

Der Rheinstrom .

von Johanna Mathieux .

Moderato .

ingstimme .

Berg und Bur - gen schau'n her - un - ter In den spie - gel -
 Freund - lich grüß - send und ver - heis - send Lockt hin - ab - des

Piano : *p*

Forste .

Ped. * Ped. * Ped. *

hel - len Rhein ; Und mein Schiff - chen se - - gelt mun - ter
 Stro - - mes Pracht ; Doch ich 'kenn' ihn o - - len gleis - send .

mf *cres*

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

f Rings um - glänzt von Son - - nen - schein . Ru - - hig sch' ich
 Bringt sein Im' - - res Tod und Nacht . O - - hen Lust , im

f *mf*

Ped. * Ped. * Ped. *

zu dem Spie - - le Gold - - ner Wel - - len kraus bewegt ;
 Bu - - sen Tü - - cken , Strom , Du bist der Lieb - - sten Bild !

pp Ped. * Ped. * Ped. * Ped. *

len - - tan - - do a tempo .
 Still er - - wa - - chen die Ge - - füh - - le Die ich tief im
 Die kann auch so freund - - lich ni - - cken Lächelt auch im so

pp Ped. *

Bu - - sen legt . (H. Heine .)
 Fromm und mild .

Ped. * Ped. *

Köln .

von Johanna Mathieux .

Lento .

Singstimme .

Im Rhein , im hei - li - gen Stro - me , Da
 Im Dom da steht ein Bild - niss , Auf

Piano :

Forte .

spie - gelt sich in den Well'n , Mit sei - nem gros - sen
 gol - de - nem Le - der ge - malt ; In mei - nes Le - bens

Do - me , Das gros - se hei - li - ge Köln .
 Wild - niss Hat's freund - lich hin - ein ge - strahlt .

Ped. *

Ped. *

Ped. *

Es schwe - len Blu - men 'und Eng - - lein Um un - - sre lie - be Frau ; Die

p

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

Au - gen , die Lip - pen , die Wäng - - lein , Die glei - chen der Lieb - sten ge - nau , Die glei - chen der

mf

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

Adagio .

Lieb - sten , der Lieb - - sten ge - nau . (H. Heine .)

a tempo .

colla parte

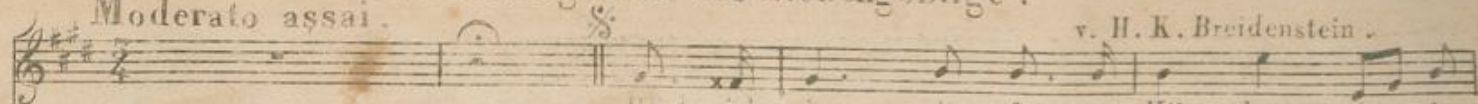
Ped. * Ped. * Ped. *

141.

Godesberg und das Siebengebirge.

v. H. K. Breidenstein.

Singstimme.



Blick ich in die fer-nen Hö-hen, die ein
 Al-so lockt die Himmels-bläu-e wohl die
 Steh' ich un-ten an den Hö-hen, steig' ich

Piano :

Forte.



O ein Lied, das mich mit Schmer - zen, mich mit Freu - den in dem
 O da gibt's auch süs - ses Sin - gen, und je hö - her sie sich
 Da ist un - ten, da ist o - ben in - ein - an - der bald ge -

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Ped.

Ped.

Ped.

Her - zen nach den fer - nen Ber - gen zieht, nach den fer - nen Ber -
 schwin - gen, um so hel - ler klingt ihr Lied, um so hel - ler klingt
 wo - ben, die Na - tur und ich ein Lied, die Na - tur und ich

Ped.

Ped.

decres.

Ped.

gen zieht.
 ihr Lied.
 ein Lied.

(A. Gebauer.)

p Ped.

Ped.

8.

Von der Lorelei.

Allegro. ♩ = 19" Rhein.

von C. Almenröder.

Piano :

Forte .

The first system of the musical score consists of two staves, Treble and Bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music is marked 'Allegro' with a tempo of 19 seconds per measure. The first staff begins with a piano (*f*) dynamic, followed by fortissimo (*sfz*) dynamics. The second staff also begins with a piano (*f*) dynamic, followed by fortissimo (*sfz*) dynamics. The music features a rhythmic pattern of eighth and sixteenth notes.

Andante. ♩ = 15" Rhein.

mf legato.

The second system of the musical score consists of two staves, Treble and Bass clef. The key signature is two flats, and the time signature is 2/4. The music is marked 'Andante' with a tempo of 15 seconds per measure. The first staff begins with a mezzo-forte (*mf*) dynamic and is marked 'legato'. The second staff also begins with a mezzo-forte (*mf*) dynamic and is marked 'legato'. The music features a rhythmic pattern of eighth and sixteenth notes.

The third system of the musical score consists of two staves, Treble and Bass clef. The key signature is two flats, and the time signature is 2/4. The music is marked 'Allegro'. The first staff begins with a piano (*f*) dynamic, followed by fortissimo (*sfz*) dynamics. The second staff also begins with a piano (*f*) dynamic, followed by fortissimo (*sfz*) dynamics. The music features a rhythmic pattern of eighth and sixteenth notes.

Allegro .

The fourth system of the musical score consists of two staves, Treble and Bass clef. The key signature is two flats, and the time signature is 2/4. The music is marked 'Allegro'. The first staff begins with a piano (*f*) dynamic, followed by fortissimo (*sfz*) dynamics. The second staff also begins with a piano (*f*) dynamic, followed by fortissimo (*sfz*) dynamics. The music features a rhythmic pattern of eighth and sixteenth notes.

poco vivo senza tempo .

mf "Es ist schon spät , es wird schon kalt , was reitest du ein - sam durch den Wald ? der

a tempo. Andante. ♩ = 17 " Rhein .

Wald ist lang , du bist al - lein , du schöne Braut ich führ dich heim , du schöne Braut ich

führ dich heim ."

" " Gross ist der Män - ner Trug und List vor Schmerz mein Herz ge -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a fermata over the first two notes. Dynamics include *f* and *sfz*. The lyrics are "Gross ist der Män - ner Trug und List vor Schmerz mein Herz ge -".

The piano accompaniment for the second system continues with chords and moving lines in both hands. Dynamics include *f* and *sfz*.

bro - - - - - chen ist ,

The third system shows the vocal line continuing with the lyrics "bro - - - - - chen ist ,". The piano accompaniment continues with a steady rhythmic pattern.

The piano accompaniment for the fourth system features a more active rhythmic pattern with sixteenth notes in both hands.

The piano accompaniment for the fifth system continues with a similar active rhythmic pattern.

The piano accompaniment for the sixth system continues with a similar active rhythmic pattern.

wohl

The seventh system shows the vocal line with the lyrics "wohl". The piano accompaniment continues with a similar active rhythmic pattern.

The piano accompaniment for the eighth system continues with a similar active rhythmic pattern.

Andante. $\text{♩} = 14'' \text{ Rh.}$

irrt das Wald - horn her und hin, wohl irrt das Wald - horn her und hin,

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' and the time signature is common time. The lyrics 'irrt das Wald - horn her und hin, wohl irrt das Wald - horn her und hin,' are written below the vocal staff. The piano accompaniment starts with a piano dynamic marking 'p' and consists of chords and moving lines in both hands.

o flich! o flich! du weisst nicht wer ich bin, o flich! o flich! du

The second system continues the vocal line and piano accompaniment. The lyrics 'o flich! o flich! du weisst nicht wer ich bin, o flich! o flich! du' are written below the vocal staff. The piano accompaniment continues with similar harmonic and melodic patterns.

weisst nicht wer ich bin.

The third system concludes the vocal line and piano accompaniment. The lyrics 'weisst nicht wer ich bin.' are written below the vocal staff. The piano accompaniment ends with a final chord. At the bottom center of the page, the number '141.' is printed.

" So reich geschmückt ist Ross und Weib, so

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment is in the right hand, starting with a quarter note G4, then a quarter note A4, and a quarter note B4. The left hand starts with a quarter note G2, then a quarter note A2, and a quarter note B2. The key signature has one sharp (F#) and the time signature is 4/4.

wun - - der - schön der jun - ge Leib, so reich geschmückt ist Ross und

The second system of the musical score consists of three staves. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a quarter note C5, a quarter note B4, and a quarter note A4. The left hand continues with a quarter note C2, a quarter note B1, and a quarter note A1. The key signature has one sharp (F#) and the time signature is 4/4.

Weib, so wun - derschön so wun - derschön so wun - derschön der jun - ge

The third system of the musical score consists of three staves. The vocal line continues with a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues with a quarter note F#4, a quarter note E4, and a quarter note D4. The left hand continues with a quarter note F#1, a quarter note E1, and a quarter note D1. The key signature has one sharp (F#) and the time signature is 4/4.

Adagio $\text{♩} = 21."$

più moto.

ten.

Leib, jetzt kenn ich dich — Gott steh mir bei! du bist die Hexe

più moto.

Lo - re - lei!"

f poco vivo.

decrease: e rallent: *p* dimin:

poco vivo senza tempo.

" Du kennst mich wohl — vom hohen Stein schaut still mein Schloss tief in den

Andante.

Rhein . Es ist schon spät , es wird schon kalt , kommst nimmer mehr aus

die - sem Wald , kommst nim - mer - mehr aus die - - - sem Wald !

(v. Eichendorff .)

f più moto .

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics 'die - sem Wald , kommst nim - mer - mehr aus die - - - sem Wald !'. The piano accompaniment consists of chords and some melodic fragments. A dynamic marking of *f* (forte) and the instruction 'più moto' (faster) are present towards the end of the system.

The second system shows the piano accompaniment for the second system. It features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. The key signature has one sharp (F#) and the time signature is 3/4.

deces - - - - - do e rallent: *pp*

The third system continues the piano accompaniment. It includes a decrescendo and a rallentando instruction, along with a *pp* (pianissimo) dynamic marking. The music concludes with a final chord. There are triplets marked with a '3' in the bass line.

Der Fischer am Rhein .

Barcarole .

Andantino , quasi Allegretto .

von C. Keller .

Soprano .

küsst euch lei - - ser , lie - - - be

Tenore .

küsst euch lei - - ser , lie - - - be

Piano :

Forte .

Wo - gen , ei - - le sach - - te gu - - ter Rhein , dass mein.

Wo - gen , ei - - le sach - - te gu - - ter Rhein , dass mein.

Lieb - chen mir ge - wo - gen sich in's Schiff - lein wagt her -

Lieb - chen mir ge - wo - gen sich in's Schiff - lein wagt her -

p

ein . Ach ! du hast mich hin - ter - gan - gen , Rhein du

ein . Ach ! du hast mich hin - ter - gan - gen , Rhein du

f

hist voll Schelme - rei , Rhein du bist voll Schelme - rei ; glaub - te Fisch - chen einst zu

hist voll Schelme - rei , Rhein du bist voll Schelme - rei ; glaub - te Fisch - chen einst zu

fan - gen , und ver - lor mein Herz da - bei , mein Herz , mein Herz da - bei . Küsst euch

fan - gen , und ver - lor mein Herz da - bei , mein Herz , mein Herz da - bei . Küsst euch

sotto voce.

sotto voce.

ff

p

pp

tit.

lei - ser lie - be Wo - gen , ei - le sach - te gu - - ter Rhein , dass mein
 lei - ser lie - be Wo - gen , ei - le sach - te gu - - ter Rhein , dass mein

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below them. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Lieb - chen mir ge - wo - gen sich in's Schiff - lein wagt her - ein . Fisch - chen
 Lieb - chen mir ge - wo - gen sich in's Schiff - lein wagt her - ein .

The second system continues the musical piece with two vocal staves and a piano accompaniment. The vocal staves have lyrics written below them. The piano accompaniment maintains the same rhythmic and melodic structure as the first system.

lasst euch nicht ver - scheuchen, blei - bet al - le ru - hig fein, will ja
 Fisch - chen lasst euch nicht ver - scheuchen, blei - bet al - le ru - hig fein, will ja
 nur zum Lieb - chen schlei - chen, und mein Lieb - chen wohnt am Rhein, und mein
 nur zum Lieb - chen schlei - chen, und mein Lieb - chen wohnt am Rhein, und mein

cres
cres
f
cres
sfz
f

dol.
 Lieb - chen wohnt am Rhein . Will ja nur zum Lieb - chen schleichen , und mein

dol.
 Lieb - chen wohnt am Rhein . Will ja nur zum Lieb - chen schleichen , und mein

p

Lieb - chen wohnt am Rhein — — — ! (L. Scharrer.)

Lieb - chen wohnt am Rhein — — — !

fz *p* *f* *p*

The musical score consists of three systems. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The piano accompaniment features a variety of textures, including arpeggiated chords and block chords. Dynamics include *dol.*, *p*, *fz*, *f*, and *p*.

Willegis .

von H. Marschner .

Andante .

Singstimme .

1. Es sa - hen am Thum zu Mainz die
 2. Denn als der fromme Bi - schof die
 3. Nun wurde von den Herrn am Thum nicht

Piano :
Forte .

a - de - ligen Herrn den Wil - legis zum Bi - schof nicht al - le - we - ge gern. Der war ein Wag - nerssohn, sie
 Rä - der da er - sehn, so hiess er seinen Knecht zu einem Ma - ler gehn: Kom Ma - ler, ma - le mir ob
 mehr ge - prahlt, man sagt, sie wischten weg was sie ge - malt. Sie sahn, der - gleichen thut bei

malten ihm zum Hohn mit Kreide Räder an die Wand, die fand er wo er ging und stand.
 je - der Thür da - hier ein weisses Rad im rothen Feld, da - run - ter sei die Schrift ge - stellt :
 weisem Mann nicht gut. Und was dann für ein Bischof kam, ein je - der das Rad in's Wap - pen nahm.

Doch es nahm Wille - gis an dem Schimpf kein Aerger - niss .
 Wil - le - gis , Wille - gis , denk' wo - her du kommen bist ."
 Al - so ward Wille - gis Glo - ri - e das Aerger - niss .

(A. Kopisch.)

fp *fp* *p* *p*

Ped. *

