



Der Frau Fanny Moran-Olden.

Liebeslieder

für
eine hohe Stimme

mit Begleitung des Pianoforte und der Violine

komponiert
von

CARL REINECKE

OP. 195.

Aufführungsrecht vorbehalten.

Eigentum des Verlegers.

LEIPZIG
C. F. PETERS.

F. Baumgarten, del.

Druck v. C.G. Röder & M.H. Leipzig

INHALT.

1.	Italienisches Tanzlied — <i>Italian Dance-Song</i>	Seite	3
2.	Volkslied — <i>A Folk-Song</i>	"	7
3.	Lockvogel — <i>The Tempter</i>	"	10



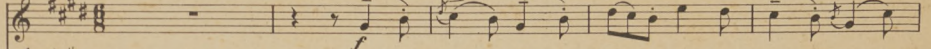
Mus. III. 107.343

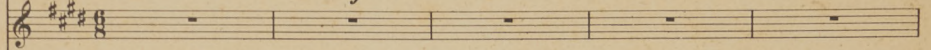


I. Italienisches Tanzlied. Italian Dance - Song.

Carl Reinecke, Op. 195.

Allegretto.

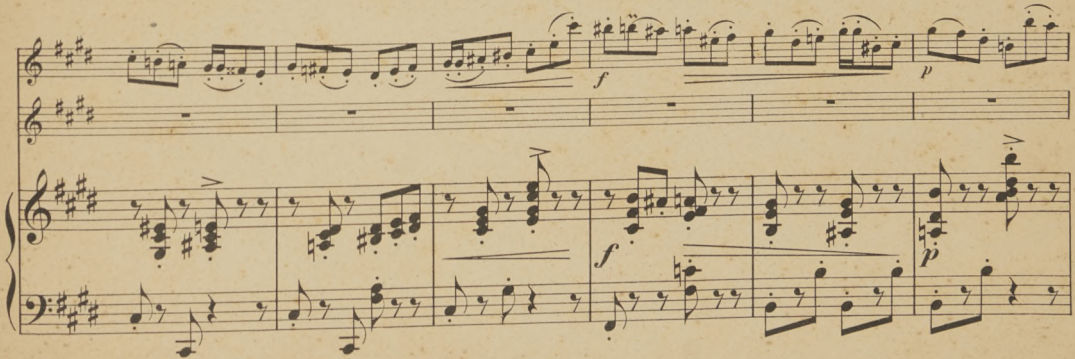
Violine. 

Singstimme. 

Allegretto.

PIANO.



rit. *mf*

Wärs - tu, Kind, mein Weib, ich schwö - re, dass ich würd' zu al - len Zei - - ten
 Wert thou, child, my wife, I swear thee, That to me I were plea-sure ra - - rest

fren - dig hin zu Sang und Spie - le und zum Tan - - - - ze dich be -
 To the song and game to lead thee, And the dance, where thou art

glei - - ten, *dim.* *pp* fren - dig hin zu Sang und Spiel, zu Sang und
 sui - - rest, To the song and dance and game, to song and

C

Spiel. In dein Füss - chen ward ver - liebt ich, als ich
 dance. Thy sweet form has quite be-witched me As I

pp *f* *sp*

dich beim Tanz ge - se - hen, hielst das Schürzchen mit den
 watch thee in thy dan - cing, Win - some movements, light - est

dolce

Händ - chen, wuss - test lieb - lich dich zu drehn, hielst das Schürz - chen mit den
 foot - step, Dark eyes hi - ther soft - ly glan - cing, Win - some move - ments, light - est

dolce

Händ - chen, wuss - test lieb - lich dich zu drehn, wuss - test
 foot - step, Eyes that hi - ther soft - ly glance, Eyes that

pizz. *f* *p* *f*

lieb - lich, wuss - test lieb - lich dich zu drehn!
 soft - ly glance, eyes that hi - ther soft - ly glance!

II. Volkslied. A Folk - Song.

Carl Simrock.

Moderato.

mf *dolce*

O schön - ster Schatz auf Er - den,
 O thou my fai - rest treasure!

Moderato.

mf

mf

dich, dich lie - be ich doch ganz al - lein, ich hoff' mein sollst du wer - den,
 Thee, thee do I love and on - ly thee, I live but to pos - sess thee,

piu f

decresc. *p* **A**

mein ei - gen sollst du sein! o schön - ster Schatz auf Er - den!
 Mine on - ly shalt thou be; O thou my fai - rest treasure!

decresc. *p*

pp

Thust du mir heim-lich win - - ken so ist mein Herz er - freut,
 See I thee glan - cing sli - - ly Straight my heart makes re - ply;

p

espr.

giebst du mir Wein zu trin - ken so thu ich dir Be - scheid, o
 Giv'st thou me wine so shy - ly Prou - dest of men am I; o

mf *p*

B

schön-ster Schatz auf Er - den! Trau nicht der
 thou my fai - rest treu - sure! Heed not the

pp

fal - schen Zun - ge, die mich so sehr ver - acht't, wer mir mein'n
 tongue of slan - der That speaks of me a lie; To him who

Schatz miss-gun - net dem sa - - ge ich gut' Nacht. — 0 schön - ster Schatz auf
 ill of thee spake I soon would say good bye; — 0 thou my fai - rest

espr.

Er - den, ich will nicht aus der Stadt,
 trea - sure! I will not go a - way,

Un poco più animato.
f

un poco acceler.

Un poco più animato.
f

un poco acceler.

ich geh' nicht aus dem Städt-chen 'naus bis ich mein' Herz - al - ler - lieb - sten
 Out of the town I will not more Un - til my — arms en - fold thee

più f

in mei - nen Ar - men halt. — 0 schön - ster Schatz auf Er - - - den!
 Who art my on - ly love, — And dea - rest earth - ly trea - - - sure!

p *espr.* *pp*

ppp

III. Lockvogel. The Tempter.

Karsted.

Andante con moto.

p con sordino

Andante con moto.

p

Komm mit in die Ber - ge, komm
O come to the moun-tains, O

mit, komm mit in die Ber - ge, komm mit, da will ich
come, O come to the moun-tains, O come! There shall my

dich um - fan - - gen, an dei - nen Lip - - pen han - - gen,
arms en - fold thee, Close to my heart I'll hold thee,

mf komm mit, *pp* komm mit in die Ber - ge, komm
O come! O come to the moun-tains, O

mf *p*

mit, _____ komm mit! _____
come! _____ *O come!* _____

mf

A
pp _____
 Komm mit in die Ber - ge, komm mit, _____ durch
O come to the mountains, O come! _____ *And*

pp

tief - grü - ne Wäl - der wir gehn _____ zum Lie - - - bes -
through the dark woods let us go; _____ Our love's _____ half -

wor - - - te Tau - schen klingt doch der Quel - - le
spo - - - ken words _____ Are e - - - choed by _____ the

Rau - - - - - schen, klingt Vo - - - - - gel - - - - - sang so
birds, - - - - - And by the ri - - - - - ver's

schön!
flow.

pp Komm mit in die Ber - ge, komm
O come to the moun - tains, O

mit, schon lockt uns und la - det der Wald, die
come! Through fo - rests of dee - pen - ing green, Where

Zwei - - - ge tief sich stre - - cken, zu
 bran - - - ches o - - - ver - spread - ing A

sel' - - - gem Ver - - ste - - cken zeigt
 wel - - - come shade are shed - - - ding Where

sich ein Plätz - - chen bald, zeigt
 we can sit un - - seen, Where

sich ein Plätz - - chen bald. Komm
 we can sit un - - seen. O

mf *L. H.* *pp* *p*



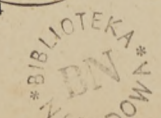
B

mit in die Ber - ge, komm mit, nur Lie - bes - ge - dan - ken bring mit,
 come to the moun - tains, O come! With sweet thoughts of love then come!

nur Kuss und sü - sses Bli - cken will sich im
 Let love and kis - ses on - ly dwell in the

Wal - de schi - cken, komm mit, komm
 fo - rest lone - ly; O come, O

mit in die Ber - ge, komm mit, komm mit, komm mit!
 come to the mountains, O come, O come, O come!





Der Frau Fanny Moran-Olden.

Liebestlieder

für
eine hohe Stimme

mit Begleitung des Pianoforte und der Violine

komponiert
von

CARL REINECKE

OP. 195.

Aufführungsrecht vorbehalten.

Eigentum des Verlegers.

LEIPZIG
C. F. PETERS.

F. Baumgarten, del.

Druck v. C.G. Röder, G.m.b.H. Leipzig

Violine.

I.

Italienisches Tanzlied.
Italian Dance - Song.

Carl Reinecke, Op. 195.

Allegretto.

Piano.

Violin score for the first system. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The music starts with a piano (*p*) dynamic and includes markings for *mf cresc.* and *f*. The notation features eighth and sixteenth notes with various articulations.

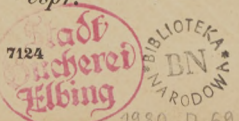
con grazia

Voice and piano accompaniment score. The voice part is labeled 'A Voice. Singstimme.' and begins with a treble clef and the same key signature and time signature as the violin part. The piano accompaniment starts with a *pp* dynamic and includes markings for *p dolce* and *p con grazia*. The piano part features a steady eighth-note accompaniment in the left hand and more melodic lines in the right hand.

Mus. III, 107,343

espr.

p con grazia



B *rit.*

mf

dim.

C

pp

dolce

f

pizz.

II.
Volkslied.
A Folk-Song.

Moderato.

The musical score is for a violin piece titled "Volkslied. A Folk-Song." It is marked "Moderato" and is in the key of B-flat major (one flat) and 3/4 time. The score is arranged in five systems, each with a treble and bass staff. The first system begins with a treble staff containing a few notes and rests, and a bass staff with a triplet of eighth notes, marked *mf* and *dolce*. The second system continues the melody in the treble staff and accompaniment in the bass staff, marked *mf* and *decresc.*. The third system features a section labeled 'A' with a 3/4 time signature, starting with a piano (*p*) dynamic. The fourth system continues the accompaniment with a *pp* dynamic. The fifth system concludes the piece with a double bar line.

B

espr.

pp

pp

C

espr.

un poco acceler.

Un poco più animato.

f

espress.

p

pp

III. Lockvogel. The Tempter.

Andante con moto.

con sordino
p

mf pp

A
f pp

The first system consists of two staves. The upper staff is for the Violin, starting with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It contains a melodic line with a long note followed by several eighth notes and a half note. The lower staff is for the Piano, starting with a grand staff (treble and bass clefs), the same key signature, and a common time signature. It features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, some beamed together and some with slurs.

The second system continues the piece. The Violin staff has a first ending bracket labeled '1' over a phrase of notes. The Piano staff continues with its intricate accompaniment, including a section with a second ending bracket labeled '2' and some slurred passages.

The third system shows the continuation of the musical themes. The Violin staff has a second ending bracket labeled '2.' The Piano accompaniment remains dense and rhythmic, with various articulations and slurs.

The fourth system is marked with a large 'B' above the Violin staff, indicating a section change. The Violin part features a melodic line with some rests. The Piano accompaniment has a section marked with a piano dynamic 'p'.

The fifth system continues the 'B' section. The Violin part has a melodic line with some slurs. The Piano accompaniment features a section with a triplet of eighth notes marked with a '3' and another section with a '2'.

The sixth system concludes the page. The Violin part has a melodic line with a fermata. The Piano accompaniment features a section marked 'espress.' (espressivo) and another marked 'dim.' (diminuendo). The system ends with a section marked 'pp' (pianissimo).

