ein, schlumm-re
 3. Mäd - chen mei - ner Lie - be in dem Käm - mer - lein, }

decrec.

1. { ein, schlumm' - re ein. Rasmus.
2. {
3. {

decrec.

pp

pp

DS