

Frau Dr. Antonie Stern in Berlin gewidmet.

# DIE SCHÖNSTE ERSCHENUNG

GEDICHT VON SCHILLER

KOMPONIRT

FÜR

ALT SOLO, VIOLONCELL UND KLAVIER

VON

**JAKOB FABRICIUS.**

---

EIGENTHUM DES VERLEGERES FÜR ALLE LÄNDER.

---

KOPENHAGEN & LEIPZIG.  
WILHELM HANSEN, MUSIK-VERLAG.

# Die schönste Erscheinung.

Schiller.

Jakob Fabricius.

ALT. *Andante patetico.* *p* *f*  
Sa - - hest du nie die Schönheit im

VIOLONCELLO.

PIANO. *Andante patetico.*  
*mf* *dim.* *p*

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

Au - gen-bli-cke des Lei - - dens,

*p* *f* *p*

*p* *cresc.*  
Sahst du nie die Schön - - - heit im Au-gen-

*cresc.*

*cresc.* *cresc.*

*Led.* *Led.*

*f* bli - cke des Lei - dens, *p*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and transitions to piano (*p*) for the phrase "bli - cke des Lei - dens,". The piano accompaniment starts with a forte (*f*) dynamic and includes two measures marked with a double asterisk (\*). The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line.

*mf* Nie - - - mals, hast du die Schön - heit ge - -

The second system continues the vocal line with the lyrics "Nie - - - mals, hast du die Schön - heit ge - -". The piano accompaniment is marked mezzo-forte (*mf*) and consists of a steady eighth-note accompaniment in the right hand and a supporting bass line.

*p* sehn. *f* Nie - mals, Nie - - - mals, *p rit.* *a tempo* Nie - - - mals.

The third system contains the lyrics "sehn. Nie - mals, Nie - - - mals, Nie - - - mals." The piano accompaniment is marked piano (*p*) and includes dynamic markings of forte (*f*), piano (*p*), and piano ritardando (*p rit.*), as well as the tempo marking "a tempo". The piano part features a complex texture with many chords and a prominent bass line.

*f* *p*

The fourth system shows the continuation of the piano accompaniment. It features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The piano part is highly textured with many chords and includes a final measure with a 3/4 time signature.

Allegretto.

*p con sotto voce*

Sahst du die Freu - de nie in ei - nem schö - nen Ge - sich - - - te.

Allegretto.

Sahst du die Freu - de nie in ei - nem schö - - - - nen Ge -

sich - te, Nie - - mals, Nie - - mals hast du die

Freu - de ge - se - - - hen.

*p a tempo un poco più moto*

Sahst du die Freu - de nie in ei - nem schö - nen Ge - sich - - - te,

*a tempo un poco più moto*

*p a tempo un poco più moto*

Sahst du die Freu - de nie in ei - nem schö - nen Ge - sich - te,

*p*

*cresc.*

Sahst du die Freu - - de nie in ei - - - nem schö - - -

*cresc.*

*cresc.*

*mf e accel.*

- nen Ge - sich - te,

Sahst du sie nie,

Sahst du sie

*mf*

*accel.*

*mf*

*mf*

*accel.*

*p*

*p a tempo* *rit.*

nie, Sahst du die Freu-de nie in ei-nem schö - nen Ge-sich - te,

*p a tempo* *rit.*

*p a tempo* *rit.*

*f accel.* *p*

Nie - mals, Nie - mals hast du die Freu - de gesehn. Nie - mals,

*f accel.*

*f accel.* *p*

*f* *poco a poco rit.*

Nie - - - mals.

*f* *poco a poco rit.* *Solo* *p rit.*

*f* *poco a poco rit. dim.* *p*

**Maestoso.** *f* *mf*

Nie - - - mals, Nie - - - mals.

*f* *Solo* *p* *pp*

**Maestoso.** *cresc.* *f* *p* *pp*

# Die schönste Erscheinung.

Schiller.

## VOLONCELLO.

Jakob Fabricius.

Andante patetico.

Piano

The first section of the score is in 9/8 time and begins with a piano (p) dynamic. It features a series of slurs and fingerings (1-4) across the notes. The dynamics range from piano (p) to forte (f). A first ending bracket labeled 'II' spans the final measures of this section. The section concludes with a *cresc.* (crescendo) leading to a forte (f) dynamic.

The second section begins with a piano (p) dynamic and a *rit.* (ritardando) marking. It transitions to *a tempo*. The tempo then changes to **Allegretto**. The music includes various slurs and fingerings. The dynamics are primarily piano (p), with a forte (f) dynamic appearing in the final measures.

The third section starts with a piano (p) dynamic and a *rit.* (ritardando) marking. It then moves to *a tempo un poco più moto*. The music features slurs and fingerings. The dynamics range from piano (p) to mezzo-forte (mf).

The fourth section begins with a piano (p) dynamic and a *cresc.* (crescendo) marking. It transitions to mezzo-forte (mf) and then to *accél mf* (accelerando mezzo-forte). The music includes slurs and fingerings.

The fifth section starts with a piano (p) dynamic and a *rit.* (ritardando) marking. It then moves to forte (f) and *accél.* (accelerando). The music features slurs and fingerings.

The sixth section begins with a piano (p) dynamic and a *rit.* (ritardando) marking. It transitions to forte (f) and then to *poco a poco rit.* (poco a poco ritardando) and *p rit.* (piano ritardando). The music includes slurs and fingerings.

The seventh section is marked **Maestoso**. It begins with a forte (f) dynamic and a *rit.* (ritardando) marking. It then moves to piano (p) and *rit.* (ritardando). The music includes slurs and fingerings.

# Die schönste Erscheinung.

Schiller.

ALT.

Jakob Fabricius.

Andante patetico.

4 Sa - hest du nie die Schönheit im Au - gen-bli-cke des Lei -  
dens, Sah'st du nie die Schön - heit im Au-gen-bli-cke des Lei -  
dens, Nie - mals hast du die Schönheit ge-sehn. Nie-mals; Nie -

Allegretto.

7 mals, Nie - mals. Sah'st du die Freu-de nie in ei-nem schönen Gesich -  
te, Sahst du die Freude nie in ei-nem schö - - - nen Ge-sich-te, Nie - mals,  
Nie - mals hast du die Freu-de ge - se - - - hen. Sahst du die Freude nie in ei-nem  
schönen Ge-sich - te, Sahst du die Freude nie in ei-nem schönen Ge-sich - te, Sahst du die  
Freu-de nie in ei-nem schö - - - nen Ge-sich-te, Sahst du sie nie, Sahst du sie nie,  
Sahst du die Freude nie in ei-nem schönen Gesich - te. Nie-mals, Nie-mals hast du die  
Freu-de geseh'n. Nie-mals, Nie - mals. 5 1 Nie - mals, Nie - mals.