

„Wie Melodien zieht es mir_“

„Sweet Melodies_“ — „De fraiches mélodies_“

(Klaus Groth.)

Zart.

Tenderly. — Tendrement.

CANTO.

Wie Me - lo - di - - en — zieht es mir
Sweet me - lo - dies — are — sing - - ing With -
De frai - ches mé - - lo - - di - - es me

PIANO.

p sempre dolce

lei - - se durch den Sinn, wie Früh - lings - blu - men
in my list' - - ning heart, As flow'rs of hope are
chan - - tent dans le coeur, je sens les fé - - e

blüht es, und schwebt wie Duft da - hin,
spring - - ing, and fra - grance rare im - part,
ri - es du doux par - fum des fleurs,

und schwebt wie Duft da - hin.
And fra - grance rare im - part.
 du doux par - fum des fleurs.

Doch kommt das Wort und fasst es und führt es vor das
But when to words I'd chain them, And set be-fore the
 Mais la pa - ro - le é - mu - e m'em - porte en plus hauts

Aug', wie Ne - bel-grau er - blasst es und
eye, In - - vain may I re - tain them, They
 lieux, Ma voix a - lors s'est tu - - e, un

schwin - det wie ein Hauch, und
va - nish like a sigh, They
 pleur ter - nit mes yeux, un

schwin - det wie ein Hauch.
va - nish like a sigh.
 pleur ter - nit mes yeux.

Und den - noch ruht im
And yet per - chance my
 Po - è - te ou - vrez mon

Rei - - me ver - - bor - - gen wohl ein Duft, den
rhym - - ing Some hid - - den thought may bear, That.
 â - - me Aux purs ra - yons des - cieux! Leur

mild aus stil - - lem Kei - - - me ein
with the mo - - ment chi - - - ming May
 vive et chère - - - re flam - - - me hu - -

feuch - - tes Au - - ge ruft,
draw th'un - bid - - den tear,
 mec - - - te en - cor mes yeux,

den mild aus stil - lem Kei - me ein
That with the mo - ment chim - ing May
 Leur vive et chère flam - me hu -

feuch - - - tes, ein feuch - - - tes Au - - - ge
draw, may draw th'un - bid - - - den
 mec - - - te, hu - - - mec - - - te en - - - cor mes

ruft.
 tear.
 yeux.

rit.

CLAIR DE LUNE

Poésie de
Paul VERLAINE

Musique de
Cl. DEBUSSY

Andantino

CHANT

PIANO

The musical score is presented in three systems. Each system consists of a vocal line (CHANT) and a piano accompaniment (PIANO). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is marked 'Andantino'. The piano part features complex textures with arpeggiated chords and flowing lines. The first system shows the beginning of the piece with a piano dynamic marking '(p)'. The second system continues the piano accompaniment with a '(b)' marking. The third system concludes the piece with a final chord and a fermata.

Votre âme est un pa - y - sa - ge choi -

- si que vont charmant masques et berga - masques

Jouant du luth et dansant et qua - si

tris - tes Sous leurs déguise - ments fan - tas -

ques Tout enchan-

- tant sur le mo - de - mi - neur L'a - mour vain -

- queur et la - vie op - por - tu - ne Ils n'ont pas

l'air de croire à leur bon - heur et leur chan -

- son se mêle au clair de - lu - ne

pp
et leur chan - son se mêle au clair de

lu - (ne)

Au cal - me clair de

lu - ne triste et beau qui fait ré -

ritenuto
- ver - les oi - seaux dans les ar - bres et

san - glo - ter - d'ex - ta - se les jets

d'eau les grands jets d'eau svel - tes par -

ritenuto a Tempo

- mi — les mar — bres.

8.

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is on grand staff notation. The lyrics are "- mi — les mar — bres." with a fermata over the word "mar". A dotted line with the number "8." is drawn above the piano accompaniment.

Ah Au cal — me

morendo et très retenu

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "Ah Au cal — me". The piano accompaniment continues with a similar texture. The tempo marking *morendo et très retenu* is placed above the piano staff.

clair de lu — netristeet beau

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "clair de lu — netristeet beau". The piano accompaniment continues with a similar texture.

pp

This system contains the seventh and eighth staves of music. The vocal line is mostly silent, with a few notes at the beginning. The piano accompaniment continues with a similar texture. The dynamic marking *pp* is placed above the piano staff.

Duparc Chanson Triste

Lent, avec un sentiment tendre et intime

Toujours très lié
pp

très doux
Dans ton cœur dort un clair de

lu - ne, un doux clair de lu - ne d'é -

poco cresc.

_té, Et pour fuir la

poco rit.

cresc. *dim.*

vie im - por - tu - ne Je me noie - rai

cresc. *dim.*

poco rit. a Tempo

dans ta clar - té.

poco rit. a Tempo

poco più f

Jou - blierai les douleurs pas -

(b) *poco più f*

très doux

— sé - es, Mon amour, Quand tu ber - ce - ras mon tris - te

poco cresc.

cœur et mes pensé - es Dans le calme ai - mant

poco cresc.

— de tes bras!

dim.

Tu prendras ma tête - te ma -

cresc.

cresc.

- la - de Oh! *expressif* quel - que -

cresc. *f*

- fois sur tes ge - noux,

Et lui di - ras u - ne bal -

dim. *dim.*

- la - de,

p
u - ne bai -
dim
p

- la - de, Qui sem - ble -

poco rit. **a Tempo**
- ra par - ler de nous,
poco rit. **a Tempo**

tres doux
Et dans tes yeux

pleins de tristes - ses, Dans tesyeux a_lors je boi -

cresc.

-rai Tant de bai - sers et de tendres - ses

f.

Que peut-ê - tre Je gué - ri - rai...

dim.

sempre dim. *rall.*

p

2. En sourdine

Poésie de PAUL VERLAINE
(Transposition)

1891.6.20

Andante moderato ♩ = 63 *dolce*

Cal - mes

dans le de - mi - jour Que les bran - ches hau - tes

font, Pé - né - trons bien notre a - mour.

crescendo

espressivo

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

sempre f

De ce si - len - ce profond. Mèlons nos â - mes, Nos cœurs -

8 *mf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

— et nos sens ex - ta - si - és, Par -

11

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

- mi les va - gues lan - gueurs des pins

13 *pp*

Ped. * Ped. * Ped. * Ped. * Ped. *

— et des ar - bou - siers.

15 *sempre legato* *dolcissimo*

Ped. * Ped. * Ped. * Ped. *

dolcissimo *pp*

Fer - me tes yeux _____ à de - mi, _____ Croi - se tes bras _____

17

Red. * *Red.* * *Red.* *

pp *crescendo* *mf*

_____ sor ton sein, _____ Et de ton cœur en - dor - mi Chas - se à ja -

20

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

p *dolce*

- mais tout des - sein. _____

23

p *pp*

Red. * *Red.* * *Red.* *

dolce

Lais - - sons - nous per - su - a - der _____ Au

25

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

sou - fle ber - ceur et doux, Qui

27

Ped. * Ped. * Ped. *

vient, à tes pieds, ri - der Les on - des de

29

Ped. * Ped. * Ped. * Ped. *

ga - zons roux.

31

mf *crescendo*

Ped. * Ped. * Ped. * Ped. *

f *espressivo*

Et quand, so-len-nel, le soir Des ché - nes noirs tom-be -

33

f

Ped. * Ped. * Ped. * Ped. *

sempre f

- ra, _____ Voix de no - tre dé - ses -

espressivo

36

f

ℓed. * *ℓed.* * *ℓed.* * *ℓed.* * *ℓed.* * *ℓed.* * *ℓed.* * *ℓed.* *

- poir, _____ Le ros - si - gnol _____

p

38

sempre p

ℓed. * *ℓed.* * *ℓed.* * *ℓed.* * *ℓed.* * *ℓed.* *

chan - te - ra. _____

sempre pp

41

diminuendo

sempre pp

ℓed. * *ℓed.* * *ℓed.* * *ℓed.* * *ℓed.* * *ℓed.* * *ℓed.* *

44

ℓed. * *ℓed.* * *ℓed.* * *ℓed.* * *ℓed.* * *ℓed.* *

Réponse d'une épouse sage

Paroles de H. P. ROCHÉ,
(d'après la traduction anglaise, par HERBERT GILES,
du poème chinois de CHANG-CHI. 8^e et 9^e siècles.)

ALBERT ROUSSEL

Op. 35 - N° 2

Andantino

CHANT

PIANO

Andantino. ♩ = 92

Connaissant, sei -

Poco più animato

- gneur, — mon é - tat d'é - pou - se, — Tu m'as en - voy -

Poco più animato. ♩ = 112

- é deux per - les pré - ci - eu - ses

Et moi, — compre - nant ton a - mour — je les po -

Poco rit.

-sai froi.de.ment sur la soie de ma ro - be.

Poco rit.

Allegretto

Car ma mai - son est de haut li -

Allegretto. ♩ = 120

mp

-gna - ge Mon é - poux ca-pi - tai - ne de la gar - de du

poco cresc.

Roi Et un hom.me comme

Ritard.

f *mp*

slargando

toi de - vrait di - re: "Les liens de l'é - pou - se ne se dé - font

dim. *p*

Tempo 1^o

pas." Avec les deux per - les

Tempo 1^o = 92
pp dolce

8--1

je te ren - voie deux lar - mes, Deux lar - mes pour ne

mp

Rall.

pas t'a - voir con - nu plus tôt.

Rall.
p *p* *pp*

Gretchen am Spinnrade.

Ans Goethe's „Faust“

Für eine Singstimme mit Begleitung des Pianoforte

Schubert's Werke.

componirt von

№ 31.

FRANZ SCHUBERT.

Op. 2.

Moritz Reichsgrafen von Fries gewidmet.

19. October 1814.

*) Nicht zu geschwind. ♩ = 72.

Singstimme.

Pianoforte.

sempre legato

Mei-ne Ruh' — ist hin, — mein

pp
sempre staccato

Herz — ist schwer, ich fin - - de, ich fin - - de sie

cresc.

nim - - mer und nim - - mer - mehr!

decresc.

Wo ich ihn — nicht hab', ist mir — das

pp

*) ursprünglich „Etwas schnell.“

Grab, die gan - - - ze Welt ist mir ver -

The first system of music features a vocal line in a single staff and a piano accompaniment in two staves. The vocal line begins with a half note 'Grab', followed by a quarter note 'die', and then a half note 'gan - - - ze' with a long dash. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *mf* and *p*.

gällt, mein ar - - - mer Kopf ist mir ver -

The second system continues the vocal line with 'gällt, mein ar - - - mer Kopf ist mir ver -'. The piano accompaniment features a *cresc.* marking in the right hand. Dynamic markings include *p*.

rückt, mein ar - - - mer Sinn ist mir zer -

The third system continues the vocal line with 'rückt, mein ar - - - mer Sinn ist mir zer -'. The piano accompaniment features a *cresc.* marking in the right hand. Dynamic markings include *p*.

stückt. Mei - ne Ruh' ist

The fourth system continues the vocal line with 'stückt. Mei - ne Ruh' ist'. The piano accompaniment features a *decresc.* marking in the right hand and a *pp* marking in the left hand. Dynamic markings include *p*.

hin, mein Herz ist schwer, ich fin - - de, ich

The fifth system continues the vocal line with 'hin, mein Herz ist schwer, ich fin - - de, ich'. The piano accompaniment features a *cresc.* marking in the right hand. Dynamic markings include *p*.

fin - - - de sie nim - - mer und nim - - mer - mehr.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'fin', followed by a quarter note 'de', a quarter note 'sie', a quarter note 'nim', a quarter note 'mer', a quarter note 'und', a quarter note 'nim', a quarter note 'mer', and a quarter note 'mehr'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Nach ihm - - - nur schau' ich zum

decresc. *pp*

The second system continues the vocal line with a half note 'Nach', a half note 'ihm', a quarter note 'nur', a quarter note 'schau'', a quarter note 'ich', and a quarter note 'zum'. The piano accompaniment includes dynamic markings 'decresc.' and 'pp'.

Fen - - - ster hin - aus, nach ihm - - - nur geh' ich

The third system features a vocal line with a half note 'Fen', a half note 'ster', a quarter note 'hin', a quarter note 'aus,', a quarter note 'nach', a quarter note 'ihm', a quarter note 'nur', a quarter note 'geh'', and a quarter note 'ich'. The piano accompaniment continues with the eighth-note pattern.

aus - - - dem Haus. Sein ho - - - her Gang, - - - sein'

pp

The fourth system has a vocal line with a half note 'aus', a half note 'dem', a quarter note 'Haus.', a quarter note 'Sein', a quarter note 'ho', a quarter note 'her', a quarter note 'Gang,', and a quarter note 'sein''. The piano accompaniment includes a 'pp' dynamic marking.

ed' - - - le Ge - stalt, sei - nes Mun - - - des Lä - cheln, sei - ner

cresc. - *poco* - *a* - *poco* -

The fifth system concludes the vocal line with a half note 'ed'', a half note 'le', a quarter note 'Ge', a quarter note 'stalt,', a quarter note 'sei', a quarter note 'nes', a quarter note 'Mun', a quarter note 'des', a quarter note 'Lä', a quarter note 'cheln,', and a quarter note 'sei', a quarter note 'ner'. The piano accompaniment includes dynamic markings 'cresc.', 'poco', and 'a poco'.

Au - - - gen Ge - walt, und sei - - - ner Re - - - de

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'Au', followed by a quarter note 'gen', a quarter note 'Ge', a quarter note 'walt', a quarter rest, a quarter note 'und', a quarter note 'sei', a quarter note 'ner', a quarter note 'Re', and a quarter note 'de'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

Zau - - - ber - fluss, sein Hän - de - druck,

cresc. *accel.* *ff*

fz *fz*

The second system continues the musical score. The vocal line has a half note 'Zau', a quarter note 'ber', a quarter note 'fluss', a quarter rest, a quarter note 'sein', a quarter note 'Hän', a quarter note 'de', and a quarter note 'druck'. The piano accompaniment includes dynamic markings: 'cresc.' and 'accel.' in the right hand, and 'ff' in the left hand. There are also 'fz' markings in the left hand.

und ach, sein Kuss!

fz *pp*

The third system continues the musical score. The vocal line has a quarter note 'und', a quarter note 'ach', a quarter note 'sein', and a quarter note 'Kuss!'. The piano accompaniment features a variety of dynamics, including 'fz' and 'pp', and includes a fermata over the final note.

Mei - ne Ruh' ist hin, mein

The fourth system continues the musical score. The vocal line has a half note 'Mei', a quarter note 'ne', a quarter note 'Ruh'', a quarter note 'ist', a quarter note 'hin', a quarter note 'mein'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

Herz ist schwer, ich fin - - - de, ich fin - - - de sie

cresc. *f*

The fifth system continues the musical score. The vocal line has a half note 'Herz', a quarter note 'ist', a quarter note 'schwer', a quarter rest, a quarter note 'ich', a quarter note 'fin', a quarter note 'de', a quarter rest, a quarter note 'ich', a quarter note 'fin', a quarter note 'de', and a quarter note 'sie'. The piano accompaniment includes dynamic markings: 'cresc.' and 'f' in the right hand.

nim - - mer und nim - - mer - mehr.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a melodic line with some rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Mein Bu - - sen drängt sich nach ihm

p *cresc. poco a poco*

The second system continues the vocal and piano parts. The piano part includes dynamic markings *p* and *cresc. poco a poco*. The accompaniment maintains the eighth-note rhythmic pattern.

hin, ach dürft' ich fas - sen und hal - - ten

accel.

The third system shows the vocal line and piano accompaniment. The piano part includes the marking *accel.* and shows an increase in the tempo of the accompaniment.

ihn, und küs - - sen ihn, so wie ich

ff

The fourth system continues the vocal and piano parts. The piano part includes the marking *ff* (fortissimo), indicating a strong dynamic level.

wollt; an sei - - nen Küs - sen ver - ge - - hen

The fifth system is the final system on the page, showing the vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment.

sollt; o könnt' ich ihn küs - sen, so wie ich

wollt; an sei - - - - - nen Küs - sen ver - ge - - - - - hen

sollt; an sei - - - - - nen Küs - sen ver - ge - - - - - hen

sollt: Mei-ne Ruh' ist

hin, mein Herz ist schwer.

decresc. e ritard. *pp*

dimin. *ppp*

Myrten.

I.

Widmung.

(Rückert.)

Robert Schumann, Op. 25.
(Original-Ausgabe.)

Innig, lebhaft.

Singstimme.

1.

Du mei-ne See - le, du 'mein

Pianoforte.

mf

fz. * *fz.* * *fz.* * *fz.* *

Herz, du mei-ne Wonn', o du mein

fz. * *fz.* *

Schmerz, du mei-ne Welt, in der ich le - be, mein Him - mel

fz. * *fz.* *

du, — dar - ein ich schwe - be, o du mein Grab, in das hin -

Ped. * *Ped.* *

ab ich e - - - wig mei - nen Kum - - mer gab!

ritard.

Ped. *

p
Du bist die Ruh', du bist — — — — — der

p

Frie - den, du bist vom Him - - - - mel

2^{da}

mir ————— be-schie - den. Daß du mich liebst, macht mich mir

wert, — dein Blick hat mich — vor mir ver - klärt, — du hebst mich

ritard.

lie - - - bend ü - ber mich, mein gu - ter Geist, mein bess' res

ritard.

p

fz. * *fz.* * *fz.* *

Ich! Du mei-ne See - le, du mein Herz, du meine

f

fz. * *fz.* * *fz.* * *fz.* *

Wonn', — o du mein Schmerz, du meine Welt, — in der ich

ritard. *

le - - be, mein Him - mel du, — dar - ein ich schwe - - be, mein gu - ter

steigend und eilend ritard.

ritard. *

Geist, mein bess - res Ich!

ritard.

ritard.

Strauss
Zueignung
Op. 10, No. 1
(von Gilm)

Moderato

p

Ja, du weisst es

teu - re See - le. dass ich fern von dir - mich quä - le,

Lie - be macht die Her - zen krank, ha - be Dank.

con espr.

mf
Einst hielt ich, der Frei - heit Ze - cher, hoch den A - me -

p

thy - sten - Be - cher und du seg - ne - test den Trank, ha - be Dank.

con espr.

p

Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. *

mit Weihe

Und be - schworst da - rin die Bö - sen,

p

Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. *

bis ich, was ich nie ge - we - sen, hei - lig, hei - lig an's Herz dir sank

ff

cresc.

f

Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. *

ha - be Dank.

ff

Lea. * Lea. * Lea. * Lea. * Lea. * Lea. *