

F.F.

Die Abendglocken,

von Eduard Silesius.

Der schöne Stern,

von Edwin.

Der Wanderer

von K.W. Karnstädt.

DREI GESÄNGE

für

eine Sopran- oder Tenor-Stimme

mit

Begleitung des Pianoforte und Violoncelle.

componirt

und

Ihrer Hoheit der Durchlauchtigsten Fürstin und Frau,
AMALIE CHRISTIANE CAROLINE ZU FÜRSTENBERG-ETC.

GEBORNEN PRINCESSIN ZU BADEN

in tiefster Ehrfurcht geweiht

VON

J. W. KALLIWOOD

Op. 91.

Eigenthum des Verlegers.
Eingetragen in das Vereinsarchiv.

Fr. 1 Rthlr.



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im Bureau de Musique von C. F. Peters.

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Bestell. an Fürstin Amalie z. F.

Nº 1. DIE ABENDGLOCKEN.

I.W. Kalliwoda. Op. 91.

Adagio.

PIANOFORTE. *con Pedale*

Die A - - bend-glo - cken sie

cre - - - scen - - - do
sin - - - gen, was bin ich doch ein Kind, dass

cre - - - scen - - - do *f*

bei dem Sun - men und Klän - - - gen, mir Thrän' auf Thrän' ent -

rinnt; *p* *f*
 es trägt mich an-däch-tig hin-ü-ber nach

p *f* *p* *f*
 je-nen grü-nen Höl'n, wo von dem Kirchlein her-

ü-ber die Me-lo-dien ent-weh'n, die

Me-lo-dien ent-weh'n.

Die

Wo - - gen rau - - schen, stei - - gen, ach! wo-hin tra-gen sie

mich? Die Hei - math - au - - en zei - - gen im

A - - bend-glan - ze sich. Wo bin ich?—ach mit dem Ge-

f läu - - te *p* rer - rauschte der lieb - li - che *f* Wahn! *p* mich

lockt nur aus dunkelnder Wei - - te *p* süß wei - nend die Hei - - math

an, süßwei - nend die Hei - - math an.

P Doch

Dank dir Kn - gel - lied! — Keh - - - re auch morgen er - barmend zu -

rück, O! wenn ich die Glo - cken dann hö - - re, o!

wenn ich die Glo - cken dann hö - - re, er - neut sich mein Wahn und mein

Glück, er - neut sich mein Wahn und mein Glück! (E. Silesius.)

Two staves of piano introduction in D major. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece concludes with a final chord marked *pp* (pianissimo).

Nº 2. DER SCHÖNE STERN.

Poco Allegro.

PIANOFORTE.

First system of the main piece in 3/4 time. The right hand has a melody of eighth notes, and the left hand has a bass line of quarter notes. The piece begins with a *p* (piano) dynamic.

Second system of the main piece, continuing the melodic and rhythmic patterns from the first system.

Third system of the main piece, featuring a *p* (piano) dynamic marking.

Fourth system of the main piece, concluding with a *dim.* (diminuendo) marking.

mezzo forte

Ru - hig, Herz, und nicht ver - za - - get! ru - hig,

cre - - - scen - - - do f
Herz, und nicht ver - za - - get! glüht doch hoch im heil'-gen

Licht, glüht doch hoch im heil'-gen Licht hell ein

Stern - chen, das dir sa - - - - get:

p *Ped.* *

pp

Du - - - de still und za - - - ge nicht!

pp

nimmer dieses Sternlein düstert, ob es nah ist o-der fern, sanft ein

a piacere

Engel aus ihm flü - - - stert: bin der Hoffnung bin der Hoffnung schö - ner

colla parte

f ritar - - dan - - do a tempo

Stern, bin der Hoff - - nung schö - - - ner schö - ner Stern.

f ritar - - dan - - do a tempo

Musical notation for the first system, featuring a treble clef staff with a key signature of two sharps and a piano accompaniment with triplets and a forte dynamic.

Musical notation for the second system, featuring a treble clef staff with a key signature of two sharps and a piano accompaniment with a piano dynamic.

Musical notation for the third system, including a vocal line with the instruction "con espressione." and the lyrics "Wenn auch un - ter heissen Thränen hier das".

Musical notation for the fourth system, including a vocal line with the lyrics "mü - de Au - ge bricht, stillt doch" and a piano accompaniment.

leicht des Busens Seh - nen die - ses Sternleins Silber - licht, stült doch leicht des Busens

Seh - nen dieses Sternleins Sil - berlicht. Drum, o

Herz, auf ihn ge - schauet, drum, o Herz, auf ihn ge - schau - et, ob - er

nah ist o - der fern, und mit gläubigen Muth vertrau - et

die - - sem lieb - - lich hel - - len Stern, die - sem

lieb - - lich hel - - len schö - nen Stern. (Edwin.)

con Pedale

pp

Nº 3. DER WANDERER.

PIANOFORTE. *Vivace.*
mezzo forte

Hin- aus in die Fer- ne, da-

hin — will mich's ziehn, wo an - - dere Ster - ne hoch über mich glüh'n. Hin-

aus in die Fer - ne, hin - aus — in die Fer - ne,

da - hin will mich's ziehn, da - - hin, da - - hin, wo

an - - - de - re Ster - ne, wo an - - de - re Ster - ne hoch über mich

glückn. Da säu - - - - sen die

Bäu - - - me, da rau - - - schet der

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a dotted quarter note, followed by a quarter note, and then a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

Hain, da wie - - - gen die Träu - - - me, da

P

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a quarter note. The piano accompaniment includes a dynamic marking of *P* (piano) and a *pp* (pianissimo) section. The piano part features a complex eighth-note pattern in the right hand.

wie - - - gen die Träu - - - me den

f

Ped. *

The third system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a quarter note. The piano accompaniment includes a dynamic marking of *f* (forte) and a *Ped.* (pedal) marking with an asterisk. The piano part features a complex eighth-note pattern in the right hand.

Wan - - - de - - - rer ein, den Wan - - - de - - - rer

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

ein.

Da rie - - seln die Wel - zen

me - lo - - disch durchs Thal, da

schim - - mert in Quel - len, da rie - seln die

ff

Wel - len, da schön - mert in Quel - len des Mor - - gen - roths,

ff Ped.

des Morgenroths Strahl. — Da zeigt sich den Blicken manch

P

*

lieb - - liches Bild, und süs - ses Ent - zücken den Bu - sen er - füllt, da

f

P

zeigt sich den Bli - - cken manch lieb - - liches Bild, und süs - - ses Ent -

f

P

a piacere.

f zü - cken den Bu - - sen er - füllt! *p* Hin-

f *colla parte.* *a tempo* *p*

aus — in die Fer - ne, dort - hin — möcht' ich fliehn! o leuch - - tet ihr

ff *ff*

Ster - ne, lasst Göt - ter mich ziehn! hin - - aus in die Fer - ne,

p *pp*

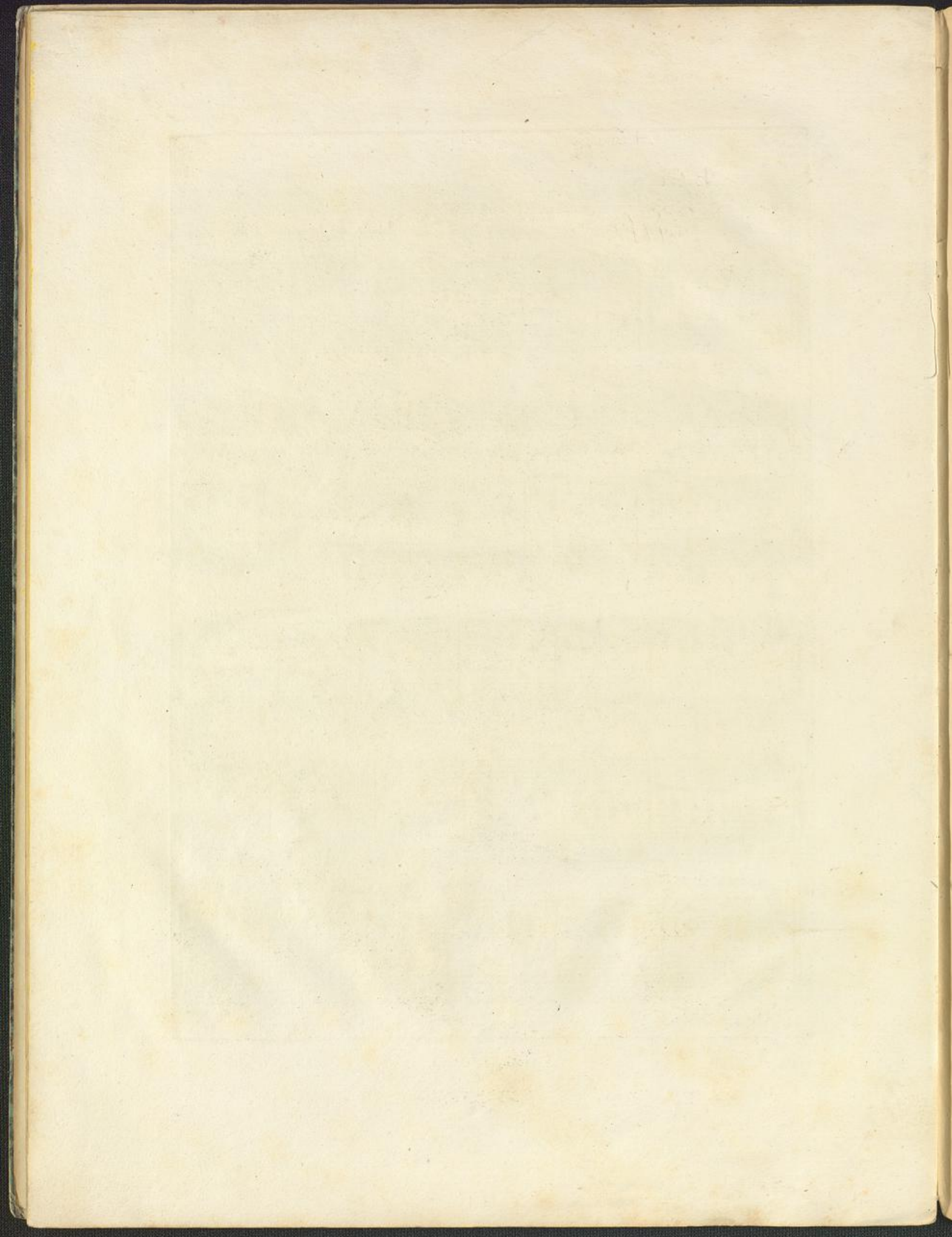
dort - hin — möcht ich fliehn! o leuch - tet ihr Ster - ne, lasst

f

Göt - ter mich ziehn, o leuch - tet ihr Ster - ne, lasst Göt - ter mich

zieh, lasst, lasst mich ziehn, lasst Göt - ter, lasst mich ziehn! (C.W. Karnstädt.)

FINE.



VIOLONCELLO

DIE ABENDGLOCKEN.

I.W. Kalliwoda, Op. 91.

Adagio.

Nº 1.

The musical score is written for a single instrument, the Violoncello. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Adagio'. The piece is numbered 'Nº 1'. The score consists of 12 staves of music. The first staff starts with a dynamic of *p* and includes a 4-measure rest. The second staff has a dynamic of *f* and includes a *pizz.* instruction. The third staff has a *cresc.* marking and a dynamic of *p*, followed by an *arco* section with a dynamic of *f*. The fourth staff includes a *sul D* instruction and a dynamic of *pp*. The fifth staff has a dynamic of *f*. The sixth staff has a dynamic of *p*. The seventh staff includes a *sul D* instruction and a dynamic of *pp*. The eighth staff has a dynamic of *f*. The ninth staff has a dynamic of *p*. The tenth staff has a dynamic of *f* and includes a *pizz.* instruction. The eleventh staff has a dynamic of *p* and includes an *arco* instruction. The twelfth staff has a dynamic of *f* and includes a *pizz.* instruction. The score concludes with a double bar line.

VIOLONCELLO

DER SCHÖNE STERN.

No. 2. *Poco Allegro.*

The score is written for cello in G major, 3/4 time. It consists of 12 staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features various dynamics including *p*, *f*, *pp*, *cresc.*, *dim.*, and *ritard.*. There are several trills and triplets throughout. The piece concludes with a final *f* dynamic. The key signature has two sharps (F# and C#).

1
p
f

1
p
dim.

1
4
sul A
cresc.
f

pp
p
2

f
p
f
Pritard.

a tempo
f
p

f
2
4
4
f

pp
ritard.
f
0 4

f

f

VIOLONCELLO

31

pp
f p 1
0 1 f p
dim.

DER WANDERER.

Vivace.
No 3.

mf 4 2 2 0 f
p f
p f p
10 p f 1
p f p
pp 2
f 1 5

VIOLONCELLO

Musical score for Violoncello, page 4. The score consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes with the word "FINE."

Dynamics and articulations include: *pp*, *p*, *f*, *pp*, *f*, *pizz.*, *arco*, *f*, *a piacere*, *a tempo*, *pp*, *f*, *sul D.*, *mf*, *p*, *f*, and *ff*.

Technical markings include: *2*, *3*, *arco*, *10*, *0*, *2*, *1*, *3*, *2*, *3*, *3*, *1*, *4*, and *3*.