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Franz Liszt

Dreams of Love

Liebestraeume

(Notturmo III)

Arranged by

Richard Klugescheidt

for

- Violin, Cello and Piano - - - \$1.00
- Two Violins and Piano - - - 1.00
- Violin, Harmonium and Piano - 1.00
- *Piano Solo arr. by Hans T. Seifert50



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2 Sheet Music Ed **Dreams of Love - Liebesträume.**

B. 1692

(Notturmo III)

for

VIOLIN.

*Violin, Cello and Piano
Two Violins and Piano
Violin, Harmonium and Piano.*

FRANZ LISZT.
arr. by R. Klugescheid.

Poco Allegro, con affetto.

The first section of the score consists of five staves of music in G major and 6/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. It features a melodic line with a sixteenth-note triplet marked with a '6' above it, followed by a series of quarter and half notes. The dynamic marking is *p dolce*. The second staff continues the melody with a *poco cresc. ed agitato* marking. The third staff shows a more complex melodic line with slurs and ties. The fourth staff includes a section labeled 'Cello Cad.' with a 'Cello.' marking below it. The fifth staff features a rapid sixteenth-note passage marked 'Viol.' above it.

Più animato e con passione.

The second section of the score consists of three staves of music in G major and 6/4 time. The first staff begins with a treble clef and a key signature of two sharps. It features a melodic line with a dynamic marking of *p dolciss.*. The second staff continues the melody with a *cresc.* marking and a dynamic marking of *f*. The third staff concludes the section with a *sempre stringendo* marking.

VIOLIN.

ff

Appassionato assai.
sempre più rinf.

affrettando *Cad.*

dim.

Tempo I.
sul D
p dolce armonioso

sul A

poco a poco ritenuto

più smorz. e rit. *pp*

p *pp*

Dreams of Love—Liebesträume.

(Notturmo III)

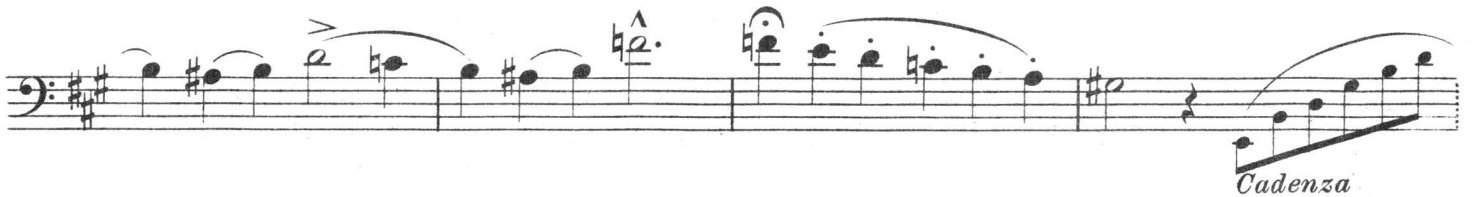
for

CELLO.

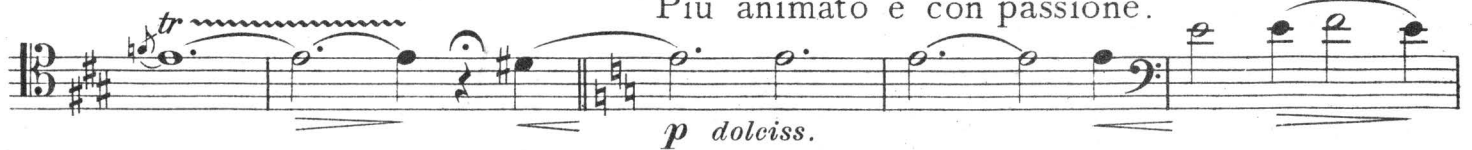
Violin, Cello and Piano.

FRANZ LISZT.
arr. by R. Klugescheid.

Poco Allegro con affetto.



Più animato e con passione.



CELLO.

f *sempre stringendo*

ff

sempre più rinf.

Appassionato assai.

affrettando

Cad. *p dolce armonioso*

poco a poco ritenuto

più smorz. e rit *pp*

p *pp*

Dreams of Love — Liebesträume.

Notturmo III.

for

Violin, Cello and Piano;
Two Violins and Piano;
Violin, Harmonium and Piano.

FRANZ LISZT.
arr. by R. Klugescheid.

O love!

Poem by F. Freiligrath.

O love, O love, while still thy heart
can feel the rapture and the pain.
The hour is near when o'er a grave
thou'lt weep in vain.
And be thy heart aglow with love—
Ah, do not quench the fire divine
While still another loving heart with
tender longing beats for thine.
And lavish all thy wealth of love if
e'er this heart should be thine own!
Ah, give it joy and happiness and never
let it grieve alone.
And guard thy tongue— an angry word
has power to wound the loving heart;
Though thine from ill intent be free,
The other throbs in misery.

O lieb'!

Gedicht von F. Freiligrath.

O lieb', O lieb' so lang du lieben kannst,
so lang du lieben magst.
Die Stunde kommt, wo du an Grübern
stehst und klagst.
Und Sorge dass dein Herze glüht, und
Liebe hegt und Liebe trägt,
So lang ihm noch ein ander Herz in
Liebe warm entgegenschlägt.
Und wer dir seine Brust erschliesst,
o thu' ihm was du kannst zu lieb,
Und mach' ihm jede Stunde froh, und
mach' ihm keine Stunde trüb!
Und hüte deine Zunge wohl: bald ist
ein hartes Wort entflohn.
O Gott— es war nicht böse gemeint—
Der Andre aber geht und weint.

Poco Allegro, con affetto.

VIOLIN.

CELLO.
(Harmonium or
Violin II.)

Piano.

p dolce

sempre legato

This system contains the first two systems of music. The first system features a vocal line in the treble clef with a *p dolce* dynamic and a piano accompaniment in the bass clef. The second system features a piano accompaniment in both treble and bass clefs, with the instruction *sempre legato*.

This system contains the next two systems of music. The first system features a vocal line in the treble clef and a piano accompaniment in the bass clef. The second system features a piano accompaniment in both treble and bass clefs.

poco cresc. ed agitato

poco cresc. ed agitato

This system contains the next two systems of music. The first system features a vocal line in the treble clef with a *poco cresc. ed agitato* dynamic and a piano accompaniment in the bass clef. The second system features a piano accompaniment in the bass clef with the same *poco cresc. ed agitato* dynamic.

poco cresc. ed agitato

This system contains the final two systems of music. The first system features a piano accompaniment in both treble and bass clefs with a *poco cresc. ed agitato* dynamic. The second system features a piano accompaniment in the bass clef.

The first system of the musical score consists of two staves. The upper staff is for the violin, showing a melodic line with a long slur across the first two measures. The lower staff is for the piano, featuring a rhythmic accompaniment of eighth notes in the right hand and a bass line of quarter notes in the left hand.

The second system includes three staves. The top staff is labeled "Cello." and contains a melodic line with a "Cello Cad." marking. The middle staff is for the piano, with a "Cadenza" marking in the right hand. The bottom staff is the piano's bass line, which concludes with a "Cad." marking. The piano part features a complex rhythmic pattern of eighth notes.

The third system consists of three staves. The top two staves are for the violin, with a "Violin." marking and a trill ("tr") in the second measure. The bottom staff is for the piano, starting with a piano dynamic marking "pp". The piano part has a more static accompaniment compared to the previous systems.

Più animato e con passione.

p *dolciss.*



p *dolciss.*

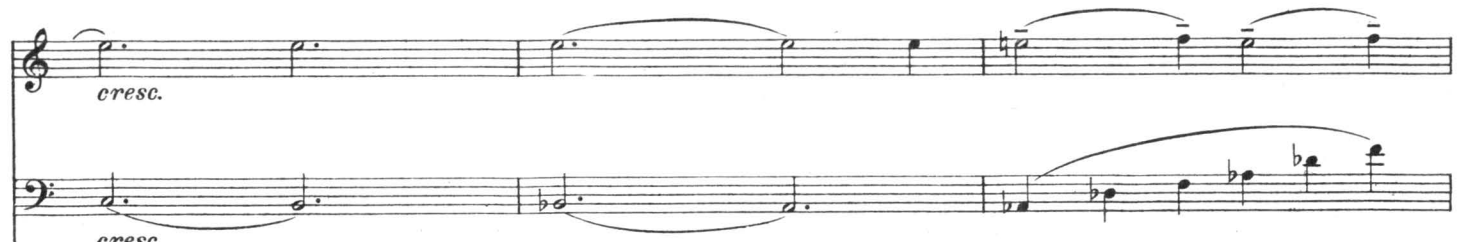


Più animato e con passione.

pp *sempre legato*



cresc.



cresc.



First system of musical notation. It consists of two vocal staves (treble and bass clef) and a grand staff (treble and bass clef). The vocal staves begin with a half note G^b and a half note F^b respectively, both marked with a forte (*f*) dynamic. The piano accompaniment starts with a half note G^b and a half note F^b in the bass, and a half note G^b and a half note F^b in the treble. The tempo/mood marking *sempre stringendo* is present in both vocal staves and the piano accompaniment.

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal staves feature eighth and sixteenth note patterns with slurs. The piano accompaniment includes chords and moving lines in both hands. The *sempre stringendo* marking is maintained throughout the system.

Third system of musical notation. This system is marked with a fortissimo (*ff*) dynamic. The vocal staves show a series of notes with accents and slurs. The piano accompaniment features chords and moving lines, also marked with *ff*.

Fourth system of musical notation. This system is also marked with a fortissimo (*ff*) dynamic. The piano accompaniment is particularly active, with rapid sixteenth-note passages in the treble and bass. The vocal staves continue with their melodic lines.

sempre più rinf.

sempre più rinf.

sempre più rinf.

Red. * *Red.* *

Detailed description: This system contains the first three staves of music. The top two staves are vocal lines in G major, with lyrics 'sempre più rinf.' written below each. The piano accompaniment is in the bottom two staves, featuring a complex texture with arpeggiated chords and a melodic line in the bass. The piano part includes dynamic markings *Red.* and asterisks (*) at the end of the first and second measures.

Appassionato assai.

Appassionato assai.

Appassionato assai.

Red. *

Detailed description: This system contains the next three staves of music. The top two staves are vocal lines, with the tempo marking 'Appassionato assai.' appearing below the second staff. The piano accompaniment continues in the bottom two staves, showing a change in harmonic structure. A dynamic marking *Red.* and an asterisk (*) are present at the end of the second measure of the piano part.

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

Detailed description: This system contains the final three staves of music on the page. The top two staves are vocal lines. The piano accompaniment in the bottom two staves features a prominent melodic line in the bass with a triplet of eighth notes in the second measure. Dynamic markings *Red.* and asterisks (*) are placed at the end of the first, second, and third measures of the piano part.

This musical score is for a piece in D major, consisting of six systems of staves. The first system includes a vocal line and a piano accompaniment, both marked *affrettando*. The second system continues the vocal and piano parts, with the piano part marked *affrettando*. The third system features a *Cadenza* section for the vocal line, with the piano accompaniment marked *Cad.*. The fourth system shows the vocal line with a *dim.* marking and a *p* dynamic, while the piano accompaniment is marked *p*. The fifth system continues the vocal and piano parts, with the piano part marked *p*. The sixth system concludes the piece with the vocal line and piano accompaniment, both marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Tempo I.
sul D

dolce armonioso

dolce armonioso

Tempo I.

P dolce armonioso

Ped. sempre *

sul A

poco a poco ritenuto

poco a poco ritenuto

poco a poco ritenuto

poco a poco ritenuto

Tempo I.
sul D

dolce armonioso

dolce armonioso

Tempo I.

P dolce armonioso

Ad. sempre *

sul A

poco a poco ritenuto

poco a poco ritenuto

poco a poco ritenuto

poco a poco ritenuto

poco a poco ritenuto

poco a poco ritenuto

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a melodic phrase with a second ending bracket and a fermata. The piano accompaniment includes a bass line with a fermata and a treble line with eighth-note patterns.

Second system of musical notation. The vocal line begins with the instruction *più smorz. e rit.* and includes a triplet of notes. The piano accompaniment features a bass line with a fermata and a treble line with a triplet. The dynamic marking *pp* is present.

Third system of musical notation. The vocal line continues with *più smorz. e rit.* and includes a triplet. The piano accompaniment has a treble line with a triplet and a bass line with a fermata. The dynamic marking *pp* is present.

Fourth system of musical notation. The vocal line starts with a dynamic marking of *p* and ends with *pp*. The piano accompaniment has a bass line with a dynamic marking of *p* and a treble line with a dynamic marking of *pp*.

Fifth system of musical notation. The piano accompaniment features a treble line with a dynamic marking of *p* and a bass line with a dynamic marking of *pp*. The system concludes with a double bar line and a fermata. There are some handwritten annotations at the bottom of the page, including *Red.* and asterisks.

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