

HONOR. PROFESSOR
DE FELIX von NIEMEYER

freundlichst zugeeignet.

DRY
LIEDER
für eine Singstimme

mit Begleitung des Pianoforte

componirt
von

Josephine Lang.

OP. 36

Eigenthum des Verlegers.

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Pr

467.

1.

Es sang vor langen Jahren wohl auch die Nachtigall.

Cl. Brentano.

Josephine Lang, Op. 36.

Larghetto.

Es

sang vor lan - gen Jah - ren wohl auch die Nach - ti - gall, - da
oft der Mond mag schei - nen, ge - denk' ich dein al - lein; - mein

wir bei - sam - men wa - ren; das war wohl sü - sser Schall! -
Herz - ist - klar und rein, Gott wol - le uns ver - ei - nen!

f *dimin.*

Più lento.

Ich sing'und kann nicht
Seit du von mir ge -

wei - nen, und spin - ne so al - lein — den Fa - den klar und
fah - ren, singt stets die Nach - ti - gall; — ich denk' — bei

rein, — so lang der Mond wird schei - nen! Ich sing' und kann nicht
ih - rem Schall, wie wir zu - sam - men wa - ren! Seit du von mir ge -

dimin. p *cresc.*
wei - nen, und spin - ne so al - lein den Fa - - den
fah - ren, singt stets — die Nach - ti - gall; ich denk' — bei

klar und rein, so lang der Mond mag schei - nen!
ih - rem Schall, wie wir zu - sam - men wa - ren!

cresc.

cresc. *fp* *f* *stringendo*

Da wir zu - sam - men
Gott wol - le uns ver -

p

dimin. *e rallent.* *pp*

wa - ren, da sang die Nach - ti - gall, — nun mah - net
ei - nen! Hier spinn' ich so al - lein, — der Mond — scheint

mich ihr Schall, dass du von mir ge - fah - ren,
klar und rein, ich sing' und möch - te wei - nen, **a Tempo**

ad libit. *riten.*

fz ad libit. *p*

f. *riten. acceler.* **a Tempo**

dass du von mir ge - fah - ren! Da wir zu - sam - men
 ja wei - - - - - nen! Gott wol - le uns ver -

tr. **a Tempo**

riten. accelerando

wa - ren, da sang die Nach - ti - - gall, nun
 ei - - nen! Hier spinu' ich so al - - lein, der

ad libit. *dimin. rallent.*

mah - net mich ihr Schall, dass du von mir ge - fah - ren!
 Mond scheint klar und rein, ich sing' und möch - te wei - nen!

f. ad libit.

1. 2.

So

tr. *8.*

2.

Rausche, rausche, froher Bach!

Friedr. Oser.

Allegretto grazioso.

The piano introduction is in 2/4 time, key of D major. It features a light, flowing melody in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Allegretto grazioso'. The right hand starts with a series of eighth notes, followed by a more melodic line. The left hand plays a steady eighth-note pattern. Dynamics include *p legato* and *leggiere*.

The first system of the vocal and piano accompaniment. The vocal line is in a soprano or alto range, with lyrics in German. The piano accompaniment continues from the introduction. Dynamics include *f legato*.

Rau - sche, rau - sche, fro - her Bach, küs - se die Blu - men am
 Horch, o — horch, mit lau - tem Ton grüsst dich — freu - dig die
 Ach, wie freu - en Busch und Baum sich auf den won - ni - gen
 Rau - sche, rau - sche, fro - her Bach, bald ist der schlum - mern - de

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment features a crescendo and a forte section. Dynamics include *cresc.* and *f*.

U - fer wach! o wie wer - den sie — dir's dan - ken,
 Am - sel schon! schau, wie ist's — an dei - nen Bor - den
 Som - mer - traum! o wie wer - den sie — sich nei - gen
 Früh - ling wach! rasch auf dei - nen hol - den We - gen

riten. *f* *dimin.* **a Tempo** *p dolce*

hold zu dir her - nie - der schwanken, und in dei - nen Wel - len licht
 ü - ber - all - schon grün ge - wor - den, gelt nun lässt dir's kei - ne Ruh',
 froh zu dir mit ih - ren Zweigen, Er - len, Wei - den all - zu - mal
 zieh dem Lieb - li - chen ent - ge - gen, bis im Mai - en, dank er - freut,

riten. cresc. *dimin.* *pp* **a Tempo**

f *dolce* **più mosso.** *riten. dolce*

la - chend spiegeln ihr An - ge - sicht, und in dei - nen Wel - len licht
 fri - scher muntre Ge - sel - le du! gelt nun lässt dir's kei - ne Ruh',
 in dem lu - sti - gen Wie - sen - thal, Er - len, Wei - den all - zu - mal
 ganz mit Blüthen er dich be - streut, bis im Mai - en, dank - er - freut,

più mosso. *riten.*

a Tempo *cresc.* *ff*

la - chend spiegeln ihr An - ge - sicht!
 fri - scher muntre Ge - sel - le du!
 in dem lu - sti - gen Wie - sen - thal!
 ganz mit Blüthen er dich be - streut!

a Tempo *cresc.* *ff* *f* *dimin.*

pp *dimin. sempre* *legato* *accelerando* *pp*

3.

Seid mir gegrüsst!

Gedichtet von der Herzogin von Orleans in ihrem 14^{ten} Jahre.

Largo maestoso.

The piano introduction consists of three systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth notes. The second system continues the bass clef pattern, marked with a piano (*p*) dynamic. The third system shows the piano accompaniment for the first vocal line, with a treble clef staff containing a whole note chord and a bass clef staff with a rhythmic pattern.

The first vocal line begins with the lyrics "Seid mir ge - grüsst, ihr la - chen-den Hü - gel,". The piano accompaniment features a treble clef staff with a melodic line and a bass clef staff with a rhythmic pattern. The piano part includes a *dimin.* marking and a *p* dynamic.

The second vocal line begins with the lyrics "herr - lich ge - krönt mit grü - nendem Laub! mild um -". The piano accompaniment continues with a treble clef staff and a bass clef staff, maintaining the rhythmic pattern.

weht von Ze - phir's Flü - gel, wer - det ihr kei - nes

The first system of the musical score features a vocal line in a soprano or alto register and a piano accompaniment. The vocal line begins with a half note 'weht', followed by a quarter note 'von', a quarter note 'Ze', a quarter note 'phir's', a quarter note 'Flü', a quarter note 'gel,', a quarter note 'wer', a quarter note 'det', a quarter note 'ihr', a quarter note 'kei', and a quarter note 'nes'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some triplets.

Stur - - mes Raub! Sei mir ge - grüsst, o ru - hi - ges

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'Stur', a quarter note 'mes', a quarter note 'Raub!', a quarter rest, a quarter note 'Sei', a quarter note 'mir', a quarter note 'ge', a quarter note 'grüsst,', a quarter note 'o', a quarter note 'ru', a quarter note 'hi', and a quarter note 'ges'. The piano accompaniment features a dynamic marking of *p* (piano) and continues with similar rhythmic patterns.

Meer, bran - den - de Wo - gen am ein - sa - men Strand!

The third system shows the vocal line and piano accompaniment. The vocal line begins with a half note 'Meer,', a quarter note 'bran', a quarter note 'den', a quarter note 'de', a quarter note 'Wo', a quarter note 'gen', a quarter note 'am', a quarter note 'ein', a quarter note 'sa', a quarter note 'men', and a quarter note 'Strand!'. The piano accompaniment includes a *cresc.* (crescendo) marking and features more complex chordal textures.

Spie - gel dem nächt - li - chen Ster - - nen - heer!

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line starts with a half note 'Spie', a quarter note 'gel', a quarter note 'dem', a quarter note 'nächt', a quarter note 'li', a quarter note 'chen', a quarter note 'Ster', a quarter note 'nen', and a quarter note 'heer!'. The piano accompaniment features a *dimin.* (diminuendo) marking and ends with a *p* (piano) dynamic.

p Sei mir ge - grüsst, mein Ju - - gend - land! *cresc.*

dimin. sei mir ge - grüsst, — mein Ju - - gend - land! — *p* sei mir ge -

dimin. *p*

stringendo grüsst, mein Ju - - gend - land! *riten.* **a Tempo** Theu - - re Bil - der ver -

stringendo *ff* *dimin.* *pp* **a Tempo**

flos - se - ner Freu - den, ver - schwunden sind sie nach kur - zem

p Spiel! Mü - ge der Schmerz vom ir - di - schen Schei - den *cresc.*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a piano (*p*) dynamic and includes the lyrics "Spiel! Mü - ge der Schmerz vom ir - di - schen Schei - den". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. A crescendo (*cresc.*) marking is placed above the piano accompaniment towards the end of the system.

wen - den das Au - ge zum se - li - gen Ziel, *cresc.* *dolce il canto*

The second system continues the musical score. The vocal line has the lyrics "wen - den das Au - ge zum se - li - gen Ziel,". The piano accompaniment maintains its rhythmic texture. A crescendo (*cresc.*) marking is present above the piano accompaniment, and the instruction *dolce il canto* is written above the vocal line towards the end of the system.

wen - den das Au - ge zum se - li - gen Ziel! *dimin.* *p*

The third system concludes the vocal phrase with the lyrics "wen - den das Au - ge zum se - li - gen Ziel!". The piano accompaniment features a decrescendo (*dimin.*) marking above it. The dynamic *p* is indicated at the end of the system.

dimin. *pp*

The fourth system shows the final part of the piano accompaniment. It features a decrescendo (*dimin.*) and ends with a pianissimo (*pp*) dynamic. The score concludes with a double bar line and a fermata over the final chord.

Red. *