

3

GESÄNGE

für

drei Frauenstimmen

mit Begleitung des

PIANOFORTE

von

FRANZ LACHNER.

OP. 105.

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No. 1. GUTE NACHT.

Von E. Geibel.

Allegro molto moderato.

F. Lachner, Op. 105.

Soprano I.

Soprano II.

Soprano III.

Pianoforte.

The musical score consists of four systems of staves. The first system includes vocal staves for Soprano I, II, and III, and a grand staff for the piano. The piano part begins with a piano (*p*) dynamic and a *con espress.* marking. The second system continues the piano part with a *cresc.* marking and a *p* dynamic. The third system shows the vocal staves and the piano part with a *sf* marking. The fourth system concludes the piece with the piano part.

Strophe 1. Schon fängt es an zu däm-mern, der Mond als Hirt er -

p

cresc. wacht, und singt den Wol-ken-läm-mern ein Lied zur gu-ten

p

cresc.

p

pp Nacht; und wie er singt so lei - - se, da dringt vom Ster-nen -

cresc.

pp

cresc.

krei - se der Schall in's Ohr mir sacht, der Schall in's Ohr mir

Schlafet in Ruh, schlafet in Ruh, schlafet in
Schlafet in Ruh, schlafet in Ruh, schlafet in
sacht. Schlafet in Ruh, schlafet in Ruh, schlafet in

Ruh, schlafet in Ruh! Vor-ü-ber der Tag..... und sein Schall, die Lie - be
Ruh, schlafet in Ruh! Vor-ü-ber der Tag und sein Schall,
Ruh, schlafet in Ruh! Vor-ü-ber der Tag und sein Schall,

Got-tes deckt euch zu, die Lie-be Got-tes deckt euch
die Lie-be Got-tes deckt euch zu, die Lie-be Got-tes deckt euch
die Lie-be Got-tes deckt euch

zu all-ü-ber-all. Schlafet in Ruh, schlafet in
zu all-ü-ber-all. Schla-fet in
zu all-ü-ber-all. Schla-fet in

Ruh, schlafet in Ruh, schla-fet in Ruh!
Ruh, schlafet in Ruh, schla-fet in Ruh!
Ruh, schlafet in Ruh, schla-fet in Ruh!

Sop. III.

Strophe 2. Nun
Sop. III.

Strophe 3.
Sop. III.

Strophe 4.
5.
6.

con espress.

cresc.

su - chen in den Zweigen ihr Nest die Vö - gelein, die

cresc.

cresc.

cresc.

Halm' und Blu - men nei - gen das Haupt im Mon - denschein, und

p *pp*

p *pp*

p *pp*

p *pp*

cresc.
selbst des Mühlrads Wel - len las - - sen das wil - de Schwel - len und

cresc.

cresc.

pp *cresc.*

schlummern ru - hig ein, *p* und schlummern ru - hig ein.

p

p

mf *p*

Sop. I. *p*
Schlafet in Ruh, schlafet in Ruh, schlafet in Ruh, schlafet in

Sop. II. *p*
Schlafet in Ruh, schlafet in Ruh, schlafet in Ruh, schlafet in

Sop. III. *p*
Schlafet in Ruh, schlafet in Ruh, schlafet in Ruh, schlafet in

p

cresc. *f* *p* *>*

Ruh! Vor-ü - ber der Tag und sein Schall, die Lie - be Got - tes deckt euch

cresc. *f* *p*

Ruh! Vor-ü - ber der Tag und sein Schall, die Lie - be

cresc. *f*

Ruh! Vor-ü - ber der Tag und sein Schall,

cresc. *f* *p*

zu, die Lie - be Got - - tes deckt euch zu all - -

cresc. *f*

Got - tes deckt euch zu, die Lie - be Got tes deckt euch zu all - -

p *cresc.* *f*

die Lie - be Got - tes deckt euch zu all - -

p *pp*

ü - - ber - all. Schlafet in Ruh, schlafet in Ruh, schlafet in

p *pp*

ü - ber - all. Schla - - fet in Ruh, schlafet in

p

ü - ber - all. Schla - - fet in Ruh,

pp

1. 2. 3. 4.

Ruh, schla - fet in Ruh !

Ruh, schla - fet in Ruh !

pp schlafet in Ruh, schla - fet in Ruh !

pp *con espress.*

5.

Ruh, schla - - - fet in Ruh, schla -

Ruh, schlaft in Ruh, schla -

Ruh, schla - - - fet in Ruh, schla -

5.

pp

pp - - - fet in Ruh !

pp - - - fet in Ruh !

pp - - - fet in Ruh !

pp

№ 2. LIBELLENTANZ.

Von Hoffmann von Fallersleben.

Allegro assai.

Soprano I.

Soprano II.

Soprano III.

Pianoforte.

Wir Li - bel - len hü - pfen

mf

mf

mf

p

Detailed description: This block contains the first system of the musical score. It features four staves: three for Soprano I, II, and III, and one grand staff for the Piano. The Soprano parts begin with a rest followed by the lyrics 'Wir Li - bel - len hü - pfen'. The piano accompaniment starts with a piano (*p*) dynamic and consists of a rhythmic pattern of chords and single notes.

in die Kreuz und Quer, auf den Quel - len und den

mf

p

Detailed description: This block contains the second system of the musical score. The Soprano parts continue with the lyrics 'in die Kreuz und Quer, auf den Quel - len und den'. The piano accompaniment features a more complex melodic line in the right hand, marked with *mf*, and continues with the *p* dynamic in the left hand.

Bü - chen hin und her, wir Li - bel - len hü - pfen

mf

p

Detailed description: This block contains the third system of the musical score. The Soprano parts conclude with the lyrics 'Bü - chen hin und her, wir Li - bel - len hü - pfen'. The piano accompaniment continues with the *mf* and *p* dynamics, maintaining the rhythmic and melodic patterns established in the previous systems.

in die Kreuz und Quer, auf den Quel - len und den

Bä - chen hin und her. Schwirrend schwe - ben wir da -

hin im Son - nenglanz: un - - ser Le - ben ist ein

mf *p* *cresc.* *p* *cresc.* *p* *cresc.*

sf *f* *p* *sf* *f* *p* *sf* *f* *p* *f* *p*

einz'ger Rei-gen-tanz, schwir-rend schwe-ben wir im

mf *p*

Son-nen-glanz: un-ser Le-ben ist ein einz'ger Rei-gen-tanz,

cresc. *cresc.* *cresc.* *cresc.*

cresc. *mf*

ein einz'-ger Rei-gen-tanz,

f *p* *mf*

This system contains the first four staves of music. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The first measure of the piano part is marked with a forte *f* dynamic. The lyrics are: "ein einz' - - ger Rei - - gen - tanz ."

This system contains the next four staves of music. The top three staves are empty, indicating a rest for the vocalists. The bottom two staves are piano accompaniment. The piano part begins with a piano *p* dynamic and includes a crescendo hairpin. The system concludes with a fortissimo *sf* dynamic.

This system contains the final four staves of music. The top three staves are empty. The bottom two staves are piano accompaniment, starting with a piano *p* dynamic and ending with a fortissimo *sf* dynamic. The piano part features a decrescendo hairpin towards the end of the system.

mf
Wir er - näh - ren uns am Strahl des Son - - nen -

mf

mf

p

mf

lichts, und be - geh - ren, wün - schen, hof - fen wei - ter nichts,

p

mf

wir er - näh - ren uns am Strahl des Son - - nen -

lights, und be - geh - ren, wün - schen, hof - fen wei - ter nichts.

p *mf*

Mit dem Mor - gen tra - ten wir ins Le - ben ein,

p *cresc.*

oh - - ne Sor - gen schla - fen wir am A - bend ein,

mf *p* *mf*

mit dem Mor - gen tra - ten wir ins Le - ben

p

ein, oh - ne Sor - gen schla - fen wir

cresc.

cresc.

cresc.

mf

cresc.

am A - - - - bend ein,

p

p

p

mf

mf schla - - - fen wir ein .

mf *p* *sf* *mf*

p Heu - te flir - ren wir in Freud' und Son-nen-glanz ,

p *p* *p* *mf*

mf mor - gen schwir - ren an - dre hier im Rei-gen-tanz ,

mf *mf* *mf* *p* *mf*

mor - gen schwir - - - ren an - - -

mor - gen schwir - - - ren an - - -

mor - gen schwir - - - ren an - - -

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

- - - dre hier im Rei - - - - - gen -

- - - dre

hier im Rei - - - - - gen -

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

tanz, im Rei - - - im - - - gen - tanz, heu - te

tanz, im Rei - - - im - - - gen - tanz, heu - te

tanz, im Rei - - - im - - - gen - tanz, heu - te

ff *p*

ff *p*

ff *p*

ff *p*

cresc. *p*

flir - ren wir in Freud' und Son - nen - glanz, mor -

cresc. *p*

cresc. *p*

cresc. *sf*

- gen schwir - ren andre hier im Rei - - - gen -

sf *p* *pp*

pp

tanz

pp

pp

pp

dimi - nu - en - do - - -

N^o 3. ABENDFEIER.

Von E. Geibel.

Andante con moto.

Soprano I.

Soprano II.

Soprano III.

Pianoforte.

The musical score is written for three sopranos and piano. It begins with a piano introduction in the key of D major, marked *p*. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo is *Andante con moto*. The vocal parts enter with the lyrics "A - - - ve Ma - ri - - a!". The piano accompaniment includes dynamic markings such as *p*, *mf*, and *cresc.* (crescendo). The score is arranged in four systems, with the vocal parts and piano accompaniment clearly delineated.

A - - - ve Ma - ri - - - a!

p

p Meer und Him - mel ruhn , von

p

p

p

cresc. al - len Thür - men haltt der Glo - - eken Ton;

cresc.

cresc.

p *cresc.* *p*

p A - - - ve Ma - ri - - a! *pp* Lasst.....

The first system of the musical score consists of four staves. The top two staves are vocal lines (Soprano and Alto/Tenors) with lyrics 'A - - - ve Ma - ri - - a! Lasst.....'. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo). A crescendo hairpin is visible in the piano part.

..... vom ird'schen Thun.

Zur Jung - frau

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics '..... vom ird'schen Thun.' and 'Zur Jung - frau'. The bottom two staves are piano accompaniment. The piano part continues with the rhythmic pattern from the first system. Dynamics include *pp* (pianissimo).

be - tet, zu der Jung-frau Sohn, des Him - mels Schaa - ren sel - ber

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics 'be - tet, zu der Jung-frau Sohn, des Him - mels Schaa - ren sel - ber'. The bottom two staves are piano accompaniment. The piano part features a more complex accompaniment with chords and moving lines. Dynamics include *pp* (pianissimo).

knie - en nun mit Li - - lien - stä - ben vor des Va - ters

Thron, und durch die Ro - - sen - wol - ken wehn die

cresc.

Lie - der der sel'gen Gei - - ster fei - er - lich her - nie - - -

p *mf*

p
O heil - ge An - dacht, welche je - des Herz mit
p
der.

pp

lei - sen Schau - ern wun - der - bar durch - dringt!

sf

mf

mf

mf

mf

mf

ve Ma - ri - - - a! O sel' - - - ger

Glau - he, o sel' - - - ger Glau - he, der sich him - - - mel -

wärts auf des Ge - be - tes weis - sem Fit - tig schwingt! - In mil - de

cresc. *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p*

cresc.
 Thränen löst sich da der Schmerz, in mil - de Thränen löst sich da der
cresc.
p In mil - de Thra - nen löst sich da der
cresc.
 Schmerz, in - dess der Freu - - - de Ju - - - bel
cresc.
 Schmerz, in - dess der Freu - de Ju - - bel, der Freu - de
p
cresc.
 sanf - - ter klingt
p Ju - bel sanf - ter klingt. A - - -
p A - - -

A - - -
 - - ve Ma - ri - - - a!
 - - ve Ma - - ri - a!
p *cresc.*
p *cresc.*
p *cresc.*
cresc.

- - ve Ma - ri - - - a! Wenn die Glo - - eke
 - - ve Ma - ri - - - a!
p *cresc.*
p *cresc.*
p *cresc.*
cresc.

tö - - net, wenn die Glo - - eke tö - - net so lä - -
 so lä - cheln Erd' und
p
p
p
p

- cheln Erd' und Him-mel mild ver - söh - net, so lä -
 Him - mel mild ver - söh - net, so lä-cheln Erd' und
 - cheln Erd' und Him - mel mild *p* *cresc.*
 Him - mel mild *p* *cresc.*
 Him - mel mild *p* *cresc.*
 Him - mel mild ver - söh - net, mild ver -
 ver - söh - net, ver - söh -
 söh - net, ver - söh -
cresc. *f* *p*

net.

net.

net.

mf

pp

A - - - - ve Ma - ri - - - a, A - ve Ma

pp

A - - - - ve Ma - ri - - - a, A -

pp

pp

pp

pp *dimin.*

ri - - - a, A - ve Ma - ri - - - a

pp *dimin.*

- - - ve Ma - - ri - - - a

pp *dimin.*

pp *dimin.*