

Rosastock, Holderblüat

Oberschwäbisches Tanzliedchen

Worte und Weise bei Friedrich Silcher, Volkslieder, Heft 7, Tübingen 1837

Satz: Max Reger
1873 - 1916

Allegretto grazioso

Sopran

A musical score for piano, page 10, featuring two staves. The top staff shows a treble clef, a 3/4 time signature, and dynamic markings 'mf' and 'p'. It contains measures 11 and 12, which consist of eighth-note patterns. The bottom staff shows a bass clef and a 3/4 time signature, continuing from measure 11. Measure 12 begins with a bass note followed by eighth-note patterns.

Alt

1. Ro - sa - stock, Hol - der - blüat, wenn i mei__ Dirn - del sieh,__

Tenor

1. Ro - sa - stock, Hol - der - blüiat, wenn i mei Dirm -

Baß

1. Ro - sa - stock, Hol - der - blüat,

A musical score for 'Vor der Freude' by Brahms. The lyrics are: 'lacht mir vor— lau - ter Freud 's Herz—'. The music consists of two staves. The first staff starts with a forte dynamic (f) and includes a fermata over the first note. The second staff begins with a piano dynamic (p). The vocal line is supported by a harmonic bass line. The score is annotated with 'Quality may be read'.

A musical score for voice and piano. The vocal line starts with a forte dynamic (f) and eighth-note rhythm. The lyrics are "lacht mir vor lau - ter". The piano accompaniment consists of eighth-note chords. The vocal line continues with "em Leib, em Leib." The piano part ends with a dynamic marking of p (pianissimo). The page number 2 is visible at the bottom right.

Musical notation for the first line of the hymn 'Lacht mir vor'. The lyrics are: 'lacht mir vor'. The music consists of a treble clef, a common time signature, and a melody line with quarter notes and rests. The notes correspond to the lyrics: 'la' (two eighth notes), 'ch' (one eighth note), 't' (one eighth note), 'mi' (one eighth note), 'r' (one eighth note), 'v' (one eighth note), 'o' (one eighth note), and 'r' (one eighth note). The melody starts on a high note and descends through several octaves.

A musical score page featuring a vocal line and a piano accompaniment. The vocal line consists of a single melodic line on a staff with a treble clef. The piano accompaniment is shown as a series of chords and bass notes on a staff with a bass clef. The music is in common time, indicated by a 'C' at the top of the page. The vocal line begins with a dynamic of 'f' (fortissimo). The piano accompaniment features a prominent bass line with sustained notes. The vocal line includes lyrics such as 'La la la' and 'V. geminder'. The piano accompaniment has a dynamic of 'p' (pianissimo) at the end.

Musical score for 'La la la' featuring a treble clef, a key signature of one sharp, and a common time signature. The vocal line consists of eighth notes. The lyrics 'La la la' are repeated three times. The first 'la' has a dynamic of f , the second has p , and the third has f . The vocal line is set against a background of eighth-note chords. The score includes a tempo marking of $\frac{1}{8}$ and a dynamic of p for the first 'la'.

L. Ausz. la, la, la, la, la, la, la,

13

f *p* *più p* *pp*

la, la.

f *p* *più p* *pp*

la, la.

f *p* *più p* *pp*

la, la.

f *p* *più p* *pp*

la, la.

17

mf

2. Gsich - terl wie Milch ond Bluat, s' Dirn- derl ist gar
om om om

mf

2. Gsichterl wie Milch ond Bluat, s' Dirn- derl is' *sa*.
om ond om

mf

2. Gsichterl wie Milch ond Bluat, s'D so guat; om ond om

mf

2. Gsichterl wie Milch ond Bluat, s'D gar so guat; om ond om

22

dok - kerl - i. no hätt! *a tempo*
La, la, la,

wenn i's no hätt, no hätt! La, la, la, la, la,

k - nett, wenn i's no hätt, no ha
la,

dok - kerl - nett, wenn i's no hätt, no ha
la, la,

26

p la, la, la, *f* la, la, la, *p* la, la, la, la, la, *f* la, la, la,

p la, la, la, la, la, *f* la, la, la, la, la, *p* la, la, la, la, la, *f* la, la, la,

p la, la, la, la, la, *f* la, la, la, la, la, *p* la, la, la, la, la, *f* la, la, la,

p la, la, la, la, la, *f* la, la, la, la, la, *p* la, la, la, la, la, *f* la, la, la,

30 *p* la, la, la, *poco rit.* - - - - *pp* la, la, la, *a te* - - - - *mf* la, la, la, *rl*

p la, la, la, la, la, la, la, la, *f* - - - - *mf* 3. Ar - merl so or hervortreten

p la, la, la, la, la, la, la, la, *m* 3. Ar - merl so

p la, la, la, la, la, *mf* 3. Ar - merl so

34 *meno f* ku - gel - rund, *meno f* sch ond g'sond, Fü - ßerl so hur - tig g'swind,

meno f so frisch ond g'sond, Fü - ßerl so hur - tig g'swind,

meno f Lip - pa - so frisch ond g'sond, Fü - - - - d,

meno f ku - gel - rund, Lip - pa - so frisch ond g'sond, Fü - ßerl

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p

Au - gerl schau, mein i, i — schau in — mei Him - mel - reich 'nein.

p

Au - gerl schau, mein i, i — schau in mei Him - mel-reich 'nein, ja, ja.

p

Au - gerl schau, mein i, i — schau in mei Him - mel - reich 'nein, ja, ja.

p

Au - gerl schau, mein i, i — schau in mei Him - mel - reich 'nein

f

p

La, la,

f

p

La, la,

f

p

La, la,

f

p

La, la,

più p

assai rit.

pp

ppp

la, la,

più p

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pp

ppp

la, la,

p

pp

ppp

la, la,

pp

la, la,

Wenn zu meim Schätzle kommst

Liebesschmerz

Worte und Weise bei Friedrich Silcher, op.14, Nr.3. Tübingen 1831

Satz: Max Reger
1873 - 1916

Con moto

p

Soprano

1. Wenn zu meim Schätzle kommst, tust m'rs schö grü - ße, wenn zu meim

p

Alt

1. Wenn zu meim Schätzle kommst, tust m'rs schö grü - ße, wenn zu meim

p

Tenor

1. Wenn zu meim Schätzle kommst, tust m'rs schö grü - ße,

p

Bass

1. Wenn zu meim Schätzle kommst, tust m'rs schö grü

p

6

Schätz - le kommst, sagst ihm viel Grüß.

p

Schätz - le kommst, sagst ihm viel

cresc.

Schätz - le kommst, sagst ihm viel

poco a poco cresc.

Schätz - le kommst, sagst ihm viel

poco a poco cresc.

Schätz - le kommst, sagst ihm viel

poco rit.

wie es geht,

es fragt, wie es geht,

Wenn es fragt, wie es

Wenn es fragt, wie es geht,

wie es steht, wie es geht, sagst auf zwei Fuß - le, sagst auf zwei Fuß!

wie es steht, wie es geht, sagst auf zwei Fuß - le, sagst auf zwei Fuß!

wie es steht, wie es geht, sagst auf zwei Fuß - le, sagst auf zwei Fuß!

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17 *a tempo*
mf *p* *mf*
 2. Ond wenn es freund - lich ist, — sagst, i sei gstor - ba, ond wenn es
mf *p* *mf*
 2. Ond wenn es freundlich ist, sagst, i sei gstor - ba, ond wenn es
 Tenor etwas hervortreten
mf *p* *mf*
 2. Ond wenn es freund - lich ist, sagst, i sei gstorba, ond wenn es
mf *p* *mf*
 2. Ond wenn es freund - lich ist, sagst, i sei gstorba,
 la - cha tut, — sagst, i hätt gfreit. Wenn's
f *pp* *po*
 la - cha tut, — sagst, i hätt gfreit. Wenn's
pp *esc.*
 la - cha tut, sagst, i hätt in's wei - ne tut,
f *pp*
 la - cha tut, sagst, i hätt a - ber wei - ne tut,
f *pp*
 kla - ga, sagst, i käm mor - ga, sagst, i käm heut!
poco rit. *pp*
 kla - ga, sagst, i käm mor - ga, sagst, i käm heut!
poco rit. *pp*
 kla - ga tut, wei - ne tut, sagst, i käm morga, sagst, i käm heut!

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a tempo

33 *mp* *meno p*

3. Mäd - le, trau net so wohl, du bist be - tro - ga, Mäd - le, trau

mp *meno p*

3. Mäd - le, trau net so wohl, du _ bist _ be - tro - ga, o Mäd - le, trau

mp *meno p*

3. Mäd - le, trau net so wohl, du bist be - tro - ga, Mäd - le, trau

mp *meno p*

3. Mäd - le, trau net so wohl, du _ bist _ be - tro - ga, o

38

f *pp*

net so wohl, du bist be - troga. Daß di et mag,

f *pp*

net so wohl, du bist be - tro - ga. gar net mag,

f *pp*

net so wohl, du bist be - tro - ga. gar net mag,

f *pp*

net so wohl, du bist be - tro - ga. Daß i di gar net mag,

43

f *p* *pp*

nim - mer nr s ver - lo - ga, sell is ver - loga.

f *p* *pp*

mag, sell is ver - lo - ga, — sell is ver - loga.

f *p* *pp*

mag, sell is ver - lo - ga, — sell is ver - loga.

f *p* *pp*

mag, sell is ver - lo - ga, — sell is ver - loga.

f *p* *pp*

mag, sell is ver - lo - ga, — sell is ver - loga.

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