

*Herrn Dr. A. Sandberger
Gesamtpflicht*

Dr. JOHANNES BRAHMS
verehrungevoll gewidmet.

*Josef Huggenberger
19. X. 95.*

Weisse Rosen.

6
LIEDER.

Dichtungen von Josef Huggenberger

für eine

Singstimme mit Begleitung des Pianoforte

componirt von

ARTHUR HINTON.

Pr. M. 4.

Eigenthum des Verlegers.

ALFRED SCHMID, NACHFOLGER
(Unico Hensel.)
MÜNCHEN.

Den internationalen Verträgen gemäß deponirt.

Bayerische
Staatsbibliothek
MÜNCHEN

I.

Der Rosenbaum.

Josef Huggenberger.

Arthur Hinton.

Gesang. Moderato. *p sotta voce*

1. Im Gar-ten bei des Nach-bars Haus, Da steht ein Ro-sen-

Piano. *p*

baum; Und sei - ne Blu - men, weiss und mild, Sie

p

grü - ssen traut mich, wie ein Bild — Aus ei - nem schö - nen Traum.

rit. *a tempo p*

rit. *a tempo colla voce a tempo p*

p

2. Dort spiel-ten einst als Kin - der wir, Nicht ken - nend Sorg' und

p

Ped. * Ped. * Ped. *

Weh', Und ha - ben oft mit Scherz und Freud' Zer -

pflück - te Ro - sen rings ge - streut Und sag - ten, es wär'

rit. *a tempo*

colla voce

Schnee.

a tempo *p* *p*

Poco più mosso.

3. In je - dem Frühlingtrieb der Strauch, — Und

mf *pp* *rit. poco* *mf* *ten.* *ten.*

Jahr für Jahr ent - floh, — Und ei - nes Tag's im schö - nen

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

Mai, — Da fand er knos - pend auch da - bei Zwei

p cresc. *p* *cresc.*

f dim. *p* *mf* *f dim.* *p*

Her - zen, jung und froh — Zwei Her - zen, jung und froh. —

f dim. *p cresc.* *f dim.* *p*

Ca. *

pp *p* *pp*

p sotto

4. Und

rit.

ppp

Ca. *

voce

als ich muss - te zieh'n hin - aus, Hat wie - der er ge -

pp a tempo

blüht . . .

p

Wie war der A - bend som - mer - lind, Als

von des Nach - bars hol - dem Kind — Ich dort mit Thränen

rit. *a tempo*

colla voce *p*

colla voce *p*

mit Thrä - nen schied!

poco rit.

p dim. colla voce *ppp a tempo*

p dim. colla voce *ppp a tempo*

II. In der Fremde.

Moderato.

Gesang.

Piano.

f appassionato *dim* *p* *dim.*

Red. *

Meno mosso.

p

1. Wie sehndie Blu - - men fremd mich

pp

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

an, Die an den We - - gen blüh - en,

Red. *

Die Quel - le blickt so

p
cresc *mf* *dim* *pp*

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

trüb da - - rein Und scheu die

Red. * Red. *

Thie - re flieh - en.

p *p cresc.*

* Red. *

f *dim.* *rit.*

Allegro. *p* *cresc.* *cresc.* *f.*

Da ist's ganz an - ders bei mir — da - heim, — Da lacht die Welt — so

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

Lad. * *Lad.* * *Lad.* * *Lad.* *

dim. *rit.* *Meno Allegro.* *p*

blu - mig mir, — In mei - ner Heimath ist es traut —

dim. *rit.* *p* *mf* *p*

Lad. *

p *cresc.* *f.*

Und meine Hei - math Und meine Hei - math ist bei dir — Und mei - ne Heimath

cresc. *f.* *dim.*

Lad. *

dim. *p* *p*

ist bei dir! 2. Es

dim. *p* *mf* *mf*

Lad. * *Lad.* *

kl^{ing}t so d^ümpfder Vö^gel Sang, Im Wald hör' ich's nicht

p

rau - schen, Es ist, als würd' die Lan - ge - weil

dim. poco a poco

dim. poco a poco

Aus je - dem Bu - sche lau - schen! Aus je - dem Bu - sche lau -

pp

pp

Red. *

schen.

p cresc. f dim.

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

Meno mosso. *p*

3. Die Menschen hier — sind kalt und

pp

fremd, — Ihr Wort, — es weckt nicht Freu - den, —

cresc. *f* *dim.*

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

p

Kein Au - ge strahlt — zum Will - komm mir —

pp

Und kei - - - ne Thrän' zum Schei - den.

Reo. * Reo.

p

p cresc. *f*

Da ist's ganz an - ders bei

Allegro. cresc.

dim. *rit.* *p* *cresc.*

Reo. *

mir da - heim, Süß spricht dort Aug' und Mund zu mir, -

cresc. *f* *dim.*

p *cresc.* *f* *dim. rit.*

Meno Allegro.

p
 In mei - ner Hei - math ist es traut

p *ped.* *

p *cresc.* *f*
 Und mei - ne Hei - math Und mei - ne Hei - math ist bei dir und

p *cresc.* *f*

dim.
 mei - ne Hei - math ist bei dir!

dim. *p*

rit. *pp*

III. Dein Auge.

Gesang. *Andante.*

p O wende hold dein Aug' zu mir, —

Piano. *p*

Auf dass ich d'rein ver - sen - ke All' meine Lust, — all' meine Qual

p cresc. cresc.

p cresc. mf cresc.

Und Al - - les, was ich den - - ke; Dein

f p

f dim. p rit.

Aug', das meine Leuchte ist Im wilden Sturm der

a tempo p

Red. *

Wel - len, Mein Hoffnungsschimmer, bis der - einst Mein

p cresc. cresc. f

p cresc. mf cresc. cresc.

Schiff - lein mag zer - schel - len Mein Schiff - lein mag zer -

p f dim.

f p f

Red.

schel - len.

pp

p dim. pp mf dim. pp

IV.

Heimkehr.

Allegro ma non troppo.

Gesang. *p* 1. Nun

Piano. *f* *dim.* *p*

mf

flie - ge, mein Rösslein, im schnellsten im schnellsten Ga - lopp, Es kommt schon die letz - te

p leggiero *cresc.* *mf* *dim.*

cresc.

Mei - le, O hättest du im Bu - sen ein Seh - nen, wie ich, O

p *cresc.*

f *f*

ei - le, mein Rösslein, O ei - le, mein Rösslein, o ei - le, o ei -

lel

f *dim.* *dim.* *p* *sostenuto*

Es ni - cken im Korn-feld die Blu - men mir zu Mit

p *p* *Ped.*

Köpf - chen den ro - then und blau - en: „Glück auf!

f *deciso*

Du jungfröh-licher Reitersmann, O grüss'uns die schönste der Frau - en!“ Bald

f *poco rit.* *p a tempo* *p* *poco rit.* *p a tempo* *p*

Con moto.

schlägt dir des Wiederseh'ns se - li - ge Stund', Da drückst du die

Lip - pen auf ro - sigen Mund Und drückst an die Brust ein hold' Mäg-de-

cresc. *dim.* *pp*

lein, Die Lieb - ste, die Lieb - ste, sie har - ret schon dein, sie

cresc. *f* *dim.* *p*

har - ret, sie har - ret schon dein!"

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

pp *poco a poco cresc.*
Cw.

mf
2. Nun flie - ge, mein Röss - lein im
ff dim.

f *dim.* *p* *pp*
schnellsten im schnellsten Ga - lopp, Du hörst mein Her - ze ja schla - gen In
cresc. *dim.* *p*

cresc. *f*
un - ge - stüm seh - nen dem, freu - di - gem Muth, O könnt' er auf Flügeln auf
pp *cresc.* *f*

Flü - geln mich tra - gen, auf Flü - geln mich tra -

gen! Es

f *dim.* *p* *sostenuto*

steht mir geschrieben im Son - nen - licht, Es plau - dert mir's laut je - de Wel - le:

p *f*

„Schon blinken vom Schösslein herab in das Thal Zwei Stern' wieder Himmel so

f *poco rit.* *p* *a tempo*

deciso *colla parte* *p a tempo*

hel - le!

pp *pp*

Ad. *Ad.*

O ei - le, mein Röss - lein, es

p

poco rit. *p a tempo*

strei - chelt auch dich — Das Fräu - lein, so hold — und so

mf

cresc. *mf*

min - - nig - lich, — Mich — schliesst sie in

dim. *f*

dim. *p* *f*

ih - re Ar - me ein — Die Lieb - ste, die Lieb - ste, sie

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a half note 'ih' followed by quarter notes 're', 'Ar', 'me', and a half note 'ein'. The piano accompaniment consists of eighth-note chords in the right hand and quarter notes in the left hand. A dynamic marking of *f* (forte) is placed above the vocal line.

har - ret schon mein, — sie har - ret schon mein, — Die

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'har', a quarter note 'ret', a half note 'schon', and a half note 'mein'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *dim.* (diminuendo) above the vocal line, *p* (piano) below the piano accompaniment, and *cresc.* (crescendo) above the vocal line.

Lieb - ste, sie har - ret schon mein, — sie har - ret schon

The third system features a vocal line with a half note 'Lieb', a quarter note 'ste', a half note 'sie', a quarter note 'har', a half note 'ret', a half note 'schon', and a half note 'mein'. The piano accompaniment includes a *cresc.* marking and a *ff* (fortissimo) marking. The system concludes with a double bar line.

mein! —

The fourth system begins with a vocal line containing a half note 'mein!' followed by a half note rest. The piano accompaniment continues with a *ff* marking and concludes with a double bar line.

V. Sturm.

Furioso.

Gesang. *p cresc.*
1. Der Sturm - wind

Piano. *ff* *dim.* *p*

f *p cresc.*
braust, ——— der zu - ckende

cresc. *ff* *dim.* *p*

f *poco rit.* - - *a tempo*
Blitz — Den nächt' - gen Him - mel er - hellt;

cresc. *f* *colla voce. a tempo dim.* *f* *dim.*

p ² *cresc.* *mf* ² *cresc.* *ff*

Es bebt Na - tur, ihr Auf - schrei wild - Durch's flam -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a piano (*p*) dynamic and a second ending bracket. It includes dynamic markings for crescendo (*cresc.*), mezzo-forte (*mf*), and fortissimo (*ff*). The piano accompaniment starts with a piano (*p*) dynamic and also includes crescendo markings, leading to a forte (*f*) dynamic.

men - de Welt - all gelt. —

The second system continues the vocal line and piano accompaniment. The vocal line has a second ending bracket. The piano accompaniment features dynamic markings for forte (*f*) and fortissimo (*ff*).

dim. e poco rit.

The third system shows the piano accompaniment with a dynamic marking of *dim. e poco rit.* (diminuendo and a little ritardando). The vocal line is not present in this system.

Poco meno mosso.
con dolore

p ² ²

2. So schreit — auch mei - ne See - le auf, — Ent - zwei — riss Glück und

a tempo p

The fourth system begins with a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line starts with a piano (*p*) dynamic and includes second ending brackets. The piano accompaniment is marked *a tempo p* (allegretto). The lyrics are: "2. So schreit — auch mei - ne See - le auf, — Ent - zwei — riss Glück und".

Wahn.

mf *p cresc. e accel.*

Ad. *

energico *f* *Tempo I.* *p cresc.*

Er-zitt're dort, — du fal-sches Herz — du — fal - sches

f *p cresc.*

Herz, — Du — hast es mir an-ge-than

f *p cresc.*

Du hast es mir an-ge-than

f *p cresc. poco a poco cresc.*

ff ²

Du _____ hast es mir

f *ff*

ped. *

an - ge - than!

colla voce p a tempo *cresc.*

f *p sostenuto*

p cresc. *f* *p*

p *cresc.*
3. O sin - ge nur

f furioso *p*

f *p*
zu, ————— mein

cresc. *ff* *dim.*

cresc. *f* *poco rit.* *a tempo*
ra - sen - der Sturm — Dein wil - des, schau - ri - ges Lied

p *cresc.* *f* *colla voce* *f a tempo dim.*

p *cresc.* *mf* *cresc.*
Und tra - ge den Weh - ruf durch die Welt, — Der

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

f *cresc.* *ff*

mei - - ner See - le ent - flieht, — Und tra - ge den Weh - ruf

f *f sempre*

Ad.

durch die Welt, Der mei - ner See - le ent - flieht — Der mei -

poco rit. *a tempo*

ner — See - le — ent - flieht! —

colla voce *a tempo* *ff*

VI.

Wieder blüht ihr, weisse Rosen...

Andante.

Gesang.

Piano.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment starts with a bass clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It includes a piano (*p*) dynamic marking and a fermata over a chord. The lyrics "1. Wie - der blüht ihr," are written below the vocal line.

The second system continues the musical score. The vocal line has dynamic markings of *pp*, *cresc.*, *f*, and *dim.*. The piano accompaniment also features *pp*, *cresc.*, *f*, and *dim.* markings. The lyrics "wei - sse Ro - sen, Stets an zar - ter An - muth gleich, O wie" are written below the vocal line. A *Ad.* marking is present at the bottom left of the system.

p
 mahnt ihr mich der Zei - ten, Die an jun - gem Glück so

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has four sharps (F#, C#, G#, D#). The vocal line begins with a piano (*p*) dynamic and a crescendo hairpin. The piano accompaniment also starts with a piano (*p*) dynamic. The lyrics are "mahnt ihr mich der Zei - ten, Die an jun - gem Glück so".

reich.

The second system continues the musical score. The vocal line has a few notes and rests, ending with the word "reich.". The piano accompaniment continues with a melodic line in the right hand and a more active line in the left hand. The dynamics remain consistent with the previous system.

p
 2. Trau - te Zeu - gen sü - sser Stun - den,

The third system begins with a new vocal line. The key signature changes to two flats (Bb, Eb). The vocal line starts with a piano (*p*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The lyrics are "2. Trau - te Zeu - gen sü - sser Stun - den,". The system ends with a *f* (forte) dynamic and a *dim.* (diminuendo) marking.

Da ich bei der Hol - den war, Da ich bei der Hol - den war,

The fourth system continues the musical score. The vocal line has two phrases: "Da ich bei der Hol - den war, Da ich bei der Hol - den war,". The piano accompaniment features a steady melodic accompaniment in the right hand and a rhythmic bass line in the left hand. The dynamics are marked with a piano (*p*) dynamic.

Da ich se - lig euch dürft

The first system of the musical score features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The vocal line begins with a whole rest, followed by the lyrics "Da ich se - lig euch dürft". The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. Dynamic markings include *mf* and *p*.

win - den Ihr ins wei - che, dunk - le Haar.

The second system continues the vocal line with the lyrics "win - den Ihr ins wei - che, dunk - le Haar." The piano accompaniment features a more active texture with chords and moving lines. Dynamic markings include *colla voce*, *pp*, and *cresc.*

The third system shows the piano accompaniment continuing with a complex texture of chords and moving lines. Dynamic markings include *cresc.*, *f*, *dim.*, and *p*.

3. Wei - sse Ro - sen,

The fourth system features the piano accompaniment for the lyrics "3. Wei - sse Ro - sen,". The music is in a higher register, indicated by the key signature change to three sharps. Dynamic marking includes *p*. The system concludes with a double bar line and a fermata.

pp cresc. f dim.

nim - mer eu - er Den - ket sie und nim - mer mein, Denn ein

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a half note 'nim' followed by quarter notes 'mer eu - er'. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble. Dynamic markings include *pp*, *cresc.*, *f*, and *dim.*.

p

stol - zer Schloss.herr schmückt sie Jetzt mit Gold und E - del -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'stol - zer' followed by quarter notes 'Schloss.herr schmückt sie'. The piano accompaniment features a more active bass line with eighth-note patterns. Dynamic markings include *p*.

stein.

p poco - a - poco

The third system shows the vocal line with a half note 'stein.' followed by a long rest. The piano accompaniment continues with a flowing eighth-note bass line and chords. Dynamic markings include *p* and *poco - a - poco*.

dim. pp ppp

The fourth system shows the vocal line with a long rest. The piano accompaniment features a descending eighth-note scale in the bass and chords in the treble. Dynamic markings include *dim.*, *pp*, and *ppp*.

Bayerische
Staatsbibliothek
MÜNCHEN