

Fünf Lieder

für

eine Singstimme mit Pianoforte

componirt und

Herrn H. C. Andersen in Copenhagen

zugeeignet

von

ROBERT SCHUMANN

Op. 40.

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COPENHAGEN BEI C. C. LOSE & DELBANCO.

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Märzveilchen.

Martsviolerne.

Nicht schnell, innig.

R. Schumann. Op. 40.

Pianoforte.

The piano introduction consists of two staves. The right hand plays a series of chords in a 2/4 time signature, starting with a piano (p) dynamic. The left hand plays a simple bass line with quarter notes and rests.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a piano (p) dynamic. The lyrics are in German and Norwegian. The piano accompaniment continues with the same chordal pattern as the introduction.

Der Him - mel wölbt sich rein und blau, der Reif stellt Blu - men
 Sig Him - len hwelver saa reen og klar, Jis-blomster fry - se paa

The second system of the song continues the vocal line and piano accompaniment. The lyrics are in German and Norwegian. The piano accompaniment remains consistent with the previous system.

aus zur Schau. Am Fen - - ster prangt ein flimmernder Flor. Ein Jüng - ling steht, ihn be -
 Ru - dens Glar. I So - - lens Flamme saa smukt de staae En Yng - ling sid - der og

trach-tend, da - vor.. Und hin - - ter den Blu - - men blü - - het noch gar ein
 seer der — paa. Men som han paa de Blom - ster seer, To

blau - es ein lä - - chelndes An - - - gen-paar.. März-veil - chen, wie je - - ner noch
 Pi - - ge = Oi - - ne de - - ru — de leer. Sau skjon - - - ne Blom-ster han

ritardando.

ritardando.

kei - - ne ge - seh'n! Der Reif wird, an - - - ge - haucht, zergeh'n. Eis - -
 al - drig saae To Marts - vi - - - o - - - ter sau smik - - ke blaee.

blu - - - men fan - - gen zu schmel - - zen an, und Gott , sei gnä - - dig dem
 Jis - - blomsten smel - - ter ved Kin - - dens Brand Vor Her - - - re hjel - - pe den

jun - - gen Mann, und Gott sei gnä - dig dem
 un - - ge Mand! Vor Her - re hjel - pe den

mf *ritard.*

jungen Mann.
 un - ge Mand! *Etwas schneller.*

mf *ritard.*

Muttertraum.

Tyveknaegten.

Langsam.

Sangstimme.

The first system of the musical score consists of three staves. The top staff is the vocal line (Sangstimme) in treble clef, 2/4 time, with a key signature of one flat (B-flat). It begins with a whole rest for the first two measures, followed by a quarter rest in the third measure, and then a quarter note G4 in the fourth measure, marked with a piano (p) dynamic. The middle and bottom staves are the piano accompaniment (Pianoforte) in treble and bass clefs, respectively. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a piano (p) dynamic marking.

Die
J

Pianoforte.

The second system of the musical score continues the vocal and piano parts. The vocal line has the following lyrics: "Mut - ter be - tet her - zig, und schaut ent - zücht auf den schlü - mernden Kleinen.. Er Vug - gen lig - ger det spæ - de Noer; Det so - ver saa trygt og stil - le,". The piano accompaniment continues with the same rhythmic pattern.

The third system of the musical score continues the vocal and piano parts. The vocal line has the following lyrics: "ruht in der Wie - ge so sanft und traut. Ein En - - gel muss er ihr scheinen. Sie Mo - deren le - ser et Fu - - der vor; En En - gel hun seer i den Lil - le." The piano accompaniment continues with the same rhythmic pattern.

küsst ihn und herzt ihn, sie hält sich kaum. Ver-ges-sen der ir-di-schen
 Ømt hun kys-ser hans run-de Kind Og glem-mer hver jor-disk

Schmer-zen, es schweift in der Zu-kunft ihr Hoff-nungs-traum. So
 Smer-te, Drøm-mer saa godt i Frem-tid ind; Saa

träu-men Müt-ter im Her-zen.
 drømmer hvert Mo-der Hjer-te.

pp

iiiiii.

Der Rab' in-dess mit der Sipp-schaft sein kreischt draus-en am Fen-ster die
Men Rav - nen kommer med al sin Stægt Og syn - ger bag Ru - den sin

Wei-se: Dein En-gel, dein En-gel wird un - - ser sein, der Räu - - ber dient uns zur
Vi - se: "Din En - - gel bli - ver en Ty - - veknægt, Og vi skal En - ge - ten

Spei-se, der Räu - ber dient uns zur Spei-se.
spi - se, Og vi skal En - ge - ten spi - se!

poco a poco de - cres - ceu - do e ritar - - dau - - do.

ADAGIO.

Der Soldat.

Soldaten.

Nicht zu langsam.

Singstimme.

Pianoforte.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff in C major, 4/4 time, with a dynamic marking of *p* at the end. The piano accompaniment is written on two staves (treble and bass clef) in C major, 4/4 time. It features a rhythmic pattern of eighth notes with a dynamic marking of *p* and *pp* in the beginning, and *f* towards the end. Pedal markings are present in the bass staff.

Es
Med

The second system of the musical score includes the vocal line with lyrics in German and Danish. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings *f* and *pp* are used in the piano part.

geht bei ge - dämpfter Trom - meln.klang. Wie weit noch die Stätte, der Weg wie lang! O
 drempe - de Hvirvler Trommer-ne gaae, Ak skal vi da al-drig til Ste - - det naue, At

The third system of the musical score includes the vocal line with lyrics in German and Danish. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings *f* and *p* are used in the piano part.

wär er zur Ruh und Al - les vor - bei- Ich glaub' es bricht mir das Herz ent-zwei. Ich
 han kan faue Ro i sin Ki - - ste? Jeg troer mit Hjer-te vil brü - - ste! Jeg

hab' in der Welt nur ihn ge-
 lieb, nur ihn, dem jetzt man den Tod doch giebt. Bei
 hav-de i Ver-den en e - ne - ste Ven, Han er det, man brin-ger til Do - - den hen, Med

pp

klingen-dem Spie-le wird pa - - ra - dirt, da-zu, da - zu bin auch ich commandirt.
 klingen - de Spil gjennem Ga - - - den, Og jeg er med i Pa - ra - - - den.

f

ff

Num schaut er auf zum
 For sid - - ste Gang skuer

p

pp

letz - - - ten - - - mal in Got - - - tes Son - ne freu - di - - gem Strahl. Nun
 han nu Guds Sol, Der sid der han alt - paa Dø - dens Stol; de

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line is in a minor key and features a melody with dotted rhythms. The piano accompaniment includes chords and arpeggiated patterns, with some notes marked with accents (>). The lyrics are written below the vocal line.

bin - den sie ihm die Au - - gen zu. Dir sehen - - ke Gott die e - wi - ge Ruh.
 bin - de han fast til Pe - - - - len, For - barm Dig Gud over Sje - - - - len!

The second system of music continues the vocal line and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern of chords and arpeggios. The lyrics are written below the vocal line.

Es
 Paa

The third system of music shows the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings such as *f* (forte) and *sf* (sforzando). The lyrics "Es Paa" are written to the right of the vocal line.

ha - - ben dann Neun wohl an - - ge - legt, acht Ku - - geln ha - - ben vor -
 een - gang sij - - te de al - - - te ni. De ot - - - te sky - - de ju

hei ge - fezt; sie zit - - terten al - - le vor Jam - mer und Schmerz,
 reent for - bi; De ry - - sted' paa Haan - den af Smer - - - te, - Kun

Recitativo. *ritardando.*
 ich a - ber, ich traf, ich traf ihn. mitten in das Herz!
 jeg, kun jeg traf midt i hans Hjerte!

Recitativo. *ritardando.* *p* *pp*
 Led.

Der Spielmann.

Spillemanden.

QUASI PRESTO.

Singstimme.

mf

Im Städt - chen giebt es des Ju - - - bels viel,
I Landsbyen gauerdet saa ly - - - stigt til,

Ped. f f f p p

Pianoforte.

da hal - ten sie Hochzeit mit Tanz und mit Spiel. Dem Fröh - lichen
Der hol - des et Bryllup med Dands og' Spil. Der drik - - kes

Ped. f f f p p

blinket der Wein so roth,
Skaaler i Viin og Mjød

die Braut nur gleicht dem getünch - ten
Men Bru - den lig - ner en pyn - tet

p

Tod.
Død.

Ja todt für den—den nicht sie ver—
Ja død hun er for sin Hjer—tens—

gisst,
kjer.

der doch heim Fest nicht Bräu—ti—gam ist; da
Thi hun er ik—ke som Brud—gom her, J

steht, er in—mitten der. Gä—ste im Krug, und streichet die Gei—ge—
Kro—gen stauer han med Sorgen sin, Og spil—ler saa lys—tigt

lu-stig ge-nug.
saa Vi-o-lin.

Er streichet die Geige, sein Haar er-
han spil-ler til Lokkerne bli-ve ham.

graue, es schwingen die Sai-ten gellend und laut, er drückt sie ans Herz und ach-tet es - nicht, oh
graae, han spil-ler saa Strængene bri-ste maae, til Vi-o-li-nen med Sorg og Gru, han

auch sie in tausend Stücken zerbricht.
tryk-ker mod Hjertet reent i i-tu.

Es ist gar grausig, wenn ei-ner so
Det er saa tungt saa knusende

stirbt, wenn jung sein Herz um Freude noch wirbt. Ich
 tungt, At doe mens Hjertet end - nu er ungt! Jeg

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment starts with a piano (p) dynamic marking and consists of chords and moving lines in both hands.

mag und will nicht länger es sehn! Das möch-te den
 meg-ter ei længer at see der-paa! Jeg fö-ler det

The second system continues the musical score. The vocal line has a piano (p) dynamic marking. The piano accompaniment features a forte (f) dynamic marking in the bass line. The lyrics are written below the vocal line.

Wild.
 Kopf mir schwindelnd verdrehn! Wer heisst euch mit Fin- -gern zei-gen auf
 gjennem mit. Ho - - - ved gaae See Mien-de - ne hol-de ham fast i

The third system is marked with the tempo instruction 'Wild.' The vocal line continues with the lyrics. The piano accompaniment features a forte (f) dynamic marking and ends with a fortissimo (ff) dynamic marking. The lyrics are written below the vocal line.

pp **Langsamer.**

mich? *Favn-* O Gott be-wahr' uns gnä-dig-lich,
 Vor Her-re be-va-re En-hvers For-stand!

The first system of the score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The tempo is marked 'Langsamer' and the dynamics are 'pp'. The vocal line begins with a fermata over the word 'mich?' and then continues with the lyrics. The piano accompaniment consists of chords and moving lines in both hands.

pp *ritardando.* **Adagio.**

dass Keinen der Wahn-sinn ii-ber-mannet.. Bin sel-ber ein
 Vor Her-re be-va-re En-hvers For-stand! Sey selb er en

The second system continues the vocal and piano parts. The tempo is marked 'Adagio' and 'ritardando'. The dynamics are 'pp'. The vocal line has a fermata over 'Bin sel-ber ein'. The piano accompaniment features a prominent bass line with a dotted rhythm and sustained chords.

ar-mer Musi-kant..
 füt-tig Spil-le-mund.

The third system shows the vocal line and piano accompaniment. The dynamics are 'p'. The piano accompaniment has a steady bass line with chords in the right hand.

pp

The fourth system concludes the piece. The dynamics are 'pp'. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

VERRATHENE LIEBE.

Leicht.

Singstimme.

Da Nachts wir uns küssten o Mädchen, hat keiner uns zu - ge -

schauf. Die Sterne die standen am Himmel, wir ha - ben den Ster - nen ge - traut. Es

ist ein Stern ge - fallen, der hat dem Meer uns ver - klagt, da hat das Meer es dem

Ru-der, das Ru-der dem Schiffer gesagt.. Da sang der-sel-bi-ge Fi - -scher es

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a melody in a 7/8 time signature, marked *mf*. The piano accompaniment consists of chords and moving lines in the left hand, with a *mf* dynamic marking. A 'Ped.' (pedal) symbol is present in the piano part.

sei-ner Lieb-sten vor; Nun singen's auf Strassen und Märk - -ten die

The second system continues the vocal and piano parts. The vocal line is marked *f*. The piano accompaniment features a more active bass line with a *f* dynamic marking. A 'Ped.' symbol is also present.

Knaben und Mädchen im Chor.

The third system shows the vocal line and piano accompaniment. The vocal line is marked *f*. The piano accompaniment has a *f* dynamic marking and includes 'Ped.' symbols. The system concludes with a fermata over the final notes.

The fourth system is a piano solo section. It begins with a *f* dynamic marking and a 'Ped.' symbol. The music features a complex bass line with triplets and a *dimiu.* (diminuendo) marking. The system ends with a final chord and a 'Ped.' symbol.

FINE.