

- Op. 12, No. 1. Vale carissima
2. Dämmerstunde
3. Wintergang
4. Fromm
- Op. 21, No. 1. Liebe
2. Der Heidebusch
3. Abend
- Op. 30, No. 1. Im Zaune klagt die Nachtigall
2. Wann ich schon schwarz bin
3. Schelmenlied

à M. 1. —

B. SCHOTT'S SÖHNE
MAINZ LONDON PARIS BRÜSSEL

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„Vale carissima”

(Karl Stieler)

Hermann Grünebaum
zugeeignet

PAUL GRAENER Op. 12 N° 1

In ruhiger Bewegung *p*

Singstimme

PIANO *p*

Ich bin der Mönch Wal-

tra - mus, dem se - li - ges Leid ge - schah, Ich läu - te die A - bend -

mp *p*

glo - cken; Va - le, ca - ris - si - ma.

Va - - - - - le, ca - - ris - - si - ma.

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "Va - - - - - le, ca - - ris - - si - ma." The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic lines. The key signature is one flat.

Es

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "Es". The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic lines. The key signature is one flat. There are dynamic markings 'p' in both the treble and bass staves.

steht ei-ne Burg am Ber - ge, wo ich die Trau - te sah, Mein

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "steht ei-ne Burg am Ber - ge, wo ich die Trau - te sah, Mein". The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic lines. The key signature is one flat.

(Mit grosser Steigerung) *f*

Herz geht mit den Glo - cken: Va - - - - le, ca -

(Mit grosser Steigerung) *f*

ris - - - si - ma!

ausdrucksvoll

Langsamer *pp* *Zurückhaltend*

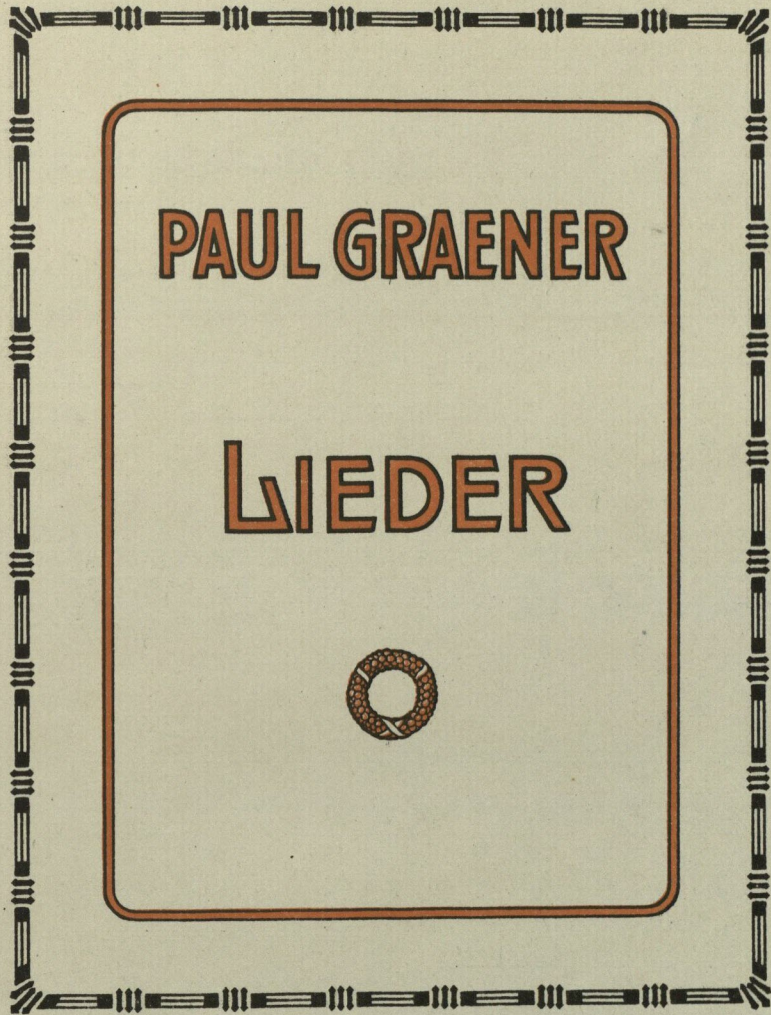
Fern soll mir ste - hen Min - - ne und stand mir einst so

Langsamer *pp*

pp nah! *p* Es steht ein Klos - ter im

pp Ta - le --- *ppp* Va - - - - le, ca - ris - si - ma! *verhallend*

mf *p* *pp*



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„Dämmerstunde“

(Karl Stieler)

*Hermann Grünebaum
gewidmet*

PAUL GRAENER Op. 12 No 2

Zart, ausdrucksvoll

Singstimme

PIANO

p

Wie bist du schön zur A - bend - stun - de, wenn schon der

letz - te Schim - mer schwand; Weich wird das Wort in dei - nem

pp

Mun - - de, und lei - - ser streift mich dei-ne Hand ..

p

Bewegter

Die Au - - gen glän - zen,

mf

grö - sser, frei - - er, die gan - ze See - - le

ist er - wacht, Und durch der Wim - pern dun - kle

Schlei - er schaut dei - ne Sehn - - sucht in die

Nacht.

(Zurückgehend)

Du wirst so

(Steigerung)

bleich, — auch ich er - blei - che im sü - ssen

ausdrucksvoll

Etwas langsamer

Zau - ber dei - nes Blick's, — Ein Seuf - zer schwellt dein

p

rall. *p*

Herz, — das wei - che, ein Traum - ge - dan - ke

p

vol - - len Glücks!

pp *p* *langsam* *pp*

Erstes Zeitmass

Dann führst du still mich an die

pp

Pfor-te; es klingt ein wunder-sü - sses Weh durch dei-ne dämmer-stillen

The first system of the musical score consists of 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 lyrics are: "Pfor-te; es klingt ein wunder-sü - sses Weh durch dei-ne dämmer-stillen". The piano accompaniment features a complex texture with many beamed sixteenth notes and chords, creating a shimmering, ethereal atmosphere. The music is in a minor mode, as indicated by the key signature.

Wor - te, und durch das letz - te Wort: „Nun geh’!“

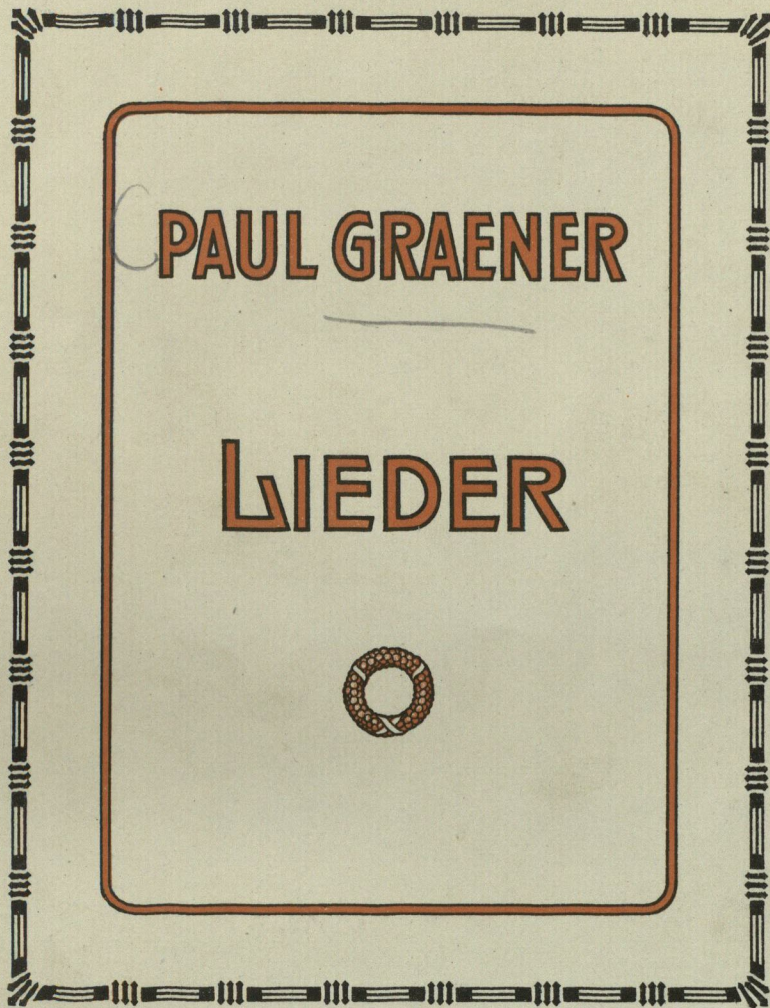
pp

pp *p*

The second system continues the musical score. The vocal line has a treble clef and the lyrics: "Wor - te, und durch das letz - te Wort: „Nun geh’!“". A dynamic marking of *pp* (pianissimo) is placed above the vocal line. The piano accompaniment on two staves continues with similar complex textures. Dynamic markings of *pp* and *p* (piano) are placed within the piano part. The system concludes with a fermata over the final note of the vocal line.

pp *ppp*

The third system shows the vocal line on a single staff with a treble clef, which is mostly silent, with only a few notes and a fermata at the end. The piano accompaniment on two staves continues with complex textures. Dynamic markings of *pp* and *ppp* (pianississimo) are placed within the piano part. The system concludes with a fermata over the final note of the piano accompaniment.



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(1916).

Wintergang

(Paul Remer)

Dem Andenken an Heinzi

PAUL GRAENER Op. 12 N° 3

Sehr zart und innig

Singstimme

Komm, gieb mir dei-ne schmale Hand, wir

PIANO

p

schrei - ten durch wei - - sses Win - - ter - land;

ausdrucksvoll

Wir schrei - ten in lich - - te

p

Detailed description: This system contains the first two measures of the piece. The vocal line is in a soprano register, starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a treble clef with a melodic line and a bass clef with a bass line. A piano dynamic marking (*p*) is present in the second measure.

rei - - ne Wei - - ten, so sollst du

Detailed description: This system contains the next two measures. The vocal line continues with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with a similar melodic and bass line structure.

im - - mer mich ge - - lei - - ten,

f

Detailed description: This system contains the final two measures. The vocal line begins with a forte dynamic marking (*f*) and a half note F5, followed by a quarter note G5 and a quarter note A5. The piano accompaniment also features a forte dynamic marking (*f*) and continues with the established melodic and bass lines.

Langsamer
pp

so soll nun im-mer dei-ne Hand mich

pp

Detailed description: This system contains the first two measures of the piece. The vocal line is in a soprano clef with a key signature of three flats (B-flat major or D-flat minor). The piano accompaniment is in a grand staff with treble and bass clefs. The tempo is marked 'Langsamer' and the dynamic is 'pp' (pianissimo). The lyrics 'so soll nun im-mer dei-ne Hand mich' are written below the vocal line.

pp

füh - - ren in der Rein - - - - - heit

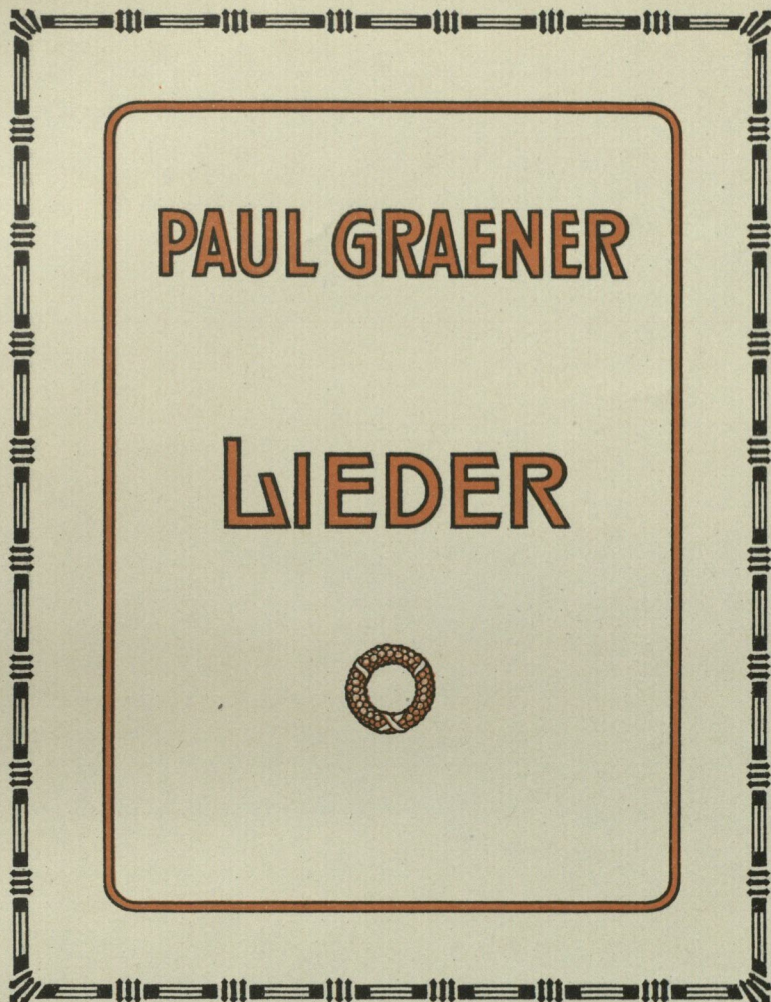
Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'füh - - ren in der Rein - - - - - heit'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamic remains 'pp'.

Land.

pp
langsam

pp

Detailed description: This system contains the final two measures. The vocal line has a long note for the word 'Land.' followed by a rest. The piano accompaniment includes a section marked 'pp' and 'langsam'. The piece concludes with a final chord in the piano.



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NET. 1 / -

Fromm

1

(Gustav Falke)

Robert Mailland gewidmet

PAUL GRAENER Op. 12 N° 4

Singstimme *Sehr ruhig* *p*

Der Mond scheint auf mein La - - -

PIANO *pp*

ger, ich schla - fe nicht, mei - ne ge - fal - te - ten Hän - -

p

de ru - hen in sei - nem Licht.

pp sehr zart

pp

Mei - ne See - le ist still

ppp *i.H.* *pp*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Mei - ne See - le ist still". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of chords and melodic lines, with dynamic markings *ppp*, *i.H.*, and *pp*.

— sie kehr - - - te von Gott zu -

p *pp*

The second system continues the musical score. The vocal line has the lyrics "— sie kehr - - - te von Gott zu -". The piano accompaniment continues with chords and melodic lines, including dynamic markings *p* and *pp*.

rück, und mein Herz

p

Etwas bewegter

The third system concludes the musical score. The vocal line has the lyrics "rück, und mein Herz". The piano accompaniment continues with chords and melodic lines, including a dynamic marking *p*. Below the piano part, the instruction "Etwas bewegter" is written in bold.

hat nur ei - nen Ge - dan - ken:

The first system consists of 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 one sharp (F#). The lyrics "hat nur ei - nen Ge - dan - ken:" are written below the notes. The piano accompaniment features a complex texture with many beamed notes and slurs, primarily in the right hand, with a more rhythmic bass line in the left hand.

Wieder ruhiger

Dich und dein Glück.

pp

pp *p*

The second system begins with the instruction "Wieder ruhiger" (Again more calmly) above the vocal line. The vocal line continues with the lyrics "Dich und dein Glück." and includes a dynamic marking of *pp* (pianissimo) above the final notes. The piano accompaniment also includes dynamic markings of *pp* and *p* (piano) in the right hand.

ppp

The third system shows the vocal line ending with a fermata. The piano accompaniment continues with a *ppp* (pianississimo) dynamic marking in the right hand, leading to a final cadence with a fermata.

Ausgewählte Lieder

	M. Pr.
Cornelius, P. Op. 1, No. 1. Veilchen	— 50
Op. 3, No. 3. Ein Ton	mittel—tief — 50
Op. 4, No. 2. Komm wir wandeln zusammen	hoch—mittel — 50
Diehl, Hch. Op. 9. Wildsee	hoch—tief — 50
Op. 14, No. 5. Frühlingslied	— 75
Fleck, Fritz. No. 1. Wintergang	hoch—mittel — 50
2. Einer jung Abgeschiedenen	hoch—mittel 1 —
3. Empfindung	hoch—mittel 1 —
Heermann, V. H. Wiegenlied für mittlere Stimme	— 50
Jacobi, M. Op. 30, No. 4. Reiche Beschäftigung	1 —
Op. 33, No. 3. Sternschnuppen	hoch—tief 1 —
Mahler, G. Ich ging mit Lust durch einen grünen Wald	hoch 1 —
Massenet, J. Wenn Du willst mein Kind (Si tu veux Mignonne)	1 25
Nevin, Eth. Op. No. 1. Rechte Zeit	mittel — 50
2. Mädcl, wie blüht's	" — 75
Op. 12, No. 4. Goldbübelein	hoch—tief — 75
Op. 2, No. 8. O', dass wir Mailust hielten	hoch—mittel—tief 1 —
Steinbach, E. Du rothe Ros' auf grüner Haid!	hoch—tief 1 —
Rothhaarig ist mein Schätzelein	hoch—tief 1 —
Volbach, Fr. No. 1. Im Schauer der Wonne No. 2. Am See No. 3. Herbstleuchten Compl. 2 —	
— Zwei altdeutsche Lieder: No. 1. Goldringelein No. 2. Minnelied	Compl. 1 25
Wagner, R. 5 Gedichte: No. 1. Der Engel	1 — No. 3. Im Treibhaus hoch—tief — 75
2. Stehe still	1 — 4. Schmerzen
No. 5. Träume	1 — "

Liedersammlungen:

Cornelius, P. 21 Lieder, Album	hoch—tief n. 1 50
Weihnachtslieder, Album	n. 1 50
Brautlieder, Album	n. 1 —
Lehmann, L. „Lenz und Liebe“.	
Ein Lieder-Cyklus von 7 Gesängen und 3 Duetten (<i>Em. Geibel</i>)	n. 4 —
Nevin, E. 24 Lieder, Album	hoch—tief n. 4 50
Wagner, R. 5 Gedichte für eine Frauenstimme.	
Ausgabe für Sopran	Compl. 3 25
Ausgabe für tiefere Stimme	Compl. 3 25

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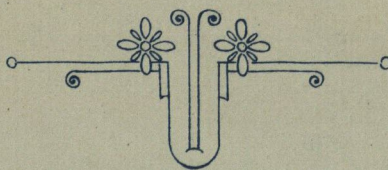


Für eine Singstimme.

Op. 13 ¹ .	Der Türmer	(Bariton oder Alt)	M.	1 —
Op. 13 ² .	Im Mondenschein	do.	"	1 —
Op. 19.	Aus der Kinderwelt.			
	No. 1.	Unsere Wohnung	"	1 —
	2.	Unser Gärtchen	"	— 75
	3.	Allein	"	— 50
	4.	Hansing sitt in'n Schostein	"	— 50
	5.	Auf dem Gänseanger	"	— 75
	6.	Kirmesslied	"	1 —
Op. 30.	No. 1.	Selige Menschen	"	— 50
	2.	Ein Vöglein singt im Wald	"	— 50
	3.	Altfriesisches Wiegenlied.	"	1 —
	4.	Reiche Beschäftigung	"	1 —
Op. 33.	No. 1.	Es fallen Blüten	(hoch und tief)	" 1 —
	2.	Mein Königreich	do.	" 1 —
	3.	Sternschnuppen	do.	" 1 —
Op. 35.	No. 1.	Da ich ein Kind war	"	1 —
	2.	Landschaft	"	1 —
	3.	Es wird gesucht	"	1 —
	4.	Das walte Gott	"	— 50

Für zwei Singstimmen.

Op. 20.	No. 1.	Im Walde	Sopran und Bariton	M.	— 75
	2.	Sehnen	do.	"	1 —
Op. 24.	No. 1.	Guter Rath	do.	"	1 —
	2.	Unter einem Schirm	do.	"	1 —



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