



CARL LOEWE,

Die Uhr, Heinrich der Vogler

für
PIANOFORTE
gesetzt von

MAX SCHOLTZE

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Ausgaben:

Für Pianoforte Mk. 1.50
„ Violine & Piano 1.80
„ Viol. solo 1.—

Heinrich der Vogler

BALLADE

von

CARL LOEWE.

Einleitung.

Andante con moto.

Transcription von Max Schultze.

Piano.

Allegro.

Tempo I.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (*p*) dynamic and concludes with a *dim. e rit.* (diminuendo and ritardando) marking.

Thema.

Herr Hein - rich sitzt am Vo - gel - herd; recht froh und wohl - ge - muth; aus

The first system of the vocal melody is written on a single staff. It begins with a piano (*p*) dynamic and features a series of eighth notes and quarter notes, mostly beamed together. The melody is in a major key with one sharp (F#).

hun - dert Per - len blinkt und blitzt der Mor - gen - rö - the Gluth. In

The second system of the vocal melody continues the melodic line. It includes a first ending bracket with two measures, labeled '1' and '2', which lead to a repeat sign. The dynamics remain piano.

Wies' und Feld, in Wald und Au, horch, welch ein sü - sser Schall! Der

The third system of the vocal melody continues the melodic line. It features a series of eighth notes and quarter notes, mostly beamed together. The dynamics remain piano.

Ler - che Sang, der Wach - tel Schlag, die sü - sse Nach - ti - - gall!

The fourth system of the vocal melody continues the melodic line. It features a series of eighth notes and quarter notes, mostly beamed together. The dynamics remain piano.

The fifth system of the vocal melody continues the melodic line. It features a series of eighth notes and quarter notes, mostly beamed together. The dynamics remain piano. The system concludes with the word 'Herr' and a piano (*p*) dynamic marking.

Hein - rich schaut so fröh - lich drein: „Wie schön ist heut' die Welt! Was

gilt's, heut' giebt's 'nen gu - ten Fang! „Er lugt zum Him - mels - zelt. *p* Er

Allegro.

lauscht, er lauscht, und streicht sich von der Stirn das blond - ge - lock - te

Haar. „Ei doch! ei doch was sprengt denn dort her - auf für ei - ne *cresc.*

Rei - ter - schaar? „Der Staub walt auf, der Huf - schlag dröhnt, es naht der Waf - fen *f* *sf* *sf*

Klang; „dass Gott! die Herrn ver - der - ben mir den gan - zen Vo - gel - fang! „Ei *p* *f*

nun, was giebt's?" Es hält der Tross vor'm Her - zog plötz - lich an;

Herr Hein - rich tritt her -

vor und spricht: „Wen sucht ihr, Herrn? Sagt an!

Da schwen - ken sie die

Fähn - lein bunt, und jauch - zen un - - sern Herrn!

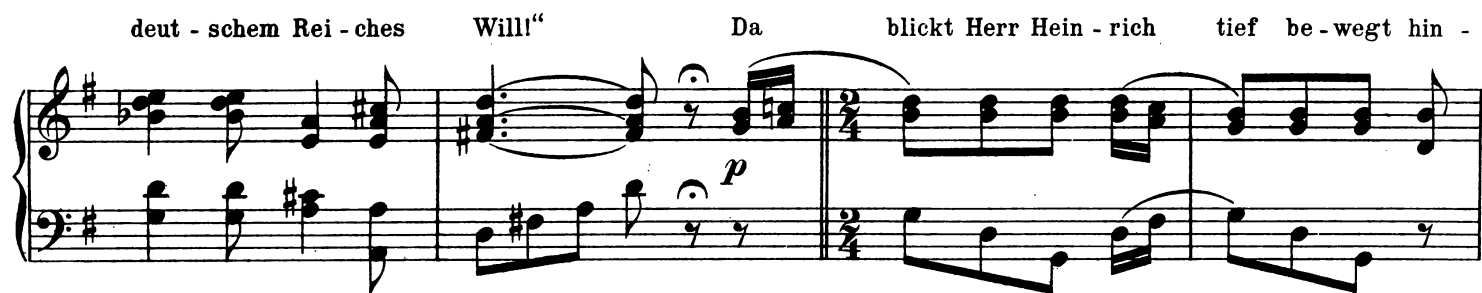
Hoch le - be Kai - ser

Hein - rich! Hoch des Sach - sen - lan - des Stern!“

(Transcription.)



Andante.



Allegro.
fällti!

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First system of musical notation. Treble and bass staves. Treble staff has a melody starting with a quarter rest, followed by eighth and sixteenth notes. Bass staff has a harmonic accompaniment. Dynamic marking *mf* is present.

Second system of musical notation. Treble staff has a melody with slurs and accents. Bass staff has a harmonic accompaniment. Dynamic marking *f* is present.

Third system of musical notation. Treble staff has a melody with slurs and accents. Bass staff has a harmonic accompaniment. Dynamic marking *cresc. e string. sempre* is present.

Fourth system of musical notation. Treble staff has a melody with slurs and accents. Bass staff has a harmonic accompaniment. Dynamic marking *ff* is present.

Fifth system of musical notation. Treble staff has a melody with slurs and accents. Bass staff has a harmonic accompaniment. Dynamic marking *ff* is present.

Sixth system of musical notation. Treble staff has a melody with slurs and accents. Bass staff has a harmonic accompaniment. Dynamic marking *ff sempre* is present.