

Weiss keiner den himmlichen Platz

Anna Ritter

Adagio

Wie träumten wir se-elig, mein Schatz!

Adagio

Es ruhte da-her uns zu Fus-sen und

ppp *ppp* *rallent.*

al tempo

blickte, als wollt' er uns grü-ßen - Weiss

ppp *sempre ppp*

rei-ner dey hei- mli-cher Platz!

p *poco crescen-*
divin

Weiss rei-ner, wie oft mir dein Mund das Wort

mf *cresce-*
crescendo

von der Lip-pen ge- nommen,

mf *crescendo*
crescendo

reiner, wie alles ge- kom- men in blühender,

p

schweigendes Grund.

dimin

Der Sommer ist 'ganzes mein

pp

Schatz!

Das Glück brach der Sturm uns ein

a tempo

pp

crecen.

crecen.

Scherben,

ich such' einen Winkel zu sterben -

dimin.

pp

pp

pp

pp

pp

pp

pp

pp

Wais keiner den heim-lichen Platz.

f poco cresc- *dimin* *f* *dimin*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics 'Wais keiner den heim-lichen Platz.' are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs). The first measure of the piano part is marked with a dynamic of *f* and 'poco cresc-'. The second measure is marked 'dimin'. The third measure is marked with a dynamic of *f* and 'dimin'. The piano part features a complex texture with many chords and moving lines.

pp *dimin* *ppp*

Detailed description: This system contains piano accompaniment. It is written in a grand staff (treble and bass clefs). The first measure is marked with a dynamic of *pp*. The second measure is marked 'dimin'. The third measure is marked with a dynamic of *ppp*. The piano part features a complex texture with many chords and moving lines.

An empty musical staff with a treble clef.

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An empty musical staff with a treble clef.

Weiss keiner den heimlichen Platz.

Anna Ritter.

2314

Adagio

Wie träumten wir seelig, mein Schatz!

D. Schlegel op. 7 No. 1

Adagio.

dim. pp *ritard.*

pp

a tempo

los ruh-te der uns zu Füßen und

5 compassi pp

blühte, als wollt' er uns grü-ßen -

pp

schweigendem Grunz.

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a fermata over a note, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with a similar rhythmic pattern in the left hand.

Der Som-mer ist 'gan-gen, mein

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment includes dynamic markings of *p* and *pp* in the right hand.

Schatz! Das Glück brach der Sturm uns in

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic line with a fermata. The piano accompaniment includes dynamic markings of *p* and *cresc...* in the right hand.

Scher-zen, ich such ei-nen Wein-kei-l zu ster-zen

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic line with a fermata. The piano accompaniment includes dynamic markings of *mf*, *dimin.*, and *pp* in the right hand.

p Weis kei... ner den him... at ihren Platz.

p poco crescendo *dimin.* *p* *dimin....*

p *dimin.* *p*

4

Warum?

von Gott Müller-Singelt

Andante mosso

Andante mosso

Warum bis/zu fortgezo- gen

CRESC. Da noch blutenschwer der Garten? *CRESC.* Da noch

CRESC. blickend, voller Duft all die Blumenkei- ner war- ten!

Meno mosso

Sag, wa-rum, Sag, warum?

Meno mosso

ped. *ped.*

In tempo

Warum liebst du Tämerung

In tempo

cresc. Liehn in unser Lie-bes-stand? *cresc.* Ja die Son-ne

diminu. heifs und gli- hend ih-re Stra- hlen mir gesandt; *diminu.*

mf *mf*

Meno mosso

Sag, wa-rum, Sag, wa-rum?

Meno mosso

Ped.

In tempo

Warum läßt dies Herz allein

In tempo

sempre p^o

Tu laßt er dort in Rämergluten Auf den traumverlorenen

sempre p^o

crescendo

Hoh'n sich in Sehnen muß verblu- ten!

crescendo

mf crescendo

Meno mosso

Meno mosso *In tempo*

Sag, marum, Sag, marum? —

2317
Warum?

von Gretl Müller-Lingke

Andante mosso

D. I. Salvo, op. 2 Nr. 3.

Why

Wa - rum bist Du for - ge - zo - gen.

Andante mosso

Piano

1
crescendo...
Ja noch blü - tenschwer der Gar - ten? Ja noch

2
crescendo
blü - hend, vol - ler Luft all die Blü - men - Lei - ner war - ten?

mf

Meno mosso
Sag, wa-rum, Sag, wa-rum?

Meno mosso
Piano accompaniment for the first system.

In tempo
Wa-rum liebest Du Lämmerung

In tempo
Piano accompaniment for the second system.

crescendo
Zieh'n in un-ser Lie-bes-land? Da die Son--ne

crescendo
Piano accompaniment for the third system.

dimin.
heiss und glü--hend Th-re Strah-len mir ge-sandt,

dimin.
Piano accompaniment for the fourth system.

Meno mosso

Sag, wa-rum, Sag, wa-rum?

Meno mosso

Ped

In tempo

Wa-rum läßt die Herz al-lein

In tempo

sempre

Sie

Sapst dich in Dämmerglü-ten Auf den traumverlö-rnen

sempre

cresc.

Höh'n sich in Seh-nen muß ver-ble-ten!

cresc.

mf

cresc.

Meno mosso

Sag, wa-rum, Sag, wa-rum? -

Meno mosso *In tempo*

Ein Stündchen lang

Anna Ritter

Quasi Adagio

Quasi Adagio

crescendo molto *dimin.* *crescendo molto* *ff* *dimin.* *molto dim.*

crescendo *dimin.*

poco a poco cresc. *f* *dimin.*

Jeh hab an seiner Brust ge-

ruht, In seinen Armen schlief ich ein, Und trauster nim-

The first system of the musical score consists of two staves. The upper staff is the vocal line, written in a cursive hand with lyrics. The lower staff is the piano accompaniment, featuring a complex texture with many beamed sixteenth notes and chords. There are some handwritten annotations in the piano part, including a circled '7' and a 'poco' marking.

mer mi-nun Weg - Er war doch eine

The second system continues the musical piece. The vocal line has the lyrics 'mer mi-nun Weg - Er war doch eine'. The piano accompaniment is dense and rhythmic, with some slurs and dynamic markings like 'dim.' and 'poco'.

Stunde mein!

The third system features the vocal line with the lyrics 'Stunde mein!'. The piano accompaniment continues with a similar rhythmic pattern, including some slurs and dynamic markings.

Und wenn ich dieser Stunde Glück Mit meinem

The fourth system concludes the page with the vocal line lyrics 'Und wenn ich dieser Stunde Glück Mit meinem'. The piano accompaniment is highly rhythmic and includes a 'strep.' (strepitoso) marking.

le-ber zeh-len müßt, Ich gin-ge

crescendo molto *dimin.* *crescendo* *molto cresc.*

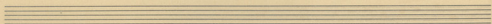
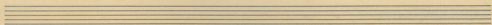
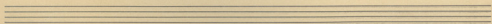
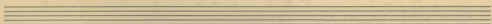
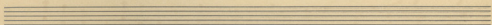
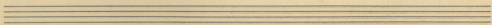
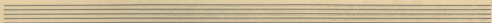
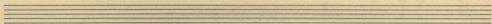
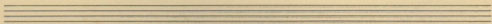
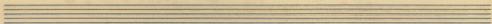
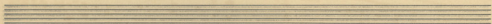
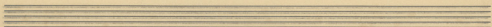
lächelnd in den Tod - Er hat mich

ff *dimin.* *molto dim.* *pp*

ein-mal, ein-mal doch ge-nüßt! -

cresc. *poco a poco cresc.* *f* *dimin.*

p *pp* *ppp*



Es erklingt wie Liebstone

Heine

Andantino

Andantino *Con gentilezza*

poco cresc.

ritard. *diminu.* *ritard.* *diminu.*

tu. *Al tempo*

Es erklingt mir die- ses-

-tö- re Al- les, Al- les, nur ich

cresc. *crescend.*

denkt' und fühl'.

diminu. *Poco ritard.*

Al tempo

Beh! da hat der klei-ne schö-ne

Al tempo

Lie-bes-gott die Hand im Spiel.

dimin.

Der Maestro im Theater Meines Herzens ist er

piu cresc.

jetzt; Was ich fühl und den-

cresc. *mf* *dimin.* *cresc.*

Toco tridond.
ne, hat er gleich schon in Musik ge-
überliefert.
cresc. *dimin.*

setzt.
Recol.