

Raimund Schwedeler

3 Gedichte

von M. Greif und D. v. Liliencron

op. 26

Bariton & Klavier

Morgengang (Martin Greif)

Raimund Schwedeler
op. 26 Nr. 1

Andante con moto

Ich geh auf

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a 3/4 time signature, a key signature of one sharp (F#), and a melody in the right hand with a 3/4 time signature. The left hand provides a harmonic accompaniment with chords and moving lines.

stil- len We- gen früh- tags ins grüne

The second system continues the vocal line with notes G4, A4, B4, C5, and D5. The piano accompaniment continues with similar rhythmic patterns and harmonic support. The system ends with a 3/4 time signature.

Feld, wie lacht mir da ent-ge- gen die junge

The third system features the vocal line with notes D5, C5, B4, A4, G4, and F4. The piano accompaniment includes dynamic markings such as *mf* and *p*. The system concludes with a 3/4 time signature.

Mor- gen- welt!

The fourth system shows the vocal line with notes G4, A4, B4, and C5. The piano accompaniment includes dynamic markings like *cresc.*, *pp.*, and *con Ped.*, along with a *rit.* marking. The system ends with a 4/4 time signature.

p *poco rit.* *a tempo*

Wohl tausend Blü-ten schau- en von Wald und Wiesen her, die al- le trop- fend



poco rit. *a tempo*

tau- en von ed- len *b* Perlen schwer.



Ich brech mir ein Ge- schmei- de von nas- sen Ro- sen ab:



mf

Wärst du an meiner Sei- te, von der geträumt ich



dim. *p*

hab, von der ge- träumt ich hab!

rit.

Ich hing dir in die Locken als deinen Hoch-zeits-kranz -

Lento

da gehn die Mor- gen- glocken, ich steh in

dim. *smorz.* *p*

Trä- nen ganz, in Trä- nen ganz.

A handwritten musical score for piano, consisting of three staves. The top staff is a treble clef with a 4/4 time signature and contains two whole rests. The middle and bottom staves are joined by a brace on the left and contain the piano accompaniment. The key signature has three sharps (F#, C#, G#). The piano part begins with a 4/4 time signature. The first measure has a whole note chord (F#, C#, G#) in the right hand and a quarter note (F#) in the left hand. The second measure has a half note chord (F#, C#, G#) in the right hand and a quarter note (F#) in the left hand. The third measure has a half note chord (F#, C#, G#) in the right hand and a quarter note (F#) in the left hand. The fourth measure has a half note chord (F#, C#, G#) in the right hand and a quarter note (F#) in the left hand. The piece ends with a double bar line.

Glückes genug

(Dettev von Liliencron)

Raimund Schwedeler
op. 26, Nr. 2

sanft bewegt

The piano introduction consists of two staves. The right hand features a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. Dynamics include *3p* and *mp*. The key signature has one sharp (F#).The vocal line begins with a 4/4 time signature. The lyrics are: "Wenn sanft du mir im Ar-me schiefst, ich deinen Und wenn nach heis-sem, ern-stem Tag du mir ver-". The piano accompaniment continues with chords and triplets. Dynamics include *mp* and *mf*. The key signature has one sharp (F#).The vocal line continues with the lyrics: "A-tem hö-ren konn-te, scheuch-fest schwe-re Sor-gen,". The piano accompaniment features a *cresc.* marking and ends with *mf con espr.* The key signature has one sharp (F#).

im Traum du mei-nen Na-men riefst, um deinen
wenn ich an dei-nem Her-zen lag und nicht mehr

Mund ein Lächeln sonnte - Glückes ge-nug.
dach-te an ein Morgen -

Glückes ge-nug.

Ich liebe dich
(Delléy von Liliencron)

Raimund Schwedeler
op. 26 Nr. 3

feurig bewegt

Vier ad-liche Ros-se vor-

- an unserm Wagen. Wir woh-nen im Schlosse in stol-zem Be-ha-

- gen . Die

mf

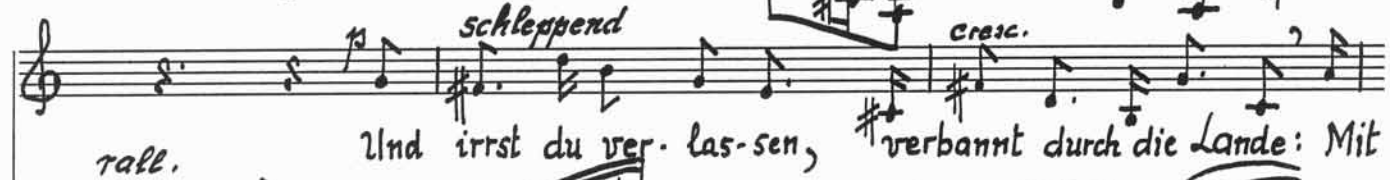
Früh-lichter-wel-len, und nächstens der Blitz, was all sie er-

dim. *mp cresc.*

- hll. len, ist un-ser Be-sitz.



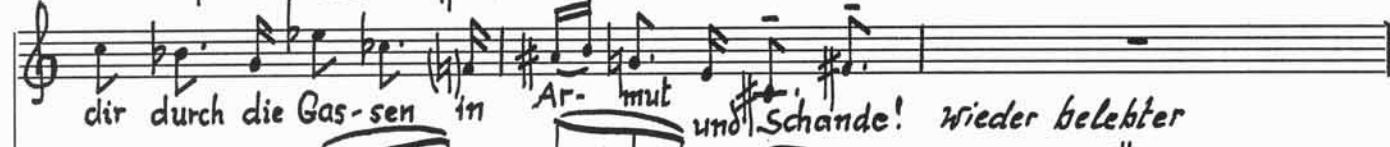
rall. Und irrst du ver-las-sen, *schleppend* verbannt durch die Lande: Mit *cresc.*



dim. *cresc.*



dir durch die Gas-sen in Ar-mut und Schande! wieder belebter



dim. *mf*



Es blü-ten die Hän-de, die Fü-ße sind



gehalten



wund, vier trostlose Wände, es kennt uns kein Hund.

Steht silber-beschlagen dein Sarg am Alta-re,

sie sol-len mich tra-gen zu dir auf die Bah-re. Und

fern auf der Hei-de, und stirbst du in Not,

diu.

tranquillo

p *con espr.* *rall. misterioso*

a tempo *cresc.*

accel.

Detailed description: This is a page of a musical score for voice and piano. It consists of six systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are in German. The score includes various performance markings such as dynamics (p, cresc., accel.), tempo changes (tranquillo, a tempo), and articulation (diu., con espr., rall. misterioso). The key signature has one sharp (F#) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes in the vocal line, and chords and moving lines in the piano accompaniment.

feurig bewegt den Dolch aus der Scheide,

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a right hand with a series of eighth notes and a left hand with a series of quarter notes. The key signature has one sharp (F#).

dir nach in den Tod!

The second system continues the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns. The key signature changes to two sharps (F# and C#).

dir nach in den Tod!

The third system shows the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues. The key signature changes to two flats (Bb and Eb).