

# Der Vatermörder.

Für eine Singstimme mit Begleitung des Pianoforte

Schubert's Werke.

componirt von

№ 4.

## FRANZ SCHUBERT.

26. December 1811.

*Allegro con moto.*

Pianoforte.

pp

cresc.

f ff

Ein Va-ter starb von des Soh-nes Hand. Kein

Wolf, kein Tiger, nein, der Mensch al-lein, der Thie-re-

Fürst, erfand den Va - termord al - lein.

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the left hand and a rhythmic pattern of eighth notes in the right hand. A dynamic marking of *p* (piano) is placed above the piano part.

Er al - lein er - fand den Va - ter - mord, er al -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a series of quarter notes. The piano accompaniment features a more active right hand with sixteenth-note runs. A dynamic marking of *f* (forte) is placed above the piano part.

lein, er al - lein, er al - lein, er al - lein, er al - lein er - fand den Va - ter -

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a series of quarter notes. The piano accompaniment features a more active right hand with sixteenth-note runs. A dynamic marking of *ff* (fortissimo) is placed above the piano part.

mord.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a series of quarter notes. The piano accompaniment features a more active right hand with sixteenth-note runs. A dynamic marking of *pp* (pianissimo) is placed above the piano part, and a dynamic marking of *f* (forte) is placed below the piano part.

Der Thü - ter floh, der

The fifth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a series of quarter notes. The piano accompaniment features a more active right hand with sixteenth-note runs.

Thä - ter floh, um dem Ge - richt sein Op - fer zu ent - ziehn, er —

floh, um dem Ge - richt es zu ent - ziehn, in ei - nen Wald, er

floh in ei - nen Wald.

Doch konnt' er nicht den in - nern Richter fliehn.

**Andante.**

Ver - zehrt und ha - ger,

## Allegro.

stumm und bleich,

mit Lum - pen an - ge - than, dem

Dä - mon der Ver - zweif - lung, der Ver - zweif - lung

gleich, traf ihn ein Hä - scher an.

Voll Grimm zer-stör-te der Bar-bar ein Nest mit ei-nem Stein, und

mor-de-te die klei-ne Schaar der ar-men Vö-ge-lein.

Recit. Tempo I.

Halt ein! rief ihm der Scherge zu; ver-

ruch-ter Bö-se-wicht, mit wel-chem Rechte marterst du die from-men Thier-chen

Recit. Presto. Recit.

so? Was fromm, sprach je-ner, den die Wuth kaum hör - bar

Andante.

stammeln liess; ich that es, weil die Höl-len-brut mich Va - ter-mör - der

Allegro vivace.

hiess. Der Mann be - schaut ihn, sei-ne

That ver - rath sein ir - rer Blick. Der

Mann be - schaut ihn, sei-ne That ver - rath sein ir - rer

Blick. Er fasst den Mör - der, und das

Rad bestraft das Bu - ben - stück.

Andante.

Du, du

hei - ligs Ge - wis - sen bist der Tugend, der Tu - gend letz - ter

Più moto.

Freund; ein schreck - liches Tri - umph - lied ist dein

Don - ner ih - rem Feind, dein Don - ner ih - rem

*f* *p* *f*

Feind; ein schreck - liches Tri - umph - lied ist dein Don - ner ih - rem

*ff*

Feind, dein Don - ner ih - rem Feind, ih - rem Feind.